



**2015, 2005  
PROGRAMMING  
OF THE YEAR**

**2008  
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**2007, 2000  
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**2001  
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Dear Friend,

Welcome to the season finale concerts of our 43rd season, during which students have explored music through key concepts and ideas gleaned from our shared reading of *The Little Prince*.

Thanks to all of you who have been part of our season, whether getting your student to and from rehearsals and supporting them at home, serving as a volunteer at ECC or one of our many community outreach activities, as a concert goer, or sharing your thoughts about EYSO with others.

In this program, though, we give special thanks to our donors who gave generous financial gifts this year. While tuition is critical, it covers only about 35 percent of the cost to deliver the EYSO experience. We have been fortunate to receive continuing financial support from area foundations who value what we do. Our annual gala, Springboard, not only raised money to support our mission, but introduced many people to a much deeper understanding of what sets EYSO apart and makes the journey for students so special. And, of course, many individuals give as they are able throughout the year. Most recently, our students and families exceeded the goal for this year's NOTES family driven fundraising campaign. Thank you!

Please take a few minutes to read through the names of these individuals and organizations.

I do have a request – another gift you can make to help EYSO. Please share your experience of EYSO with others. One of the most common frustrations I hear from parents is some version of “if only we knew about EYSO sooner!”



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essential ★ invisible

# The Little Prince

elgin youth symphony orchestra  
2018-19 season

Little Bells Are Changed to Tears  
*Laughter, Longing, and Loss*  
May 5, 2019

## 2:00PM

### PRELUDE

Andrew Masters, Conductor

### SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers,  
Percussion Director

### SINFONIA

Jason Flaks, Conductor  
Andrew Masters,  
Associate Conductor

## 4:30PM

### BRASS CHOIR

Jason Flaks, Conductor

### SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers,  
Percussion Director

### PHILHARMONIA

PHILHARMONIA CHAMBER ORCHESTRA  
Anthony Krempa, Conductor

## 7:30PM

### PRIMO AND YOUTH SYMPHONY

Daryl Silberman, Conductor

### YOUTH SYMPHONY

Randal Swiggum, Conductor  
Matthew Sheppard,  
Associate Conductor

### YOUTH SYMPHONY

PERCUSSION ENSEMBLE  
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♪ Denotes EYSO parent(s), Alum(s),  
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FROM THE ARTISTIC DIRECTOR

ESSENTIAL ★ INVISIBLE. THE LITTLE PRINCE

## IV. LITTLE BELLS ARE CHANGED TO TEARS Laughter, Longing, and Loss

Every May, I write a little piece like this one, trying to summon words to bring the season to a meaningful end. Never before, though, has the season ending felt quite so bittersweet. I understand this—never before have we ended our season with the something like *The Little Prince*.

The ending of this magical, mystical little book is literally about endings—about saying goodbye, about pondering love, about the pain of losing someone. Now, six years after his life-changing encounter with the Little Prince, the Pilot is considering what it all meant:

*"....and at night I love to listen to the stars. It is like five hundred million little bells . . . "*

What he is really pondering, of course, is the way his little friend's laugh—like pealing bells—still rings so vividly in his memory. And when he imagines the the Little Prince, home on his planet, and happy, then *"there is sweetness in the laughter of all the stars."*

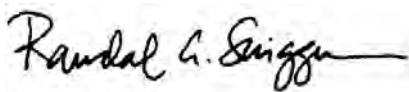
But other times, he worries about the Little Prince—whether he really made it home, whether he is safe or happy or lonely—the same worries any adult has for a child.

*"And then the little bells are changed to tears."*

What does this all mean? It's way too much to consider here—the book is really for a lifetime of reflection on what truly matters. But today I return to the book's idea of *taming* (French "apprivoiser"). That the tears of saying goodbye—something the Fox warned the Little Prince about—are part of loving, of forging ties, of investing in someone or something besides oneself.

In this age of immediate gratification, it's hard for kids to stay invested in anything long-term. Our busy consumer culture whispers constantly: if you're bored, or the work is hard or loses its fun, well...maybe you should quit and move on. The idea of sticking with an instrument or a youth orchestra for years, especially if it's not a career goal, seems quaint and slightly old-fashioned.

But tonight, when *Turtle Dove* is sung for the twentieth time, graduating seniors will taste the sweet sadness of saying goodbye to something precious. Something that has tamed them. The hundreds of EYSO Sundays spent perfecting a musical phrase, touching the excellent and ineffable, pondering big questions, taking risks, forging lifelong relationships, and growing in self-awareness. And all those memories, all those "little bells," will be changed to tears.



Randal Swiggum



P.S. We continue to celebrate what's special about the EYSO and the long and storied musical history of Elgin through our *Only in Elgin* initiative, launched in 2010 as part of our 35th anniversary celebration. Watch for the special logo to highlight what is truly unique and innovative about the EYSO.



We love kids, but not all kids love concerts. Although the EYSO welcomes kids of all ages to participate in and enjoy our concerts, some find the experience a bit "challenging." Every EYSO concert is recorded and each concert represents the extraordinary effort and hard work of our young musicians. We want them to remember their performance for its artistry, not its interruptions. If you think your child may be too young to enjoy the concert, please consider stepping out to the lobby.

*Please turn off all electronic devices. No audio or video recording or photography of any kind is permitted during the concert. Thank you for your cooperation!*

# PROGRAM / 2:00PM CONCERT

## PRELUDE ORCHESTRA

Andrew Masters, Conductor

### Alleluia

Henry Purcell (1659-1695)

Adapted by Benjamin Britten

Arranged for strings by Andy Masters



*"All men have the stars," he answered, "but they are not the same things for different people. For some, who are travelers, the stars are guides. For others they are no more than little lights in the sky. For others, who are scholars they are problems. For my businessman they were wealth. But all these stars are silent. You—you alone—will have the stars as no one else has them—"*

*"What are you trying to say?"*

*"In one of the stars I shall be living. In one of them I shall be laughing. And so it will be as if all the stars were laughing, when you look at the sky at night... You—only you—will have stars that can laugh!" (The Little Prince, Ch. 26)*

One of the biggest lessons of *The Little Prince* is that the things that matter most are the matters of the heart. This piece is a personal example of that. This relatively unknown little gem by Purcell is a piece my mom used to play on the piano when I was a kid. I remember listening with amazement to the sixteenth note flourishes and being inspired by the piece's power and stature. Later I would play the melody with her on violin or trumpet. Even as a kid I could tell the piece was special.

Benjamin Britten was inspired by the music of Purcell, often arranging it from old sources into contemporary editions for modern instruments. In this case, Britten created a piano accompaniment, with his own harmonies supporting Purcell's florid melody.

The Little Prince also reminds us that the stars—in this case, perhaps great pieces of music—make connections and inspire people in different ways. Britten was inspired by Purcell's writing. But what makes this piece special to me specifically is not just the notes on the page but the fact that my mom used to play it. When I think of this piece I think of her and all the other memories I have of my parents filling the house with music which I will always remember with joy and gratitude.

### Simple Symphony

Benjamin Britten (1913-1976)

I. Boisterous Bourrée

IV. Frolicsome Finale

Benjamin Britten originally penned all the thematic material of this work as short piano pieces when he was between the ages of 9 and 12, only to return to them again as a budding professional looking to make a name for himself (at the ripe age of 20.) Don't let the tongue in cheek title fool you. The themes have a juvenile spirit, but the piece's structure and development are complex—a combination of youth and sophistication, innocence and charm.

Britten had always kept notebooks of his early childhood work and he wasn't the only serious artist do so. (EYSO Youth Symphony is again performing Edward Elgar's *Wand of Youth*, another classic example.) A reminder that the artwork of children is worthy of close study, wonder, and revisiting.



## Over the Rainbow

Harold Arlen (1905-1986)

arr. Andy Masters

The world came close to never knowing this endearing and beloved tune from the 1939 film, *The Wizard of Oz*. Chief executives from MGM studios originally cut the song from the film feeling that it “slowed down the pace of the movie.” (What a true ‘matter of consequence’ that would have been!) The song went on to win the Academy Award for Best Original Song and has touched many hearts since then. It occurs about five minutes into the movie when Dorothy muses with her dog Toto: “...Some place where there isn’t any trouble. Do you suppose there is such a place, Toto? There must be. It’s not a place you can get to by a boat, or a train. It’s far, far away. Behind the moon, beyond the rain...” I am reminded of the travels and quest for truth and understanding of the Little Prince when I hear these words. And the realization comes through that this kind of place is not physical but is a matter of the heart.

It has become something of a tradition for Prelude to close their May concert with this piece; a sweet ending and heartfelt thank you to my students for their joyful work and dedication to the process of musical and personal growth, and to their parents, the EYSO community, and all who have helped shape and encourage them.

## SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Please see 4:30 program for notes.

## SINFONIA

Jason Flaks, Conductor

Andrew Masters, Associate Conductor

## Suite No. 1 in E<sup>b</sup>

Gustav Holst (1874-1934)

Trans. Gordon Jacob (1895-1984)

- I. Chaconne
- II. Intermezzo
- III. March

*“What makes the desert beautiful” said the little prince, “is that somewhere it hides a well...”*

*I was astonished by a sudden understanding of that mysterious radiation of the sands. When I was a little boy I lived in an old house, and legend told us that a treasure was buried there. To be sure, no one had ever known how to find it; perhaps no one had ever even looked for it. But it cast an enchantment over that house. My home was hiding a secret in the depths of its heart...*

*“Yes,” I said to the little prince. “The house, the stars, the desert—what gives them their beauty is something that is invisible!”*  
(*The Little Prince*, Ch. 24)

Great pieces of music are often like the desert described in this quote. They require us to look beyond the surface, and they require tools to know how to find the beautiful well that lies within.

In a 1919 letter to a friend, Holst said this of his composing style: “I am greatly averse to fixed principles in art. I like everything—form, harmony, melody etc.—to grow out of its original inspiration.” This philosophy was already apparent in 1909 when he composed the Suite in E<sup>b</sup>, originally for military band. With some digging, a secret about the piece was revealed: all three movements of this suite, though each unique, are connected. The “original inspiration” of the piece might be understood as just three pitches: E<sup>b</sup>, F, and C which provide the main melodic content of all three movements.



The first movement, Chaconne, is an updated version of the Baroque passacaglia, variations of a repeated ground bass ostinato. In a display of continuous creativity we hear sixteen completely unique and seamless treatments of this beautiful and singable melody including tonal inversions, harmonic variation, different accompaniment styles and textures, and two rhythmic alterations. The second movement, Intermezzo, is faster and lighter, and in a mysterious minor mode. It features two main melodies, one pointed and edgy and one lyrical. The march also features two distinct melodies, masterfully combined in the grandiose finale.

While it is interesting to know that the three movements of this suite share a connection and have a similar melodic contour, just knowing this wasn't enough. The musicians still had to bring the uniqueness and specific development of these themes in this piece—its essential and invisible qualities—to light. Just as we tried seeing the narrator's Drawing No. 1 in *The Little Prince* and not dismissing it as a hat, we were charged with thinking and listening deeply—not stopping at just getting the right notes and rhythms—which helped us to make critical artistic decisions in interpreting and performing this music. Questions like: In the Chaconne, how do I discern from my own part (which does not have written instructions or explanations) how I can enhance the beauty of each individual variation? In the Intermezzo, who else has the steady repeated eighth notes at the beginning with the strings? Who should take the "lead?" The notes say staccato, but how staccato should they be? Why does the tambourine only play some of these eighth notes and not all of them? In the March, can I hear all four layers in the finale strain? Why do the horns play these three random notes after a bunch of rests? Are those important? Why do they sound familiar? The deeper we looked, the more beautiful and satisfying was the well.

## Seattle Slew (Dance Suite)

William Bolcom (b.1938)

(Three Dances in Forequarter Time)

The Derby Dressage

The Preakness Prance

The Belmont Breeze

Over the course of this season's study of *The Little Prince* there have been many instances where accepted perspectives have been challenged. The continued impact of this book will be felt every time a member of Sinfonia steps back and considers someone else's perspective, or the impact of their own perspective on a situation. This has been unofficially dubbed a "Little Prince Moment."

Whether William Bolcom knows it or not, it was a Little Prince Moment that set him on the path to become one of the most decorated American composers in history. Back in the 1970s, he did a three-hour interview with composer John Cage. Upon explaining to Cage how conflicted he felt with the variety of styles he wanted to use in his composition, and how he felt his music would not be accepted, Cage freed him of his old perspective. He said, "Some people divide the world into things that are good and things that are bad. Others take it all in and let their inner organism decide."

Bolcom was set free. Free to fuse ragtime with Baroque music, or throw a tango in the middle of a swing dance. Free to write a ballet about Seattle Slew, the "people's horse." Seattle Slew was a seemingly average horse that blossomed into a Triple Crown Winner (1977), the horse version of the "American Dream." This dance suite from the ballet, which was premiered by the Pacific Northwest Ballet in 1986, functions as jazz music on the surface. Underneath, there is always a complex mix of classical compositional choices. The music often throws the listener for a loop, because it is composed by someone who doesn't feel constrained by expectations. Bolcom even included a live horse in the original ballet production.

# PROGRAM / 4:30PM CONCERT

## BRASS CHOIR

Jason Flaks, Conductor

### *Symphony in Brass*

Eric Ewazen (b.1954)

- I. Andante-Allegro molto
- II. Andante con moto
- III. Allegro vivace

Eric Ewazen's commitment to composition for brass instruments has made him beloved in the brass world. His writing is defined by a thoughtful blend of Romantic style melody and 20th century harmony. Although for several years he wrote twelve-tone, atonal works (using the twelve tones equally), he ultimately decided "to write music that people want to listen to" and settled into a neo-impressionistic style. His music is lyrical, lush, and evocative. Ewazen studied under Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller and Joseph Schwantner, taking some of the compositional style of each composer with him in forging his own distinctive sound.

*Symphony in Brass*, was commissioned by the Detroit Chamber Winds. In three movements, it covers the spectrum of styles, some expected and others not, that brass instruments can perform. The piece opens with a lyrical melody that ebbs and flows with the accompaniment. The movement then takes off with a faster tempo and complex rhythmic figures shared throughout the group. One other special thing that Ewazen does so well in this movement is to weave rhythmic and melodic snippets through different parts within a section. Everyone ends up with really challenging links in the musical chain and the musicians often need to function as a relay team.

The second movement begins with a melody in the baritone part (played on trombone) that grows in length with each statement. Sometimes the simplest ideas create the most powerful moments in music. In this movement, Ewazen takes the main melody and has it played soft. Then he takes that same melody and has it played loud. The idea is so simple, but the effect is profound. It consistently creates an exhilarating feeling for both listener and performer.

The final movement is a triumphant fanfare that rides over a changing meter. A brief return to material of the first movement occurs before the fanfare returns and the work blazes to a fantastic close. Finally, a bit of trivia on this movement, National Public Radio listeners will recognize it as the theme music played during election night coverage.

## SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, Director

### **Taiko (2000)**

Scott Harding (b.1968)

Taiko, which translates to "drums," are the ancient heartbeat of Japan. Taiko are primitive instruments used for dramatic effect. They have functioned in various roles over the centuries, from military communication to musical accompaniment. The style of this piece is *kumi-daiko* ("set of drums"), where an ensemble plays on different drums. Kumi-daiko is a relatively modern presentation of taiko, and is championed by professional Taiko ensembles such as the world-famous Kodo. In honor of the rich tradition of taiko, the piece is ceremonial, serious, and ritualistic.

# PHILHARMONIA

Anthony Krempa, Conductor

## from *The Planets*

Uranus, the Magician

Gustav Holst (1874-1934)

Contrary to assumptions, Holst's magnificent *The Planets* is not really about "the planets"—at least not in the astronomical sense. For the 1920 public premiere, Holst provided this note: "These pieces were suggested by the astrological significance of the planets; there is no program music, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the subtitle to each piece will be found sufficient, especially if it be used in the broad sense."

Holst had become interested in astrology several years before, and although he was reluctant to speak of it, he enjoyed casting horoscopes for his friends for fun. The six movements that make up *The Planets* are character studies—musical depictions of the way astrological signs influence and explain human nature. (This is why Earth does not appear.)

As we complete Philharmonia's tour through *The Planets*, we close with the jaunty march that is *Uranus*, the Magician. Four huge brass chords set the scene, echoed by the timpani before leading to the bouncy march theme. Woodwinds flash as the dance tune spirals ever larger towards employing the full orchestra. The music ebbs and flows in intensity near the end of the movement, dissipating into space itself with closing harp and strings whispers, as "the magician" magically disappears.

# PHILHARMONIA CHAMBER ORCHESTRA

## Concerto for Viola in D major

I. Allegro

Franz Anton Hoffmeister (1754-1812)

### Harry Graham, viola

Winner of the 2018-19 Philharmonia Young Artists Concerto Competition

Franz Hoffmeister was an Austrian contemporary of Mozart, and one of the most popular composers of his day. Arriving in Vienna as a teenager, he intended to study law, but instead became captivated with the city's lively musical scene, and began composing and publishing. His pieces were perfectly suited to the rising class of skilled amateur players of the time who embraced his music. His choice of the viola for a concerto was somewhat unusual and was one of the first major works for the instrument, which was seen generally as less capable of virtuosic display than the violin. Today, however, it is a standard audition piece and considered one of the staples of the viola repertoire.

Fourteen-year-old Harry Graham is a freshman at St. Charles East High School. Harry started his music career with piano lessons in kindergarten. In third grade he was introduced to the viola by Mr. Andy Masters, and has fallen in love with the deep resonating sound of the instrument ever since. He has been studying with Susan Posner, Elgin Symphony Orchestra violist, for the past four years and has valued what he has learned from her about musical technique, how to practice effectively, and how to release emotion through music. Harry's passion for music grew throughout middle school when he was first chair in both the Honors Orchestra and the Electric Ensemble Orchestra. Additionally, he was chosen for the ILMEA district orchestra for two years during middle school, and as principal violist for ILMEA during 8th grade. He hopes to eventually be a viola performance major, with a dream of being in a symphony orchestra one day. When playing the Hoffmeister Viola Concerto, Harry feels as though he is transported back to the classical era of Europe, imagining a leisurely walk through a manicured park on a sunny day. Along with Hoffmeister, Harry's favorite composers include Paganini, Shostakovich, and Tchaikovsky because of their dramatic flair and expression. He would like to thank Mrs. Posner, Mr. Krempa, his mom and dad, and his wonderful friends who support his intense musical interest.

## ***An American in Paris Suite***

George Gershwin (1898-1937)  
arr. John Whitney

American pianist and composer George Gershwin loved to travel, and in his fifth trip to Europe was inspired to begin work on *An American in Paris*. This work was commissioned by the conductor of the New York Symphony (later the New York Philharmonic). The composer had this to say about his new work:

"This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted. ... The opening part will be developed in typical French style, in the manner of Debussy and the Six, though the themes are all original. My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere. As in my other orchestral compositions, I've not endeavored to present any definite scenes in this music. ... The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such episodes as his imagination pictures for him."

"The bright opening section" is followed by a rich "blues" with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café, and having a few drinks, has suddenly succumbed to a spasm of homesickness. The harmony here is both more intense and simple than in the preceding pages. This "blues" rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently, the homesick American, having left the café and reached the open air, has downed his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant."

Exploring the new and unfamiliar, an openness to the strange and uncomfortable, and longing for home—these are also major themes of *The Little Prince*, and a reminder that self-awareness and sense of identity are deepened through journeys such as this.

## **"Danse Bacchanale" from *Samson and Delilah***

Camille Saint-Saëns (1835-1921)

*Samson and Delilah*, which premiered in 1877, was the only one of Saint-Saëns' dozen operas to find lasting success, and is still popular today. Its libretto is drawn from the Old Testament book of Judges. The mighty Samson is a leader among the Hebrews, whose land is occupied by the Philistines. The Philistines use the wiles of the beautiful, treacherous Delilah to discover the secret of Samson's great physical strength. He succumbs to her false charms and she renders him powerless by cutting off his hair. The third and final act takes place in the temple of Dagon, god of the Philistines. With Samson in chains and mocked by his captors, Dagon's priests and priestesses dance this exotic, increasingly frenetic Bacchanale of wild celebration.

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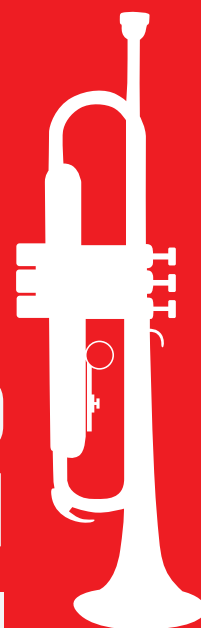
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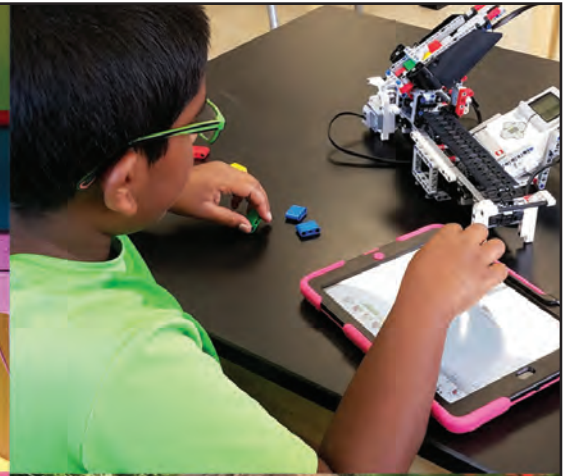


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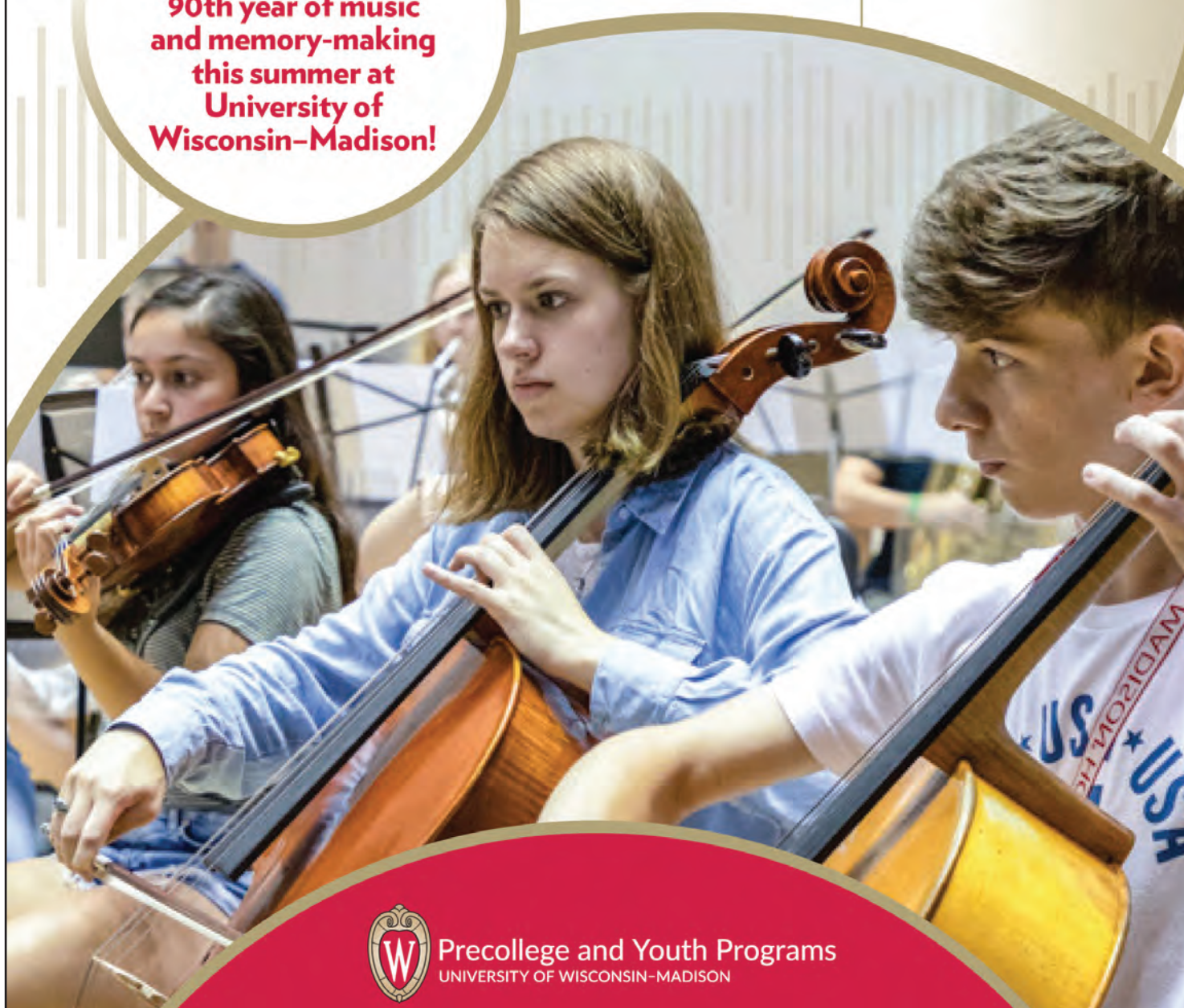
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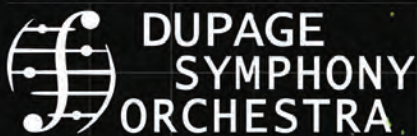
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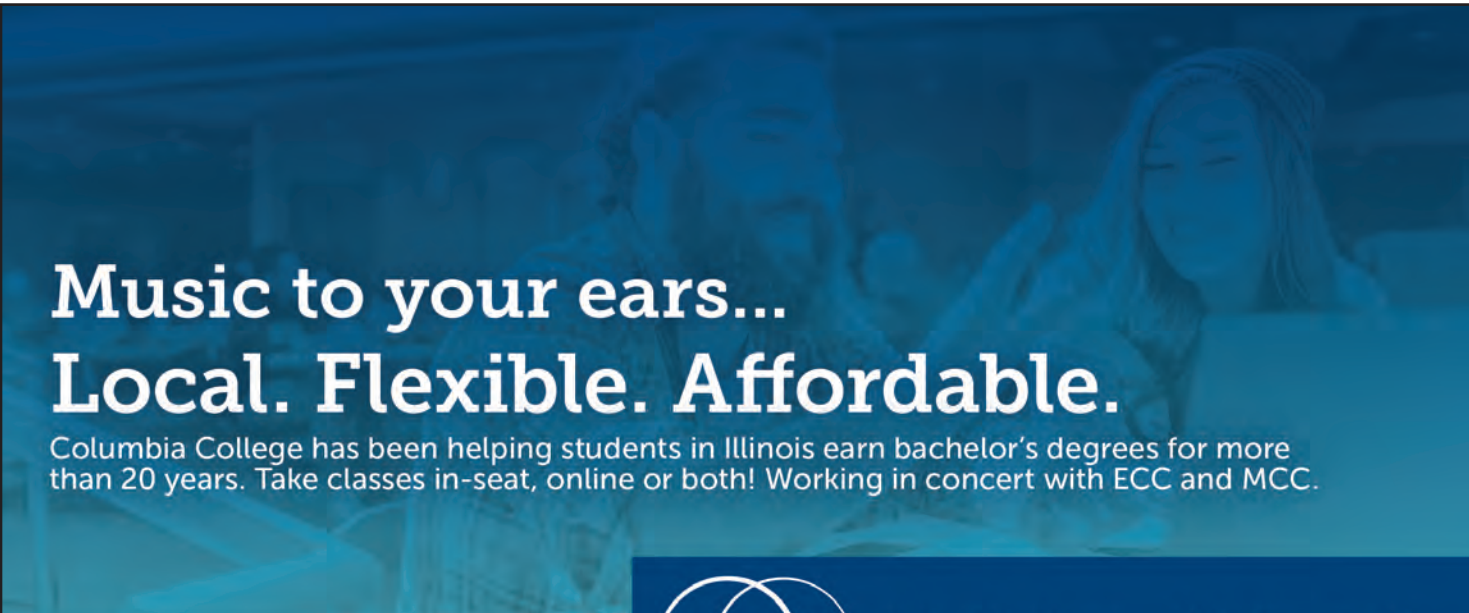
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## PRIMO AND YOUTH SYMPHONY

Daryl Silberman, Conductor

### Homage March from *Sigurd Jorsalfar*

Edvard Grieg (1843-1907)

Artists have often drawn on the power of nostalgia. In late-19th century Europe, as nationalist fervor grew, artists—especially musicians—often drew on cultural nostalgia and national stories for works that inspired. In 1872, Edvard Grieg wrote incidental music for a stage play by his Norwegian countryman Bjørnstjerne Bjørnson about King Sigurd I, known as Sigurd the Crusader. Sigurd's reign (c.1090-1130) was an age of economic growth, political stability, and cultural flourishing, and seen as a "golden age" of Norwegian history—one worth celebrating in late-19th century Europe.

The most celebrated movement of Grieg's score was the "Huldigungsmarsch" or "Homage March." With its opening quartet for solo cellos, brilliant fanfares, a noble trio section, and not a moment of strife or storm, the music seems to bear a certain nostalgia—an idealized reflection of a bygone age.

## YOUTH SYMPHONY

Randal Swiggum, Conductor  
Matthew Sheppard, Associate Conductor

### blue cathedral

Jennifer Higdon (b.1962)

While grief can paralyze ordinary individuals, it often inspires artists to create their finest works. Saint-Exupéry was in the darkest period of his life when he wrote *The Little Prince*. Jennifer Higdon composed *blue cathedral* in 2000 as a memorial to her brother, Andy "Blue" Higdon, who died suddenly of cancer in 1998, at age 33. It quickly became an American "classic"; now performed by well over three hundred orchestras, it is frequently the most performed piece by a living American composer in any given year. The EYSO has had a special relationship with this piece since introducing it at the 2006 Aberdeen International Festival in Scotland, the UK premiere of the piece.

Higdon expressed her thoughts about the creation of this deeply touching work:

*Blue—like the sky. Where all possibilities soar. Cathedrals—places of thought, growth, spiritual expression, serving as a symbolic doorway into and out of this world. Cathedrals are places of beginnings, endings, solitude, fellowship, contemplation, knowledge, and growth. At this unique juncture in my life, I found myself pondering the question of what makes a life. When I began blue cathedral, it was the one-year anniversary of my brother's death, so I was pondering a lot of things about the journey we make through life and then in death. I had a lot of very crystal-clear images in my head that contributed to the composition process. I imagined a traveler on a journey through a glass cathedral in the sky (making it a blue color). The traveler would at first float down the aisle, passing giant pillars, which would reflect the sun at prismatic angles. Along the way the traveler would pass stained glass windows in which the figures would be moving about, speaking and singing. I imagined that there would be some sort of otherworldly music sounding throughout, along with distant bells ringing periodically. The journey up the aisle would carry the viewer/listener closer to the altar, which would be a large, magnificent scene like heaven, open and welcoming. I wanted the music to sound like it was progressing into this constantly opening space, feeling more and more celebratory, moving from introverted to extroverted awareness. As the journey progresses, the individual would float higher and higher above the floor, soaring towards an expanding ceiling, where the heart would feel full and joyful. A sense of fullness would fill the traveler and the thoughts would become again more introverted in the awareness of peace and closure. This piece represents the expression of the individual and the whole of the group—our journeys and the places our souls carry us."*

It would be difficult to imagine an orchestral work better suited to the closing chapters of *The Little Prince* as the little traveler invites the Pilot to look up into the expanse of a star-filled sky, to imagine the twinkling of the stars as millions of tiny bells and the pealing laughter of the Little Prince, and to thus mark their mutual love and bittersweet parting. Gently and quietly, *blue cathedral* opens with the delicate sounds of bells and whispered strings. Two solo instruments then begin a tender dialogue—the flute (Higdon’s own instrument) speaks first, as the older sibling, and then the clarinet, which was her brother’s instrument. The two voices grow more impassioned until the strings reach a soaring climax. Another contemplative section for English Horn begins quietly and grows to ecstatic outbursts by the full orchestra. The piano, prepared to sound like a clock chiming, gives thirty-three strikes in groups of three, representing the age of her brother when he died.

But just as in *The Little Prince*, it is the bells—the crystalline peal of bells, both at the beginning (with chimes, triangle, vibes, glockenspiel, and crotales) and at the end, where the gentle sound of dozens of Chinese health bells and tuned crystal glasses create a shimmering, transcendent effect.

**Jennifer Higdon** is one of America’s most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto and a 2018 Grammy for her Viola Concerto. Most recently, Higdon received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have, significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is one of today’s most performed contemporary orchestral works, with more than 600 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon’s first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for 2 Grammy awards. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

## Intermezzo from *Manon Lescaut*

Giacomo Puccini (1858-1924)

When the Fox points to the wheat fields, and instructs the Little Prince about how wheat will now, for the first time, have great significance to him, he is reminding us of the power of our senses to evoke strong memories. The color of the wheat will remind him of his little friend’s golden hair, and the sound of the wind blowing through the wheat will be a kind of music to him. Composers have long understood this power in music—to play with our sense of time, to summon powerful sense-memories, and to conjure a powerful nostalgia or sense of loss, often when we can’t even name what is lost.

Such is the profound sense of loss, of nostalgia, and psychological turmoil that Puccini captures in the Intermezzo from his opera *Manon Lescaut*. Although in all his operas, the orchestra typically bears the most important musical material—with the singers often carrying simpler lines above it—Puccini actually wrote almost no purely instrumental music. So this Intermezzo is quite unusual—what does it mean?

At the end of Act II, Manon and her lover Des Grieux have been discovered by the elderly (and jealous) Geronte, who has kept Manon in a life of luxury. Des Grieux, sensing danger, had begged Manon to flee with him, but she dithered, wondering which jewels to bring with her. Geronte enters with the police and Manon is arrested. Act III opens in the port of Le Havre, where Manon has been sentenced to be deported to America.

But what has happened in the meantime? Puccini indicates that the Intermezzo is intended to fill in gaps in the story, to suggest intervening events that the audience must imagine while the curtain is down: Manon’s imprisonment, sentencing, and transport to Le Havre, as well as Des Grieux’s desperate attempts to free her. Rather than show all this, Puccini lets a five minute orchestral interlude fill in.

The piece is really much more than a narrative of events, but rather a musical reflection on Des Grieux’s state of mind, developing melodic ideas we have heard before in the opera. The opening—an aching, contorted passage for a few solo strings—recalls Manon’s first words to Des Grieux, “Manon Lescaut mi chiamo” (My name is Manon Lescaut). When the orchestra blooms into a voluptuous, long-breathed melody, we hear it as echoes of the lovers’ Act II duet of recrimination and forgiveness, in particular Manon’s whispered “Un’altra volta ancora” (One more time, please, forgive me!). One can imagine the lovers now separated, reliving the moment they first laid eyes on each other, moments when they learned to trust each other (as the Fox would say, “tame” each other), and sensing their future, with both hope and an impending sense of tragedy. All of this—the potency of love, the hope that refuses to give up, and the weight of doom ahead—find voice in this piece with no singing.



# YOUTH SYMPHONY PERCUSSION ENSEMBLE

Zachary Bowers, Conductor

## Ritual Music (2004)

David Skidmore (b. 1982)

David Skidmore is a founding member of Chicago-based and Grammy-winning percussion quartet Third Coast Percussion. Though mostly known as a performer, Skidmore is also an accomplished composer. His works reflect his passion for percussion, and *Ritual Music* is no exception. Intended for a professional percussion quartet, *Ritual Music* requires extreme attention to detail as well as advanced technical ability. The YS Percussion Ensemble, alongside director Zachary Bowers, has been preparing this piece as a professional quartet would: each student took an active role in studying the score and leading rehearsals.

*Ritual Music* was written for Raizel Performances dance company and premiered here in Chicago in the spring of 2005. Though the YS Percussion Ensemble's performance will not include dance accompaniment, the primeval timbres and violent counterpoint are no less ritualistic and evocative. Skidmore uses common drums – bongos, congas, tom-toms, snare drums, tambourines, a brake drum, a djembe, & a bass drum – to shriek, wail, writhe, leap, shout, and dance around in rhythmic intensity.

Just as the ritual is gaining momentum, the marimba enters and alters the mood. Though the whole-tone melody and rhythmic counterpoint maintain forward motion, the marimba's mellow tone presents a picture more of smoky-conjuring. This mood develops as three of the four performers connect to play on one marimba. Then, without warning, the violent dancing drum rhythms return. The second half of the piece is a synthesis and development of prior motivic material. It grows more and more drum-heavy until the raucous and exhilarating finale.

# MAUD POWELL STRING QUARTET

Amelia Simpson and Ayu Seiya, violins  
Storey Childs, viola  
Trudie Childs, cello

## String Quartet No. 1 in G minor, Op. 27

Edvard Grieg (1843-1907)

I. Un poco andante—Allegro molto ed agitato

Grieg's single string quartet is a reworking of previous material—in this case, his own song "Spillemaend" (Fiddlers), written in 1876 to a text by Henrik Ibsen. The song is about an evil sprite that lures minstrels to its waterfall by promising them the gift of music, but gives them grief instead. Grieg may have found some autobiographical inspiration in this tale, perhaps the frustration of a composer who finds his artistic goals out of reach. In a letter he wrote to a friend in 1898, he quoted the poem and then wrote, "Herein lies, as you will understand, a bit of a life story, and I know I had to endure a great spiritual struggle and expend a great deal of spiritual energy in giving shape to the first part of the Quartet."

The icy "fiddler's motif" from the song is announced in unison by the strings at the opening of the piece and most of the movement's musical ideas derive from it, transformed through variations of timbre, rhythm, and harmony.

One of the most striking features of the piece—and beautifully highlighted in the performance by this Maud Powell Quartet—is the rich, thick textures of the piece, which came under harsh criticism by early reviewers of the piece who felt they were too "orchestral" for a string quartet. The stunning effect is achieved through "multiple-stopping"—having each of the four players play not one note, but several at a time. One of the first harmonies of the piece, in fact, is a thirteen-voice chord, with each of the players simultaneously playing three notes, and the first violin playing four. It is a thrilling sonority unique to this piece, and unique in the string quartet repertory.



Celebrating its thirteenth season, the **Maud Powell String Quartet** is the premiere string quartet of the EYSO Chamber Music Institute, selected by competitive audition in June, and offered on full scholarship. A one-of-a-kind program among youth orchestras anywhere, it provides a chance to study and perform the most significant chamber music literature at the highest level and to work with some of the finest artist teachers and chamber music coaches in the world. The Quartet works with regular coach Tim Archbold, and Gina DiBello, violinist with the Chicago Symphony Orchestra, as well as guest coaches including Rachel Barton Pine, Charlie Pikler, Isabella Lippi, Peter Slowik, Roland Vamos, Jaime Laredo, and members of the Pacifica Quartet. The original idea for an honors quartet was conceived by EYSO Executive Director Kathy Matthews, and the MPSQ is made possible by the generosity of the quartet's founding sponsors and longtime EYSO patrons Ed and Joyce Dlugopolski.

# YOUTH SYMPHONY

## Cello Concerto No. 1, Op. 107

I. Allegretto

Dmitri Shostakovich (1910-1981)

### Jay Reiter

Winner of the 2018-19 EYSO Young Artists Concerto Competition

The story of Shostakovich's first cello concerto is the tale of a deep friendship or, in the words of *The Little Prince's* fox, a genuine "taming" of two kindred souls. Cellist Mstislav "Slava" Rostropovich (1927-2007) was a teenager when he first met the composer, who was 21 years older and his orchestration professor at the Moscow Conservatory. His respect and affection for Shostakovich was profound, and after hearing the younger man play, the admiration was mutual.

Rostropovich dreamed of a concerto that Shostakovich might write someday for him, but when he asked the composer's wife about it, she cautioned, "Slava, if you want Dmitri to write something for you, the only recipe I can give you is this: never ask him or talk to him about it." Rostropovich carefully followed this advice for many years until one day—August 2, 1959 to be exact—he received a parcel from Shostakovich which contained none other than a brand new cello concerto, written for him. As Rostropovich later recounted, "I practiced ten hours a day for four days, and committed the entire piece to memory. On August 6, I visited Dmitri at his summer home, to play it for him.

"Now just hang on a minute while I find a music stand," Shostakovich said.

The cellist answered: "Dmitri Dmitriyevich, but I don't need a stand."

"What do you mean, you don't need a stand, you don't need one?"

"You know, I'll play from memory."

"Impossible, impossible..."

Rostropovich proceeded to play through the work from memory with the pianist he had brought with him, to the utter delight of Shostakovich and a small number of friends who had gathered in the music room. Afterwards, they celebrated with a festive dinner. Everyone knew they had witnessed a historic moment.

Rostropovich later recounted: "Shostakovich suffered for his whole country, for his persecuted colleagues, for the thousands of people who were hungry. After I played the Cello Concerto for him at his dacha in Leningrad, he accompanied me to the railway station to catch the overnight train to Moscow. In the big waiting room we found many people sleeping on the floor. I saw his face, and the great suffering in it brought tears to my eyes. I cried, not from seeing the poor people but from what I saw in the face of Shostakovich..."

The first movement of this notoriously difficult concerto is scored for a very lean orchestra: just strings, woodwinds, solo horn, and timpani (which plays six notes total). It is a taut and tense work of unrelieved nervous energy. Without introduction, the cello spits out a four-note motif, reminiscent of the famous DSCH (D-Eb-C-B in German) musical monogram with which Shostakovich inserted himself into so many of his works, most notably his String Quartet No. 8. Answered by a rat-a-tat-tat march rhythm in the orchestra, the motif is obsessive, pushed relentlessly higher and higher by the cello. Solo horn and solo clarinet interrupt, but rather than providing relief

for the cello they seem to antagonize. A second theme also provides no respite—it is another nervous series of repeated notes with a stabbing half-step. There is no “bright side” to this piece, but both Rostrapovich and Shostakovich loved it dearly, each counting it among their very favorite pieces, and a symbol of their enduring friendship.

**Jay Reiter** is eighteen years old and a senior at the Illinois Math and Science Academy. He has played cello for ten years and studied with Ruth Mudge, principal cellist of the Elmhurst Symphony, at the String Academy of Chicago for nine years. Jay joined the EYSO Youth Symphony in 2016. This season he played in the Hanson String Quartet. Jay has also been pursuing music composition for four years; this year he has been studying composition with Dr. Peter Dong and has written a cello sonata in the style of Rachmaninoff. Though he plans on studying mathematics in college, Jay intends to continue playing cello at every opportunity in orchestras, chamber groups, for others, and for his own enjoyment. If he was asked to choose a favorite piece of music, he’d protest but ultimately settle on Schoenberg’s *Verklärte Nacht* or Debussy’s *Prélude à l’après-midi d’un faune*. He would like to thank all of the countless, wonderful musical influences in his life, especially Ms. Mudge, Mr. Swiggum, Mr. Sheppard, Dr. Dong, Mr. Archibald, Chopin, and, of course, his parents for their support and dedication to driving him to lessons, rehearsals, auditions, and summer camps!

## from *The Wand of Youth*

Slumber Scene  
Fairies and Giants

Edward Elgar (1857-1934)

From the very beginning, *The Little Prince* makes clear that one of its themes will be the differences between adults and children. In a snarky aside, the pilot explains “I have spent lots of time with grown-ups. I have seen them at close range...which hasn’t much improved my opinion of them.” Friends of Antoine de Saint-Exupéry, the book’s author, often noted his playfulness, creativity, and childlike sense of wonder and curiosity. (His detractors called him “childish.”)

Sir Edward Elgar also retained a lifelong fascination with the innocent, intimate world of childhood. As he grew older and more cynical about the world around him, he often retreated into nostalgia for his boyhood in Worcestershire, an escape from disillusionment and despair.

In 1907, at the age of fifty, Elgar gathered up musical sketches from his boyhood to create *The Wand of Youth*. This music was originally written for a little play concocted by the fourteen year-old Elgar and his siblings about a “perfect, untainted world” from which ill-tempered adults were barred. “Some small grievances occasioned by the imaginary despotic rule of my father and mother (the “Two Old People”) were proposed to show how children were never properly understood.” (Sound familiar?) The only other outsiders allowed into this dream world were butterflies, fairies, giants, and moths.

Youth Symphony members actually voted to reprise these two movements from our November concert, partly because of the nostalgic feel of the music, and partly for their own nostalgia for our earlier experience with them. (Remember our “Wand of Youth” Art Exhibit?) The “Slumber Scene” depicts the Two Old People who have been lulled to sleep by Fairy Pipers in a boat which carries them across the stream into fairyland. It also reveals the richness and depth of the mature Elgar—written for strings, bassoons, and a solo horn which adds pathos. “Fairies and Giants” is a study in contrasts: bright woodwinds and skittering lower strings show Elgar’s skill as an orchestrator (“fairies”) and the brass and percussion have suitably slow and ponderous long notes to suggest the size and slow pace of the giants.

## The Turtle Dove

Traditional, arr. G. Winston Cassler

20th Anniversary Performance

*Fare you well, my dear, I must be gone and leave you for a while.*

*Though I go away, I’ll come back again, though I roam ten thousand miles, my dear...*

An organization over forty years old naturally has some time-honored traditions. The playing of “The Turtle Dove” as the season farewell is one of the most beloved of those traditions, which began on a concert tour through Wisconsin and Minnesota in 2000. The Youth Symphony had learned the piece in preparation for a visit to St. Olaf College, to hear the St. Olaf Symphony Orchestra and be coached by their renowned conductor, Steve Amundson. The piece itself had been originally written for the St. Olaf Orchestra by a music professor at the college. The Youth

Symphony learned to sing the old folk song upon which it is based and on that tour grew to love the piece as “the best way to say goodbye.” Thus, an EYSO tradition was born.

The song has taken on layers of meaning over the years and is the traditional ending for Fall Camp every August, where many new Youth Symphony members learn it for the first time. During the 2012 Civil War Tour, students spent a time of solitary reflection wandering in the stillness of the National Cemetery in Gettysburg. It was this song—quietly and spontaneously—that came forth in a circle of singing, gently giving voice to a swirl of emotions that had seemed impossible to express. Tonight, it also marks the end of our journey with *The Little Prince*, one of literature’s most poignant goodbyes. (R. Swiggum)

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EYSO Music Educator of the Year

## Kathy Heikkinen

Katherine (Duckworth) Heikkinen grew up in southeastern Wisconsin. She knew she wanted to be an orchestra teacher while still playing viola in junior high and joined her city’s youth orchestra and the Racine Symphony while in high school. Kathy attended the University of Wisconsin–Madison, and did her student teaching with William Hofeldt. She and Dallas were married in 1981, and she began her teaching career in Oregon, Wisconsin in 1982. They moved to Illinois in 1985 where Kathy began teaching at Canton Middle School in District U-46. She was a member of the faculty that opened Kenyon Woods Middle School in 2004, where she will finish her 37-year career this May. During her time in Streamwood she completed her Masters of Education in Curriculum and Instruction from the National College of Education. She and Dallas welcomed Damon into their family in 1989, and are the proud parents of the cellist, EYSO alum, and music teacher he has become. Kathy spent her career as a supporter of students receiving a well-rounded education, including the fine arts. Her time as a union representative and official was grounded in helping the educational system understand the importance of the arts in child development, and supporting educators who teach the arts. Kathy has been blessed with many students who have gone on to be teachers, musicians, and lovers of music. The friends she has made with other educators are close to her heart. She plans to volunteer and continue her education, studying theology, during retirement.

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The David Moller Servant Leader Award

## Anthony Riani

The David Moller Servant Leader Award is the highest honor given by the EYSO to a volunteer or alum for exceptional contributions to the EYSO. Established in 2013, the award was named in gratitude for one of the EYSO’s most dedicated and loyal volunteers—parent and Board Member David Moller, known and loved by hundreds of EYSO students and parents for his enthusiasm for the EYSO, and the countless roles for which he cheerfully volunteered.

This year’s recipient, Anthony Riani, lives in Geneva and is the proud father of two EYSO players. Anaka played trumpet in Sinfonia, Philharmonia, and Youth Symphony, and also was a member of the Sterling Brass Quintet 2016–17. Rebecca is now in her sixth season with the EYSO, playing violin. Anthony spent most of his career in the print industry, but has loved music since his own school days. He started the trombone in fifth grade (although his first choice would have been trumpet) and played in band, marching band, solo ensemble, and musical pit orchestras. After high school, he continued to play in the Addison Community Band.

It was during Anaka’s second EYSO season that Anthony decided rather than just dropping off his girls at rehearsal, he would stay and watch. More and more fascinated with the EYSO approach—encouraging curiosity, imagination, critical thinking and collaboration (which he admits was different than his own musical experience as a kid)—he had an idea. Why not use his skills as a videographer to provide the conductors with a weekly video of their rehearsal, to review and use to plan the following week? For the last four years, Anthony has faithfully video-recorded not only every rehearsal, but every concert. EYSO conductors have appreciated this tremendous resource, but even more, they have appreciated Anthony’s dependability, his flexibility and generosity of time, and his ever-cheerful “Yes, we can!” attitude. Congratulations, Anthony! You represent what is so great about the EYSO.

# PRIVATE INSTRUCTORS

## VIOLIN

Katie Abernethy  
Hannah Barton  
Dana Bellew  
Julie Bickel  
Lamar Blum  
Louise Brodie  
Ryan Caparella  
Lisa Chodorowski  
Lilian Chou  
Denise Connolly ♪  
David Dai  
Mark Djordjevic  
Carol Dylan  
Wendy Evans ♪  
Jacqueline Fisher ♪  
Katy Gillan  
Ann Heide  
Paula Johannesen  
Carl Johnson  
Lauren Lai  
Anni Larsen  
Kathryn Layug  
Drew Lecher  
Eunyoung Lee  
Suz McLeod  
Don Montgomery  
Jackie Moore  
Nancy Murray  
Chelsea Musson  
Nan Zhou  
Joanna Newby ♪  
Elizabeth Ortiz  
James Park  
Talia Pavia  
Laura Polick  
Susan Posner  
Stefanie Puczek  
Emily Puntuzs  
Lori Rollins ♪  
Kathryn Satoh  
Julie Schreiner  
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Ann Montzka  
Smelser  
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Simonne Tingley ♪  
Kathryn Tofilon  
Eileen Tsuzuki  
Thomas Wermuth  
Rebecca Wilcox  
Janis Wittrig  
Gina Young

## VIOLA

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Rita Borkowski ♪  
Violet Deal ♪  
Wendy Evans  
Ashley Fitzwater  
Rachel Goff  
Zach Green  
Lisa Hirschmugel  
Nicholas Jeffery  
Matthew Mantell ♪  
Elyse Napoli  
Joanna Nerius  
Linda Oper  
Danny Seidenberg ♪  
Annika Sundberg ♪  
Rebecca Swan  
  
**CELLO**  
Timothy Archbold  
Lisa Bressler  
Wendy Cotton  
Jessica Covarrubias  
Isabella Cunningham  
Dorothy Deen  
Linda Duneske  
Nazar Dzhuryn  
Marian Fadrowski  
Larry Glazier ♪  
Jennifer Gontarek  
Ann Griffin ♪  
Sally Gross  
Brian Hoffman  
Anita Hwang  
Lisa Janisch  
Catherine Kuna  
Mark Kuntz  
Eun Kyung Kim  
Mark Liu  
Laura Love  
Kerena Moller  
Donald Montgomery  
Ruth Mudge  
Alexa Muhly  
James Pesek  
Zachary Preucil  
Linc Smelser  
Julianne Tehan  
Emily Ward  
Jonathon Wiest  
Alexandra Wojciechowski

## BASS

Remus Badea  
Ryan Caney  
Sean Francois  
Chris Griffith  
Ken Krutz  
Hannah Menich  
Tracy Rosenkrans Dullea  
Tim Schaffer

## FLUTE

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Ruth Cavanaugh  
Lynne Green  
Cate Hummel  
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Teresa Muir

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Sally Gerber  
Garrett Matlock  
Mark Rassmussen  
Rose Sperrazza  
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Kathleen Way  
Deb Zelman

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Gwyn Downey ♪  
Gerik Fon Revutzky  
Kimberly Richter  
Dianne Ryan

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Wanda Braden  
Nancy Broucker  
Russ Henning  
Eric Kaiser  
Michael Kasper  
Morgan Lentino  
Dan O'Connell  
Susan Ozsvath  
Dave Peterson  
Dana Sherman  
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Jason Flaks  
Zach Geller  
Ryan Hobbs ♪  
Ronald Lemm  
Chris O'Hara  
Mark Ponzo  
Thomas Tait

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Mark Fry  
Catie Hickey  
Josh Kaminsky  
Keith Ozsvath  
Olivia Pannell  
Bryan Tipps

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Scott Tegge ♪

## TUBA

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Scott Tegge ♪  
Josh Wirt

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Joe Beribak ♪  
Zachary Bowers  
Ed Breckenfeld  
Heather Bouton  
Daniel Eastwood  
Andrew Hix  
Jeff King  
John Mesmer  
Christine Rehyem  
Walter Schneider  
Vern Spevak  
Raychel Taylor  
Ben Wahlund

## HARP

Nichole Luchs

♪ Denotes EYSO Alum  
or parent of Alum

The EYSO apologizes  
for any omissions or  
inaccuracies in the  
private instructor and  
school director lists.  
Please contact the  
EYSO office at  
office@eyso.org with  
additions or corrections.



# SCHOOL DIRECTORS

## ALGONQUIN

Terry Foster  
Anthony Gnutek  
Amy Jones  
Alexander Meza

## ARLINGTON HEIGHTS

Vince Genualdi

## AURORA

John Burck 🎵  
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Chris Dandeleas  
Mark Duker  
Kendra Hiltenbrand  
Mark Liu  
Mary Beth McCarthy  
Caitlynne Miller  
Beth Myers  
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Patty Sampson  
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Preston Krauska  
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## CHICAGO

Michael Teolis

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Alexander Meza  
Samuel Perez

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Jan Matthews

## LAKE ZURICH

Catherine Schmidt  
Ron Polomchak

## KANEVILLE

Aaron Puckett

## LINCONSHIRE

Sonny Petway

## LISLE

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Colleen Alvin 🎵

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Tim Fawkes  
Andrew Packer

## MAPLE PARK

Aaron Puckett

## MEDINAH

Michael Lehman

## NAPERVILLE

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Stephanie Lein  
Kim Mowner  
Erika McCann  
Bradley Pfeil  
Elle Pressly  
Jeffrey Sturgeon  
Jerry Zitko

## OSWEGO

Kelly O'Neill  
Steven Rexroat

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Marla Caballero  
Matthew Moore

## PERU

John Armstrong  
Philip Whaley

## PINGREE GROVE

MaryBeth Kurnat

## PLAINFIELD

Timothy Hatcher

## RACINE

Cynthia Banaszak

## RICHMOND

Kateri Tumminello

## ROCKFORD

Brandt Thompson

## ROLLING MEADOWS

Chris Buti  
Kevin Carroll  
Julie Quitschau

## ROSELLE

Mike Lehman

## SAINT CHARLES

Adrian Anderson  
Michael Bazan  
Daniel Beder  
Rita Borkowski 🎵  
Krista Halvorson  
James Kull  
Andrew Masters  
James Pesek  
Sandra Pogge  
Rachel Saldana  
James Stombres 🎵  
Eric Swensen

Angela Wifler  
Stephanie William  
Brian Wis  
John Wojciechowski  
Gilbert Wukitsch

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Susan Carlson  
Anne Donahue  
Sarah Finnegan  
Mark Hamada  
Vincent Inendino  
Tobin Langridge  
Heather Lofdahl

## SKOKIE

Dehuan Brooks

## SOUTH ELGIN

Karen Brhel  
Kurt Dobbeck  
Katherine Heikkinen 🎵  
Rachel Saldana

## STREAMWOOD

David Hain  
Zachary Geller  
Kelly Larson

## SUGAR GROVE

Allison Liska  
Chris Owen

## SYCAMORE

Ken Goodman  
Scott Mertens  
Ken Tonaki

## VILLA PARK

Jan Bobek  
John Clemons

## WARRENVILLE

Deborah Schmaltz

## WAUCONDA

Elizabeth English

## WEST CHICAGO

Brad Rathe  
Alexandra Wojciechowski

## WHEATON

Andrew Ladendorf  
Grace Mayell  
Bob Mammiga

## YORKVILLE

Victor Anderson  
Kim Geysler

# PRIMO / PRIMO INTERMEZZO

## VIOLIN

Ella Britton, Palatine  
Leanna Carlson, Elgin **z** +  
Rafi Dennison, Carpentersville  
Luca Edsall, Elgin  
Kyle Hibben, Elburn **z**  
Swara Maruvada, Hoffman Estates  
Rylan Schmidt, Carpentersville  
Allison Soheil, Algonquin  
Ayaka Vieira, Streamwood **z**  
Gwendolyn Wilds, Gilberts **z**  
Ella Zielinski, Gilberts

## VIOLA

Allison Goade, South Elgin  
Kavya Gundlapalli, South Barrington  
Heidi Rey, Saint Charles

## CELLO

Owen Brown, Elgin  
Kenneth Chang, Saint Charles **z**  
Katie Roberts, Loves Park  
Evan Tonaki, Sycamore **z**

## BASS

Liam Buehler, Saint Charles  
Veer Gupta, Hoffman Estates

---

**z** Primo Intermezzo  
+ Concertmaster

# PRELUDE

## VIOLIN

Eli Balisi, Batavia  
Collin Blackman, West Dundee  
Defne Celme, Schaumburg +  
Jean-Denis De Beauvoir, Algonquin  
Sarah Goodin, Glen Ellyn **\***  
Emma Hrdlick, Geneva **\***  
Kaitlyn Huang, Aurora  
Eli Irwin, Crystal Lake  
Angelyn Jerozal, Geneva  
Lauren Johnson, Woodstock **\***  
Lauren Kamysz, Saint Charles  
Kaitlyn Kreeger, West Chicago  
Sofia Libiano, Des Plaines  
Shannon Lu, Saint Charles  
Sophia Mossman, Buffalo Grove **\***  
Bridget Nelis, South Elgin  
Katherine Nicholson, Geneva  
Ella Roth, Saint Charles  
Mia Song, Saint Charles **\***  
Vitaly Starkov, Geneva + **\***

Metehan Tandag, Schaumburg **\***  
Ameya Yammanuru, Saint Charles  
Kenny Yeun, Algonquin  
Morgan Zyrek, South Elgin **\***

## VIOLA

Hannah Brazis, Deer Park  
Samantha de Souza, South Elgin  
Adeline Grimm, Saint Charles **\***  
Derek Hibben, Elburn **\***  
Jacob Pangilinan, Bartlett **\*\***  
Kylie Phommasack, Huntley **\***  
Hollister Schneider, Saint Charles **\***

## CELLO

Isaac Chung, Elgin  
Tiffany Lu, South Elgin **\*\***  
Millan Mallipeddi, Bartlett **\***  
Grady Mellican, Saint Charles  
Mallory Pretkelis, Saint Charles  
Michael Sandine, Medinah **\***  
Alexandria Stumpf, Schaumburg

Alan Taylor, Huntley  
Michelle Zhao, Naperville **\***

## BASS

Katelyn Bonnet, Batavia  
Alexandra de Souza, South Elgin  
Thor Eysturlid, Geneva  
Ailish Seibert, Elgin

## PERCUSSION

John Henderson, Geneva  
Trevor List, Yorkville  
Daniel Schuck, Hoffman Estates

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+ Co-Concertmaster  
**\*** Principal  
**\*** Chamber Music Institute

# SINFONIA

## VIOLIN

Clara Aaes-Jorgensen, North Aurora  
Madeleine Afafe, Elgin \*  
Rajesh Balasamy, Hoffman Estates  
Sophia Berger, Long Grove \*  
Isabel Bergmann, Glen Ellyn  
Zachary Blankenship, Kildeer  
Alexandra Bryner, Saint Charles  
Vasudha Cidambi, Hoffman Estates  
Nathaniel Davison, Geneva \*  
Olivia Eftefield, Schaumburg \*  
Vidya Gundlapalli, South Barrington  
Mahika Gupta, Naperville \*  
Avak Hairekian, Schaumburg  
Daigo Ito, Schaumburg \*  
Jacy Jacobus, Saint Charles \*  
Grace Kerkbashian, Crystal Lake  
Abigail Kreeger, West Chicago  
Zachary Lew, Geneva  
Eileen Li, Elgin \*  
Charlie Liu, Aurora  
Alexander Mathew, Oswego  
Sophie Murray, Glen Ellyn  
Aanya Navsariwala, Bartlett \*  
Caitlyn Nguyen, Batavia \*  
Savannah Nichols, Elmhurst  
Hanna Rey, Saint Charles  
Rebecca Riani, Geneva  
Mary Sabo, Elgin  
Vaishnavi Sharma, Aurora \*  
Amrita Sundaram, Naperville  
Phoebe Tanacea, Niles  
Emily Watanapongse, Saint Charles  
Zach Williamson, West Chicago \*  
Kevin Xu, Naperville  
Szymon Zeliszcak, Carpentersville \*

## VIOLA

Andrew Cabindol, Algonquin \*  
Aayush Desai, Naperville \*  
Isabelle Gawedzki, Lake Zurich \*

Eleanor Maloney, Campion Hills \*  
Edward McNally, Saint Charles  
Collette Riviere, Delavan \*  
Genevieve Tuffy, Barrington \*\*  
April Zhang, Naperville

## CELLO

Saarang Bakre, Bartlett  
Delia Bonnet, Batavia  
Joe Burck, Aurora  
Gabriel Im, Saint Charles \*  
Megan Kamysz, Saint Charles \*\*  
Elizabeth Kerr, Batavia \*\*  
Charlotte Lewandowski, South Elgin  
Abhishek Ramakrishnan, Inverness  
Ioanna Rendas, Elgin \*  
Erin Risser, Lake Barrington  
Logan Sterkel, South Elgin  
Damian Sulikowski, North Barrington \*

## BASS

Aisling McGrath, Batavia  
James Petno, Saint Charles  
Nathan Throneburg, Saint Charles \*

## FLUTE

Abigail Creighton, Carol Stream  
Isabella Duda, East Dundee  
Evan Harris, South Elgin  
Emma Lesko, Elgin  
Lorenzo Losurdo, Aurora

## OBOE

Amanda Fujii, Bartlett  
Anna Shabowski, Geneva \*

## CLARINET

Andrew Galanes, Bartlett  
Iana Howieson, Plainfield \*  
Ranger Ni, South Barrington  
Fabian Perez, Carpentersville  
Dylan Rhodes, Batavia \*  
Lexi Weddle, Geneva

## BASSOON

Jacqueline Fernandez, Elgin  
Zachary Karpel, Yorkville  
Jack Morby, Saint Charles \*

## HORN

Areeb Ahmed, Carpentersville \*  
Brendan Collier, Batavia  
Michelle Gain, Geneva  
Aidan Murray, Glen Ellyn  
Aparna Ramakrishnan, Lisle

## TRUMPET

Ruben Martinez, Carpentersville  
Avanish Narumanchi,  
South Barrington \*  
Emanuel Vasquez, Carpentersville \*

## TROMBONE

Ethan Sanderson, Elgin

## EUPHONIUM

Clayton Wagner, Geneva \*

## TUBA

Alex Karwowski, Wayne \*  
Jack Smith, Geneva

## PERCUSSION

John Henderson, Geneva x  
Trevor List, Yorkville x  
Daniel Schuck, Hoffman Estates x

## HARP

Catrina Egner, Yorkville

## PIANO

Steven Meyer, Geneva

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\* Principal/Co-Principals  
\* Chamber Music Institute  
x Percussion Ensemble

# PHILHARMONIA

## VIOLIN

Michael Azar, West Dundee  
Lindsey Baron, Pingree Grove \*  
Evan Blackman, West Dundee  
Ricardo Bonilla, Elgin \*  
Mina Chang, Naperville  
Alan Chen, Naperville  
Connie Chen, Naperville  
Rachel Christensen, Mount Pleasant ♪  
Mei Cornell, Woodstock \*  
Dhyey Dixit, Schaumburg ♪  
Molly Gruman, Aurora \*  
Talein Hairekian, Schaumburg ♪  
Savanna Huang, Geneva  
Anthony Inforzato, Schaumburg ♪  
Nohl Ingoldsby, Schaumburg \* ♪

Liam Ingoldsby, Schaumburg ♪  
Meghana Karan, Naperville  
Amy Kuhl, Saint Charles  
William Li, Naperville  
Richard Lu, Warrenville  
Jakub Myers, La Grange Park  
Preethi Navalpakkam, Naperville  
Ethan Park, South Barrington \*  
Prashanth Ramachandra, Palatine ♪  
Isabella Santoro, Saint Charles \* ♪  
Jillian Stachon, Saint Charles ♪  
Melissa Tan, Algonquin +  
Patricia Urbonaite, Bartlett ♪  
Arden Wheeler, Wheaton ♪  
Emily Willis, Sugar Grove \* ♪  
Catherine Winsor, Campion Hills \* \*

Jake Wohld, Saint Charles ♪  
Madison Yehling, Geneva \* ♪  
Crystal Yeo, Schaumburg

## VIOLA

Christopher  
Brumbaugh-Cayford, Elgin \*  
Alec Chen, Naperville  
Payton Fischer, Saint Charles \* ♪  
William Graham, Saint Charles \*  
Alexandria Jones, South Elgin ♪  
Anna Kresler, Geneva ♪  
Grace Morby, Saint Charles \*  
Emily Nelson, Chicago \*  
Andrew Ramm, Geneva ♪

Hannah Weber, South Elgin 🎷 \*  
Genevieve Zauhar, Saint Charles 🎷  
Lucas Ziegler, Cary

### CELLO

Paige Arnold, Wheaton  
David Betz, Elgin \* 🎷  
Kennedy Buehler, Campton Hills \*  
Ian Crossland, Geneva  
Adam Eckardt, Yorkville 🎷  
Jacob Emmelot, Lake Zurich  
Benjamin Irwin, Crystal Lake \*  
Ann Lim, Carpentersville  
Angel Pangilinan, Bartlett \* 🎷 \*  
Anushi Varma, Naperville \*  
Miranda Victor, Saint Charles 🎷  
Arlo Wandell, South Elgin

### BASS

Morgan Arnold, Wheaton \* 🎷  
Michael Parchaiski, Saint Charles

### FLUTE

Audrey Anhalt, Oswego \*  
Chanel Antoshin, Elgin  
Cayden Olsen, Elgin  
Venisha Saxena, Naperville \*

### OBOE

Kayla Hardersen, North Aurora \*  
Mary Kassel, Geneva 🎷  
Elli Wallace, Genoa 🎷

### CLARINET

Tyler Eng, Oswego \*  
Conor McPheron, Geneva  
Ava Rittgers, Yorkville \*  
Leonardo Rodriguez, Carpentersville  
Allison Schaffer, West Dundee  
Maddie Sims, Plainfield

### BASSOON

Shae Atkins, Saint Charles \*  
Eric Bahena, Carpentersville  
Nathaniel Tunngal, Aurora

### HORN

Samantha Ayars, Geneva \*  
Zoe Becker, South Elgin \*  
Niels Eysturlid, Geneva 🎷  
Luke Suarez, Peru 🎷

### TRUMPET

Edward Pinkston, Itasca  
Jeri Rethford, West Chicago  
Alexandra Walsh, Oswego

### TROMBONE

Christian Bialek, Elgin  
Seth Lagerstrom, Woodstock

### EUPHONIUM

Ryan Blake, West Chicago

### TUBA

Avery Osborne, Aurora \*  
Matthew Styrna, Geneva \*

### PERCUSSION

Ryan Drenovsky, Lincolnshire x  
Matthew Ostergard, Geneva x  
Emmet Quinn, Saint Charles x  
Benjamin Ramm, Geneva x

### HARP

Catrina Egner, Yorkville

- 
- + Concertmaster
  - \* Principal
  - \* Chamber Music Institute
  - x Percussion Ensemble
  - 🎷 Philharmonia Chamber Orchestra

## BRASS CHOIR

### HORN

Areeb Ahmed, Carpentersville  
Samantha Ayars, Geneva  
Veronica Ayars, Geneva  
Zoe Becker, South Elgin  
Brendan Collier, Batavia  
Niels Eysturlid, Geneva  
Benjamin Fioresi, Geneva  
Michelle Gain, Geneva  
Kaitlyn Holtz, Algonquin  
Olivia Leyba, Rockford  
Aidan Murray, Glen Ellyn  
Sara Pfeil, Wayne  
Aparna Ramakrishnan, Lisle  
Luke Suarez, Peru  
Acacia Steenberg, Crystal Lake

### TRUMPET

Grace Adduci, Saint Charles  
Bailey Cates, Elburn

Ruben Martinez, Carpentersville  
Gayle Moore, Carpentersville  
Avanish Narumanchi, South Barrington  
Edward Pinkston, Itasca  
Jeri Rethford, West Chicago  
Jackson Teetor, Elgin  
Annika Templin, Geneva  
Emanuel Vasquez, Carpentersville  
Alexandra Walsh, Oswego

### TROMBONE

Christian Bialek, Elgin  
Sebastian Cosma, North Aurora  
Faith Cramer, Batavia  
Seth Lagerstrom, Woodstock  
Ethan Sanderson, Elgin  
Thomas Schluckbier, Schaumburg

### EUPHONIUM

Ryan Blake, West Chicago  
Clayton Wagner, Geneva

### TUBA

Adam Faulkner, Geneva  
Alex Karwowski, Wayne  
Lexie Newell, Saint Charles  
Avery Osborne, Aurora  
Jack Smith, Geneva  
Matthew Styrna, Geneva

### PERCUSSION

Simon Cooper, Hoffman Estates  
Graeme Leighton, Lombard  
Truman Silberg, Barrington

## CMI ONLY

### VIOLIN

Emilia Rzeszutek, Addison

### CLARINET

Sage Overstreet, Saint Charles

# YOUTH SYMPHONY

## VIOLIN

Ethan Blankenship, Kildeer  
Lauren Chang, Wheaton \*  
Claire Collins, Carpentersville \*∞  
Zylle Constantino, Gilberts \*\*  
Sarah Cowley, Elgin \*  
Joshua DiGiacoma, Glen Ellyn  
Christian Dik, Batavia  
Lasey Emmerich, Saint Charles  
Steven Frankowski, Carpentersville  
Christoph Gaffud, Lombard  
Chandra Gangavarapu, Naperville  
Abigail Hutter, Geneva  
Perry Li, Algonquin \*  
Caroline Lindwall, Geneva  
Samuel Mathew, Oswego  
Cal O'Connor, Saint Charles  
Satomi Radostits, Aurora \*∞  
Pranav Ramachandra, Palatine  
Rebekka Rantanen, Naperville  
Laura Ribeiro, Carol Stream  
Eron Ristich, Naperville  
Ayumu Seiya, Saint Charles \*\* \*\*  
Olivia Shi, Algonquin \*  
Amelia Simpson, Saint Charles + \*\*  
Zachary Stordahl, Cary \*  
Akshay Sundaram, Naperville  
Maya Umlauf, Glen Ellyn  
Zoe Umlauf, Glen Ellyn  
Joe Williamson, West Chicago  
Eunice Yoon, Downers Grove

## VIOLA

Marina Akamatsu, Glen Ellyn  
Storey Childs, Saint Charles \*\* \*\*  
Zachary Gustafson, Yorkville \*∞  
Noah Hauptmann, Saint Charles  
Timothy Holman, Glendale Heights \*  
Matt Hurley, Mount Prospect \*\*  
Amogh Prasad, Naperville \*  
Miranda Preuss, Bartlett  
Joshua Tabb, Aurora

## CELLO

Trudie Childs, Saint Charles \*\* \*\*  
Jeff Donnan, Saint Charles  
Emily Dow, Elmhurst \*  
Emma Froeschke, Carpentersville  
Aasma Haider, Hanover Park \*  
James Longhurst, Wheaton \*  
Raphael Maranon, Skokie  
Abigail Marianetti, Elmhurst  
Jay Reiter, Glen Ellyn \*\* ∞  
Alexander Ristich, Naperville  
Abigail Vanderploeg, Aurora  
Daniel Zhao, Naperville \*

## BASS

Fiona Lukes, West Dundee  
Alyssa Trebat, Algonquin \*  
Andrew Viveros, Bartlett

## FLUTE

*Tom Matthews Memorial Principal Flute Chair*  
Miriam Franks, Mundelein \*  
Kaitlyn Kowalski, Plainfield \* e  
Miguel Rodriguez, Elgin \*

## OBOE

David Galanes, Bartlett  
Julia Kaniuk, Geneva \*  
Ezequiel Navarro, Aurora \* e

## CLARINET

Caitlin Annunzio, Montgomery  
Rebekah Harness, Elgin \* e  
Daniel Wilczynski, Naperville  
Zachary Wilder, Streamwood \*

## BASSOON

Ryan Berg, Geneva \*  
Blaine Betustak, Sugar Grove  
Miah Miglore, Batavia \* e  
Keri Wozniak, Carpentersville

## HORN

Veronica Ayars, Geneva \* e  
Benjamin Fioresi, Geneva \*  
Kaitlyn Holtz, Algonquin \*  
Olivia Leyba, Rockford  
Sara Pfeil, Wayne  
Acacia Steenberg, Crystal Lake \*%

## TRUMPET

Grace Adduci, Saint Charles \*  
Bailey Cates, Elburn \*%  
Gayle Moore, Carpentersville  
Jackson Teetor, Elgin \*%  
Annika Templin, Geneva \*

## TROMBONE

Sebastian Cosma, North Aurora  
Faith Cramer, Batavia \*  
Thomas Schluckbier, Schaumburg \*%

## TUBA

Lexie Newell, Saint Charles \*%

## PERCUSSION

Simon Cooper, Hoffman Estates x  
Graeme Leighton, Lombard x  
Truman Silberg, Barrington x

## HARP

Catrina Egner, Yorkville

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+ Concertmaster  
\* Principal/Co-principal  
\* Chamber Music Institute  
\*\* Maud Powell String Quartet  
% Sterling Brass Quintet  
∞ Hanson String Quartet  
e Earl Clemens Wind Quintet  
x Percussion Ensemble



# ELGIN COMMUNITY COLLEGE ARTS CENTER

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A Sense of Wonder  
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