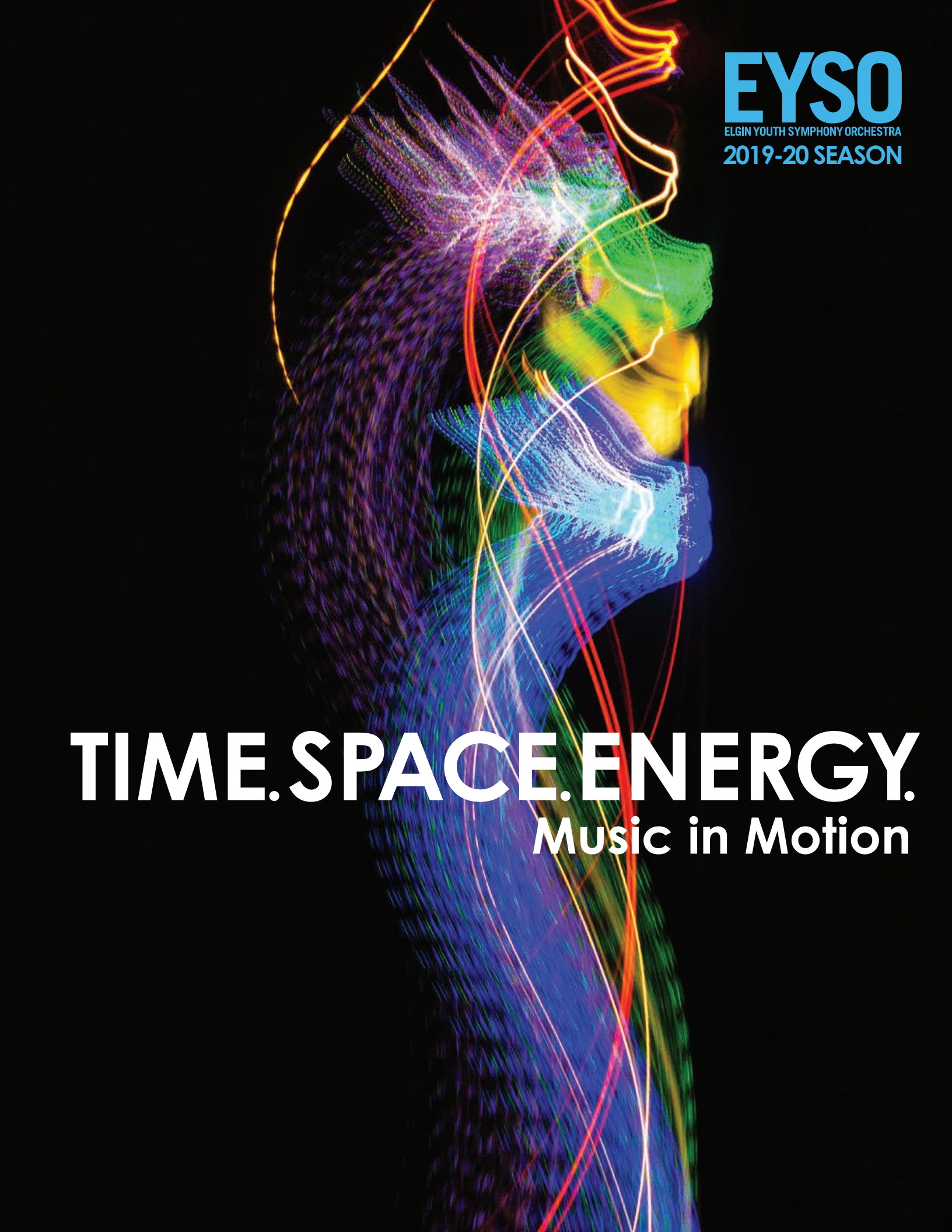


EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA

2019-20 SEASON

TIME.SPACE.ENERGY.

Music in Motion

2015, 2005
PROGRAMMING OF THE YEAR

2008
CONDUCTOR OF THE YEAR

2007, 2000
YOUTH ORCHESTRA OF THE YEAR

2001
ELGIN IMAGE AWARD

Dear Friend,

Welcome to our first concert day of our 44th season!

Whether you are a family member, an EYSO donor, or a patron of the arts—I'm so happy you are joining us to celebrate this milestone in our season as our conductors and students showcase what they have explored and learned so far this year about movement in music.

Many of you in the audience today will be reflecting on the growth of your child —musically and otherwise—during their time with EYSO. Others are new to our community and thinking about the potential that lies ahead. Whereever you are on that road, we appreciate the trust you have put in us and, most importantly, in your student to take that journey with us.

For many of you, it is also your first time in the Blizzard Theatre since it was upgraded as part of an overall remodeling of ECC's Arts Center completed during this past summer in preparation for the Arts Center's 25th season. We're honored to be an In-Residence Ensemble with ECC and deeply appreciate the resources this strategic partnership provides our students.

If you, or someone you know, is interested in learning more about EYSO or supporting our mission, visit eyso.org/support or call us at (847) 841-7700. In the meantime, enjoy the concert!

K. Eric Larson
Executive Director

EYSO
ELGIN YOUTH SYMPHONY ORCHESTRA
2019-20 SEASON
MOVE

TIME.SPACE.ENERGY.
Music in Motion

2:00PM

PRELUDE
Dr. Lindsay Wright, Conductor

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE
Zachary Bowers, Director

SINFONIA
Andrew Masters, Conductor

4:30PM

BRASS CHOIR
Dan Sartori, Conductor

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE
Zachary Bowers, Director

PHILHARMONIA
Anthony Krempa, Conductor

7:00PM

YOUTH SYMPHONY
Matthew Sheppard, Conductor

YOUTH SYMPHONY PERCUSSION ENSEMBLE
Zachary Bowers, Director

EARL CLEMENS WIND QUINTET

FROM THE ARTISTIC DIRECTOR

TIME. SPACE. ENERGY.
Music in Motion

Great music lives, breathes, and *moves* through time and space. It flows and it marches; it twists sinuously in the musical breeze and presses forward with relentless drive. Even in moments of stillness, there is a pulse, a subterranean energy that performers both create and submit to. What is this quasi-mystical thing; this hidden energy?

Musicians have many expressions that describe the feeling of being fully immersed in the pulse of the music: being *in the zone* or *in the pocket, finding the groove*, or having that all-encompassing *X-factor*. These varied descriptions all point to a single idea: finding and connecting to the motion of the music.

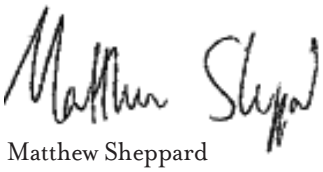
Leonard Bernstein, one of the great musicians and educators of the 20th century, pointed to this idea:

> *Any great work of art revives and readapts time and space, and the measure of its success is the extent to which it makes you an inhabitant of that world—the extent to which it invites you in and lets you breathe its strange, special air.*

In the EYSO tradition of expert noticing, this fall we investigated what it means to be a part of those worlds. How do you "find the groove" and what does it mean to be "in the zone"? Exploring the energy of the music, we learned that timing is everything, and that being a part of an ensemble means more than playing your notes when your part says it's time. It means being so fully immersed in that groove, in that strange, special air around you, that you play the notes when the music sings, whispers, and even screams *"NOW—it must be now!"*

As we felt how time impacts the musical energy of a piece, we explored ways to stretch and compress time and affect subtle shifts in that energy. And we learned that our bodies move and pulse in relationship with the music, and that this amorphous thing we call *the groove* or the *X-factor* is something that we can control through our physical motions. It's something we can train and harness through gesture as we work together in an ensemble to both create and connect to the energy of this music, with these people, in this unique and singular moment.

In our 44th season, we will push and pull, run and dance, leap and soar…all while exploring music through the spectacular works of art our students study and perform. Thank you for being part of our journey as we get ready to *MOVE.*



Matthew Sheppard

ONLY IN ELGIN

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

Dr. Lindsay Wright, Conductor

Prelude from *Brook Green Suite*

Gustav Holst (1874-1934)

In our first rehearsal of the year, Prelude grappled with a big question: how many ways *can* a piece of music move? Through Holst's *Brook Green Suite*, we realized how multidimensional musical movement can be. In today's performance, we explore the many ways that we move through music.

First we move through historical time—from 2019 to 1933—to better understand the context of Holst's work. That year (just a few months before his death), Holst finished writing this charming suite for the St. Paul's Girls' School junior orchestra in the Brook Green area of London, where he taught for many years. Understanding past performers and history of the piece helped us make connections across time and space.

We also move through ephemeral, experienced time as we listen to a piece of music. The lower string lines flow steadily downwards like a brook as a backdrop for the gentle melody in the violins, sometimes lightly slowing or even pausing before beginning a new phrase. To create this sonic movement, we became aware of our movement together through space: from the ictus of the conductor's baton to the musicians' fingers, hands, arms, backs, heads, lungs, and eyes.

Perhaps most importantly, however, our rehearsals focused on *Brook Green Suite's* capacity to move us, and listeners, emotionally—how do our physical and musical movements help evoke the nostalgia and love Holst felt about his time with these music students, writing these notes from his hospital bed? Our own emotional connection to the piece helped guide our other movements. As we made these connections to another time and place, our tempo slowed, and our vibrato expanded and became more lush and rounded. In the world of Holst's Brooke Green, we thought carefully about when our bows would speed ahead with force from our upper arms…and when exactly they would come to a delicate halt.

Allegro from Concerto Grosso Op. 6, No. 1

G.F. Handel (1685-1759)
arr. Dackow

Unlike his Baroque contemporary J.S. Bach, who never left Germany, Handel was a constant traveler, moving from Germany to Italy and eventually to England, where he wrote his Twelve Grand Concertos—musical proof of his eclectic influences. Indeed, Handel was at the cutting edge of the concerto grosso form, one of the first Western classical genres to celebrate the unique musical potential of instruments separate from the voice. In fact, Handel was involved in the first public "concerts" that showcased this exciting new era of instrumental music in late 1600s London.

Both "concerto" and the "concerts" that featured them derive from the same Latin root, *concertare*, which means "to contend with" or even "to move in agreement." These two meanings aptly summarize Prelude's work with this piece. With its quick pace and contrapuntal texture, where every line moves in and out of a position of melodic authority, this allegro movement posed an important question for Prelude: how do we genuinely move together as a group—sometimes with lines in contention, sometimes in agreement? Knowing that Baroque concertos did not involve conductors, Prelude experimented with how it felt to play without a conductor. Absent a visual indication of our shared beat, the musicians had to strengthen other senses—most importantly, a steady internal pulse and a keenly attentive ear. This level of awareness produced an entirely new sound—not of separate instruments playing at the same time, but of an ensemble engaged in one unified, if highly complex, fugal conversation.

Shaker Dance and Lament

James E. Clemens (b. 1966)

Singing, dancing, and movement were at the heart of Shaker ecstatic worship practices. During its height in the United States, from the 1780s to the mid-twentieth century, this restorationist Christian sect was responsible for around 10,000 original tunes, likely more than any other religious community in American history. Shakers believed in radical equality—between women and men, and all members of their communal groups, and often stood and moved in circles as they worshiped, granting each member equal space and voice.

Clemens' arrangement of two Shaker tunes reflects this ecstatic activity and equality, as the sung melody moves between upper strings to lower strings and between each individual section. The first tune, written by Sister Clarissa Jacobs (1833-1905), is a lively dance with a prominent dotted rhythm; the second is a soaring pentatonic song composed by Father James Whittaker (1751-1787). Thus, this piece offers an exciting opportunity to learn how a musical beat constitutes only one type of movement through time: while the conducted beat remains consistent throughout the piece, we shift between meters—2/2 and 6/8, with "duple" and "triple" subdivisions—and even more importantly between energetic feelings. What can musicians do in their minds and with their instruments to shift between an upbeat dance and a contemplative lament that share the same basic pulse? In the spirit of EYSO inquisitiveness, we invite the audience to experience this answer for themselves.

[L. Wright]

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, Director

Ritmicas 5 & 6 (1930)

Amadeo Roldán (1900-1939)

A violinist and composer, Amadeo Roldán y Gardes was a prominent figure in Cuban classical music and music education. At the age of twenty-two, he joined the Havana Symphonic Orchestra as a violist, then became concertmaster of the Havana Philharmonic the next year. He later founded the Havana String Quartet, was music director of the Havana Philharmonic, and served as director of the Havana Conservatory until his untimely death in 1939.

Roldán was a leader of the Afrocubanismo movement, which (among other things) incorporated traditional Afro-Cuban instruments and rhythms into classical music. His *Ritmicas*, six short pieces for varied instrumentations, defined this style. The fifth and sixth *Ritmicas* quickly became mainstays of percussion ensemble repertoire. In fact, they were the first pieces we know of written specifically for a group of percussionists (a percussion ensemble).

The two pieces feature common Afro-Cuban instruments including claves, güiro, bongos, timbales, and cencerros (cowbells). They also feature unique tradition instrument called the quijada: the jawbone of a donkey. In traditional performances, the jawbone would be struck hard, causing the teeth to rattle. Today's performance has our percussionists using a modern imitation of the quijada.

Ritmica No. 5 moves in the Cuban *son* tempo. Listen for the prominent *son* clave pattern passed throughout the ensemble:

3-2 Son Clave

The upright bass carries the groove with a repeated bass line in the next section, the *montuno* section. This music is more upbeat and rhythmically complex than the opening *son* section—just like the upbeat chorus in a pop tune. A final metric modulation into 6/8 signals the arrival of the coda, the final section.

Ritmica No. 6 moves in the groove of a rhumba. Traditionally the *rhumba* is characterized by vocal improvisation, elaborate dancing, and complex polyrhythmic drumming. In *Ritmica No. 6*, rather than relying on vocals and dance, Roldán used the timbales and bongos as solo voices. At times the two instruments play off of each other in conversation, and other times they conflict argumentatively. The complex polyrhythms—literally "multiple rhythms" of subdivision at the same

time, such as 7 and 4, 5 and 4, or 3 and 2—are meant to float on top of the steady groove established by the upright bass, güiro, maracas, claves, and cowbells. Yet the timbale/bongo conversation becomes so intricate during the middle section of the piece that the entire ensemble almost devolves into chaos. Just as the music reaches its peak of energy, complexity, and musical entropy, the timbales break free to re-establish a solid groove, and the other instruments fall swiftly into the easy groove.

SINFONIA

Andy Masters, Conductor

Chaconne in E Minor

Dieterich Buxtehude (1637-1707)
trans. Carlos Chávez (1899-1978)

Buxtehude was the most influential Baroque organ composer of his time. The story that a young J.S. Bach reportedly walked over 200 miles to hear him play and "learn a thing or two about his art" speaks to the level of Buxtehude's influence. Among his many organ compositions are three notable "chaconnes", or pieces that use a recurring melodic or harmonic pattern reiterated and redecorated over and over again. It was a very popular form of music from the Baroque era, particularly for keyboard instruments, but its origins date back to a late 16th-century dance that Europe inherited from Latin America. In this piece, the music is stately and proud with a "move, rest, move move, rest…" rhythm in 3/4 meter. The four-measure harmonic progression outlines a simple i-V-i (resolved, tense, resolved again): a perfect canvas for endless melodic and textural possibilities and variations. And while the piece begins with a somber and simple melody, it develops over the course of thirty-one variations into a large and spirited finale.

Carlos Chávez, one of Mexico's premier composer/conductors, re-worked the original organ piece for full orchestra, giving it a new dimension of color and majesty. Performing a piece for large full orchestra that was born of a piece for just one individual poses unique challenges. With dense, thick textures and orchestration, this chaconne requires every musician to be so intentional in listening to the ensemble, matching style and energy (which change almost constantly) and playing together that it feels like chamber music while also creating the magic of the full symphony.

IX. Nimrod from *Enigma Variations*

Edward Elgar (1857-1934)

"Commenced in a spirit of humor and continued in deep seriousness" is how Elgar explained the compositional process of his landmark piece *Enigma Variations*. It came at a pivotal point in Elgar's life while he was struggling to find identity and financial security in his career as a composer. Making ends meet with long hours of teaching, he had grown weary of his craft, was struggling with severe bouts of depression, and had confided in his close friend August Jaeger (a well-known music publisher) that he was "sick of music." But one fateful night while improvising at the piano, a particular tune caught the attention of his wife. Together, almost for a laugh, they manipulated the melody into personifying some of their closest friends: "Powell (Variation II) would have done this, or Nevinson (Variation XII) would have looked at it like this," he would explain as he varied the style of the melody. His wife commented, "you are truly doing something that has never been done before." The final product presents fourteen variations in all and was dedicated to his "friends pictured within" each movement.

Variation IX (Nimrod) is the most famous and beloved of them all and is the one Sinfonia performs today. This variations is an homage to his close friend and confidant August Jaeger himself: Jaeger translates to "hunter" in German and Nimrod (Noah's great grandson) was a "mighty hunter" mentioned in the Bible. Jaeger had lifed Elgar's spirits through his depression more than anyone else apart from his wife, and this piece is a musical record of the particular conversation that had given him a new level of hope. It is difficult to explain the emotional contour

of this music, but its affect is deeply and profoundly moving. To say the music moves slowly understates the weight, depth and power of its eventual climax. Conjuring elements of both sadness and hope, it seems to describe perfectly the complexity of Elgar's personal struggle and ultimate renewal.

Parasol

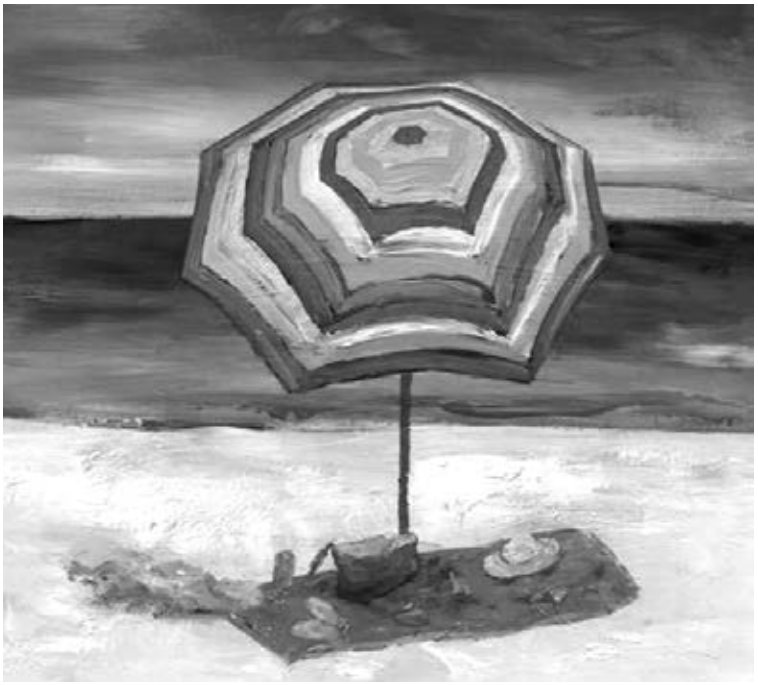
Efraín Amaya (b. 1959)

Venezuelan composer Efraín Amaya says this about his composition:

"*Parasol* (literally "stop-sun" in Spanish) is based on the "clave" rhythmical pattern that is so much used in Latin American folk music. This pattern is the frame for a original catchy tune, which is orchestrated differently each time creating different "shades" of the same upbeat music. Throughout the winter of 2002 when I wrote this piece, I had been yearning for the times when I was young and lived in Caracas. Back then, I used to go to the beach every weekend. The beaches in Venezuela are fantastic and the one thing that will amaze you right away is the sun and its light. The sun at these beaches is both a blessing in its clear light and a deadly weapon to your skin. To survive in these beaches you needed either a palm tree or a beach umbrella. Once you were in the shade there was nothing to stop you from happiness…"

Amaya's music captures both the upbeat energy of Venezuelan folk music and the languid pleasure of relaxing in the shade. Exploring the balance between these two ideas—upbeat rhythm and relaxation—through *Parasol* offered Sinfonia a chance to explore how different feelings of energy and movement can interact and complement each other, even in the same piece of music.

[A. Masters]



PROGRAM / 4:30PM CONCERT

BRASS CHOIR

Dan Sartori, Conductor

March from *The Love for Three Oranges, Op. 33*

Sergei Prokofiev (1891-1953)
arr. Fisher Tull, ed. Dan Sartori

The satirical opera *The Love for Three Oranges* premiered ninety-eight years ago at the Auditorium Theatre in Chicago. It was the result of Prokofiev's successful visit to the United States in 1918, where many of his works (including his First Symphony) were well-received at concerts in the Windy City. In response to a request from the director of the Chicago Opera Association Cleofonte Campanini to write an opera, the young Russian composer adapted one of his already-drafted libretti based on Carlo Gozzi's play *L'amore delle tre melarance*. The "March" performed today is likely the best known music from the opera, and was used by CBS in the radio series *The FBI in Peace and War* which was broadcast from 1944 to 1958.

Many stylistic elements of this piece point towards the satire and silliness of the opera's story, including the very short and crisp articulation from the brass musicians throughout the piece, the muted passages in trumpets, the wild horn rips towards the end, and the highly unusual harmonic movement of chords which bring the piece to its close.

Funeral March from *Götterdämmerung*

Richard Wagner (1813-1883)
transc. Robert King

As the final installment of the fifteen hour, four opera Ring Cycle by Wagner, *Götterdämmerung* (Twilight of the Gods) stands as one of the most impressive feats of composition in Western music. It tells the story of the hero Siegfried and the heroine Brünnhilde set against the backdrop of Norse mythology including Valkyries, the god Wotan, and their unearthly home Valhalla. A tragic story, the end of *Götterdämmerung* witnesses the deaths of both Siegfried and Brünnhilde, as well as the burning of Valhalla and drowning and renewal of the world during the apocalyptic *Ragnarök*. The "Funeral March" music appears in the final Act of the opera, after Siegfried has been murdered by the villain Hagen.

Most of Wagner's music takes a lifetime to unfold, and this work is no different. The building tension of three operas-worth of heroic striving can be heard finally coming to a head with the beginning of the Funeral March. After the extended mournful introduction, multiple themes and ideas swirl together, recalling happy memories of past events and themes from previous moments in the story, declaiming various heroic motifs with full brass and percussion, remembering Siegfried and Brünnhilde's lost love in the theme stated by trumpet after the climax, and eventually settling into the despair of loss at the very end of the piece. This is truly a moving piece of music if ever there was one. Though it too is a march, it could hardly be in greater contrast to Prokofiev's march—an example of the ability of great composers to make changes in time, space, and energy to influence and shape their works.

[D. Sartori]

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, Director

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PHILHARMONIA

Anthony Krempa, Conductor

Short Ride in a Fast Machine

John Adams (b. 1947)

The inspiration for the composition *Short Ride in a Fast Machine* came to American composer John Adams after one fateful night riding in a Ferrari. He explains his title, writing "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't? It was an absolutely terrifying experience…". With this experience in mind, Adams wrote his 1986 fanfare for a large symphony orchestra, harnessing immense power and energy in his creation.

The unstoppable motor of the woodblock provides a steady pulse for the thrill-ride that follows. Using small shifts in rhythm, pitch, and orchestration, Adams produces a masterwork of minimalistic music. Undulating clarinet lines, vibrant brass attacks, brilliant woodwind flourishes, and an unstoppable string ostinato all serve to develop the *Short Ride* through its many turns. Just when you think you have a sense for where the trip is headed, Adams throws in a sharp curve the other direction. The listener might be just as exhausted as the performer at the conclusion of this action-packed, energy-filled journey!

Boléro

Maurice Ravel (1875-1937)

One fine French afternoon, Maurice Ravel turned to his friend Gustave Samzeuilh, a music critic, and plunked out a melody on the piano with one hand. "Don't you think this theme has a certain insistent quality?" he asked. What came of that theme and Ravel's vision for the composition *Boléro* was an impressively determined—and insistent—use of a single idea over a fifteen minute orchestral piece. *Boléro* is not without its critics: it has been referred to as "a snare drum concerto" or "the longest crescendo ever written" with more than a touch of disdain. At the premiere performance at the Paris Opera in 1928 a woman was heard screaming "The madman! The madman!" Ravel's response was simply: "That lady…she understood."

Our 21st-century lives are filled with examples of fast, vibrant, and quick-paced movement. In this, Ravel's masterclass in a slow but relentless build, Philharmonia encountered a different flavor of movement that can be easily overlooked: the large-scale, initially imperceptible but eventually monumental power of slow, steady growth.

A single snare drum begins the piece, introducing the rhythmic motif for the entire work. A solo flute introduces Ravel's simple melody, handing it off to other members of the wind section, brass section, and, eventually, the strings. A daring modulation from C major to E major signals the final section of the work, with a raucous explosion of brass and percussion to bring the marathon to a close. As we have asked of the orchestra at many points in the rehearsal process, prepare yourself for the slow growth over time of Ravel's music—just don't hold your breath!

Overture to *William Tell*

Gioachino Rossini (1792-1868)

In the 20th century, the Overture to *William Tell* was popularized and firmly lodged in the minds of the American public as the theme song to the television show *The Lone Ranger*. Yet when Gioachino Rossini penned his final opera in 1814 about the struggles of Switzerland under Austrian rule, he couldn't have anticipated the specific popular associations his opening overture would have in the minds of the American public. Instead, his four-part work tells the tale of William Tell, a Swiss folk hero and archer who helped liberate his people during a time of oppression. The multi-part overture to a nearly four-hour opera paints the broad openness of the Swiss countryside, explores different time-periods of the tale, and harnesses the relentless energy of Tell's final ride.

The opening cello, bass and timpani chorale sets the mood of the coming day at dawn. Yet the tranquility of the moment is interrupted by the buzzing of the strings, signaling the coming storm. Lightning flashes and thunder rolls as the tension builds to a brass and woodwind tempest, eventually passing over to the *ranz des vaches* ("call to the cows") calm of an English horn and flute duet. Trumpets and horns signal the finale *swiss march* section, and the ricochet strings and high-energy percussion bring the overture to a close with a rousing gallop.

The many moods and characters of Rossini's epic tale require shifts and changes of not just tempo, but of spirit—of energy. As Philharmonia explored each section of the overture, these changes manifested themselves in physical changes in our movement. The long, languorous bow strokes and breathing of the pastoral countryside sharply contrast with the quick, energized strokes and bursts of air during Tell's final ride.

[A. Krempa]

SYMPHONY *Reimagined*

70

ELGIN SYMPHONY ORCHESTRA

ANNIVERSARY SEASON

CLASSICS CONCERTS

BOLERO! CHABRIER EDWARDS & RAVEL
NOV. 2-4TH, 2019

BACH & DVORAK
NOV. 23-24TH, 2019

MAGNIFICENT MOZART
JAN. 10-12TH, 2020

THE POWER OF FATE: VERDI, STRAUSS & WAGNER
FEB. 7-9TH, 2020

DEBUSSY & BRAHMS
APRIL 4-5TH, 2020

SEASON FINALE: THE PLANETS
MAY 2-3RD, 2020

SPECIAL EVENTS

BRAVO BROADWAY!
OCT. 4-5TH, 2019

INSIDE THE MUSIC: RAVEL
NOV. 1ST, 2019

DECK THE HALLS: HOLIDAY CONCERT
DEC. 14-15TH, 2019

ABBEY ROAD: A TRIBUTE TO THE BEATLES
JAN. 24-25TH, 2020

MARIACHI!
MARCH 7TH, 2020

INSIDE THE MUSIC: BRAHMS
APRIL 3RD, 2020

ELGIN SYMPHONY ORCHESTRA 2019/2020

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HOW TO PURCHASE TICKETS FOR EYSO CONCERTS

EYSO concert tickets are for sale directly from the ECC Arts Center Box Office, and may be purchased online at tickets.elgin.edu, in person, or by phone at 847.622.0300. EYSO concerts are listed by concert title only:

November 17, 2019: TIME. SPACE. ENERGY.
March 8, 2020: EN POINTE!
May 10, 2020: FOLKLÓRICO

If you have student(s) playing in more than one concert on any EYSO concert day, purchase tickets to the earliest concert and you will be given the same number of complimentary tickets for the second concert. EYSO families also receive a 10% discount when purchasing tickets for all three concerts (November, March, and May) at one time. Please communicate this information to the box office when you reserve your seats.

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ELGIN YOUTH SYMPHONY ORCHESTRA

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Mail:
60 South Grove Ave. Suite 2
Elgin, Illinois 60120

PROGRAM / 7:00PM CONCERT

YOUTH SYMPHONY

Please join us for our traditional post-concert chat which begins about five minutes after the concert ends. It's intended to give the audience a chance to ask questions, offer comments, and reflect on what they've heard, with the students and conductors.

Overture to *Die Fledermaus*

Johann Strauss II (1825-1899)

The dazzling spectacle of a 19th-century Viennese party, with all the hijinks, power-plays, and mistaken identities of noble-intrigue, bursts onto the stage in the overture to Strauss's operetta *Die Fledermaus*—The Bat.

From the opening pop—and subsequent euphoric bubbling—of champagne to the crocodile-tears lament and the rollicking waltz that follows, the music brilliantly brings to life the characters Strauss created in his most beloved operetta. With an overture designed to both capture the audience's attention and offer enticing snippets of the music to follow, Strauss keeps the listeners just as off-balance as the party-goers. A detailed synopsis of the operetta is as likely to confuse as to clarify: the quickly shifting moods and energies of the overture parallel the topsy-turvy nature of the story itself, as members of nobility exchange identities, use costumes, and continually try to outwit each other in (generally) good-natured tricks and mild revenge.

Conveying the dramatic shifts of mood and the uninhibited energy of Strauss's overture while maintaining the crystalline-clarity and sparkling brilliance of the music brought Youth Symphony to a deep understanding of how to manipulate their energy through physical and musical gesture.

In studying and performing this overture, Youth Symphony explored these lightning shifts of character and mood, endeavoring to match the drama and delight of the opera itself. Imagining how it would feel to be on-stage as performers, musicians practiced a delicate and light touch in ending phrases before veering off in a new direction, and the grace and elegance of an arrival that contentedly sighs "ahh!" And of course, no party would be complete without the waltz! Winding-up from complete stillness, the waltz nearly tumbles out of control (while somehow staying together as instrumentalists) before settling into an easy rhythm. Striking the balance between maintaining energy and tumbling out of control—a lesson for all from Strauss and *Die Fledermaus*!

Nocturnes

Claude Debussy (1862-1918)

I. Nuages
II. Fêtes

In Claude Debussy's *Nocturnes*, the clarity and brilliance of 19th-century Vienna morphs into the hazy dreamscape of 20th-century French impressionism.

Just as the music itself paints a picture with broad, overlapping brushstrokes, the genesis of this particular work is ambiguous and connects multiple disparate and uncertain threads. In 1892 (eight years before the premiere of *Nocturnes*), Debussy began an orchestral triptych titled *Three Twilight Scenes* that was based on a set of poems by Henri de Régnier and may have been the initial material for *Nocturnes*. Or perhaps it was inspired by his violin concerto written for international superstar Eugène Ysaÿe that he called a "study in gray painting", begun but never finished. Then again, maybe its title reflected a series of paintings by James Abbott McNeill Whistler, entitled *Nocturnes* and featuring the hazy, unfocused landscapes that Debussy would set to music.

Regardless of its genesis, *Nocturnes* beautifully and breathlessly captures the spirit and energy of what it depicts in the two movements performed today: "Nuages (Clouds)" and "Fêtes (Festivals)". How to capture the subdued, silent motion—and yet stillness—of the clouds? Simply listen to the undulating, contrary-motion of the opening clarinets and bassoons in "Nuages", and the interspersed points of uncertain repose throughout. And the thrill of a raucous late-night street festival followed by a quasi-solemn procession late at night, when anything could happen and nothing is quite certain? You can almost see it in the energetic outbursts and excited tripping-along in the winds before the march begins, heard first at a great distance before passing us by in full splendor in "Fêtes".

In an introduction to *Nocturnes*, Debussy wrote:

> *The title Nocturnes is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests.*

"Nuages" renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white. "Fêtes" gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festival scene and becomes merged in it. The background remains resistantly the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm.

Indeed, we have entered the vague and amorphous world of French impressionism: music in motion, but with the direction never quite certain.

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Zachary Bowers, Director

Serif (2007)

Peter O'Gorman (b. 1960)

The Youth Symphony Percussion Ensemble is a highly creative laboratory experience. While exploring traditional repertoire for percussion, we are also committed to sharing unique and interdisciplinary works with our audience. Peter O'Gorman's *Serif* pushes the boundaries of our musicality and musical understanding in new ways, eschewing the traditional meanings and values of melody, harmony, rhythm, and accompaniment to explore the melody of movement through air, and the rhythm and harmony of choreography.

Ensembles rehearse to prepare for performances. O'Gorman's *Serif* requires an athletic performance, and preparations for this piece looked different than they would for a less innovative piece. We practiced various forms of movement, including tai chi, ballet, and Alexander techniques to improve our physicality of movement and build endurance.

This type of interdisciplinary work is O'Gorman's specialty, and many of his compositions are for choreographers or movement-based ensembles. *Serif* explores the sound and feeling of movement through air as percussionists perform using homemade brushes of multiple lengths. Structurally, the piece progresses through seven basic sections. Each section builds on a particular movement or rhythm, choreographed like a ballet of brushes.

O'Gorman makes creative use of physics to craft his melodies. Like each fine line, curve, or detail in a da Vinci painting, each swish, swoop, flutter, and whip has its own character. Harmony is created by combining the sounds and movements of all three performers. After four and a half minutes of sounds created with the short brushes, the piece fades away with a dramatic timbral and rhythmic shift to lower and longer sounds and movements.

EARL CLEMENS WIND QUINTET

Miguel Rodriguez, flute
Sage Overstreet, clarinet
Melissa Everson, clarinet
Shae Atkins, bassoon
Ben Fioresi, horn

Wind Quintet, Op. 79

August Klughardt (1847-1902)

IV. Adagio—Allegro molto vivace

Can music move through silence?

Members of Earl Clemens explored the concept of musical motion—both through sound and silence—in studying the Wind Quintet of August Klughardt. Its opening phrase (passed around the quintet) is evocative and constantly shifting in character, making the silences that punctuate each all the more powerful: what could possibly happen next? This work, much like the second movement of the Shostakovich symphony on today's program, fills the silences and rests with potential energy.

The potential energy of the introduction is activated with a quick outburst from the clarinet, signaling the beginning of a wild jaunt through multiple tempi and styles as each instrument has a turn to dazzle with virtuosic brilliance. Melodies pass fluently between the instruments, requiring careful attention to intricacies of tone color, articulation, and phrasing from each player. The constant motion and ever-changing texture creates a brilliant sonic tapestry: a kaleidescope of shifting energy and motion as the music races toward a spectacular finish.
[Miguel Rodriguez / M. Sheppard]

YOUTH SYMPHONY

Symphony No. 1 in F minor, Op. 10

Dmitri Shostakovich (1906-1975)

I. Allegretto—Allegro non troppo
II. Allegro—Meno mosso—Allegro—Meno mosso
III. Lento—Largo—Lento
Fourth movement to be performed in the spring

Alternating between mocking and heartfelt, brutal and intimate, the music of Shostakovich's first symphony is at once compelling and unsettling. Its sudden modulations and quick pivots in character and style are both thrilling and disturbing—reminiscent of a prankster whose moods can easily swing from light and teasing into potential violence. Written as a graduation project for the Petrograd Conservatory when he was nineteen, this symphony exemplifies the contradictions for which Shostakovich was known.

As Youth Symphony has navigated these mercurial moods, we have explored *how* and *why* Shostakovich creates such vibrant differences using such a concise and focused set of themes and material. What does a composer do to pivot so abruptly from a jaunty gallop into a quasi-religious theme—and what happens when they come together? Using "expert noticing" skills, Youth Symphony examined why a composer would write something that, on the surface, seems to be written "wrong", and how this fits into the larger picture of overall energy and architecture.

The first movement opens with a trumpet and bassoon duet—an odd combination of timbres—that starts and stops unsteadily. After a few repetitions, a new march-like theme is introduced: "a jaunty idea which scampers along in the clarinet, like a cross between a quick march tune and a bit of old-fashioned ragtime" as Edwin Downes writes in his *Guide to Symphonic Music*. Ragtime and march: another odd combination! But Shostakovich isn't finished. His aural tricks continue as he introduces a new gently rolling triple-meter (one-two-three, one-two-three) theme in the flute. Yet the first beat of each measure, which should be the strongest, is absent…though we only recognize this at the necessary "hiccup!" points at which Shostakovich forces a metric reset. Moments of confusion and trickery continue throughout the movement, building to a climax that unexpectedly arrives with real malice and danger, then fades away as quickly as it arrived. A faint echo of the opening duet returns, all the more unsettling because it seems that we have ended right where we started, with nothing solved—a fun-house mirror journey with no end in sight, and no resolution beyond a menacing snicker from the low strings.

Much as the first movement began by fits and starts rather than smoothly, the second movement opens at a blistering pace, only to be stopped dead after a mere nine beats. Again, Shostakovich is swiftly changing moods and energy, playing with the sense of rhythm and flow through time and space. After a rollicking scherzo theme, the quasi-religious theme takes over, but with the strong beats all in the wrong place: a duple-meter (one-two, one-two) theme written with triple-meter accompaniment, and more aural tricks. As the scherzo theme returns at the slower *religioso* tempo, suspense and tension is almost unbearable: we know it *must* return to full-speed! And when it does, Shostakovich reveals the reason for his aural tricks, reconstructing the *religioso* theme in the sheer power of the brass as the scherzo theme spins wildly in the strings and woodwinds. Rests and moments of silence are filled with potential energy, as Shostakovich has led us to know that in this work, anything can happen.

The third movement is a welcome relief from the shimmering, hard-to-hold energy of the first two movements. A river of mournful song pours from the strings and oboe solo, flowing sadly yet steadily through the orchestra. This new energy grows and blossoms rather than pivoting unpredictable, and it requires a different type of focus and physical engagement from Youth Symphony musicians, each and every one of whom must find a way to match the current of energy flowing through the orchestra.

[M. Sheppard]

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VIOLIN
Katie Abernethy
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Codruta Ban
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Lamar Blum
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Christop Griff
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Tracy Dullea
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Ken Stuz

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Dylan Rehm
Scott Tegge

PERCUSSION
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Michael Folker
Scott Grigoletto
Andrew Hix
Jeff King
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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.

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Nolan Bluhm, Carpentersville
Benjamin Suarez, Peru
Valerie Villegas, Bartlett

BASS

Veer Gupta, Hoffman Estates

ǂ Primo Intermezzo

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Ameya Yammanuru, Saint Charles
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Heidi Rey, Saint Charles
Hollister Schneider, Saint Charles ❁

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William Colangelo, Bartlett ❁
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Katie Roberts, Loves Park
Evan Tonaki, Sycamore

BASS

Liam Buehler, Saint Charles

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❁ Chamber Music Institute

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Naomi Johnson, Elgin
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Abigail Kreeger, West Chicago
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Mia Song, Saint Charles
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Metehan Tandag, Schaumburg ❁
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Edward McNally, Saint Charles
Alyssa Watanapongse, Saint Charles

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Luke Fosdick, Naperville ❁
Tiffany Lu, South Elgin
Millan Mallipeddi, Bartlett ❁
Ephraim Pas, Elmhurst
Maria Petno, Saint Charles
Mallory Pretkelis, Saint Charles
Justine Ramos, Bartlett
Michael Sandine, Medinah ❁
Damian Sulikowski, North Barrington ❁
Alan Taylor, Huntley ❁
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Brendan Coller, Batavia
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TUBA
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Alex Karwowski, Wayne ❁

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Campbell Drane, Aurora x
John Henderson, Geneva x
Trevor List, Yorkville x

+ Co-Concertmaster
⁎ Principal
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x Percussion Ensemble

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Megan Ferro, Carpentersville
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Avak Hairekian, Schaumburg
Talein Hairekian, Schaumburg
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Nohl Ingoldsby, Schaumburg ⁎
Daigo Ito, Schaumburg ❁
Jacy Jacobus, Saint Charles
Meghana Karan, Naperville
Amy Kuhl, Saint Charles
Eileen Li, Elgin
Charlie Liu, Aurora
Monish Murali, Naperville
Caitlyn Nguyen, Batavia
Savannah Nichols, Elmhurst
Vani Ramesh, Naperville
Rebecca Riani, Geneva
Isabella Santoro, Saint Charles
Vaishnavi Sharma, Aurora
Luke Shimizu, Batavia
Micah Shimizu, Batavia
Jillian Stachon, Saint Charles
Amrita Sundaram, Naperville
Melissa Tan, Algonquin +
Valerie Terdina, Bartlett ❁
Arden Wheeler, Wheaton
Aileen Yuan, Naperville

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Genevieve Tuffy, Barrington
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Gabriel Im, Saint Charles
Benjamin Irwin, Crystal Lake ∗
Megan Kamysz, Saint Charles
Elizabeth Kerr, Batavia
Ann Lim, Carpentersville
Ryan Lo, Naperville ❁
Quinn Olson, Elmhurst ❁
Abhishek Ramakrishnan, Inverness
Ioanna Rendas, Elgin

BASS
Mateo Estanislao, Elgin ∗❁
Aisling McGrath, Batavia
James Petno, Saint Charles
Nathan Throneburg, Saint Charles

FLUTE
Audrey Anhalt, Oswego
Chelsea Davis, Oswego
Aleya Murrell, Aurora
Cayden Olsen, Elgin
Ellie Pierzina, Crystal Lake

OBOE
Olivia Dowell, Elgin
Audrey Forester, Saint Charles ❁

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Annamarie Guieb, Aurora
Sam Jensen, Elmhurst
Dylan Rhodes, Batavia
Ava Rittgers, Yorkville
Allison Schaffer, West Dundee

BASSOON
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Jack Morby, Saint Charles ❁

HORN
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Aidan Murray, Glen Ellyn
Joshua Richards, Riverside

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Mac Olson, Elmhurst
Leah Roginsky, Vernon Hills
Emanuel Vasquez, Carpentersville

TROMBONE
Sarah Leardi, Streamwood
Ethan Sanderson, Elgin

TUBA
Reese Pavlik, Elmhurst
Matthew Styrna, Geneva ❁

PERCUSSION
Ryan Drenovsky, Lincolnshire x
Matthew Ostergard, Geneva x
Emmet Quinn, Batavia x
Benjamin Ramm, Geneva x

HARP
Amelia Shlyak, Lincolnshire

\+ Concertmaster
∗ Principal
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♪ Philharmonia Chamber Orchestra

BRASS CHOIR

HORN
Areeb Ahmed, Carpentersville
Samantha Ayars, Geneva
Zoe Becker, South Elgin
Brendan Coller, Batavia
Niels Eysturlid, Geneva
Benjamin Fioresi, Geneva
Michelle Gain, Geneva
Kaitlyn Holtz, Algonquin
John Kurtz, Geneva
JonLuca LaPorte, Carol Stream
Olivia Leyba, Rockford
Aidan Murray, Glen Ellyn
Joshua Richards, Riverside
Acacia Steenberg, Crystal Lake
Luke Suarez, Peru
Naomi Virgil, Lakewood

TRUMPET
Jackson Baker, Elgin
Daniel Barnas, Geneva
Sam Greetis, Lombard
Avanish Narumanchi, South Barrington
Mac Olson, Elmhurst
Leah Roginsky, Vernon Hills
Emanuel Vasquez, Carpentersville
Alexandra Walsh, Oswego

TROMBONE
Marion Herrmann, Elgin
Sarah Leardi, Streamwood
Ian Martinez, Carpentersville
Garrett Rider, Aurora
David Sammons, Saint Charles
Ethan Sanderson, Elgin

EUPHONIUM
Ryan Blake, Bartlett
Clayton Wagner, Geneva

TUBA
James Butcher, Algonquin
Adam Faulkner, Geneva
Alex Karwowski, Wayne
Reese Pavlik, Elmhurst
Matthew Styrna, Geneva

PERCUSSION
Simon Cooper, Hoffman Estates
Toby Elliott, Aurora

CMI ONLY

VIOLIN
Emily Willis

FLUTE
Oscar Garcia

YOUTH SYMPHONY

VIOLIN
Lindsey Baron, Pingree Grove ❁
Ethan Blankenship, Kildeer
Lauren Chang, Wheaton ⁎
Alan Chen, Naperville
Rachel Christensen, Mount Pleasant
Claire Collins, Carpentersville ⁎ ❁ ෴
Zylle Constantino, Gilberts ❁ ෴
Sarah Cowley, Elgin ⁎ ❁
Joshua DiGiacoma, Glen Ellyn
Lasey Emmerich, Saint Charles
Eliana Eng, South Elgin
Autumn Fitch, Woodstock
Chandra Gangavarapu, Naperville
Molly Gruman, Aurora ❁
Ethan Hamel, Wheaton
Savanna Huang, Geneva
Layna Ingoldsby, Schaumburg
Heidi Lee, Crystal Lake ⁎
Perry Li, Algonquin ❁ ∾
Richard Lu, Warrenville ⁎
Samuel Mathew, Oswego
Preethi Navalpakkam, Naperville ⁎
Ethan Park, South Barrington ❁ ∾
Anand Purushothaman, Naperville
Pranav Ramachandra, Palatine
Prashanth Ramachandra, Palatine
Ayumu Seiya, Saint Charles +
Zachary Stordahl, Cary ❁
Maya Umlauf, Glen Ellyn
Zoe Umlauf, Glen Ellyn
Catherine Winsor, Campton Hills ❁
Madison Yehling, Geneva
Crystal Yeo, Schaumburg

VIOLA
Marina Akamatsu, Glen Ellyn ⁎
Lillian Cano, Bartlett ❁
Storey Childs, Saint Charles ⁎
Harry Graham, Saint Charles ❁ ∾
Zachary Gustafson, Yorkville
Grace Morby, Saint Charles ❁ ෴
Elianna Nielsen, Hanover Park ⁎
Miranda Preuss, Bartlett

CELLO
David Betz, Elgin ❁ ෴
Nora Brink, Aurora
Kennedy Buehler, Campton Hills ❁ ∾
Emily Dow, Elmhurst ⁎
Jacob Emmelot, Lake Zurich
James Longhurst, Wheaton ❁
Abigail Marianetti, Elmhurst
Ryan Morris, Glen Ellyn
Miranda Victor, Saint Charles
Daniel Zhao, Naperville ⁎

BASS
Fiona Lukes, West Dundee ⁎
Michael Parchaiski, Saint Charles
Samuel Vittetoe, Crystal Lake ❁
Andrew Viveros, Bartlett ❁

FLUTE
Chanel Antoshin, Elgin
Abigail Creighton, Carol Stream ❁
Kelsie Hoffmann, Batavia
Claire Kim, Hoffman Estates ❁
Miguel Rodriguez, Elgin ❁ e

OBOE
Haley Clark, Glendale Heights
David Galanes, Bartlett
Elli Wallace, Genoa ❁

CLARINET
Caitlin Annunzio, Montgomery
Tyler Eng, Oswego ❁
Melissa Everson, Romeoville ❁ e
Sage Overstreet, Saint Charles ❁ e
Caroline Weiss, Batavia ❁

BASSOON
Shae Atkins, Saint Charles ❁ e
Eric Bahena, Carpentersville ❁
Nathaniel Tunggal, Aurora ❁
Keri Wozniak, Carpentersville

HORN
Zoe Becker, South Elgin ❁
Benjamin Fioresi, Geneva ❁ e
Kaitlyn Holtz, Algonquin
Olivia Leyba, Rockford
Acacia Steenberg, Crystal Lake ❁ ⅌
Luke Suarez, Peru ❁
Naomi Virgil, Lakewood

TRUMPET
Jackson Baker, Elgin ❁ ⅌
Avanish Narumanchi,
South Barrington ❁ ⅌
Alexandra Walsh, Oswego

TROMBONE
Ryan Blake, Bartlett
Ian Martinez, Carpentersville
Garrett Rider, Aurora ❁ ⅌

TUBA
James Butcher, Algonquin ❁ ⅌

PERCUSSION
Simon Cooper, Hoffman Estates x
Toby Elliott, Aurora x

PIANO
Aidan Murray, Glen Ellyn

\+ 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

EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA

2019-20 SEASON

MOVE

Drawing on the rich traditions of ballet, folk dance, and Dalcroze, EYSO's 44th season explores music and movement, featuring collaborations with Joffrey Ballet artist Luis Vazquez and Elgin's own Ballet Folkórico Huehuecoyotl (BFH).

TIME. SPACE. ENERGY.
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Sunday, November 17, 2019
2:00 pm, 4:30 pm, and 7:00 pm
ECC Arts Center

EN POINTE!
Orchestra at the Ballet
Sunday, March 8, 2020
2:00 pm, 4:30 pm, and 7:00 pm
ECC Arts Center

FOLKLÓRICO
A World of Dance
Sunday, May 10, 2020
2:00 pm, 4:30 pm, and 7:00 pm
ECC Arts Center

FALL CAMP
August 23-25, 2019

CHAMBER MUSIC INSTITUTE CONCERTS
November 10, 2019
April 19, 2020

OPEN HOUSE
February 23, 2020
April 19, 2020

2020-21 SEASON AUDITIONS
May 28-31, 2020

EYSO.ORG

tickets: 847.622.0300 or http://tickets.elgin.edu

THE ELGIN YOUTH SYMPHONY ORCHESTRA IS AN IN-RESIDENCE ENSEMBLE AT THE ECC ARTS CENTER

ELGIN COMMUNITY COLLEGE ARTS CENTER

847-622-0300 tickets.elgin.edu
1700 Spartan Drive, Elgin, IL 60123

2019-2020

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Starring Evan Tyrone Martin

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A festive cocktail of holiday hits! Chicago sensation Evan Tyrone Martin brings the velvety vocal style of music legend Nat King Cole back to the Arts Center.

IT'S A WONDERFUL LIFE: LIVE FROM WVL RADIO THEATRE

Saturday, December 21 at 3:30 p.m.

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