



# ORIGINS

ELGIN YOUTH SYMPHONY ORCHESTRA



## 2015, 2005 PROGRAMMING OF THE YEAR

## 2008 CONDUCTOR OF THE YEAR

## 2007, 2000 YOUTH ORCHESTRA OF THE YEAR

## 2001 ELGIN IMAGE AWARD

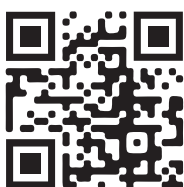
### HONORARY BOARD OF DIRECTORS

Gwen Armwood  
Cathy Berk  
Harry & Phyllis Blizzard  
Cindy Bravos  
Betty Brown  
Bill Delp  
Shelby Keith Dixon  
Joyce Dlugopolski  
Tana Durnbaugh  
Carl Flaks  
Donna & Jeff Gillen  
Murna Hanseemann  
Rich Jacobs  
Marty Jacobsen  
Robert McBride  
Clare Ollayos  
Claire Replogle  
Joann Reynolds  
Dr. Pat Rieger,  
President Emeritus  
Tom Roeser  
Andrew Sosnowski  
Susan Starrett  
Barbara Thomases,  
Secretary Emeritus  
Becky Vento  
Angela Wifler

### FOUNDING CONDUCTOR

Robert Hanson

### CONCERT INFORMATION



# EYSO.ORG



Welcome!

Thank you for joining us for *Origins*, our first-ever livestreamed orchestra performances.

When I wrote my welcome message to our virtual concert in May, we were celebrating the fact of being able to close out last year's season strongly, albeit differently than we planned.

Since then, our team has worked hard to make possible the return this year to face-to-face rehearsals in a way that lets us meet or exceed COVID-19 guidelines and restrictions.

Staff members have spent countless hours studying ever-changing public safety guidelines and best practices. We have been in regular discussions among our team and with key partners like our friends at Elgin Community College. This investment of our time and energy, combined with the EYSO values we bring to this process, has allowed us to develop protocols that make this season not just possible, but extraordinary.

Last spring, I shared how proud I was of what our administrative staff, conductors, coaches, donors, parents, and most of all our students as they shifted activities to remote learning and ultimately a virtual concert—our first.

My level of appreciation since then has only grown, as students and parents point out that, for many, this is a true point of stability and joy in an otherwise challenging world filled primarily with virtual activities.

So much in our lives, and the lives of our students, is different now. It makes the opportunity to enjoy and learn from the performance of music together ever more special. It is worth noting that this return to in-person activity has never, and is still not, taken for granted by us. Many others have suspended operations or moved fully to remote activity, and for understandable reasons.

I would also like to thank our financial supporters—from individuals to foundations to the state—who helped make this all possible and are helping us defray the additional expenses required to hold in-person activity safely in the current environment.

I thank all of you who have helped us whether by supporting your student, volunteering, or donating. If you, or someone you know, is interested in learning more about EYSO or supporting our mission, please visit [eyso.org](http://eyso.org) or call me at (847) 841-7700.

With gratitude,

**K. Eric Larson**  
Executive Director

### BOARD OF DIRECTORS

Sarosh Saher,  
President  
Joel Cohen,  
Vice President and  
Treasurer  
Edward Snoble,  
Secretary  
Noel Childs  
Thomas Duncan  
William Nicholson  
Peter Van Nortwick

### ARTISTIC STAFF

Matthew Sheppard,  
Artistic Director  
Zachary Bowers,  
Percussion Director  
Tracy Dullea,  
Conductor  
Roslyn Green,  
Chamber Music  
Institute Director  
Aaron Kaplan,  
Conductor  
Anthony Krempa,  
Conductor  
Dan Sartori,  
Conductor

### ADMINISTRATIVE STAFF

K. Eric Larson,  
Executive Director  
Margaret Bean,  
Consulting Accountant  
Kari Christensen,  
Director, Development &  
Community Engagement  
Madilyn Greiner,  
Operations Manager  
Andrew Johnson,  
Rehearsal Assistant  
Emily Krasinski,  
Membership Coordinator  
& Music Librarian  
Tanner Longfellow,  
Intern  
Matt McNeil,  
Rehearsal Assistant  
Thomas Squires,  
Rehearsal Assistant  
Judy Van Dusen,  
Archivist  
Emi Vo,  
Office Manager



# ORIGINS

ELGIN YOUTH SYMPHONY ORCHESTRA

Stories, fairy tales, myths, and legends: these are how we make sense of the world around us. In EYSO's 45th season, explore these myths and legends through music as we build connections between ourselves and the wider world.

**2:00PM**

**PRELUDE**

Matthew Sheppard, conductor

**HANSON STRING QUARTET**

**SINFONIA PERCUSSION ENSEMBLE**

Zachary Bowers, director

**SINFONIA**

Aaron Kaplan, conductor

**4:30PM**

**BRASS CHOIR**

Dan Sartori, conductor

**PHILHARMONIA PERCUSSION  
ENSEMBLE**

Zachary Bowers, director

**PHILHARMONIA**

Anthony Krempa, conductor

**STERLING BRASS QUINTET**

**7:00PM**

**YOUTH SYMPHONY**

Matthew Sheppard, conductor

**YOUTH SYMPHONY  
PERCUSSION ENSEMBLE**

Zachary Bowers, director

**EARL CLEMENS WIND QUINTET**



# ORIGINS

Stories, fairy tales, myths, legends: these are how we make sense of the world around us. Fact or fiction, they have a way of telling us about ourselves, both in what we consciously know, and in the murkier realm of the implicit.

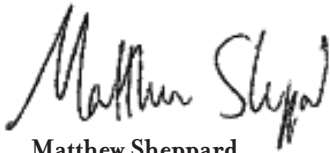
Great artists know this—cultural expectations, traditions, and personal biases are inevitably woven into their art on multiple levels. How does music reveal these, and how do these fundamental facts (and fictions) influence both the music and the musicians as we study and and perform together?

At EYSO, we often use the term “expert noticer” to describe our approach both to making music together and to examining the wider world around us. As expert noticers, we use music and our season theme as lenses through which we deepen and broaden our understanding of ourselves, of our communities, and of the roles we play in them. In *Origins*, our first concert of the 2020-21 season, we peel back the layers of notes and rhythms and sift through the accumulated historical and performance traditions. As we study and perform together, we investigate not just the *how to* of music, but the *why*.

This season more than ever, the *why* matters. As communities and individuals face challenges cutting across all facets of life, making sense of the world around us is both more daunting and more critical than ever before. The stories we tell, the way we tell them, and voices sharing them: these things matter.

And with the challenges of this year, each of us has the opportunity to re-examine what matters to us in our stories, and in our lives. The feeling of community each Sunday, the critical examination of concepts and ideas, and the thrill of making music together at the highest level have been constants in a year that often leaves us feeling adrift. Through our investigation and study of great music, we better understand the stories we tell ourselves—our own myths and legends, and our own values and beliefs.

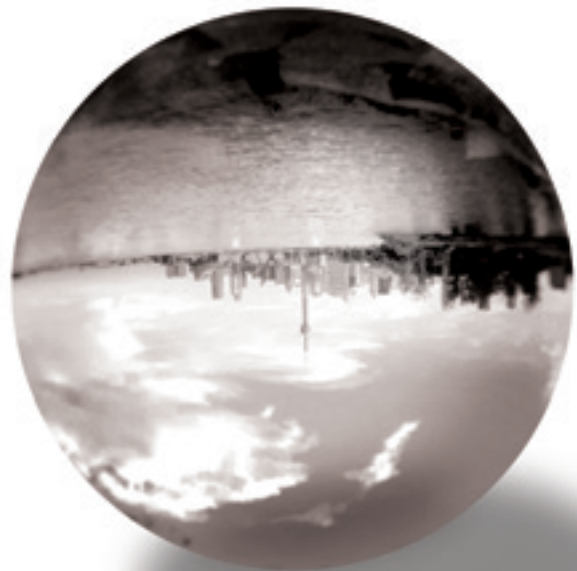
Thank you for being a part of this journey in our 45th season, *Myths & Legends*.



**Matthew Sheppard**  
Artistic Director



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.





# PROGRAM / 2:00 CONCERT

## PRELUDE

Matthew Sheppard, conductor



### *Alleluia*

Henry Purcell (1659-1695)  
transc. Benjamin Britten  
arr. Andy Masters

Who owns a piece of music?

In some ways, this question has a straightforward legal response. There are the copyright holders for the music itself (typically the composers), and then there are the licensing agents for performance (typically the publishers). But this response, though technically accurate, doesn't really capture the ideas of responsibility and ownership so critical to a meaningful performance. Musicians are not performing rote reproductions each time—what is driving them? *Philosophically*, rather than legally, to whom does a performance belong?

When Prelude explored this idea, we broke into three clear positions: 1) the "originalists" who felt that Henry Purcell had the greatest claim, the 2) "newest copyright" advocates who gave their allegiance to Andy Masters, and 3) the "heart and soul" team who suggested that each new ensemble performing the piece had the greatest stake to that specific performance. No matter the camp to which each musician belonged, each felt a deeper connection and responsibility to the piece after our vibrant philosophical discussions!

About this piece, arranger and long-time EYSO conductor Andy Masters writes:

*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 modern instruments. In this case, Britten created a piano accompaniment, with his own harmonies supporting florid melody.*

### *Capriol Suite*

Peter Warlock (1894-1930)

- I. Basse-Danse
- II. Pavane
- VI. Mattachins

The lineage of *Capriol Suite* by Peter Warlock (the pseudonym of English composer Philip Heseltine) traces an incredible journey back to its origins. A collection of dance movements written for string orchestra, *Capriol Suite* was first composed for piano duet in 1926, and it was based on the music that Warlock discovered in *Orchésographie*, the landmark 1589 treatise on French Renaissance social dances by Thoinot Arbeau...who was the pseudonym of French priest Jehan Tabourot, and who based portions of *Orchésographie* (specifically the pavane movement) in part on his recollection of the French song *Belle qui tiens ma vie* by Spanish composer Antonio de Cabezón from the early 16th century...who in turn was writing variations on a tune whose composer has since faded into the shadows of history.

Now that's an origin story.

In studying *Capriol Suite*, Prelude explored the ways that each of the contributors to *Capriol Suite* influenced the music they now study—and how learning about the origins of the suite guided their performance.

We speculated on the meaning of that unique title, *Capriole*, and what learning about it might tell us. (The title comes from the character in *Orchésographie* with whom Arbeau dialogues: Capriol, derived from French "capriole" for capering.) And, we explored the specific calls and dance rhythms of "basse-danse" as derived from Arbeau's *Orchésographie*, reflecting on how they informed the overall structure of the movement.

As we delved deeper into the layers of context in the "pavane", our understanding of the music grew tremendously. Our playing changed as we learned that the original pavane dance was a noble and majestic processional, and then shifted yet again as we explored the words of the song *Belle qui tiens ma vie*. In peeling back layers of history, Prelude did their own "expert noticing" and forged deeper connections to their performance.

[M. Sheppard]



# HANSON STRING QUARTET

Zachary Stordahl, violin  
Catherine Winsor, violin  
Lillian Cano, viola  
Lydia Gruenwald, cello

## ***String Quartet No. 22 in B-flat***

IV. Allegro assai

Wolfgang Amadeus Mozart (1756-1791)

Mozart's "Prussian" quartets are a collection of three string quartets written to impress King Friedrich Wilhelm II of Prussia, who commissioned the works. While most Classical-era string quartets find the cello part holding down harmonic material in the background, Mozart favored the cello part in this set—a savvy move to please the king, who was a talented amateur cellist. The three Prussian quartets are a set of inventive, contrapuntal, and challenging works fit for a king.

This rousing finale closes the second of the three quartets. A whirlwind of overlapping repetitions, this movement is a sparkling rondo: chattering its main theme between the four voices, straying into variations, but always finding a surprising return among the playful conflicts between the voices.

[R. Green]

# SINFONIA PERCUSSION ENSEMBLE

Zachary Bowers, director

## ***Four Horsemen (1966)***

Mitch Markovich (b. 1944)

*Four Horsemen* is a traditional rudimental drum quartet by Mitch Markovich. Born and raised in Chicago, Markovich is one of America's most notable rudimental drummers and a three-time consecutive National Champion snare drummer.

Scored for two snare drums, tenor drum, and bass drum, *Four Horsemen* is a straight-ahead march in 4/4. The snare drums carry the primary melodic material, while the tenor drum plays counter melody and the bass drum accompaniment. The thematic material is based on the standard drumming "rudiments", the specific rhythmic combinations used as the original building blocks of vocabulary for drummers.

[Z. Bowers]

# SINFONIA

Aaron Kaplan, conductor

## **from *Carmen Suites No. 1 & 2***

Georges Bizet (1838-1875)

Prelude  
Aragonaise  
Intermezzo  
Les Toréadors  
Habanera  
Danse Bohême

Love, death, intrigue, betrayal, brilliant melodies, and colorful orchestrations: these are just a few of the reasons why *Carmen* has become one of the most popular and performed operas in the world.

With music by French composer Georges Bizet and a libretto by Ludovic Halévy and Henri Meilhac, the opera premiered at the Opéra-Comique in Paris on March 3, 1875. Despite its initial poor reception from the audience and

critics, *Carmen* would go on to achieve international recognition within the first ten years of its premiere. Cross-genre adaptations speak to its staying power: it has been used in orchestral music, ballet suites, over twenty films, a Broadway musical, a “Hip Hopera” starring Beyoncé, and successful live broadcasts to movie theaters around the world. After the premiere of the opera, editor Franz Hoffmann arranged selections of Bizet’s music into two orchestral suites, and the music he selected has become the most recognizable from the opera.

For many people, *Carmen* is the original access point into the world of opera and classical music. Most people will recognize one of the melodies from a film, cartoon, or television commercial, which is part of the reason for its fame: the melodies are infectious, get stuck in your ear, and instantly convey different emotions, from joyous frivolity to pain and despair. Scholars also recognize *Carmen* as the first bridge between the *opéra comique* style of 18th-century French opera (with arias and spoken dialogue) with the *verismo* style of the 19th-century Italian opera (sung-through operas with little to no dialogue).

The “Prelude” from Act I introduces the audience to the ominous *fate motive*. A musical motive, or leitmotif, is a melody specifically associated with a recurring character, idea, or mood (think Darth Vader’s theme from the *Star Wars* saga). Bizet explores the idea of fate throughout the opera: from the opening notes of the “Prelude”, we know that things will not end well for our leading character. The fate motive is introduced by the cellos, clarinets, bassoon and trumpets while the violins and violas add to the tension with their tremolo (moving the bow back and forth quickly) to create a nervous and unsettled sound. The music builds to a climax and then segues seamlessly into the “Aragonaise” from Act IV. An aragonaise is a “dance of Aragon”, a region in Spain. The dance is in a driving triple meter and typically accompanied by guitars and castanets. In the orchestra, the strings and harp simulate the guitar, while the castanets are on full display in the percussion! The complex solos in the oboe, piccolo, and clarinet play against the consistent rhythm of the strings, creating an intricate dance of flirtation, mirroring the relationship between Carmen and Don José.

The haunting “Intermezzo” from Act III is one of the most beautiful melodies written for the stage. Beginning as a simple eight-measure duet between the flute and harp, it builds into an entire movement—a wonderful display of Bizet’s compositional skills. The phrase is extended, modified, echoed, and transposed into all of the woodwind instruments before becoming entangled with an ascending countermelody in the strings that ultimately leads to a quiet place of reflection and solitude. Bizet placed this lovely intermezzo, or interlude, at this spot in the opera not only as a “palate cleanser” from the frenzy that has just occurred, but also as the last peaceful moment in the opera before the tragedy ensues.

“Les Toréadors” acts as both the overture to the opera and as the main theme for the Toreadors—the bullfighters. This boisterous melody sparkles from start to finish and also introduces us to the “Song of the Toreador”, heard later in the opera as sung by the swashbuckling character Escamillo.

The “Habanera” is a song or dance from Havana, Cuba, and it is the common name for Carmen’s aria “L’amour est un oiseau rebelle” (“Love is a rebellious bird”). To set the scene, the bell of the cigarette factory rings and the women employees emerge, eagerly awaited by the townsmen who have gathered to flirt with them. Carmen, seductive and cunning, enters and the men compete for her affections. She sings “love is a rebellious bird that no one can tame...” and throws a flower to Don José. The contradictory rhythms in this piece create the flirtatious atmosphere: the strict ostinato in the cellos, against the free and constantly changing duple vs. triple rhythm in the melody.

The suite ends with the Bohemian dance “Les tringles des sistres tintaient” (“The rods of the sistrums jingled”). Carmen and her friends Frasquita and Mercédès are entertaining the army officers in the tavern, singing about the jingling rods of the sistrum—akin to the metal jingles or “zills” of the tambourine, featured prominently in this movement. The dance begins slowly and gradually builds throughout the movement, ending in a spinning frenzy with fireworks on display from the full orchestra.

[A. Kaplan]



# PROGRAM / 4:30 CONCERT

## BRASS CHOIR

Dan Sartori, conductor

### from *Sacrae Symphoniae*

Giovanni Gabrieli (1554-1612)

Canzon septimi toni No. 2  
Sonata octavi toni

16th- to 17th-century Italian composer and organist Giovanni Gabrieli was one of the main music figures at the shift from Renaissance to Baroque idioms. A devoted composer of sacred vocal and instrumental music, Gabrieli composed his monumental *Sacrae Symphoniae* in 1597, and it remains a brilliant demonstration of how to use various sonorities to maximum effect. The 45 motets, 14 canzonas, and two sonatas of the collection were composed to make full use of the unusual opposing choir lofts in the famous Venetian San Marco church. *Canzon septimi toni* No. 2 and *Sonata octavi toni* demonstrate Gabrieli's masterful use of antiphonal brass instruments in separate choirs, which would have sounded very different from the instruments in use today.

This fall, Brass Choir explored the origins of traditional compositional techniques for brass instruments, as well as origins and development of traditional sonorities and expectations for brass instruments in ensemble use. Gabrieli's music solidified several aspects of writing for brass instruments: the use of balanced brass chords, the use of composer-specified dynamics, and the practice of writing for brass instruments in separate groups (antiphonal brass writing). While prior music did make use of these aspects, with Gabrieli numerous conventions such as notation of precise dynamics became codified in the music itself, rather than left to the interpretation of the performer. Gabrieli uses dynamic contrast to great effect in both of these pieces.

Continuing in our investigation of the origins of the brass choir traditions, we referenced two recordings that stand as bellwether events in solidifying the expected orchestral brass sound in orchestras around the world today. These recordings are foundational for contemporary norms of sound for a brass section: the origins of what we do as brass players.

[D. Sartori]

## PHILHARMONIA PERCUSSION ENSEMBLE

### *Seduction (2004)*

Andrew Beall (b. 1980)

Written by virtuoso international soloist and composer Andrew Beall, *Seduction* began as the third movement of Beall's symphony for marimba and orchestra, *Testament*.

*Seduction* is inspired by Indian and Middle Eastern modalities and instruments. The melodic material is based on the Mayamalavagowla scale, or C double-harmonic scale (C-D<sup>b</sup>-E-F-G-A<sup>b</sup>-B), a familiar sound in South Indian classical music. The unique instruments used are from around the world: djembe, udu (small clay drum), ankle bells, seed shakers, claves, and cajon.

Throughout the piece the marimba develops the primary melodic material while the percussionists establish the groove. The marimba begins with a rhythmic bass-line and distant, soothing melody. One-by-one the percussionists enter until the full groove is established. The first major section continues to develop and climaxes with a raucous "percussion break", sharply shifting focus to the percussionists. After a "tutti call", each percussionist takes an improvised solo. After one more "tutti call" the marimba takes a solo, and then leads the music back to material from the beginning. The piece ends with a marimba cadenza and then a section marked *Malincolia* for marimba alone.

[Z. Bowers]



# PHILHARMONIA

Anthony Krempa, conductor

## *Sinfony from Messiah*

G.F. Handel (1685-1759)

arr. Ebenezer Prout

When George Frederick Handel set out to put the story of the *King James Bible* to music, he likely hoped for a mild success and perhaps a few extra coins in his pocket. Instrumental pieces and opera were out of style in London, and oratorio works (narrative non-staged works featuring singers) were all the rage with audiences of the day. When approached by friend and librettist Charles Jennings with the idea of scoring *Messiah*, Handel jumped at the chance to write this large-scale piece.

Originally shunned by the church, *Messiah* is widely regarded as Handel's greatest and most influential work. Apart from the "Pastorale" movement that breaks up the action of Act I, the opening "Sinfony" is the only substantial instrumental number. The contrasting energy of the grandiose introduction and high-flying *Allegro* sets the mood for the entire oratorio.

Listen for the performance techniques specific to the Baroque era: the clean, almost wiry tone of the strings on long sustained lines, and the choppier bursts of repeated notes in fast tempos. This expanded setting by Ebenezer Prout includes woodwinds unavailable in Handel's time, deepening the texture and resonance for the listener. Imagine being in London at the premiere of this monumental work, witnessing the musical origin story of Jesus through Handel's pen!

## *Overture to The Creatures of Prometheus*

Ludwig van Beethoven (1770-1827)

A young Beethoven traveled to London in his formative student years, where he met the well-established and wildly successful Franz Joseph Haydn at a performance of Haydn's new work. After examining some of the young composer's scores, Haydn agreed to meet with Beethoven in Vienna and take him on as a composition student. Haydn's busy schedule and Beethoven's lack of patience made it a tumultuous relationship, but one that they both maintained and cherished throughout their lives.

After the premiere of his only ballet *The Creatures of Prometheus*, Beethoven was anxious for his teacher's approval. At a serendipitous meeting in the streets the next day, Haydn extolled the new work, to which Beethoven replied, "thank you Papa, but it is no Creation!" Papa Haydn, as he was known, helped shape the young composer from his beginnings, forever influencing Beethoven's work as a mature composer.

The music to *The Creatures of Prometheus* is decidedly lighter than most audiences would come to expect from Beethoven. He only agreed to take on this commission when friend and fellow composer Salvatore Vigano begged him to set the new libretto to music. As the story begins, Prometheus steals fire from Zeus as a gift to mankind, and he proceeds to teach them science, art, music, dance and theater.

As the orchestra opens with its solemn introduction, it conjures images of the mighty hall of Zeus where the fire of creation is kept—and where Prometheus is creeping through the shadows. As the music abruptly shifts to a fiery *Allegro con moto*, imagine Prometheus running as fast as he can from Zeus's hall, all the while dreaming of the origin story he was about to create.



## from *The Creation*

Franz Joseph Haydn (1732-1809)

- I. The Representation of Chaos
- II. In the Beginning

Franz Joseph Haydn once attended a performance of Handel's *Messiah* featuring over 1000 players and singers. Not surprisingly, he was completely overwhelmed by the experience, and it inspired him to improve his craft as a composer and attempt to create a work on a similarly exalted scale and theme that would appeal to a broad public.

Years passed before he found the right opportunity, but in 1795 Haydn was presented with a libretto of the story of *The Creation* that had originally been meant for Handel 50 years prior. Haydn seized the opportunity and began work on his version right away. As was the case with *Messiah*, the church did not support the work at its premiere, but it won the hearts of critics and audiences immediately as one of Haydn's greatest triumphs. The multi-movement oratorio depicts the *Book of Genesis* and describes the Biblical creation story—even the congratulatory feeling of a job well done in the finale.

The opening two movements show the expansiveness of Haydn's musical imagination. Chaos is represented by chord progressions that never resolve as bits and pieces of musical structure dart in and out of the cosmos of the opening strains. As the soloists (instrumentalists in our performance) enter, the text depicts the early days of darkness covering the Earth, as well as the spectacular moment of LIGHT thrust into creation with a glorious C-major chord.

After the premiere, Haydn (who conducted the concert), said he could not describe the feelings that he was filled with during the performance, both white hot burning and ice-cold. We hope to bring that same sort of passion to your ears today!

## *March to the Scaffold* from *Symphonie Fantastique*

Hector Berlioz (1803-1869)

Hector Berlioz was a passionate Frenchman. Born of doctors who wanted their son to follow in their footsteps, Berlioz could not ignore his drive and desire to compose music and entered the Paris Conservatory of Music after a failed attempt to please his parents at medical school. The same vigorous passion that drove him to pursue music led to his infatuation with Irish actress Harriet Smithson—a passion that fueled one of his greatest projects, *Symphonie Fantastique*. In fact, only after hearing the work did Smithson agree to marry Berlioz, though the relationship would prove difficult to maintain and ended some years later.



In *Symphonie Fantastique*, Berlioz paints a tale of a modern artist in love and tortured by his feelings. If it sounds familiar, you're right in recognizing some autobiographical elements! In the fourth movement, "March to the Scaffold", the protagonist, believing all hope is lost, poisons himself with opium and imagines that he has murdered his beloved and is sentenced to death at the guillotine. The orchestra goes on a tumultuous ride through the movement, as a pair of pounding timpani signals impending doom for the hero. Frantic string lines and triumphant brass fanfares lead to a single cry from a despairing clarinet voice—the last sound heard before the blade falls.

Leonard Bernstein described this piece as the origin of psychedelic music, thanks to both its hallucinatory and dreamlike nature, and to Berlioz's likely autobiographical sources for composition. Let your imagination run wild as the music takes you on a journey of love, murder, and punishment!

[A. Krempa]



## STERLING BRASS QUINTET

Emanuel Vasquez, trumpet  
Camden Hildy, trumpet  
Luke Suarez, horn  
Daniel White, trombone  
J.T. Butcher, tuba

### ***Vivaldi-Bach Concerto for Brass Quintet***

I. Allegretto  
II. Allegro—Adagio molto

Antonio Vivaldi (1678-1741)  
transc. J.S. Bach  
arr. David Baldwin

*The Vivaldi-Bach Concerto for Brass Quintet* is a nesting doll of interpretations. At its core is the 1711 composition by Antonio Vivaldi: his D minor concerto for two violins, cello, and strings from *L'Estro armónico* (*The Harmonic Inspiration*), a wildly influential set of concerti. These concerti proved so popular that in 1714, Johann Sebastian Bach transcribed selections—including this one, No. II—for organ.

The version performed today is an arrangement of that transcription crafted by David Baldwin in 1984. While still recalling Vivaldi's celebration of counterpoint, the brass quintet's lush texture draws from the fullness, sustained sonorities, and rhythmic insistence of Bach's organ arrangement. From Vivaldi's sprightly chamber piece and into Bach's weighty solo work, we hear the structure returned—and reinvented—as a chamber piece.

Famous works are sometimes added to the canon with great trepidation and reservation—protected as if they must be preserved behind a pane of glass without changing a thing. Instead, here we find a work kept vibrant by its retellings and transformations.

[R. Green]

# MUSIC TO YOUR EARS



**LOCAL**



**FLEXIBLE**



**AFFORDABLE**

Columbia College has been helping students in Illinois earn a bachelor's degree for more than 20 years. Take classes in seat, online or both. [Working in concert with ECC and MCC.](#)

Learn more at [CCIS.edu](http://CCIS.edu) or  
call Crystal Lake (815) 477-5440  
and Elgin (847) 214-7197.



Whether you perform it  
or teach it. Write it or produce  
it. You'll need the training and  
tools to turn it into a career.  
Designed to be rigorous and  
collaborative, our programs of  
study give you the experience  
and the knowledge to  
confidently pursue a life  
dedicated to music.



## Music is a craft and a calling.

[music.depaul.edu](http://music.depaul.edu) | [733.325.7444](tel:733.325.7444) | [musicadmissions@depaul.edu](mailto:musicadmissions@depaul.edu)



EYSO Symphony members at Birch Creek in 2019



FOR A  
LIFE-CHANGING EXPERIENCE,  
JOIN US AT OUR  
TWO-WEEK MUSIC ACADEMY  
IN  
DOOR COUNTY, WISCONSIN

2021 SYMPHONY SESSION  
JUNE 27 - JULY 10

*Study under a faculty of world-class  
professional musicians*

*2:1 Student:Faculty ratio for a  
mentoring, formative environment*

*Live the life of a professional musician  
with several public performances*

Learn more at [birchcreek.org/academy](http://birchcreek.org/academy)  
Scholarships are available



# BIRCH CREEK

MUSIC PERFORMANCE CENTER



*Kim Ayars*  
PHOTOGRAPHY

Seniors - Families - Headshots

[www.kimayarsphotography.com](http://www.kimayarsphotography.com)

[kim@kimayarsphotography.com](mailto:kim@kimayarsphotography.com)

(630) 225-8266





BMO is a proud sponsor of the **Elgin Youth Symphony Orchestra**.

With extensive experience in banking, customized lending, investments, trust administration and wealth planning, our dedicated team of Wealth Management professionals are here to help your clients protect, grow and transition their wealth.

BMO  Wealth Management [bmowealthmanagement.com](http://bmowealthmanagement.com)

BMO and BMO Financial Group are trade names used by Bank of Montreal. BMO Wealth Management is a brand name that refers to BMO Private Bank U.S. and consists of its programs that provide certain investment, insurance advisory, trust, banking, securities, custody and technology products and services. BMO Private Bank is a brand name used in the United States by BMO Harris Bank N.A., Member FDIC. Not all products and services are available in every state. Certain investment products are: BOF-TSM, BMOBIO - BOF-SAM, BMOBANKING - BOF-SEPMOT - Not sold below. © 2016 BMO Financial Group. All rights reserved.

Nonnegative self-adjoint compact operators

## AUSTIN'S VIOLIN SHOP

*Where Beautiful Music Begins*



Fine Instruments for Purchase  
Complete Restorations & Appraisals by Experienced Luthiers  
Superior Quality Rentals  
Private Lessons  
Music and Accessories  
Courier Service


630.466.7562

316 Wheeler Road • Sugar Grove, IL 60554

info@austinsviolinshop.com • [www.austinsviolinshop.com](http://www.austinsviolinshop.com)

Thank You!

# Noel Childs



Thank you for donating your design talents towards seven years of season materials, branding, and program design for EYSO.


*see more of his work at [noelchilds.com](http://noelchilds.com)*



see more of his work at [noelchilds.com](http://noelchilds.com)

Thank You!

Anthony Riani



Thank you for your tireless  
volunteer work capturing concerts  
and rehearsals, and for all things  
video production at EYSO.



Thank you for your tireless  
volunteer work capturing concerts  
and rehearsals, and for all things  
video production at EYSO.



## BEAN FINANCIAL SERVICES, INC.

Small Business Accounting Solutions


**Margaret L. Bean**

224-230-4045

[www.beanfinancialservices.com](http://www.beanfinancialservices.com)



## STUDY Music

at  Elmhurst University

Explore your passion for music at one of the finest comprehensive universities in the Midwest.

**Outstanding scholarships available!**

### AUDITIONS 2020-2021

Saturday, November 14  
Monday, January 18  
Friday, February 26  
Saturday, March 13  
Saturday, March 27  
Saturday, April 10  
Saturday, April 24  
Friday, May 21

### VISIT US

Schedule a personalized visit at [elmhurst.edu/music](http://elmhurst.edu/music)

### CONTACT US

[music.admission@elmhurst.edu](mailto:music.admission@elmhurst.edu)  
(630) 617-3524  
[elmhurst.edu/music](http://elmhurst.edu/music)



Performance opportunities are open to all students regardless of major.



LAKE GENEVA *Symphony* ORCHESTRA

# 2020-21 A SEASON REIMAGINED

FIND OUT MORE AT  
[LAKEGENEVAORCHESTRA.ORG](http://LAKEGENEVAORCHESTRA.ORG)  
or call 262-359-9072

EYSO Sponsor



[www.usplate.com](http://www.usplate.com)

# PROGRAM / 7:00 CONCERT

## YOUTH SYMPHONY

Matthew Sheppard, conductor

### ***Ma mère l'Oye: cinq pièces enfantines***

Maurice Ravel (1875-1937)

- I. Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)
- II. Petit Poucet (Tom Thumb)
- III. Laideronnette, Impératrice des Pagodes (Little Ugly One, Empress of the Pagodas)
- IV. Les entretiens de la Belle et de la Bête (The Conversations of Beauty and the Beast)
- V. Le jardin féérique (The Fairy Garden)

Ravel's *Mother Goose Suite* (*Ma mère l'Oye* in its original French) pulls from some of the most famous archetypes and stories in the Western tradition. Drawing on both the classic Mother Goose tales as written down by Charles Perrault and other famous French tales by Madame d'Aulnoy, Ravel builds on layers of human exploration, introspection, moralizing, and understanding.

Each movement is tied to a specific image or concept from a fairy tale. Ravel hints at the sources without explicitly offering a road-map (as other composers such as Richard Strauss sometimes do), providing only single phrases or quotations from individual stories. In expressing his vivid and colorful views of the sound-worlds created by Perrault and d'Aulnoy, Ravel still leaves room for the creativity of the performer—and the listener.

Perhaps this was a reflection of the origins of *Mother Goose Suite*, which was first composed for two children: the daughter (Mimie) and son (Jean) of his friends Cipa and Ida Godebski. The child-like innocence, imagination, and sense of sheer joy and wonderment at these timeless tales has made this short collection of movements one of Ravel's most cherished works.

Ravel conjures up the magical world of "once upon a time" in the opening movement, "Pavane of the Sleeping Beauty". The steady yet gentle accompaniment in the harp, the insubstantial and transparent wisps of color through texture and timbre, and the circular melodic patterns of the soloists build a sound-world of stillness, beauty, and wonder.

The second movement "Tom Thumb" is inscribed with a quotation from Perrault's work:

*He thought he would be able to find the path easily by means of the bread he had strewn wherever he had walked. But he was quite surprised when he was unable to find a single crumb; the birds had come and eaten them all.*

Ravel creates a musical experience akin to that of the protagonist: repeated melodic gestures unsuccessfully attempt to escape the forest of sound; rhythmic confusion abounds as we are metrically "lost" in the mixed meters of 2/4, 3/4, 4/4, and 5/4 time; wave-like gestures seem to find the way out only to be immediately subsumed into the texture; and the shrill bird calls from the solo violin invoke a surprising and unsettling fear.

The most colorful movement, "Laidronnette", depicts not the plot but the incredible and fanciful setting of *The Green Serpent* by Madame d'Aulnoy. Imitating the faux-Orientalism that was in-vogue for French composers in the early 20th century, Ravel mixes pentatonic scales, brilliant instrumental timbres, splashes of sound from the percussion, and rhythmic ostinatos that call to mind the pitter-patter of little feet as the princess's servants entertain her.

In setting *Beauty and the Beast*, Ravel focuses not simply on the characters themselves—though they are perfectly captured by the gentle loveliness of the clarinet as Beauty and the grotesque awkwardness of the contrabassoon as the Beast—but rather on the dialogue and interaction between them. Introduced separately, the two characters waltz together with increasing urgency, leading to their two climactic interactions:

*"Beauty, would you like to be my wife?" "No, Beast!"*

*"I die happy because I have the pleasure of seeing you once again." "No, my dear Beast, you shall not die.*

*You shall live to become my husband."*

*The Beast had disappeared, and she beheld at her feet a prince more handsome than Amor, who was thanking her for having lifted his spell.*

Ravel offers no inscription for the final movement, "The Fairy Garden": the magic and warmth of the music needs no words to better convey the sense of possibilities that this garden, the fertile ground of imagination, may hold.

## ***Fugue from Symphony No. 4***

Charles Ives (1874-1954)

Just as in Barber's *Essay for Orchestra*, the Fugue by Charles Ives is built around one central theme, one main thesis—one original strand of musical DNA. A fugue, by definition, takes this original subject and treats it to multiple variations:

- Transpositions, played in a different key;
- Inversions, played in "mirror image";
- Retrograde statements, played backwards;
- Diminutions and augmentations, compressed or stretched rhythmically;

and more. This structured and rigorous approach to their construction can create the false impression that fugues are no more than exercises in composition, or examples of precise craftsmanship rather than transformative art. Yet at the core of the *Fugue* by Ives lies not just a musical subject—a fifteen-note melody—but a deep sense of musical *identity*.

A brilliant composer and pianist who had studied music at Yale before embarking on his full-time career as an insurance salesman, Ives connected deeply with his identity as a New Englander. This identity comes through strongly in his musical compositions, especially in this excerpt from his fourth symphony. In content, structure, and tone, his music has a unique American quality to it—patriotic in the most uplifting and positive sense. Youth Symphony musicians recognized this somewhat abstract quality as being the emotional center, origin, and unifying agent of the piece, and as something to guide their performance.

Ives uses simple and beautiful melodic ideas (the hymn tune "From Greenland's Icy Mountains" for the theme, and "Joy to the World" set softly and intimately at the close) as the core material for his fugue. By adding both a dramatic narrative arc and the poignant dissonance characteristic of Ives's polytonal explorations, he captures a sense of duality, a single-mindedness of multiple dimensions, that sits at the center of the New Englander's identity.

## ***First Essay for Orchestra***

Samuel Barber (1910-1981)

Essay | e-sa | (n.) :

- a) an analytical or interpretative literary composition usually dealing with its subject from a limited or personal point of view
- b) something resembling such a composition
- c) a composition of moderate length on a particular subject...more or less elaborate in style though limited in range

Overture? Typical fare. Symphony? Of course. Suite? Yes, naturally. But *Essay*? That's not for music...right?

While we shouldn't judge a book by its cover, the title can indeed be revealing. When he first wrote this piece in 1937, Barber titled it *Essay for Orchestra*—a rather provocative and unusual title. (It was re-titled as *First Essay for Orchestra* for clarification when he wrote two more essays in 1942 and 1978.)

What does this title suggest? Asked this question over his lifetime, Barber never elaborated beyond referring listeners to the Oxford English Dictionary. What could be the origins of this title? Certainly, Barber had a specific reason for titling it such—how does that inform our listening, understanding, and performance of the piece?

In Youth Symphony, we explored this concept of an essay from a formal standpoint, thinking about how the origins of the literary essay may translate to music. As we peeled back layers of what is at first a complex and somewhat intimidating piece, more connections revealed themselves. Just as an essay might open with a thesis and then be bolstered by evidence, repetition in various forms, and a powerful final conclusive restatement, Barber's *First Essay* stays single-mindedly focused on its opening thesis: a rhythmic pattern of two long notes, followed by two short notes and a final long note:



The simplicity of the theme and its insistent pitch repetition provide remarkable staying power and potency, realized over the course of the introduction until the brass present its most powerful argument. But then, seemingly out of nowhere, the music shifts to a new, quicker theme:



Though the music seems completely changed, connections quickly reveal themselves: a similar relentless repetition both in the pitches of the theme itself and in its use, the same limited range of a minor third from the top note to the bottom, and an identical rhythmic pattern of two long notes, two short notes, and a final long note. The arguments continue, until both are presented at once and the connections are made evident in the final conclusive statement of the theme—the origin of it all.

[M. Sheppard]

## YOUTH SYMPHONY PERCUSSION ENSEMBLE

Zachary Bowers, director

### 水 *SHUI* (2017)

Juri Seo (b. 1981)

Based in Princeton, New Jersey, composer and pianist Juri Seo seeks to write music encompassing extreme contrast through compositions that are unified and fluid, yet complex. *Shui* is part of her “Portable Percussion” series, a set of compositions centered around small (and usually accompanimental) percussion instruments. The score calls for six crotales—pitched bronze discs—and water, which has wonderful effects on the resonance of the crotales. She writes:

*I conceived Shui as a miniaturized version of an extended musical meditation. The circular shape of the instrument, the round bowls, and the long resonance are all conducive to meditative environment. As in any ensemble music—perhaps more in this case—the performers are indispensable parts of the whole. Each performer has only two pitches so that all melodies to be played collectively. There’s one moment they have to pass crotales to each other without killing the resonance, as if the is a living being.*

For Youth Symphony Percussion Ensemble, this piece is a departure from traditional repertoire; through study of this score we have developed a broader concept of music and sound. Interestingly enough, due to the incredible resonance nature of crotales, and the fact that they are held in hand and struck together, we spent a considerable amount of time perfecting and unifying our interpretation of sound. Specifically, we considered the “origin” of our sound—the point at which the crotales meet—and the lifespan of the resulting pitch, either natural, or modulated via submersion in water.

[Z. Bowers]



## EARL CLEMENS WIND QUINTET

Chanel Antoshin, flute  
Abigail Sledden, oboe  
Dylan Rhodes, clarinet  
Anna Creech, horn  
Jacqueline Fernandez, bassoon

### *La cheminée du roi René* (*The Chimney of King René*)

Darius Milhaud (1892-1974)

I. Cortège  
VII. Madrigal Nocturne



A tribute to the romance and chivalry of 15th-century royalty, Darius Milhaud's *La cheminée du roi René* is rooted in courtly storytelling. In 1939, Milhaud composed music to underscore part of the film *Cavalcade d'amour*, depicting a love story set at the court of King René of Anjou. Milhaud then adapted this music into a chamber piece, *La cheminée du roi René* for wind quintet.

This performance includes the first and last movements of the work, the Cortège (procession) and the *Madrigal Nocturne*. Both movements are elegant and good-natured, with the timbre of the woodwind instruments recalling their early-music ancestors. In combination with the kingly horn calls, we find ourselves in a dreamy 20th-century imagining of a 15th-century castle.

[R. Green]

# YOUTH SYMPHONY

Matthew Sheppard, conductor

## *Helios Overture*

Carl Nielsen (1865-1931)

*Silence and darkness,  
The sun rises with a joyous song of praise,  
It wanders its golden way  
and sinks quietly into the sea.*

Inscribed by Carl Nielsen on the opening pages of *Helios Overture*, these words are but a hint of the journey ahead.

The origins of the *Helios Overture* aren't mysterious, nor is the concept of a "composed sunrise" unique. (Youth Symphony performs two this concert.) Tracking the journey of the sun over the Aegean Sea is interesting, certainly, but ultimately a rather straightforward plot. But what Nielsen does with his vision of the arc of day in his expansive, 20th-century Romantic language is truly spectacular.

The overture opens in the stillness of night: not a star in the sky, not a sound in our ears. Slowly, almost imperceptibly, the first hints of movement and light appear in the cellos as the gentle awakening begins. Horn calls meld together with a steadily rising stream of eighth notes in the strings, slowly but inexorably building toward the fiery first moments of dawn. The trumpets herald in the fullness of the day as vibrant splashes of color from the orchestra reflect the gleaming and play of the sun against the waves.

As the arc of the sun flattens at its midday peak, the music stretches into the enjoyable languor of the afternoon. A long, expanded melodic line—first heard in the cellos—is punctuated by gentle droplets of sound from the winds and plucked strings, then passed around the orchestra in succession. Different compositional forms and techniques capture different moods along this journey: the imitative fugato section reflects a playfulness as each section joins in on the game.

A final triumphant return of the main theme streams forth from the orchestra in brilliant golden colors: brass chords, woodwind trills, timpani rolls, and string tremolo. And then, just as seamlessly yet eternally as the sun rose in the morning, it sinks back into the sea, leaving only echoes—and the promise of a new dawn to come.

This idea, this image of a rising sun and its arc through the day and into the night is fundamental to our humanity. As people, we are physiologically built for it, and our entire lives revolve around the sun and our experiences of it. (Hence the expression "revolves around it.") Rarely has a composer captured this idea so magically as Nielsen.

[M. Sheppard]

# SCHOOL DIRECTORS

## ALGONQUIN

Terry Foster  
Anthony Gnutek  
Kelly Hoblin-Lamorena  
Amy Jones  
Samuel Perez  
Jeanne Ritchie  
Richard Rohde

## ARLINGTON HEIGHTS

Vince Genualdi

## AURORA

Brian Birch  
Lara Brink  
John Burck 🎵  
Matt Carder  
Kevin Carroll  
Chris Dandele  
Mark Duker  
Jason Dyhouse  
Kendra Hiltenbrand  
Marc Hornig  
Josh Kaminsky  
Bethany Lugay  
Mary Beth McCarthy  
Caitlynn Miller  
Beth Myers  
Michael Naughton  
Chris Niesluchowski  
Scott Oliver  
David Pakkebie  
Andrada Pteanc  
Allison Rider  
Rene Rosas  
Doug Ruhs  
Robin Sackschewsky  
Patty Sampson  
Glen Schneider  
Rod Schueller  
John Sierakowski  
Daryl Silberman 🎵  
Joyce Symoniak  
Megan Zalokar

## BARRINGTON

Luana Byte  
Kevin Fredrick  
Randy Karon  
Michael Nelson  
Amie Roeder  
Clark Sheldon  
Ben Source

## BARTLETT

Eric Hollaway  
Kelly Larson  
Alex Rivera  
Tristan Broeker

## BATAVIA

Robert Buckley  
Lisa Hatfield  
Allison Liska  
Chris Owen  
Keith Ozsvath  
Chris Pesel  
Sherry Reiss  
Rachel Uffelmann  
Brian Van Kley

## BURLINGTON

Jeffrey Nesseth  
Jim Struyk

## CAROL STREAM

Lauren Whisnant

## CARPENTERSVILLE

Melissa Aukes  
Jeremy Beyer  
William Brocker  
Damon Heikkinen  
Michael Kasper  
Preston Krauska  
Michelle Vazquez  
Beth Wood

## CARY

Marty Magnini  
Patrick Whalen

## CHICAGO

Jim Barbick  
Cynthia Gradek  
Michael Mascari

## CRYSTAL LAKE

Emanuele Andrizzi  
Adam Bell  
Tim Blakewell  
Terry Guynes  
Keith Hulen  
David Jensen  
Mark Kahovec  
Keith Levin  
Ry Muehling  
Scott Sampson  
Kimberly Scherrer  
Molly Sedivec  
Kristina Wooden

## DEKALB

Marybeth Kurnat  
Steve Lundin

## DOWNERS GROVE

Joy Belt-Roselieb  
DaJuan Brooks  
Madeline Fiene  
Joshua Hoering  
Kara Morrissey  
Jennifer Mullen  
Kathleen Myles  
Molly O'Brien-Prusa  
Katherine O'Truk  
Theresa Steiner  
Samantha Wascher  
Glenn Williams  
Margaret Winchell  
Dundee Township  
Matthew Bishop  
Anna Von Ohlen  
Kathleen Way

## DUNDEE TOWNSHIP

Matthew Bishop  
Anna Von Ohlen  
Kathleen Way

## ELGIN

Kathryn Balk 🎵  
John Becker  
Brendyn Dobbeck 🎵  
Kevin Fredrick

Elisa-Bauman Lieb  
Vanessa Lostumbo  
Jennifer Melugin  
Rachel Monroe  
Jonathan Piel  
Stephen Reichelt  
Rebecca Rome  
Annaliese Siegel  
Carol Westphal  
Thomas Weyland  
Dale Woock  
Lisa Yagow  
Meagan Zahora

## ELK GROVE VILLAGE

Maxine Lange

## ELMHURST

Brian Berg 🎵  
Ellen Garey  
Ray Ostwald  
Michael Pavlik 🎵

## EVANSTON

Karen Brhel  
Kurt Dobbeck

## GENEVA

Helen Bogda  
Karen Chrisman  
Patrick Frederick 🎵  
Shara Frederick  
Lisa Ponder  
Neil Shipton  
Kelly Stach

## GENOA

Brian Ferguson

## GLEN ELLYN

Georgia Alemis  
Philip Bauman  
Katie Berry  
James DePalo  
Brian Dewald  
Lev Garbar  
Steve Goversen  
Kristi Kline  
Andrew Ladendorf  
William Ortega  
Samantha Tribley  
Jonathan Walsh

## HAMPSHIRE

Jeremy Beyer  
Victoria Hicks  
Emma Leland  
Gregory Matushek

## HANOVER PARK

Marnie Macke

## HINSDALE

Chandran Daniel

## HOFFMAN ESTATES

Devin Godzicki  
Kreg Moorhouse  
Leann Roder-Manson

## HUNTLEY

Kevin Krivosik  
Leah Novak

## LA GRANGE PARK

Tom Culver

Mark Dahl  
Jane Ewing  
Nancy Flanagan  
Jason Lyons  
Jan Matthews  
Paul Meiste

## LAKE IN THE HILLS

Anthony Camarda  
Casey Sukul

## LAKE ZURICH

Sheri Conover  
Elizabeth Duke  
Dan Keilman  
Ed Koehler  
Ron Polomchak  
Nathan Sackschewsky  
Josh Thompson

## LINCOLNSHIRE

Caitlin McGovern  
Sonny Petway  
Michael Tseitlin  
Enrique Vilaseco  
Madeline Vogler

## LISLE

Richard Alifantis  
Colleen Alvin 🎵

## LOMBARD

Tara Cappelletti  
Tim Fawkes  
Andrew Packer

## LONG GROVE

Chad Craw  
Eileen Wronkiewicz

## MAPLE PARK

Aaron Puckett

## MOUNT PROSPECT

Meg Thomas-Cary

## NAPERVILLE

David Altstadt  
Matt Angell  
Emily Binder  
Matthew Carder  
David Carroll  
Corinne Collier  
Kelly Dimidik  
Kevin Dobbeck  
Mya Dwyer  
Brandon Estes  
Claire Fenton  
Jesse Gross  
Graham Heise  
Kevan Kosobayashi  
Lori Lauff  
Jonathan Lauff  
Stephanie Lein  
Erika McCann  
Laura Patterson  
Brad Pfeil  
Keith Pitner  
Jessica Sanders  
Greg Schwaegler  
Andrew Seidel  
Jeffrey Sturgeon  
Matthew White

## OAK PARK

Rizelle Capito  
Lucas Gillan

## OSWEGO

Kelly Cooper  
Stevan Rexroat  
Stephanie San Roman  
Kevin Schoenbach

## PALATINE

Marla Caballero  
Annabel Hasty  
Dan Marcotte  
Matthew Moore  
John Teichert

## PINEGREE GROVE

Pamela Doughty  
Christopher Miller  
Earl Rigby

## PLAINFIELD

Timothy Hatcher  
Julianna Karvelius  
Justin Koszareka  
Jason LaVallee  
David Lesniak

## RACINE

Elizabeth Steege

## RICHMOND

Kateri Tumminello

## ROCKFORD

Thompson Brandt

## ROLLING MEADOWS

Christopher Buti  
Kevin Carroll  
Mario Mongello  
Julie Quitschau

## ROSELLE

Michael Lehman

## SAINT CHARLES

Adrian Anderson  
Michael Bazan  
Daniel Beder  
Monica Bertrand  
John Blank  
Phillip Carter  
Don Kovach  
James Kull  
Jennifer Lydigsen  
Andrew Masters  
Michael Molloy  
James Pesek  
Andrew Pryor  
Larry Rossi  
Michelle Rybski  
Rachel Saldana  
Sandra Sebolt-Pogge  
Erik Swenson  
Angela Wifler  
Stephanie William  
Brian Wis  
John Wojciechowski  
Gilbert Wukitsch

## SCHAUMBURG

Susan Carlson

Rhonda Conrad  
Sarah Finegan  
Anthony Graffeo  
Mark Hamada  
Roy HansenVincent  
Inendino  
Tobin Langridge  
Jerry Lowrey  
Matt Rutherford  
Kelly Stanich

## SKOKIE

Tom Chester  
Justin Johnson

## SOUTH ELGIN

Robert Botwinski  
Kurt Dobbeck  
Christine Miller  
Rachel Saldana  
Ruth Simon  
Stephanie William  
Christie Zimmerman

## STREAMWOOD

Zachary Geller  
Jennifer Gontarek  
Kelly Larson  
Nereyda Sanchez-Tio

## SUGAR GROVE

Chris Owen

## SYCAMORE

Isabella Crawl  
Ken Goodman  
Scott Mertens  
Amy Tonaki 🎵  
Ken Tonaki 🎵

## VILLA PARK

Jan Bobek  
John Clemons

## WARRENVILLE

Blake Jancius  
Deborah Schmalz

## WEST CHICAGO

Elisabeth Mezera  
Brandon Fantozzi  
Brad Rathe  
Steve Willemssen  
Alexandra Wojciechowski

## WHEATON

Kent Krause  
Andrew Ladendorf  
Caitlin Leman  
Bob Mamminga  
Grace Mayell  
Nina Schroeder  
Victor Scimeca  
Joanne Wegscheid

## WOODSTOCK

Stacie Savittieri  
William Simpson

## YORKVILLE

Victor Anderson  
Emily Beyer  
Kimberly Gyssler  
Jacqueline Niner  
Robert Vriezen

# PRIVATE INSTRUCTORS

## ALGONQUIN

Nancy Brocker  
Kim Busic  
Nancy Murray  
Christine Rehyem  
Steve Reichelt  
John Ronai  
Carolyn Van De Velde  
Kathy Way  
Gina Young

## ARLINGTON HEIGHTS

Michael Folker  
James Park

## AURORA

Marilyn Sands  
Anne Barton  
Frank Check  
Tom Clowes  
Lacy Garbar  
Sally Gross  
Mark Liu  
Jackie Moore  
Lou Parker  
Nissa Sampson  
Danny Seidenberg   
Mandy Sundaramoorthy  
Caroline Wright

## BARRINGTON

Eleanor Bartsch  
Marian Fadrowski  
Don Montgomery

## BARTLETT

Wanda Braden  
Dorothy Deen  
Rob Loar  
Melody Thomas

## BATAVIA

Charlotte Bogda  
Ed Breckenfeld  
Trish Brock  
Mark Djordjevic  
Chris Griffith  
Andrew Hix  
Laura Polick  
Patrick Smith  
Simonne Tingley 

## BLOOMINGDALE

Lisa Hall  
Megan Sapp

## BUFFALO GROVE

Laura Love


## CAMPTON HILLS

Jeff King


## CAROL STREAM

Nancy Botti  
Catherine Kuna

## CARPENTERSVILLE

Claire Collins   
Wendy Cotton

## CARY

Jacqueline Fisher   
Shawna Lake  
Elizabeth Ortiz

## CHAMPAIGN


Jill Burlingame

## CHICAGO

Erik Andrusyak  
Laura Chalmers  
Derek Fitting  
Anita Hwang  
Cally Laughlin  
Caleb Mitchell  
Jered Montgomery

Alexa Muhly  
Sean O'Donnell  
Dan Price

Dylan Rehm  
Kathryn Satoh  
Julie Schreiner

Deb Stevenson  
Scott Tegge   
Rebecca Wilcox

## CRYSTAL LAKE

Carol Dylan  
Kathleen Mitchell

## DARIEN

Katy Gillan  
Nan Zhou

## DEERFIELD

Michael Duggan

## DEKALB

Kristine Mertens  
Ann Montzka Smelser  
Linc Smelser  
Raychel Taylor



## DOWNERS GROVE

Renee-Paule Gauthier  
Steve Maloney

## EAST DUNDEE


Zach Green

## ELBURN

Wendy Evans   
Larry Glazier   
Andrea Lafranzo


## ELGIN


Kathryn Balk  
Dennis Beiermann  
Kathryn Balk  
Denise Beiermann  
Dana Bellew  
Jeremy Beyer

Lamar Blum  
Heather Bouton  
Lisa Bressler  
Ruth Cavanaugh  
Violet Deal 

Gwyn Downey

Nazar Dzhuryin  
Debra Freedland

Mark Fry  
Theresa Goh   
Mark Kuntz  
Jim Langenberg

Morgan Lentino  
Suz McLeod  
Scott Metlicka   
Chelsea Musson

Joanna Newby   
Linda Oper  
Larry Rossi  
Tim Shaffer  
Jennifer Silk  
Derek Weihofen


## ELMHURST

Jean Hatmaker  
Kari Lee  
Jill Thackery-Proud

## FRANKFURT

Paulette Velasquez

## GENEVA

Mark Baldin  
Jessica Cozarrubias  
Linda Duneske  
Thomas Edgar  
Jason Flaks  
Ryan Hobbs   
Steven Kidera  
Thomas Kidera  
Kathryn Layug  
Teresa Muir  
Sarah Olsen  
James Pesek  
Catherine Pittman  
Susan Posner  
Raynette Smith  
Kathryn Tofilon

## GLEN ELLYN

David Batdorf  
Kyunghwee Choi  
Emily Gilman  
Jenny Hull  
Paula Johannesen  
Lauren Lai  
Ruth Mudge  
Steven Sjobring  
Kelly Sjobring  
Ben Wahlund  
Paige Wunrow

## GLENCOE

Rebecca Swan

## HAMPSHIRE

Mark Bettcher

## HANOVER PARK

Gretchen Sherrell

## HARVARD

Katie Chivari

## HAWTHORN WOODS

Phil Feo

## HIGHLAND PARK

Henry Criz

## HINSDALE

Joanna Nerius

## HOFFMAN ESTATES

Bernardo Arias  
Brian Hoffman  
Eun Kim

## HUNTLEY

Robert Blazek

## LA GRANGE PARK

Ronald Lemm  
Valerie Schierl

## LAKE IN THE HILLS

Emily Ward

## LAKE ZURICH

Annika Sundberg 

## LASALLE

David Peterson

## LINCOLNSHIRE

Aki Tanaka

## LOMBARD

Virginia Dixon

## MCHENRY

Russ Henning

## MENDOTA

Delle Vercimak

## MISHAWAKA

Rachel Goff

## MONTGOMERY

Josh Biere  
Theresa Brooks

## MORTON GROVE

Mark Olen

## MUNDELEIN

Chris Avgerin

## NAPERVILLE

David Dai  
Allison Domanus-Brady  
Brian Gaona  
Cate Hummel  
Drew Lecher  
Eunyoung Lee  
Kimberly Richter  
Zach Siegel  
Holly Stangland

## NILES

Agnieszka Likos

## NORTH AURORA

Victor Anderson  
Ashley Fitzwater  
Eric Kaiser  
Julie Lawrence  
Julie Popplewell  
Susan Starrett

## OAK PARK

Ryan Caparella  
Allie Chambers  
Nicholas Jeffery  
Alex Revol

## OAKBROOK

Louise Brodie

## ORLAND PARK

Carl Johnson

## OSWEGO

Melanie Mathew  
Shawn Maxwell  
Sarah Smith  
Anna Sobczak

## PALATINE

Codruta Ban  
Karen Hallier


## PLAINFIELD

Garret Matlock


## RACINE

Ann Heide

## SAINT CHARLES

Tracy Dullea  
Susanna Graham   
Karena Mueller  
Elyse Napoli  
Ken Stuz  
Jennifer Swenson

## SCHAUMBURG

Denise Connolly   
Taka Matsunaga  
Walter Preucil  
Bryan Tipps  
Eileen Tsuzuki

## SOUTH ELGIN

Laura Hinkle  
Phillip Kleven  
Mark Ponzio  
Julie Tendency

## STREAMWOOD

Ashley Tracey

## SUGAR GROVE

Jenny Masters

## WARRENVILLE

Kate Kulzick  
Mary McGinty

## WEST CHICAGO

Rita Borkowski   
James Wallace

## WESTERN SPRINGS

Nancy Jackson  
Thomas Wermuth

## WHEATON

Katie Abernethy  
Timothy Archbold  
Julie Bickel  
Diane Chou  
Lilian Chou  
Ann Griffin   
Lisa Hirschmugel  
Carol Ourada  
Emily Puntuzs  
Julianne Tehan

## WOODRIDGE


Nichole Luchs  
Janis Wittrig

## WOODSTOCK

Lisa Chodorowski  
Jillian Forbes  
Talia Pavia  
Richard Stiles

## YORKVILLE

Walt Schneider  
Judith Schneider

 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.

# PRIMO / PRIMO INTERMEZZO

## VIOLIN

Eleanor Archbold, Wheaton  
Lucy Bickel, Wheaton **z**  
Cheyenne Brown, Union Grove **z**  
Junna Dettling, Schaumburg **z**  
Cooper Frolich, Saint Charles  
Katie Lin, Crystal Lake  
Aubrey McMillen, Geneva  
Abhika Mishra, Streamwood **z**  
Margaret Pas, Elmhurst

Kayden Petrik, Woodstock  
Makayla Preuss, Bartlett **z**  
Ananya SriRajaKalidindi, Naperville  
Nova Walker, Lafox  
Nadia Wang, Elgin **z**

## VIOLA

Lucy Archbold, Wheaton  
Alexa Chapski, Elgin  
Kinsey Doolin, South Elgin **z**

## CELLO

Nolan Bluhm, Carpentersville  
Luca Cangelosi, Lake In The Hills **z**  
Lily Cathey, Bartlett

## BASS

Olivia Beach, Wayne  
Iain Goetz, Elgin

---

**z** Primo Intermezzo

# PRELUDE

## VIOLIN

Gabrielle Adriatico, South Elgin  
Jason Allen, Elgin  
Ella Britton, Crystal Lake **\***  
Adelyn Cathey, Bartlett  
Luca Edsall, Campton Hills  
Emily Goodin, Glen Ellyn **\***  
Zachary Green, Hampshire + **\***  
Kyle Hibben, Elburn **\***  
Stephanie Lu, South Elgin **\***  
Swara Maruvada, Hoffman Estates  
Bobby Meinig, Saint Charles **\***  
Zubin Saher, Elgin **\***

Caleb Tiradani, Batavia  
Parker Whitaker, South Elgin  
Gwendolyn Wilds, Gilberts **\***

## VIOLA

Diego Gomez, Elgin  
Kavya Gundlapalli, South Barrington  
Sean Kinikin, Elgin **\***  
Damian Placencia, Evanston **\***  
Vikram Rao, Aurora **\***  
Nivedita Thirthamattur, Naperville

## CELLO

Owen Brown, Elgin  
Ila Chakravarthy, Bolingbrook  
Paolo Reyes, Bartlett **\***  
Katie Roberts, Rockford **\***  
Benjamin Suarez, Peru **\***

## BASS

Veer Gupta, Hoffman Estates **\*\***

---

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

# SINFONIA

## VIOLIN

Isabella Adriatico, South Elgin **●**  
Evelyn Beall, Geneva **○**  
Jean-Denis de Beauvoir, Algonquin **○**  
Rafi Dennison, Carpentersville **○**  
Vivianne Gawlik, Saint Charles **○ \***  
Sarah Goodin, Glen Ellyn **○ \***  
Eli Irwin, Crystal Lake **●**  
Kaitlyn Kreeger, Saint Charles **○**  
Vikram Narasimhan, Naperville **○**  
Katherine Nicholson, Geneva **●**  
Brynn Palmer, Crystal Lake **● \* \***  
Vrishank Ramnath, Naperville **● +**  
Rohini Sliwa, Bartlett **○ \***  
Mia Song, Saint Charles **●**  
Neil Soriano, Algonquin **○**  
Michelle Su, South Elgin **●**  
Ayaka Vieira, Streamwood **●**  
Ameya Yammanuru, Saint Charles **●**  
Kenny Yeun, South Barrington **●**  
Ella Zielinski, Gilberts **○**

## VIOLA

Allison Goade, South Elgin **●**  
Alexander Lo, Naperville **○**  
Irys Martinez Colunga, Elgin **○ \***  
Heidi Rey, Saint Charles **○**  
Hollister Schneider, Saint Charles **● \***  
Alyssa Watanapongse, Saint Charles **● \***

## CELLO

Victor Adeoye, Elgin **●**  
Kenneth Chang, Saint Charles **○**  
William Colangelo, Bartlett **○ \***  
Gideon Crognale, Elgin **●**  
Griffin Egan, Geneva **● \***  
Akshaya Jasti, Naperville **○**  
Claire Layden, La Grange Park **●**  
Grady Mellican, Saint Charles **●**  
Dia Murali, Naperville **○**  
Michael Sandine, Medinah **○ \***

## BASS

Liam Buehler, Saint Charles **● \***

## FLUTE

Sophia Belz, St. Charles  
Reiker Cho, Elgin **\***  
Evan Harris, South Elgin  
Reagan Mikkelsen, Newark **\***  
Neela Myers, West Chicago  
Jesse Perez, Carpentersville  
Kaitlyn Tegtmeier, Bartlett

## OBOE

Molly Creech, Glen Ellyn  
Amanda Fujii, Bartlett  
Elise Strohm, Geneva

## CLARINET

Zoey Helle-Kuczynski, Bartlett **\***  
Taylor Williams, Oswego

## BASSOON

James Lusk, Geneva **\***

## HORN

Elise Gagne, Saint Charles **\***  
John Kurtz, Geneva  
Lauren Martin, South Elgin

## TRUMPET

Jacob Bryla, Elgin  
Thomas Chapski, Elgin **\***  
Julia Hansen, Lake In The Hills **\***  
Blake Harris, South Elgin

## TROMBONE

Alton Beck, Peru **\***  
Marion Herrmann, Elgin  
Abraham Ortiz, Montgomery

## PERCUSSION

Roxanne Bakir, Glendale Heights **x**  
William Garlock, Geneva **x**  
Paige O'Rourke, Bartlett **x**  
Cibi Vadivel, Hawthorn Woods **x**

## HARP

Taylor Headley, Elmhurst

## PIANO

Katherine Wynn, Elgin

---

**●** "Carmen" Strings  
**○** "Micaela" Strings  
**+** Co-Concertmaster  
**\*** Principal  
**\*** Chamber Music Institute  
**x** Percussion Ensemble

# BRASS CHOIR

## HORN

Samantha Ayars, Geneva  
Brendan Collier, Batavia  
Anna Creech, Glen Ellyn é  
Elise Gagne, Saint Charles  
Michelle Gain, Geneva  
Sarah Goodin, Glen Ellyn  
Carleen Gussman, Yorkville  
Brenna Jun, Saint Charles  
John Kurtz, Geneva  
Aidan Murray, Glen Ellyn  
Luke Suarez, Peru %  
Naomi Virgil, Village of Lakewood

## TRUMPET

Jacob Bryla, Elgin  
Thomas Chapski, Elgin

Sam Greetis, Lombard  
Julia Hansen, Lake In The Hills  
Blake Harris, South Elgin  
Camden Hildy, Elmhurst %  
Katherine McClellan, Village of Lakewood  
Avanish Narumanchi, South Barrington  
Norah Quinn, Batavia  
Emanuel Vasquez, Carpentersville %

## TROMBONE

Alton Beck, Peru  
Iona Dillon, Crystal Lake  
Marion Herrmann, Elgin  
Sarah Leardi, Streamwood  
Ian Martinez, Carpentersville  
Abraham Ortiz, Montgomery

Ethan Sanderson, Elgin  
Daniel White, Batavia %

## EUPHONIUM

Ryan Blake, Bartlett  
Clayton Wagner, Geneva

## TUBA

EJ Ave, Elgin  
James Butcher, Algonquin %  
Alex Karwowski, Wayne  
Matthew Styrna, Geneva

---

% Sterling Brass Quintet  
é Earl Clemens Wind Quintet

# PHILHARMONIA

## VIOLIN

Isabel Bergmann, Glen Ellyn ●  
Ava Blalark, Elgin ●  
Zachary Blankenship, Kildeer ●  
Alberto Bonilla, Elgin ●  
Angélica Borrego, Countryside ● \*  
Vasudha Cidambi, Hoffman Estates ● \*  
Nathaniel Davison, Geneva ● \*  
Maxim Duncan, Saint Charles ● \*  
Olivia Eftefield, Schaumburg ●  
Vidya Gundlapalli, South Barrington ●  
Talein Hairekian, Schaumburg ○ +  
Avak Hairekian, Schaumburg ○  
Jonathan Hirtzig, Streamwood ● \*  
Nohl Ingoldsby, Schaumburg ● +  
Naomi Johnson, South Elgin ●  
Sarah Juan, Geneva ●  
Grace Kerkbashian, Crystal Lake ●  
Abigail Kreeger, Saint Charles ○  
Charlie Liu, Aurora ○  
Alexander Mathew, Oswego ○  
Aanya Navsariwala, Bartlett ● \*  
Savannah Nichols, Elmhurst ○  
Maison Preuss, Bartlett ○  
Hanna Rey, Saint Charles ●  
Emilio Rodriguez, Pingree Grove ○  
Ella Roth, Saint Charles ○  
Vitaly Starkov, Geneva ○ \* \*  
Metehan Tandag, Schaumburg ○  
Cara Thomas, Sleepy Hollow ○ \*  
Emily Watanapongse, Saint Charles ○

## VIOLA

Samantha de Souza, South Elgin ●  
Aayush Desai, Naperville ● \* \*  
Adeline Grimm, Saint Charles ●  
Derek Hibben, Elburn ● \*  
Eleanor Maloney, Campton Hills ○  
Edward McNally, Saint Charles ○  
Emily Nelson, Chicago ○ \*  
Karthik Ramanathan, Vernon Hills ○

## CELLO

Saarang Bakre, Bartlett ●  
Matthew Brunson, Saint Charles ● \*  
Ryan (Max) Lo, Naperville ○ \*  
Tiffany Lu, South Elgin ●  
Ephraim Pas, Elmhurst ●  
Mallory Pretkelis, Saint Charles ●  
Abhishek Ramakrishnan, Inverness ○  
Ioanna Rendas, Elgin ● \*  
Peyton Siegler, Huntley ○  
Damian Sulikowski, North Barrington ○  
Alan Taylor, Huntley ○  
Anushi Varma, Naperville ● \* \*

## BASS

Alexandra de Souza, South Elgin ●  
Mateo Estanislao, Elgin ● \* \*  
Thor Eysturlid, Geneva ●  
Isabella Nichols, Elmhurst ○ \* \*  
Ailish Seibert, Elgin ○

## FLUTE

Jeewoo Kang, Hoffman Estates ●  
Francesca Korbitz, Woodridge ○  
Emily Marx, Lake In The Hills ●  
Cayden Olsen, Elgin ●  
Taylor Picha, Elgin ○ \*

## OBOE

Ella Erickson, Glen Ellyn ○ \*

## CLARINET

Allison Schaffer, West Dundee ○ \*  
Jaelyn Wallace, Genoa ● \*

## BASSOON

Korey Krajecki, Huntley ●  
Tyler Kroll, Geneva ● \*

## HORN

Samantha Ayars, Geneva ● ○  
Brendan Collier, Batavia ● ○ \*  
Michelle Gain, Geneva ● ○ \*  
Aidan Murray, Glen Ellyn ● ○

## TRUMPET

Daniel Barnas, Geneva ● ○  
Katherine McClellan,  
Village of Lakewood ● ○  
Norah Quinn, Batavia ● ○ \*

## TROMBONE

Iona Dillon, Crystal Lake ● ○ \*  
Ethan Sanderson, Elgin ● ○

## BASS TROMBONE

EJ Ave, Elgin ● ○

## TUBA

EJ Ave, Elgin ● ○  
Matthew Styrna, Geneva ● ○ \*

## PERCUSSION

Trevor List, Yorkville ● x  
Maxine Mikkelsen, Newark ● x  
Matthew Ostergard, Geneva ○ x

## PIANO/ORGAN

Katherine Wynn, Elgin ● ○

---

● "Phil" Orchestra  
○ "Harmonia" Orchestra  
+ Concertmaster  
\* Principal  
\* Chamber Music Institute  
x Percussion Ensemble



# YOUTH SYMPHONY

## VIOLIN

Lindsey Baron, Pingree Grove ○ \*  
Ethan Blankenship, Kildeer ●  
Lauren Chang, Wheaton ○  
Mina Chang, Naperville ●  
Alan Chen, Naperville ● \*  
Connie Chen, Naperville ●  
Rachel Christensen, Mount Pleasant ○ \*  
Zylle Constantino, Gilberts ● + \* ~  
Jasmine Dela Rosa,  
    Lake In The Hills ○ \*  
Eliana Eng, South Elgin ○  
Autumn Fitch, Woodstock ●  
Molly Gruman, Aurora ● \*  
Layna Ingoldsby, Schaumburg ●  
Jacy Jacobus, Saint Charles ●  
Perry Li, Algonquin ○ + \* ~  
Richard Lu, Warrenville ●  
Samuel Mathew, Oswego ●  
Monish Murali, Naperville ●  
Ethan Park, South Barrington ● \*  
Anand Purushothaman, Naperville ○  
Prashanth Ramachandra, Palatine ○  
Luke Shimizu, Batavia ●  
Micah Shimizu, Batavia ●  
Zachary Stordahl, Cary ○ \* ~  
Zoe Umlauf, Glen Ellyn ○  
Maya Umlauf, Glen Ellyn ○  
Catherine Winsor,  
    Campton Hills ○ \* ~  
Madison Yehling, Geneva ○

## VIOLA

Lillian Cano, Bartlett ○ \* ~  
Noemi Csutak, Winfield ●  
Harry Graham, Saint Charles ○ \* \* ~  
Genevieve Tuffy, Barrington ● \*  
Nikhil Venkat, Aurora ● \*  
Lucia Wilfong, Saint Charles ○ \*

## CELLO

Nora Brink, Aurora ● \*  
Kennedy Buehler,  
    Campton Hills ○ \* \* ~

Luke Fosdick, Naperville ○ \*  
Lydia Gruenwald, Lombard ● \* \* ~  
Gabriel Im, Saint Charles ●  
Benjamin Irwin, Crystal Lake ●  
Megan Kamysz, Saint Charles ○  
Elizabeth Kerr, Batavia ○ \*

## BASS

Ronald Gorka, South Elgin ○  
Michael Parchaiski, Saint Charles ● \*  
James Petno, Saint Charles ●  
Nathan Throneburg, Saint Charles ○ \*  
Samuel Vittetoe, Crystal Lake ○

## FLUTE

Chanel Antoshin, Elgin ○ \* é  
Abigail Creighton, Carol Stream ● \*  
Chelsea Davis, Oswego ○  
Alina Kwon, Hoffman Estates ●  
Miguel Rodriguez, Elgin ○

## OBOE

Linnea Diersen, Crystal Lake ○  
Audrey Forester, Saint Charles ● \*  
Abigail Sladden, Yorkville ○ \* é  
Elli Wallace, Genoa ●

## CLARINET

Axel Aguilera, Aurora ●  
Tyler Eng, Oswego ● \*  
Zachary George, South Barrington ○  
Dylan Rhodes, Batavia ○ \* é

## BASSOON

Jacqueline Fernandez, Elgin ● ○ \* é  
Nathaniel Tunggal, Aurora ● ○

## CONTRABASSOON

Jacqueline Fernandez, Elgin ● ○ \* é

## HORN

Anna Creech, Glen Ellyn ● ○ \* é  
Carleen Gussman, Yorkville ● ○  
Brenna Jun, Saint Charles ● ○  
Luke Suarez, Peru ● ○ \* %  
Naomi Virgil, Village of Lakewood ● ○

## TRUMPET

Sam Greetis, Lombard ● ○  
Avanish Narumanchi,  
    South Barrington ● ○  
Emanuel Vasquez,  
    Carpentersville ● ○ \* %

## TROMBONE

Sarah Leardi, Streamwood ● ○  
Ian Martinez, Carpentersville ● ○  
Daniel White, Batavia ● ○ \* %

## TUBA

James Butcher, Algonquin ● ○ \* %

## PERCUSSION

Toby Elliott, Aurora ● ○ x  
Niku Myers, West Chicago ● ○ x  
Benjamin Ramm, Geneva ● ○ x

## HARP

Taylor Headley, Elmhurst ● ○

## PIANO/ORGAN

Aidan Murray, Glen Ellyn ● ○

---

● "Barber" Orchestra  
○ "Nielsen" Orchestra  
+ Concertmaster  
\* Principal/Co-principal  
\* Chamber Music Institute  
~ Maud Powell String Quartet  
% Sterling Brass Quintet  
~ Hanson String Quartet  
é Earl Clemens Wind Quintet  
x Percussion Ensemble

# CMi ONLY

## VIOLIN

Valerie Terdina, Bartlett

## FLUTE

Oscar Garcia, Elgin

# IT'S EASY TO DONATE TO EYSO!

EYSO serves as a supportive refuge where students can express themselves freely and create the foundation for a lifelong journey of inquiry, creativity, and growth. Ticket sales and contributions are critical to EYSO's financial vitality and stability, ensuring that we are ready and able to serve future aspiring musicians.

Did you know that...

- Your gift of \$50 helps replace lost ticket sale revenue from in-person concert performances?
- Your gift of \$100 purchases sheet music for 10 students?
- Your gift of \$500 underwrites tuition assistance for a student who could otherwise not participate in EYSO?

You can make a life-changing investment in a student like Palmer, Trudie, or Andy with your gift to EYSO - may we count on you for a gift of \$50 or more?

***"EYSO challenges you...each hour is better than the last."***

- Palmer, current EYSO student musician

***"EYSO has affected me in ways I couldn't have guessed when I started...I've learned the importance of working in a group."***

- Trudie, EYSO alumna pursuing professional career in music

***"We learned to care for our music and each other, of what it means to be part of something greater than ourselves. These lessons have served me well...as a friend, father, and husband."***

- Andy, EYSO alumnus, Principal in national firm



## THANK YOU

for supporting EYSO!

**EYSO**  
ELGIN YOUTH SYMPHONY ORCHESTRA

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Email \_\_\_\_\_ Phone \_\_\_\_\_

I donate my gift of: \$ \_\_\_\_\_

Cash \_\_\_\_\_

Check \_\_\_\_\_ (Please make check payable to EYSO)

Credit Card: Visa Mastercard Discover American Express

Credit Card Number \_\_\_\_\_

Expiration Date \_\_\_\_\_ Code \_\_\_\_\_

For regular automated donations please visit: [EYSO.org/GiveNow](https://EYSO.org/GiveNow) or scan the QR code.



**Give today to prepare students for a lifelong journey of inquiry, creativity, and growth!**

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



# MYTHS AND LEGENDS

Stories, fairy tales, myths, and legends: these are how we make sense of the world around us. In EYSO's 45th season, explore these myths and legends through music as we build connections between ourselves and the wider world.

## ORIGINS

Sunday, November 15, 2020

## WANDERERS

Sunday, March 14, 2021

## HEROES

Sunday, May 9, 2021

**FALL CAMP**  
August 28-30, 2020

**CHAMBER MUSIC  
INSTITUTE CONCERTS**  
November 8, 2020  
April 18, 2021

**OPEN HOUSE**  
February 21, 2021  
April 18, 2021

**2021-22 SEASON  
AUDITIONS**  
May 27-30, 2021



Concert Information

**EYSO.ORG**





Proud supporters  
of the Performing  
& Fine Arts in the  
Fox Valley.

**S.E. (Stu) Ainsworth  
Family**

# MYTHS AND LEGENDS

## ORIGINS

Sunday, November 15, 2020

## WANDERERS

Sunday, March 14, 2021

## HEROES

Sunday, May 9, 2021

## FALL CAMP

August 28-30, 2020

## CHAMBER MUSIC INSTITUTE CONCERTS

November 8, 2020

April 18, 2021

## OPEN HOUSE

February 21, 2021

April 18, 2021

## 2021-22 SEASON AUDITIONS

May 27-30, 2021

Stories, fairy tales, myths, and legends: these are how we make sense of the world around us. In EYSO's 45th season, explore these myths and legends through music as we build connections between ourselves and the wider world.



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

**EYSO.ORG**

