





FROM THE ARTISTIC DIRECTOR

We can be Heroes, just for one day.

~David Bowie, *Heroes*

This has been a year of heroes. Nearly every aspect of our lives has been recast in new and challenging contexts, transforming everyday experiences and tasks from ordinary to extraordinary—and putting the spotlight on the heroes all around us.

Often, we romanticize heroes as charismatic adventurers, faultless and pure leaders, and larger-than-life characters. These heroes, these myths and legends, provide us with inspiration, comfort, and meaning by guiding us through societal mores and expectations. They help to frame our beliefs and guide our consciences, offering clear-cut examples of right and wrong, of true and false—of what it means to be a hero.

But reality is rarely so simple.

This year has shown us the importance not only of heroes, but of heroism. Heroism is complex, challenging, and messy. It isn't one-dimensional, nor is it reserved only for mythological characters and historical figures. But with that challenge comes opportunity: the opportunity to be a hero, moment by moment, even just for one day.

In our final concert cycle of *Myths & Legends*, EYSO students explored this dirtier, messier idea of heroism through diverse and wide-ranging repertoire. They took the expert noticer approach to examine their music, and to peel back the superficial layers to discover—and create—deeper meaning.

Across EYSO, students grappled with thought-provoking questions. How is the glorious and majestic *March of the Meistersingers* complicated by the context of Richard Wagner's legacy? Who are your personal heroes—and what makes them heroic? (The answer was never "a cape and superpowers.") What does the idea of heroism mean to you as a person, and to us as a society, and how can you live as a hero, as David Bowie sang, "for ever and ever...or just for one day?"

As we turn the page on our 45th season *Myths & Legends*, we are fortunate to be in the presence of heroes each and every Sunday: heroes like our students who overcame tremendous challenges to show up week after week and study, perform, learn, grow, and laugh together. And heroes like you, our supporters, who have kept the fires of curiosity burning brightly all year long.

Thank you for being a part of this journey with us—and we can't wait to see you for another incredible year of music and learning next season.

A handwritten signature in black ink, reading "Matthew Sympson". The script is fluid and cursive, with a large, stylized 'M' and 'S'.

P.S. Curious to learn more about next season? Flip to the back of the program.

A first-person perspective from a rocky cliff edge looking out over a vast ocean at sunset. The sun is a large, bright orb in the sky, casting a shimmering path of light across the water. In the foreground, a person's feet in white sneakers are visible, standing on the dark, textured rocks. To the left, a small wooden structure with a ramp is partially visible on the rocks.

HEROES

ELGIN YOUTH SYMPHONY ORCHESTRA

MAY 9, 2021

**2021
YOUTH ORCHESTRA
OF THE YEAR**

**2015, 2005
PROGRAMMING
OF THE YEAR**

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Dear Friends,

According to Maya Angelou, "a hero is really any person intent on making this a better place for all people."

That made sense to me even the first time I read it years ago. But I certainly understand it differently, and more deeply, today. Sure, some acts of heroism are shinier than others, more dramatic. But are they more important?

The season we bring to a close with today's concerts has truly given us the need for, and appreciation of, heroes. And at EYSO, we've all gained a deeper, more personal understanding of what it takes to be a hero, and what it can mean to us.

Some heroes in the past year have received much well-deserved recognition, whether serving on the front lines as health care providers or behind the scenes working to develop vaccines. Others have continued in less visible, but no less important, roles ranging from educators to grocery store clerks. They all made a difference.

And if you agree with Maya Angelou's definition of a hero, our halls have been filled with them this year!

Our EYSO team has demonstrated amazing creativity in how they have consistently delivered in-person learning through the study of music all season. And they have done that in the face of constantly changing guidelines and restrictions, not to mention the emotional challenges of working in this environment. I don't expect I'll ever thank them enough, but I'll try.

Most importantly, our students and families have risen to the occasion. Choosing to stick with something you know is important in your life, or the life of your child, often involves some level of sacrifice. But this year, the obstacles were far more challenging. And EYSO students and families faced, and defeated, those obstacles as a community.

Making the world a better place, in any way, is laudable. And when the doing involves music, it's also beautiful. Thank you for your support through this year, and for joining us today to enjoy the season finale of our 45th season.

With gratitude,

K. Eric Larson
Executive Director

Did you know that more than 60% of the cost to educate an EYSO student is underwritten with gifts from public and private foundations, businesses, and generous people like you? You can make a life-changing investment in a young student musician when you give to EYSO. For instance, a gift of \$50 helps replace lost ticket sales revenue from in-person concert performances like today's. Visit eyso.org/give and thank you!

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HEROES

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

**SINFONIA & PHILHARMONIA
PERCUSSION ENSEMBLE**

Zachary Bowers, director

PRIMO & PRIMO INTERMEZZO

Tracy Dullea, conductor

HANSON STRING QUARTET

SINFONIA

Aaron Kaplan, conductor

4:30PM

BRASS CHOIR

Dan Sartori, conductor

**SINFONIA & PHILHARMONIA
PERCUSSION ENSEMBLE**

Zachary Bowers, director

EARL CLEMENS WIND QUINTET

PHILHARMONIA

Anthony Krempa, conductor

7:00PM

YOUTH SYMPHONY

Matthew Sheppard, conductor

**YOUTH SYMPHONY
PERCUSSION ENSEMBLE**

Zachary Bowers, director



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In Memory of Donna Dinsmore
 Lisa Bushaw-Stordahl

In Memory of Gary Salman
 Kim Kerkbashian

In Memory of Gene and
 Mary Schmittgens who sat
 through countless concerts
 of their children and grandchildren
 Rene Swidenbank

In Memory of James "Bud" Hayes
 James Hayes

In Memory of Joan & Paul Fleisig
 Christine M. Neff

In Memory of Marijane Carr (Siegel),
 my life changing private cello teacher,
 mentor, and dear friend
 Julie Lawrence

In Memory of Modesto G. Maiquez
 & Constanca F. Maiquez
 Leonora Wurtzinger

In Memory of Rosa Mamon Manzala
 Lucille Mamon

In Memory of Russell Barrett
 Joy Barrett

In Memory of Sandra Hanson
 David Erickson

In Memory of Stu Ainsworth
 Gary & Rachel Lenell
 Herman & Mary Zwirn

In Memory of Susan, Wife of
 Mychal Gendron, Malcolm's guitar teacher
 Shoshana Landow

In Memory of Uncle Chuck
 Tessa Klucznyk

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to our 2021
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PROGRAM / 2:00 CONCERT

PRELUDE

Matthew Sheppard, conductor

March of the Meistersingers

Richard Wagner (1813-1883)
arr. Sandra Dackow

The heroic nature of *Die Meistersingers* (*The Mastersingers*) hits immediately in this, the famous march from Richard Wagner's opera. Set in 16th-century Nuremburg amidst the intricate rules and systems of the Master Singers Guild, the opera is an outlier in Wagner's catalog: it is historical rather than mythological, and it is the only comedy of his twelve massive works for the stage. And, as Prelude musicians dug in to the music and the stories, they recognized that this music—and its legacy—was more complicated than its otherwise straightforward heroic sounds might suggest.

What *are* those master singers marching about...and why are they so ostentatious and overbearing in their pride? What systems have they created to boost their own images as noble heroes to the citizens of Nuremburg, even while the internal political machinations and values of the entire system of the guild leave something to be desired? Prelude musicians compared the heroism of slaves singing "Deep River" with the performative heroism of the Meistersingers and recognized that the loudest voice is not necessarily the most heroic.

In this short setting, Prelude focused on conveying the military precision of the march, the prideful boasting of the Meistersingers, and the grandeur of Wagnerian opera.

Deep River

African American spiritual
arr. Carrie Lane Gruselle

*Deep river,
My home is over Jordan.
Deep river, Lord,
I want to cross over into campground.*

Courage takes many forms. It is the exciting, forward-looking courage of explorers striking out into new lands...and it is the courage of those forced from those very lands. It is the enthusiasm of pushing boundaries and working toward a new and perhaps better world; it is the courage to keep striving even when the current world is stacked against you.

Deep River is the confluence of these different types of courage—of heroism. In both music and text, this African-American spiritual captures the sense of stoicism through the trials and tribulations of displacement, of longing for home, that was at the root of the spiritual tradition.

In rehearsal, we started with a simple question: which river is *Deep River* about? Prelude musicians speculated as to the multiple meanings of the text, and what it really meant to be heroic. In playing this setting of *Deep River*, they felt the resonance with those who sang it before—the people who had next to nothing, and yet who had the courage to keep singing. As we did our best to put ourselves in the tradition of spirituals and imagine the precarious and threatening everyday existence of slaves singing these songs, we recognized a different type of heroism—a deeper heroism than the blustery and overbearing version in Wagner's *Die Meistersinger*—and had the courage to be vulnerable in our music making.



Over the Rainbow

Harold Arlen (1905-1986)
arr. Andrew Masters

Who are *your* heroes?

When asked that question, Prelude musicians had deeply thoughtful answers. And for many of them, their heroes were people who helped them grow as people, as thinkers, and as musicians, or those who laid the groundwork for them and others to be successful in a new challenge—those who led the way, and who handed down traditions from one year to the next.

This arrangement of *Over the Rainbow*, the special edition arranged by former Prelude Conductor (and hero) Andrew Masters, is a sweet and heartfelt setting of the beloved tune, passed down from season to season by Prelude musicians. About it, he writes:

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

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

[M. Sheppard]

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, director

Three Brothers (1951)

Michael Colgrass (1932-2019)

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.
—Joseph Campbell, *The Hero with a Thousand Faces*

In this sense, Michael Colgrass is a hero—a musical, artistic, and philosophical hero. Born and raised in Brookfield, Illinois, Colgrass dedicated his life to composing, writing for an enormous variety of ensembles including the New York Philharmonic and the Boston Symphony, and later sharing his insights through coaching.

Never one to fit a prescribed mold, Colgrass considered himself “a bad boy” during his time at the University of Illinois Urbana-Champaign because he was not focused on his curricular musical studies; instead, he spent six nights a week playing drums in a jazz lounge. “The Demon,” as Colgrass affectionately refers to his alter-ego, “doesn’t want to analyze art; he wants to create it.”

So how did Michael Colgrass go from “bad boy” in college to hero for percussionists, composers, and musicians all around the world? He followed his bliss—his passion. It all began after a percussion ensemble concert given by his peers at UIUC. In his own words:

Paul Price [Colgrass's percussion professor] invited me to a percussion ensemble concert in a last ditch attempt to get me to be a serious classical music student. After the concert he asked me what I thought of it. I arrogantly told him I admired students' playing but that I thought the music was "terrible." These were works by Varese, Harrison, Cage, Cowell, and other giants of early percussion composition. He took a long look at me and said quietly, "If you don't like what you heard why don't you try your hand at it." I was thunderstruck by his suggestion because I thought you had to be dead to write music. He showed me some scores and I immediately dived into my first piece, Three Brothers. We performed the work soon after it was completed (8 May 1950). Then it was published and recorded, and has become a percussion classic, of all things! I've been writing ever since.

Clearly there were fabulous forces at work in Michael Colgrass's life.

Three Brothers is scored for nine percussionists, but with three prominent parts. (To reflect EYSO's talented and diverse group of percussionists, the performers will be referred to as the "Three Siblings.") Instrumentation calls for bongos, snare drum, first timpani, cowbells, maracas, tambourine, cymbal, tom-toms, and second timpani. The piece roughly follows a four-part structure: introduction, exposition, development, and coda. The introduction is atmospheric, with swells rising and sinking, and all nine instruments function as equal voices. After a cacophonous fermata and then brief silence, the exposition begins and Colgrass differentiates between melody, harmony, and accompaniment parts. Surprisingly, the cowbell plays the first melody before entering into a call-and-response argument with the rest of the ensemble. With the groove now firmly established, these instruments decrescendo and for the rest of the piece serve as countermelody or rhythmic accompaniment to the three primary parts.

Solo bongo, timpani, and snare drum "riffs" mark the arrival of the three siblings: the three instruments that present the primary melodic and rhythmic material. Just as lead players would in one of Colgrass's jazz bands, these three leads trade fours and twos, riff off of one another, and play call-and-response with the rhythm section. Though there is no drum set part, there is a jazzy tom solo—the only soloist apart from the three siblings.

Three Brothers ends with a return to themes from the introduction. This time, instead of swells each instrument strikes a *forte-piano* and then sustains. Finally, the instruments fade away, and the brief coda mirrors the opening bars of the piece.

Michael Colgrass, an inspiration and visionary composer, passed away in 2019. He remains a hero to percussionists, musicians, and performers around the world, and this performance is dedicated to his legacy.

[Z. Bowers]

PRIMO & PRIMO INTERMEZZO

Tracy Dullea, conductor

Our Heroes

Susan Day

This lush and evocative composition for young orchestra was written by award-winning teacher, composer, and performer Susan Day. It is a moving tribute to the people we admire: family members, role models, or those serving our country and community. Everyday heroes and superheroes alike are lifted up by the long, regal, melodic lines that move through every section of the orchestra.

Of particular interest is the steady ostinato rhythm in the lower strings, evoking perhaps the daily grind of moms, dads, caretakers, medical professionals, garbage collectors—people who do the dirty work because it's the right thing to do, even (especially) when the deeds are not heralded as grand or heroic. Just as in the wider world where this strength serves as the foundation of other achievements, this musical idea and ostinato serves as the backbone of *Our Heroes*, as the low strings move into gentle alternation with the upper strings, eventually arriving at their own melody.

Soldier's Joy

Trad. fiddle tune

Soldier's Joy is an American classic fiddle tune best known as a reel or country dance. This tune originated in Scotland, where it has been played for over 200 years. According to documentation at the Library of Congress, it is "one of the oldest and most widely distributed tunes" and is rated in the top ten most-played old time fiddle tunes. In spite of its upbeat tempo and catchy melody, the name actually has a much darker meaning than is portrayed by the revelry of the tune: the term "soldier's joy" eventually came to refer to the combination of whiskey, beer, and morphine used by Civil War soldiers.

Students in Intermezzo have been playing fiddle tunes all year, and there was some hesitation and even resistance to starting over again. As we struggled to learn a brand new tune in that slow, patient, and sometimes frustrating way, we speculated on how learning new songs in this shorter cycle is like the work of an everyday hero. Musicians realized it was like "doing the tough work...trying hard even when you don't know what it will end up or sound like...not always doing the 'easy thing' just because it's there." They acknowledged the temptation to avoid learning something new, and they ultimately agreed that it is worth it because "when you are trying and learning, you are continuing to grow."



Dance Scenario Elliot Del Borgo (1938-2013)

This contemporary hoedown combines bold harmonies, lively fiddle rhythms, and expansive *divisi* passages to create an exciting presentation for the final piece of the year. When Primo started learning *Dance Scenario* during the *Wanderers* concert cycle, students were so inspired and had so much more to learn from this piece that they could not put it down until having a chance to finesse and perform it!

Dance Scenario is one of the most advanced pieces we've studied this year. It includes multiple key changes (sharps and flat keys), broad four-note chords in the upper strings, and even a fugal (imitative) passage in different sections of low strings while the first violins add intensity with their own line. Listen for those challenging highlights and more, including a 22-bar *pizzicato* section featuring our amazing heroes in the cello and bass sections and a *fortissimo* four bar *tremolo* played by violins before the ending unison figure.

Old Dan Tucker

Trad., arr. Renata Bratt

Old Dan Tucker is a wildly popular American song. (It also goes by *Dan Tucker*, among other variants.) Its origins remain a mystery, though musicologists suggest that the tune may have come from oral tradition while the words may have been written by songwriter and performer Dan Emmett. In 1843, the blackface troupe the Virginia Minstrels popularized *Old Dan Tucker*, and it quickly became a minstrel hit. Today, it is a bluegrass and country music standard.

The first sheet music of *Old Dan Tucker* was published in 1843, and it is a song of boasts and silliness reflecting its age, including Old Dan dying with a toothache in his heel (!) and other nonsense. The lyrics tell exaggerated stories of Dan Tucker's exploits in a strange town, where he fights, overindulges in food and drink, and breaks other social taboos. It was common to freely add and remove verses, with hundreds of versions by folk singers and other artists, including both Pete Seeger and Bruce Springsteen.

Old Dan Tucker is no traditional hero. But a part of heroism is having the courage to live your life in a way that works for you—something that Dan Tucker does to a fault. He doesn't follow everyone else or decide what to do based on what other people think, and in today's world, that is lofty and worthy goal, and a lesson to us all.

[T. Dullea]



HANSON STRING QUARTET

String Quartet No. 12, "American"

Antonín Dvořák (1841-1904)

IV. Vivace ma non troppo

Dvořák's twelfth string quartet, dubbed the "American Quartet," was written in 1893 during his time in Spillville, Iowa, a small Czech-speaking farmtown. Even though he was in a very new and strange place, Dvořák still felt somewhat at home being able to speak his native language with his fellow countrymen.

With the delight of both new unknowns along with welcome familiarity, Dvořák leapt into composing the quartet, finishing the first sketch within only three days. At the end of the sketch, he wrote: "Thanks to the Lord God, I am satisfied, it went quickly. Completed June 10, 1893." This frenzy of musicality culminated in Dvořák perfectly capturing the spirit of young America through his Czech eyes. His lofty phrases illustrate a nostalgic feeling for every listener, taking the audience on a journey "from the mountains to the prairies" and beyond.

Each quartet member is granted time in the spotlight, with musical ingenuity and care given to each of them. The final movement is a rip-roaring adventure in rondo form, opening with an explosion of musical energy and

excitement with its driving rhythmic ostinato—listen carefully, and you may even hear the sound of the train as it chugs down the tracks! A slower and more lyrical middle section contrasts with the electricity of the opening, until it too gives way to the energy of the locomotive ostinato as the music drives to a final joyful climax.

[C. Winsor/L. Gruenwald/M. Sheppard]

THE HANSON STRING QUARTET (HSQ) was added to the EYSO Chamber Music Institute in 2010 and is named for EYSO's founding conductor Robert Hanson. It is coached by Australian cellist Timothy Archbold, who has performed with orchestras and string quartets throughout the world. HSQ is offered on full scholarship to its members, who are selected by competitive audition.

SINFONIA

Aaron Kaplan, conductor

The Fair from Petrouchka

Igor Stravinsky (1882-1971)

arr. Merle J. Isaac

When we think of heroes, we think of people who have overcome obstacles, struggled and persevered—people who have strong opinions but are able to grow, learn, and adapt over time. We see this in all walks of life, from artists and teachers to mentors and world leaders. These characteristics of heroes provide continuity for Sinfonia's final concert cycle.

Igor Stravinsky was one of the most influential composers of the 20th century. His pieces are known for their rhythmic intricacies and their complex structures, grounded in an earthy-realism and spontaneity. Born in Russia, Stravinsky was a composition student of another important Russian composer, Nicolai Rimsky-Korsakov. Stravinsky's breakthrough came during his collaboration with the famed impresario Sergei Diaghilev, owner of Ballet Russe dance company. Their collaboration fostered the three best-known works of Stravinsky's catalog: *The Firebird* (1910), *Petrouchka* (1911), and *The Rite of Spring* (1913), all ballets. Throughout these works, you can hear how Stravinsky's concept of rhythm became an increasingly important part of his compositional style. *The Firebird* is the most melodic of the three and opened to great acclaim, while *The Rite of Spring* famously elicited very strong, negative reactions at the premiere—so strong that people walked out during the performance!

While *The Rite of Spring* explored complex and radical rhythmic and harmonic dissonance, *Petrouchka* lands somewhere in the middle with its recurring melodic material throughout the ballet but an obvious overall shift in focus from melody to rhythm as his compositional style absorbed new influences. Heroes embody the idea of life-long learning: they have strong opinions but remain open-minded and let experience, reflection, and maturity inform their decisions. Stravinsky has three vastly different compositional periods: the Russian period, the Neoclassical period, and the Serial period, demonstrating how one can change and adapt over a lifetime.

Petrouchka, the title character of the ballet, is a puppet. He is a troublemaker, a rascal, and the plot of the ballet follows Petrouchka on his conquest to make the Ballerina fall in love with him, even though she is already in love with the Moor. The events take place in 1830 at the Shrovetide Fair in St. Petersburg, Russia, and much like in opera, there is an awful lot of drama: a love story, swashbuckling fights, revenge, death, and even a ghost or two thrown in. In this excerpt from the ballet, Stravinsky's music conjures images of rustic dances, wild coachmen on horses, a masquerade, and even a sword fight. All of these musical gestures demand strong and courageous rhythmic entrances as the melody is disjointed and broken across the orchestra, and each player needs to occupy a heroic role to help bring to life the thrill of the fair!

Lest We Forget

Paul Whear (1925-2021)

Lest We Forget
America, the Beautiful

Dr. Paul W. Whear was an American composer, university professor, and conductor who passed away on March 24, 2021 at the age of 95. He served as an officer in the U.S. Navy, received his honorary doctorate from Marquette University, taught at Marshall University and Interlochen Arts camp, and won many awards for his

compositions including a grant from the National Endowment for the Arts. He was a prolific composer, whose oeuvre includes dozens of works for orchestra, band, chamber music, vocal music, and an opera.

Lest We Forget is the title of this two-movement work featuring companion pieces “Lest We Forget” and a new setting of “America, the Beautiful.” As Dr. Whear wrote, these pieces “reflect the profound heritage and memory which have become integral parts of our own America.” He continues:

Lest We Forget was composed to pay homage to our founding fathers and their noble experiment in democracy: “conceived in liberty.” The music is intended to reflect the mood of quiet, reverent memory with its chorale-like nature.

Samuel Augustus Ward’s melody Materna is perfect for America, the Beautiful. The timeless and beautiful words by Katherine Lee Bates always come to mind when the melody is heard. Each verse of the poem has a profound message to convey that is truly enhanced by the music. This particular setting was written on Veterans Day the November following our great tragedy (September 11, 2001). The words are purposely omitted so that each listener may have their own thoughts about the message as they hear the music unfold.

One can interpret that the homage is less about the specific individuals and more about their heroic ideas of a democracy conceived in liberty, freedom of speech, and the ever-evolving idea of a “more perfect union”. The new setting of “America, the Beautiful” with the dedication “In Memoriam, September 11, 2001” is a tribute to the lives lost in the Twin Towers on that Tuesday morning, to the heroic acts of passengers on the flights who fought evil, to emergency first responders, and to everyone who lost something that day, whether it was a person, a place, or their innocence. Lest we forget.

Overture to *Egmont*

Ludwig van Beethoven (1770-1827)
arr. Richard Meyer

The final piece for *Heroes* is by Ludwig van Beethoven, whose 250th birthday was celebrated this past December. Beethoven demonstrated musical heroism in so many ways: by bridging the gap between the Classical and Romantic periods, considerably expanding the solo piano and string quartet repertoire, pushing the boundaries with chromaticism in tonal music, and most importantly, modifying and experimenting with “the symphony” to bring it to its most expansive and effective form. Beethoven’s compositions reveal the vast depths of human emotion and existence through two of music’s most basic elements: rhythm and harmony.

Egmont, Op. 84 is a set of incidental music written in 1810 for the play of the same name by Johann Wolfgang van Goethe. Composed as a set of pieces for narrator, soprano, and orchestra, the play tells the story of the Dutch Count of Egmont from the 16th century. Set during the Eighty Years’ War, Count Egmont stands up against the Duke of Alba when he attempts to overtake the Netherlands, refusing to give up his ideals of liberty—even to the point of death. Beethoven found Count Egmont’s willingness to die for liberty inspirational, and a welcome antidote to his furious reaction to Napoleon Bonaparte declaring himself emperor, after which Beethoven famously ripped up the dedication to him in the *Eroica* (Heroic) symphony. Taken with Egmont’s story, Beethoven expressed his own political ideals through the heroic sacrifice of a man condemned to death for having taken a valiant stand against oppression—and this is on display in his powerful overture.

The piece begins in 3/4 meter with steady yet tense eighth notes in the second violins and violas as they create the foundation for the piece. Unexpectedly, the melody enters on the “weak” third beat of the measure, creating a sense of confusion and anticipation. This sense of instability and unevenness creates environment for the heroic journey of the overture. As arranger Richard Meyer writes, it shows “their betrayal, their agony, their growing defiance and dreams of victory...it ends with a call to revolution inspired by the death of the play’s hero, Count Egmont.” This triumphant call is signaled by changes in both key and meter as the heroes prevail over their foes, whether armies or ideals. Beethoven uses both rhythm and harmony to express the vast range of human emotion, from our most vulnerable to our most triumphant.

[A. Kaplan]

PROGRAM / 4:30 CONCERT

BRASS CHOIR

Dan Sartori, conductor

Fanfare for Humanity

Libby Larsen (b. 1950)

Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer's task to order and make sense of sound, in time and space, to communicate something about being alive through music.—Libby Larsen

Libby Larsen was born in Delaware in 1950 and moved with her family to Minneapolis when she was three years old. In 1983 she became one of two composers-in-residence for the Minnesota Orchestra: the first woman ever to be a resident composer for a major symphony orchestra. Composer Rhian Samuel and author Julie Anne Sadie praise the “energy, optimism, rhythmic diversity, colorful orchestration, liberated tonality without harsh dissonance, and pervading lyricism” in her music—elements that Brass Choir explored in this concert.

As Larsen's website states: “Fanfare for Humanity was composed for the Inaugural presentation of the John W. Kluge Prize in the Humanities at the Library of Congress, November 5, 2003. The fanfare was first performed by The President's Own in Coolidge Auditorium, Library of Congress, Washington D.C.”

Written in 6/8 time, this fanfare is unusual in its use of hemiola (the reorganization of the beat into three equal parts in the space normally occupied by two beats). Brass Choir discussed how this tactic intensifies the rhythm and shapes the phrases throughout this short fanfare.

I 2 3 4 5 6 I 2 3 4 5 6

Little Suite for Brass, Op. 80

Sir Malcolm Arnold (1921-2006)

Sir Malcolm Henry Arnold was a prolific English composer. He began his musical career as a trumpet player in the London Philharmonic Orchestra, joining right in the middle of World War II, but by age 27 he left to become a full-time composer. Over his lifetime, he wrote nine symphonies, five ballets, over 100 film scores (most famously the Oscar-winning score to *The Bridge on the River Kwai* from 1957), numerous concertos (including several for more unusual instruments such as recorder, guitar, and harmonica), concert works, chamber music, choral music, at least two completed one-act operas, and music for brass band and wind band.

Arnold was quite familiar with traditional British brass bands in his youth, and the *Little Suites for Brass* are composed for this ensemble, although they have since been arranged for other ensembles such as wind band, military band, and orchestra. A British-style brass band makes use of cornets instead of trumpets and “tenor horns” (known as alto horns in the American tradition) instead of French horns. In many places around the world (the UK, European countries, Australia, New Zealand, and others) brass bands are common, and competition is a large part of their milieu. National and international competitions form a large part of what these brass band musicians prepare for each season, and the quality of the musicianship of some of the world's top brass bands is astonishing.

One of the hallmarks of the best brass bands in the world is their ability to articulate perfectly together, from the highest soprano cornet to the lowest tuba. Another mainstay is the warmth of sound created through use of vibrato, a vibrancy to the tone of each instrument that adds color to the ensemble sound. We have worked on incorporating both of these into our performance of this piece to give it a more British flavor.

I first played the *Little Suite* in middle school as a member of a youth wind ensemble connected to our local youth symphony orchestra, but I didn't know at that time its connection to the brass band world. Brass banding has proved to be a large part of my musical life, and Malcolm Arnold is something of a musical hero of mine. His Brass Quintet Op. 73 is a milestone in brass chamber music as it helped standardize the typical brass quintet instrumentation of two trumpets, horn, trombone, and tuba, and was one of my first experiences with “serious” brass chamber music. I hope your experience of this piece today is as memorable as mine was so many years ago.

[D. Sartori]

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, director

***Three Brothers* (1951)**

Michael Colgrass (1932-2019)

Please see the 2:00 concert program for details.



EARL CLEMENS WIND QUINTET

Wind Quintet, Op. 43

Carl Nielsen (1865-1931)

Preludium: Adagio; Tema con variazioni (selected variations)

Perhaps no work of Danish composer Carl Nielsen is more beloved than this, his only wind quintet. The Carl Nielsen Society recognizes it as one of the most frequently performed of Nielsen's works, and it has been a staple of the wind quintet repertoire since its premiere in 1922.

Of the three movements, the most compelling is undoubtedly the last, which will be performed today. The dark, moody *Prelude* and *Adagio* are followed by a *Theme and Variations* on the hymn-tune "My Jesus, make my heart to love Thee." Writing in third person, Nielsen refers to this as "one of Carl Nielsen's spiritual songs" in his notes about the quintet, indicating a particular reverence toward both the song and the quintet. Clearly it occupied a special place in his soul: this movement was the one chosen to be played at Nielsen's funeral.

In his comprehensive *Guide to Chamber Music*, Melvin Berger includes Nielsen as one of the "nationalistic composers who borrowed the melodies and rhythms of native folk music and drew their inspiration from the legends, heroes, and landscapes of their homelands." Though Nielsen does not directly quote folk music, it is inextricable tied with the myths and legends of his Danish homeland—much as Nielsen himself became a national hero in his time.

[M. Sheppard]

THE EARL CLEMENS WIND QUINTET (ECQ) is named after Earl L. Clemens, oboist and professor of music education at Northern Illinois University for 36 years. The quintet has worked with a star-studded list of guest coaches including Fritz Foss (Lyric Opera of Chicago), Jennifer Gunn (Chicago Symphony Orchestra), and Lewis Kirk (Santa Fe Opera and Lyric Opera of Chicago). Coached regularly by Kathyne Pirtle of the Orion Ensemble, ECQ members are supported by full scholarship thanks to the generous sponsorship of Drs. Jeffrey and Leslie Hecht.

PHILHARMONIA

Anthony Krempa, conductor

Imperial March* from *Star Wars Suite

John Williams (b. 1932)

In a career spanning nearly seven decades, John Williams has composed some of the most popular, recognizable, and critically acclaimed film scores in cinematic history. The "Imperial March" (also called "Darth Vader's Theme") is a recurring musical theme of the *Star Wars* movies. First appearing in the film *The Empire Strikes Back*, it is one of the best known symphonic movie examples of a leitmotiv, a recurrent theme associated with characters or events in a drama. This leitmotiv represents the authoritarian Galactic Empire—and the music strikes fear into the heart of the movie goer who knows what character will soon enter, and all of the tyranny he represents.

While studying this music, Philharmonia explored what made Anakin Skywalker a hero, and (spoiler alert) how he morphed into the ultimate anti-hero, Darth Vader. Ultimately it was Darth Vader who made it possible for the Rebel Alliance to prevail, blurring the lines between hero and anti-hero—was he always a hero after all?

Tuba Concerto

Edward Gregson (b. 1945)

Allegro deciso—Lento e mesto—Allegro giocoso

Edward Gregson is an English composer of instrumental and choral music, particularly for brass and wind bands, as well as for theater, film, and television.

This tuba concerto was commissioned by the *Besses o' th' Barn Band*, one of the oldest brass bands in the world, founded in 1818 and based in Manchester. Since its premiere, hundreds of performances have been heard all over the world with brass band, piano accompaniment, and full orchestra. The first movement follows a typical pattern of fast-slow-fast with a quasi-cadenza for the soloist. What stands out in this piece are the lyrical qualities of the tuba solo and the interchanges between solo and accompaniment that complement the tuba's range and dexterity. During rehearsals, the orchestra practiced the exacting skill of accompaniment—a particular challenge with social distancing—and honed their sense of English performance style.

MATT STYRNA is eighteen years old and a senior at Geneva High School, where he has played tuba for 7 years. He has been a member of EYSO for 5 years, playing in Brass Choir, Sinfonia, Philharmonia, and several CMI groups. Matt is also an active member of Midwest Young Artists Conservatory, where his sextet Lontano Brass recently placed first in its category in the Chicago National Chamber Music Competition. Previously, he has been a member of CYSO, playing both tuba and steel pan, and in various ILMEA ensembles, including the All-State Honors Band and Orchestra. Matt plans on pursuing a degree in music performance at the Mannes School of Music in Manhattan. Matt would like to thank his parents for supporting his expensive passion, Scott Tegge for pushing him to always achieve more, Anthony Krempa for putting up with him for so many years, and everyone else who has helped throughout his journey.

Othello Suite

Samuel Coleridge-Taylor (1875-1912)

- I. Dance
- II. Children's Intermezzo
- III. Funeral March
- V. Military March

Samuel Coleridge-Taylor was a trailblazing English composer and conductor. As the son of an English mother and a doctor from Sierra Leon, he achieved tremendous success both as a composer and as a representative of the Black artistic community, although he struggled with negative labels and the lack of a full embrace in the composer collegium. In the early 1900s, Coleridge-Taylor toured the United States and was received warmly by New York musicians and politicians alike, including such famous personages as Teddy Roosevelt.

The music for *Othello Suite* was commissioned for a staging of Shakespeare's *Othello* produced by Sir Herbert Beerbohm Tree at His Majesty's Theater in London. The work contains several strong and contrasting themes, each specifically tailored to complement the emotional impact of Shakespeare's words in their original theatrical setting.

Tonight's selected movements capture characters and scenes from the tale of the Moorish general Othello and his ill-fated marriage to Desdemona. The "Dance" is a lively, high-energy opener that launches us forward into the dark story ahead, while the plaintive "Children's Intermezzo" is a calm moment before the stormy conflict, featuring a soulful melody first introduced by a pair of playful clarinets. The "Funeral March" is the soundtrack to Othello's madness, as the deception of the characters around him lead him to take his own wife's life in a fit of jealousy. The final "Military March" then wraps up the tale of woe by blending several of the early themes at once and forcefully bringing the suite to a close.

Othello is a particularly complex and rich Shakespearian tragedy, with complicated, fraught, and intersectional themes of race, gender, politics, class, and honor. The lines between hero and villain in *Othello* are blurred—if they ever truly existed—but in this music, the real hero is Coleridge-Taylor, who overcame countless personal, societal, and racial barriers to cement his place in the history of classical music.

Malagueña from Andalucía Suite

Ernesto Lecuona (1895-1963)
arr. Gordon Jenkins

Ernesto Lecuona y Casado was a Cuban composer and pianist of worldwide fame, and a hero of his country. Born to a Canarian father and a Cuban mother, he composed over six hundred pieces, many of which channeled the spirit, energy, and cultural influences of his native Cuba, including his *Andalucía Suite*. Written in 1928 for piano, it paints a musical portrait of Andalucía, a picturesque region of southern Spain. Though not strictly "Cuban," it has a fully developed Latin flavor. The work is arranged for orchestra by Gordon Jenkins and features multiple movements depicting places or dances of the region. The *malagueña* is a traditional Spanish dance with Fandango flair and style. With quick and dramatic changes in tempo, dynamic, and character, it pushes and pulls the orchestra in all directions in a fiery and thrilling dance!

Entry of the Gladiators

Julius Fučík (1872-1916)

Known as the "Bohemian Sousa," Czech composer and conductor Julius Ernest Wilhelm Fučík was a prolific writer, particularly for military bands. With over 400 marches, polkas, and waltzes to his name, he certainly earned his nickname!

Originally titled *Grande Marche Chromatique*, this march was retitled *Entry of the Gladiators* after the composer became fascinated by the culture of the Roman gladiators and their heroic efforts in the Coliseum and Circus Maximus. The theme of man conquering beast and the attendant pageantry has persisted...but with a new twist as this march has become associated with the modern circus. Performed at a very brisk tempo, this "screamer" conveys the excitement of the big top, the animal tamers, and the muscular acrobats. Sometimes known as *Thunder and Blazes*, it accurately depicts the spectacle and heroic nature of the arriving gladiators in grand musical form. Open the gates!

Finlandia

Jean Sibelius (1865-1957)

Jean Sibelius is widely recognized as Finland's greatest composer and, through his music, is often credited with having helped Finland to develop a national identity during its struggle for independence from Russia.

And, just as his music had a profound impact on Finnish national identity, his composition *Finlandia* was the turning point in his career. Its popularity surprised no one more than Sibelius, who had agreed to contribute some music to a public demonstration in Helsinki at a time of heightened political tensions, as Russia's hold on Finland was growing tighter. Sibelius's simple and brief but stirring composition for the moment was titled *Finland Awakes*, and it was crowned by a memorable singable tune that struck home like a thunderbolt. The following year, he revised the score and gave it the title *Finlandia*. The Helsinki Philharmonic, then only eighteen months old, took the music on its first major tour, carrying Sibelius's name throughout Europe. Despite the narrow political circumstances of its creation, *Finlandia* turned out to have universal appeal, and it soon made Sibelius the best-known living Finn.

Just a few minutes in length, this piece inspired national pride and brought Sibelius personal fame and sweeping popularity. The success of *Finlandia* eventually came to irritate Sibelius, however, particularly when it overshadowed his more substantial works. Still, this highly effective and evocative music is beloved for a reason. Richly scored and imaginatively colored, it calls to mind the heroic nature of the man and music that spawned this masterpiece.

Othello Suite

Samuel Coleridge-Taylor (1875-1912)

III. Funeral March

V. Military March

Please see program note listed earlier in the 4:30 program.



Summon the Heroes

John Williams (b. 1932)

John Williams has become closely associated with epic storytelling since his earliest forays into the genre. With such broad appeal, sweeping musical imagery, and baked-in sense of heroism and pageantry in his cinematic scores, it is perhaps no surprise that Williams was approached to compose themes for the (real-life) athletes competing on an epic scale in the Olympic Games.

Summon the Heroes was composed for the 1996 Summer Games in Atlanta. In an interview about the history of Olympic music, Williams said:

I remember seeing a photograph of a female athlete suspended above the ground, every fiber of her being stretching for a ball just beyond her reach... captured in a shot, freezing time and denying gravity. There is unquestionably a spiritual, non-corporeal aspect to an athletic quest such as this that brings us close to what art is all about.

Summon the Heroes is representative of Williams' more recent work which favors more complex and even dissonant harmonies, heard primarily in the unaccompanied brass gestures that follow the opening statement of the work. There is no shortage, however, of the Americana quality that has helped Williams carry the torch of American compositions. This year, as we celebrate not only the return of the Olympic Games in Japan, but also our front-line heroes closer to home, we channel the pageantry and brilliance of our musical hero John Williams.

[A. Krempa]

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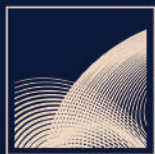
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PROGRAM / 7:00 CONCERT

YOUTH SYMPHONY

Matthew Sheppard, conductor

Lincoln Portrait

Aaron Copland (1900-1990)

David Govertsen, narrator

The dogmas of the quiet past are inadequate to the stormy present. —Abraham Lincoln, 1862

America was in grave danger.

It was early in 1942, and weeks earlier, the Imperial Japanese Navy had launched a devastating surprise attack on Pearl Harbor, leaving over two thousand Americans dead and a nation in shock. As the United States war machine spun into action, people across the country channeled their resources and abilities into the war effort to defeat the Axis powers—the powers threatening the democratic way of life across the world. Recruits flooded military enrollment offices, factories retooled their machines toward military production, victory gardens sprang up across the country, and civic leaders and artists lent their voices in support of the fiery trial ahead.

Russian-born conductor Andre Kostelanetz had adopted the United States as his home decades earlier, and as the conductor of the New York Philharmonic Pops series, he was known to arrange or commission lighter fare: arrangements of Broadway and show tunes, or light classical works. But with the world burning, he too leveraged his resources to drum up support not only for the war effort, but for the ideals upon which this nation was founded: the ideals of freedom, of responsibility, and of democracy.

Kostelanetz commissioned Aaron Copland to write a piece on “an eminent American,” later refining his request to that of an eminent statesman. Within three months, Copland had finished *Lincoln Portrait*.

The text blends Copland’s words with those taken from Lincoln’s own writings and speeches, including his addresses to Congress during the Civil War, his letters and debates, and most famously, the *Gettysburg Address*. Musically, Copland avoids patriotic clichés, opting instead to use the same musical colors, textures, rhythms, and harmonies that evoke the *spirit* of America in so much of his music. The sparse introduction echoes not just the open expanses of geography, but those of *possibility* in the American experiment. Snippets of the famous tunes “Camptown Races” and “Springfield Mountain” weave in and out of the music, used freely as motivic material rather than in literal transcription, as Copland had done with *Billy the Kid* and would later do in *Appalachian Spring*.

About the piece, Copland wrote:

The composition is roughly divided into three main sections. In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln’s personality. Also, near the end of that section, something of his and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.



Lincoln Portrait is precisely what it claims to be: a portrait of Abraham Lincoln, in text and in music. It is not an opera or a song—the words are spoken, not sung—nor is it a celebration of Lincoln, precisely. Rather, it is an intense, thought-provoking, and deeply moving examination of Lincoln in his role as a statesman, a leader, as a defender of democratic ideas—as a hero who, as Copland writes, “in the memory of his countrymen,” and one who inspires us to the better angels of our nature.

LINCOLN PORTRAIT

“Fellow citizens, we cannot escape history.”

That is what he said,

That is what Abraham Lincoln said:

“Fellow citizens, we cannot escape history. We of this Congress and this administration will be remembered in spite of ourselves. No personal

significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down, in honor or dishonor, to the latest generation. We — even we here — hold the power and bear the responsibility.”

He was born in Kentucky, raised in Indiana, and lived in Illinois.

And this is what he said:

This is what Abe Lincoln said:

He said:

“The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so we must think anew and act anew. We must disenthrall ourselves, and then we shall save our country.”

When standing erect he was six feet four inches tall.

And this is what he said:

He said:

“It is the eternal struggle between two principles — right and wrong — throughout the world...It is the same spirit that says ‘You toil and work and earn bread — and I’ll eat it.’ No matter in what shape it comes, whether from the mouth of a king who seeks to bestride the people of his own nation and live by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle!”

Lincoln was a quiet man.

Abe Lincoln was a quiet and a melancholy man.

But when he spoke of democracy,

This is what he said:

He said:

“As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this, to the extent of the difference, is no democracy.”

Abraham Lincoln, sixteenth President of the United States, is everlasting in the memory of his countrymen.

For on the battleground at Gettysburg, this is what he said:

He said:

“...that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion: that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, and for the people, shall not perish from the earth.”

Symphony No. 4 “Heroes”

Philip Glass (b. 1937)

- I. Heroes
- II. Abdulmajid
- III. Sense of Doubt
- IV. Sons of the Silent Age
- V. Neuköln
- VI. V2 Schneider

David Bowie was one of the most influential artists of the 20th century. His decades-long career overlapped with an incredible stretch of history, and his music was frequently at the cutting edge of artistic responses to the seismic shifts taking place in the world.

But the name David Bowie doesn’t appear often in orchestral program notes—unless it’s alongside the name Philip Glass. A musical pioneer himself, between 1992 and 2019 Glass based three symphonies on Bowie’s trailblazing Berlin Trilogy, the set of three albums (*Low*, *Heroes*, and *Lodger*) written from 1976–1979 while Bowie lived in West Berlin. Alternatively titled *Heroes Symphony*, the work on tonight’s program represents a blending of two of the most groundbreaking musicians in the past century.

Bowie’s *Heroes* is an exception and unusual album. Eschewing the typical focus on lyrics in pop music, Bowie writes three fully instrumental tracks (“Sense of Doubt”, “Neuköln”, and “Moss Garden”), and a fourth with only the words “V2 Schneider”. The result? An album of atmosphere and ambience, of moody lighting and shadowy images. Short musical ideas repeat as if on a loop, leaving the listener feeling adrift in a sea of sound,

flowing along with the wave of the music rather than navigating through it. It is minimalism in pop music—new music that, to Philip Glass, redefined “the language of music in ways which can be heard even today.” He goes on to share his own inspiration:

Almost twenty years later, I went back to their original material, using it as a point of departure and inspiration, much as composers of the past have based their work on their contemporaries. Using themes from Heroes I made a new composition which I hoped would reintroduce this music to new listeners.

In his symphony, Glass sets not just notes, but also the moods and internal landscapes of Bowie’s *Heroes* into orchestral language. Rather than transcribing the movements wholesale (think “symphonic Beatles” or similar arrangements of pop music for orchestras), Glass takes the motifs and concepts at the heart of each movement and recasts them into a new sonic world.

For much of Youth Symphony, this was the first foray into the world of minimalism. Rather than taking a microscope to the music—our typical “expert noticer” experience—we trained ourselves to surrender to the big picture, to the *flow* and *groove* of the music. Performing this music requires a different perspective and approach, one that emphasizes just...*being* in the music as a sort of mindfulness practice—all while executing challenging technical demands at the highest level to bring to life the sonic worlds of Glass and Bowie.

- I. Heroes: “We can be heroes, just for one day.” Drawing on only the simplest musical material, Glass builds layers on top of each other in what is essentially a five minute crescendo...only to cut off abruptly as the dream crumbles.
- II. Abdulmajid: Named after Bowie’s wife Iman Abdulmajid, this movement uses an asymmetrical motif in 7/8, juxtaposing the steadiness of the ostinato with the inherent instability of 7/8.
- III. Sense of Doubt: A four-note motif pervades the music, issuing repeatedly but never predictably from low strings and brass to create the sense of doubt—and even fear.
- IV. Sons of the Silent Age: The gentlest movement of the symphony is marked by long, lyrical lines in winds and brass, propelled by soaring triplets and polyrhythms in the strings.
- V. Neuköln: From the first notes, “Neuköln” lives in a different sonic world—the low-rent, edgy world of the eponymous district in Berlin during the Cold War.
- VI. V2 Schneider: This movement serves as a bookend to “Heroes” with its rocket-like energy and inexorable five minute crescendo driving to a conclusive ending.

[M. Sheppard]

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Zachary Bowers, director

Third Construction (1941)

John Cage (1912-1992)

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.
—Joseph Campbell, *The Hero with a Thousand Faces*

John Cage was a dynamic and profound artist. He was an artistic, social, and political revolutionary who completely changed the artistic landscape around him and invited his audiences to reconsider preconceived notions of music, harmony, dance, and art—and he was known around the world as a fascinating character. He often spoke about simply *listening*—and if we take the time to just *listen*, we might realize how much his life’s work still resonates with the issues we face today.

Cage probably would not have described himself in such a grandiose way. More likely, he considered himself akin to the “hero without a cape;” a rather soft-spoken, intensely thoughtful practitioner of Zen Buddhism who was a bit quirky.

A work of art is completed not by the artist, but by the viewer or listener. —Marcel Duchamp

One of Cage’s favorite quotes, this sums up his musical philosophy and approach to composition. He said, “I have no feeling for harmony...I don’t make choices; I ask questions.” Through his study of Zen Buddhism, Cage found the ancient Chinese *I Ching* or *Book of Changes*. The *I Ching* involves tossing coins to construct a *present* hexagram, which is then changed to divine a *future* hexagram. Meaning then comes from understanding the change. John Cage used the philosophy of the *I Ching* to frame his compositional process, adding elements of chance to his compositions. These “chance operations” became his hallmark—and a cliché reason for misunderstanding his music, with chance operations such as splashing water in a bath tub, turning radios on and off or smashing them, drinking water through a straw, talking on the phone, and even shaking a rubber chicken on stage. Part of the misunderstanding is that the Western tradition often expects the music to give us profound meaning, implying that the serious approach is the only one of value. Cage might suggest that this misses the point in his music: by attempting to derive profound meaning out of randomness we’ve failed to recognize (or appreciate) the value of each and every sound. John Cage encouraged us to simply *LISTEN*.

His development as an artist and composer was inextricably tied to his collaboration with modern dancer & choreographer Merce Cunningham. These two performed music and dance simultaneously, yet independently—a revolutionary idea even today. Cage and Cunningham believed in the integrity of each artform, and though they performed simultaneously, did not feel music needed the dance or vice versa; they simply presented an experience including both dance and music.

It was in this spirit that Cage composed *Third Construction*. Written in 1941 to celebrate his anniversary with Xenia Cage, *Third Construction* is not performed with dance, but the idea of simultaneous yet independent art is demonstrated between each of the four percussionists. Cage used the *I Ching* to determine the structure of the piece: 24 sections of 24 bars each. He then determined the rhythmic structure of each 24-bar phrase and transposed it so no two players follow the same pattern: 2-8-2-4-5-3 for player one, 5-3-2-8-2-4 for player two, 3-2-8-2-4-5 for player three, and 8-2-4-5-3-2 for player four.

Influenced by the practicality of Zen Buddhism, Cage often employed both unusual and every-day objects as his instruments. *Third Construction* calls for a diverse array of instruments: twelve graduated drums, four sets of claves, Northwest Indian wooden rattle, four sets of graduated tin cans, large Chinese cymbal, two sets of maracas, teponaztli, two cowbells, Indo-Chinese rattle, lion’s roar, bass lion’s roar, tambourine, quijada (the jawbone of a donkey), cricket callers, tin can with tacks, ratchet, and conch shell horn. Channeling our inner John Cage, EYSO percussionists focused more on the quality of sound than on trying to discern exactly what he used as an “Indo-Chinese rattle,” using what seemed to best suit the music.

The twenty-four sections fall into five “movements.” Cage did not label these as separate movements—and they all segue directly into the next—but each follows a specific tempo indication. The first movement begins softly with fingers playing on the drums. A steadily marching cut-time feel is established and maintained as Cage’s compositional brilliance comes through immediately. Melodies begin to sing out even though each part is technically independent and following a different rhythmic structure: first the tribal sound of drums, then the rat-a-tat of



tin cans, followed by the sibilance of maracas, and so on for the entire piece. Cage masterfully orchestrates the percussion instruments into a rich-textured canvas with melody, countermelody, harmony, and accompaniment.

The first movement builds with increasing speed and intensity, then abruptly ends, halted by a fermata. The second movement (labeled “Fast”) is brief: many of the same voices continue from the first, and it fades directly into the third as Cage pulls listeners in closer.

The third movement begins subtly with the unique timbre of the teponaztli, an ancient Mexican instrument used by the Aztecs and Mayans. Traditional teponaztli were made from large bamboo logs carved to produce two “tongues” that give two distinct pitches. The lion’s roar, bass drum roar, and cricket callers also debut in this movement. The roars create low growls by activating a drum head via friction: a rosined string is pulled and vibrates against the loose drum head in a sound resembling a lion’s roar.

The fourth movement (also labeled “Fast”) is marked by a boisterous return of the drums and cans. Performers now use mallets on the drums, and intensity rises as the conch shell sounds the alarm. Just before the music boils over, dynamics fall to *piano*—but the tempo jumps ahead faster. Undulating rhythms in the teponaztli open the fifth movement, and the character from here to the end is more tribal, with drum accompaniment. Here Cage obfuscates the strong march feel using polyrhythms: seven over four, four over three, five over four, and three over two.

Finally, the Chinese cymbal crashes through, obliterating all semblance of control, and now all the performers can do is barely hold on as *Third Construction* ends with a raucous finale of flying drums, smashing cans, and blaring conch shell horn in one of the most exciting moments of percussion ensemble repertoire.

[Z. Bowers]

Violin Concerto in D minor

Aram Khachaturian (1903-1978)

With its exotic melodies and vibrant rhythms, the Violin Concerto in D minor, composed in 1940 by the Armenian composer Aram Khachaturian, quickly became a worldwide favorite nearing the end of World War II. The spirited concerto was written in the midst of governmental controls on public taste and was dedicated to the great Russian violinist David Oistrakh (1908-1974). Both composer and artist worked together on the piece, creating a dual work of genius that established Khachaturian as the leading Armenian composer of his generation.

The *Allegro con fermezza* is introduced with an energetic descending unison from the orchestra, and the violin enters shortly after with an Armenian folk-inflected theme, filled with sinuous Armenian-influenced scales that sound chromatic to Western ears, and a two-part motif that is persistent in both the orchestra and solo:



The second theme begins with the lamenting oboe, who passes on the sweet, wistful melody to the soloist. Chromatic inflections are ever-present, as the push and pull of the second theme’s melody is backed behind the woodwinds and harp. The calming yet expressive lullaby is transient, lasting only for a moment before the intensity of the piece returns and the first theme is re-established by the orchestra with its characteristic opening rhythmic motif. Later, Khachaturian intertwines the second theme’s melody in the cellos with the same rhythmic motif in the solo as an accompaniment, though here it has been reframed as gentler and more lyrical. The third theme creates a feeling of yearning, as the violin’s moving triplets reach emotional highs and lows. It passionately transitions back to the first theme once again, driving forward to the thrilling virtuosity of the ending where the unison orchestral accompaniment returns before one last exotic scale leads to the conclusive D minor resolution.

Though Khachaturian composed a cadenza, Oistrakh also chose to write his own—the version performed today. Perhaps reflecting the compositional process, though the cadenzas are different, the structure and ideas are similar. They both have two voices “conversing” to introduce the cadenza and use the second theme as their starting point. Throughout both cadenzas, the rhythmic motif underscores each idea. Both cadenzas end in a fiery flurry of notes, cueing the orchestra to re-enter with the dramatic and intense first theme.

[Z. Constantino]

ZYLLE CONSTANTINO is seventeen years old and in her senior year at Hampshire High School. She has played violin for fourteen years and studies with Lamar Blum. At age three, Zylle embarked on her journey as a musician and violinist, learning to appreciate music and the discipline of practice. She joined EYSO in 2012, starting in Primo and successively graduating to new ensembles, now performing as concertmaster in Youth Symphony. A long-time participant in EYSO's Chamber Music Institute, she is honored to be in the Maud Powell String Quartet for a second year. She has also been in the ILMEA District 9 and All-State Orchestras, served as concertmaster for the HHS Chamber Orchestra, and has played in many pit orchestras for her school. Zylle plans on pursuing a double major in chemical engineering and music performance, and she has a strong passion for keeping music in her life wherever she goes.

Outside of her music life, Zylle enjoys learning about the sciences—particularly chemistry—loves to do calligraphy, and is fond of playing soccer. Zylle would like to thank her amazing family and lovely friends, her teacher Mrs. Blum, Mr. Sheppard, and all her other supporters who have encouraged her to be the best she can be.

The Turtle Dove

Trad. English folk song
arr. G. Winston Cassler

*Fare you well, my dear, I must be gone and leave you for a while.
Though I go away, I'll come back again, though I roam ten thousand miles my dear...*

Who are *your* heroes?

When asked that question, Youth Symphony musicians had deeply thoughtful answers. And for many of them, their heroes were people who helped them grow as people, as thinkers, and as musicians, or those who laid the groundwork for them and others to be successful in a new challenge—those who led the way, and who handed down traditions from one year to the next.

The playing of *The Turtle Dove* is one of the most cherished traditions in EYSO. Each year, it is the final piece we play at Fall Camp, sung and played as “the best way to say goodbye” at the end of a magical weekend together. And each year, it is the final piece we perform on the May concert—the one in which we say goodbye to our graduates as they prepare to leave us for a while, knowing that though they go away, they remain a part of the EYSO tradition as heroes and leaders to those who come after them.

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









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
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



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
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Dylan Rehm
Zach Siegel
Scott Tegge 

PERCUSSION


Chris Avgerin
Heather Bouton
Zachary Bowers 
Ed Breckenfeld
Frank Check
Michael Folker
Scott Grigoletto
Andrew Hix
Thomas Kidera
Jeff King
Christine Rehyem
Walter Schneider
Raychel Taylor 
Ben Wahlund

HARP

Nichole Luchs
Michael Maganuco

PIANO

Kyunghwee Choi
Lilian Chou
Gwyn Downey
Thomas Edgar
Brian Gaona
Mark Kuntz
Ruth Mudge
Sarah Olsen
Danny Seidenberg 
Raynette Smith

 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
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 *****
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, Saint 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

Trent Anderson, Yorkville
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

PERCUSSION

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

+ Concertmaster
***** Principal/Co-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
Ethan Sanderson, Elgin
Daniel White, Batavia %

EUPHONIUM

Alex Karwowski, Wayne
Sarah Leardi, Streamwood

TUBA

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

PERCUSSION

Roxanne Bakir, Glendale Heights
Toby Elliott, Aurora
Niku Myers, West Chicago
Matthew Ostergard, Geneva
Benjamin Ramm, Geneva

% Sterling Brass Quintet
é Earl Clemens Wind Quintet

PHILHARMONIA

VIOLIN

Kimberly Adams, Batavia ○
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 ●
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 ○
Arden Wheeler, Wheaton ○

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 ● *
Lizzy Wallace, Crystal Lake ● *

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

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

HARP

Taylor Headley, Elmhurst ● ○

PIANO/CELESTE

Jonathan Hirtzig, Streamwood ● ○ *

● "Phil" Orchestra
○ "Harmonia" Orchestra
+ Co-Concertmaster
* Principal/Co-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 ● + * ~
Jazmine 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 ○ *

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 ● *
Elli Ji, Genoa ●
Abigail Sledden, Yorkville ○ * é

CLARINET

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

BASSOON

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

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 ● ○
Camden Hildy, Elmhurst ● ○ * %
Avanish Narumanchi,
 South Barrington ● ○
Emanuel Vasquez,
 Carpentersville ● ○ * %

TROMBONE

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

BASS TROMBONE

James Butcher, Algonquin ● ○ * %

TUBA

James Butcher, Algonquin ● ○ * %

PERCUSSION

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

HARP

Taylor Headley, Elmhurst ● ○

PIANO/CELESTE

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

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- Palmer, current EYSO student musician

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- 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



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20-21

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