



negative spaces

ELGIN YOUTH
SYMPHONY ORCHESTRA
46TH SEASON

NOVEMBER 14, 2021

**2021
YOUTH ORCHESTRA
OF THE YEAR**

**2015, 2005
PROGRAMMING
OF THE YEAR**

**2008
CONDUCTOR
OF THE YEAR**

**2007, 2000
YOUTH ORCHESTRA
OF THE YEAR**

**2001
ELGIN IMAGE
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INFORMATION**



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Dear Friends,

While this concert is driven by the concept of negative space in our music and in our world, there is nothing negative (in common parlance) about the fact that we are all able to celebrate the hard and rewarding work our EYSO student musicians have put into this season so far.

Thank you all for joining us today, whether you are joining us in person in the Blizzard Theatre or via livestreaming. And thanks, especially students and parents, for working with us and for getting through the seemingly never-ending maze of compliance with COVID vaccination and testing protocols in the past couple months. None of us wanted this. We all hope it ends soon. But, in the meantime, your support has allowed us to maintain the EYSO opportunity for students this year. We deeply appreciate it.

I have also come to realize that we can never give enough thanks to our EYSO team—staff, conductors, board members, volunteers, and donors—each of whom has given of themselves to make the EYSO experience a reality for so many. Please pass your thanks along to those EYSO team members with whom you interact.

Finally, I want to pay tribute to two specific people, both of whom passed away recently.

Kathy Matthews was my predecessor in this role, having led EYSO for nearly two decades and leaving an indelible mark on so many during that time. Kathy passed away in August after a brief, but intense battle with cancer. Kathy was a prime architect of the foundation upon which EYSO today continues to build. Her personal welcome to me as I joined the organization, and her support afterwards, will remain with me always.

More recently, we lost Harry Blizzard. Harry was a passionate supporter of arts and music in greater Elgin, and a longtime supporter of EYSO. The Blizzard Theatre, in which our students perform today, was named after Harry and his wife, Phyllis, for their many contributions to the Elgin Community College.

Thanks again and I hope you enjoy, and are inspired by, the first performances of our 46th season.

Gratefully,

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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ELGIN YOUTH
SYMPHONY ORCHESTRA
46TH SEASON

NOVEMBER 14, 2021

negative spaces

2:00PM

PRELUDE

Andrea Ferguson, conductor

FLUTE CHOIR

Scott Metlicka, conductor

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

7:00PM

EARL CLEMENS WIND QUINTET

YOUTH SYMPHONY

PERCUSSION ENSEMBLE

Zachary Bowers, director

YOUTH SYMPHONY

Matthew Sheppard, director



GRAND VICTORIA
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FROM THE ARTISTIC DIRECTOR

flipped

What happens when you turn things upside down?

New meanings, amazing possibilities, and alternative realities reveal themselves, showing different ways to make sense of the world around us. Artists, philosophers, and visionaries know that a changed perspective can make a world of difference, a little push can go a long way—and when we throw out the rulebook, anything can happen...

With joyful curiosity and enthusiasm, EYSO students explore these big ideas in *flipped*, our 46th season. 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. And in *flipped*, we aim to shake things up: to seek out new perspectives, and to glean new insights from different points of view.

I. Negative Spaces

In our first concert *Negative Spaces*, we apply this philosophy and “expert noticer” lens by examining not only what we see and hear...but also the space in which the subject matter lives: the negative space surrounding it.

Utilized in design (and made famous by optical illusions such as Rubin's Vase), the concept of negative space is one that has fascinated musicians, artists, and philosophers for millennia: from Socrates to Hegel, the Buddha to St. Augustine, John Keats to Ernest Hemmingway, and Hildegard von Bingen to John Cage. The exploration of negative (empty) space and its interaction with positive (filled) space has inspired, intrigued, and transformed human thought, giving rise to philosophical and artistic representations of duality such as Yin and Yang, the ancient Chinese exploration of how opposite forces can also be both complementary and interdependent.

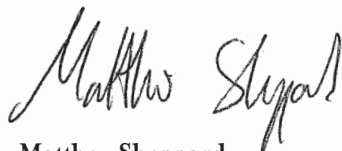
In *How the Silence Makes the Music*, author and musician Corinna da Fonseca-Wollheim traces the history and pervasiveness of these ideas in music, examining

...a long lineage of efforts to endow silence with artistic meaning. In Japanese music, the term “ma” suggests the space in between sounds that a performer must master. Debussy wrote that music is not in the notes, but in the spaces between them. In a similar vein, Miles Davis said, “It’s not the notes you play; it’s the notes you don’t play.”

As social beings, we are hard-wired to interpret breaks in the flow of human communication. We recognize the pregnant pause, the stunned silence, the expectant hush. A one-beat delay on an answer can reveal hesitation or hurt, or play us for laughs. A closer listen shows musical silence to be just as eloquent.

Musicians and performers carefully cultivate moments of impact that so often aren't sound, but rather are the spaces and silences in which sound lives. In an increasingly noisy world, silence often seems a rarity—a luxury, even. But it isn't a luxury: it's a necessity, just as critical to sound as darkness is to light. Great artists like EYSO students know how to not only harness the power of silence in their music, but to actually create it—and that the power of silence, of the space between notes, is just as critical and meaningful as that of sound.

In this, our 46th season, we will explore new ideas, contemplate the opposite, and examine alternative perspectives...all while exploring music through the spectacular works of art our students study and perform. Thank you for being a part of this journey into *flipped*.



Matthew Sheppard
Artistic Director

REMEMBERING

Kathy Matthews

October 23, 1944 – August 5, 2021

This year, the EYSO family marks the passing of Kathy Matthews. From 1999 to 2016, Kathy poured her love, indefatigable energy, and relentless passion for education into EYSO as its first executive director. Over those 17 years, she nurtured what was then known as the Elgin Area Youth Orchestra—two small orchestras totaling 65 students with no administrative staff or board—into the EYSO we know today.

Kathy left an indelible mark not just on the EYSO itself, but on the hearts and souls of all who have been a part of EYSO since she joined in 1999. Volunteering her time as a parent of a soon-to-graduate EAYO flutist, Kathy reached out to the new director Randy Swiggum to congratulate him on a successful first season and explore ideas about college for her daughter. Recalling the moment years later, Randy shared that *"I was hoping to grow the program, and was looking for someone to partner with me...Kathy saw the shimmer of possibility. With hardly a pause, she said yes. That was the first of many times she saw possibility, and said yes."*



That is Kathy's legacy. Kathy said YES, again and again, in ways big and small. She did whatever it took, whenever it was necessary, to help the fledgling EAYO both recognize and reach for its potential. Year after year, she worked tirelessly to support the programmatic dreams and possibilities of Randy and—as the team grew—the rest of the staff. And it was Kathy's own ideas for innovative new ensembles that led to both the Maud Powell String Quartet and the Sterling Brass Quintet—not just the ensembles, but even the names, helping to spotlight and promote the legacy of legendary Illinois violinist Maud Powell. Even in her final year as executive director, she was dreaming big and thinking about the future, leaving EYSO with the Kathy Matthews Endowment to help nurture and support EYSO far into the future.

When I first met Kathy in 2014, I knew none of this. I was an outsider, interacting with EYSO at first as a guest conductor and clinician, not knowing much of its history or inner workings. But from the moment I stepped through the door and Kathy greeted me with her trademark smile, her genuine warmth and positivity, and a passion about this organization and these students that went to the bottom of her soul, it was clear there was something special here. And that something special? It all started with Kathy saying YES.

Thank you, Kathy, for saying YES.

With gratitude from the entire EYSO family,,
Matt Sheppard

These excerpted tributes to Kathy's indomitable spirit were written to celebrate her retirement in 2016.

Kathy, you are a force of nature. Your unassuming personality is not like a hurricane, tornado, or avalanche that suddenly brings about changes to the surface...but more like slowly shifting tectonic plates creating mountain ranges and moving oceans.

Michael Pastreich,
former Executive Director,
Elgin Symphony Orchestra

Kathy, I'll always remember the first EYSO conversation we had. Your passion and energy were contagious. You were all-in. You proudly wore your love for the mission of this organization on your sleeve, and have continued to do so.

Kristi Mackh,
former EYSO Operations Director

The passionate enthusiasm behind her "Yes" ignited the EYSO from one tiny classroom of students into a program serving well over 400 students that now fills three ECC buildings every Sunday. Wow!

Steve Duchrow,
Director of Performing Arts,
ECC Arts Center

The longer I was with the EYSO, the more I could see Kathy's positive influence on so many levels. As I have interacted with staff in other organizations, I have told them about Kathy, and have said the phrase, "Well, we just need a Kathy Matthews." One of the things that made Kathy excel in her job is the value she placed in building relationships. She loves people, and she invested in everyone she met. Kathy is very good at the day-to-day tasks of her position, but the reason why she is so beloved—why you are seeing such an outpouring of affection—is because of the relationships she has formed with so many people through the years.

David Anderson,
former EYSO Philharmonia Conductor

We feel cared for as individuals just as much as we do as an organization. But more importantly, thank you for your kindness, warmth, and unforgettable smile.

Andy Masters,
former EYSO Prelude & Sinfonia Conductor

Thank you, Kathy, for putting your full heart and soul into the EYSO and for always being a positive, encouraging force for education, excellence, and beauty in music.

Lucas VanDeWoestyne,
former EYSO board member

She has kindness and positivity embodied in every thought, word, and action, and it influences and drives each of us to do our absolute best. Thank you for your caring touch, Kathy—your lessons will continue to guide us as long as the EYSO lives.

Tony Krempa,
EYSO Philharmonia Conductor

Kathy is always pleasant, always smiling, choosing happiness over glumness, and is one of the most sincere persons I have had the good fortune to know. Kathy's effervescent spirit will be remembered with great fondness, and keenly missed.

Laura Schaefer,
Operations Assistant, ECC Arts Center

No one's smile has the capacity to light up a room and make another human being feel welcomed and appreciated more than yours, Kathy.

Chad & Lynn Hembel,
Madison Youth Choirs

Thank you so much for all you have done for me throughout my years as a student and a teacher. Your character is imprinted on my soul. You are a true example of service, who I will try to imitate for the rest of my life.

Joe Beribak,
EYSO alum & former
EYSO Percussion Ensemble Conductor

PROGRAM / 2:00 CONCERT

PRELUDE

Andrea Ferguson, conductor

The Horizon

Yukiko Nishimura (b. 1967)

The Horizon is a rich and heartfelt piece that pauses momentarily throughout to breathe and be still before flowing forward again. Throughout our study of *The Horizon* we wondered, what is the purpose of those moments? What can musicians do mentally and with their instruments in those moments to make them impactful for themselves and for listeners?

Listen for Nishimura's use of *legato* articulations to paint a smooth canvas. Notice how that smooth and placid quality creates the surface upon which more textured articulations such as *tremolo* and *pizzicato* will contrast against. As one Prelude musician suggested, it's almost "like stars glowing against the night sky."

Yukiko Nishimura is a Japanese composer and pianist currently living in Kyoto, Japan.



Adagietto

from Symphony No. 5

Gustav Mahler (1860–1911)

arr. Carrie Lane Gruselle

Mahler's Fifth Symphony is a work in five movements, organized into three parts. The first part (the opening two movements) is a musical examination of the emotions surrounding death, and how people process loss. The second part (the third movement) is set to dance music, representing perhaps how life continues on. The third part (the final two movements) is an expression of love and life.

The *Adagietto* is the fourth movement the symphony, and it is widely considered his "greatest hit" with its sublimely beautiful melody over lush harmonies. Though it is sometimes associated with funerals, it was actually written in part as a declaration of love to Mahler's wife-to-be, Alma Schindler, the daughter of Austrian landscape painter Emil Schindler.

In studying *Adagietto*, Prelude musicians were asked to consider how the music implies a serene stillness and empty space while simultaneously being filled with rich string textures. Our sound transformed as we began to broaden our awareness of what sections had more harmonic movement, and as we experimented with where and when to use vibrato to amplify the power of Mahler's music.

Orange Jam

Jeffrey S. Bishop (b. 1967)

Orange Jam is a study of rhythmic groove created in part by the use of rests, as well as a celebration of the powerful resonance of open strings. Throughout the piece, the cellos, basses, and violas establish the groove while the violins develop the primary melodic material. Listen for sudden drops in dynamics as well as for moments when some sections of the orchestra are suddenly silenced.

In the spirit of examining the concept of negative spaces, Prelude musicians got to experience playing *Orange Jam* without a conductor on the podium as part of their performance preparation. Without visual cues and representation of pulse, the musicians had to heighten their awareness and use their other senses. As the musicians became more aware of themselves and their surroundings, confidence began to increase, and the ensemble cultivated a more cohesive and courageous sound.

Jeffrey Bishop is a music educator, conductor, and composer residing in Kansas City, Kansas.

[A. Ferguson]

FLUTE CHOIR

Scott Metlicka, conductor

Sonata Pian'e Forte

Giovanni Gabrieli (1557-1612)
arr. Arthur Ephross

This opening Renaissance work is an early composition originally written for brass choir. There are two antiphonal ("call and answer") quartets, with challenging rhythms performed independently within each part. Most of Gabrieli's music was performed at St. Mark's Basilica in Venice, where he worked. The imposing Gothic cathedral—nicknamed "Church of Gold" for its interior gold mosaics—is a massive space with two domes that amplify sound, creating a natural resonance within the open spaces.

"In Vain O Cruel One"

Carlo Gesualdo (1566-1613)
arr. Martha Rearick

Madrigals such as "In Vain O Cruel One" are secular Renaissance and early Baroque compositions originally written to be sung. Composers wrote verses about everyday life, and the music's purpose was to express emotion. The music is characterized by a suspended note that creates a sharp, biting dissonance, and by contrasting "open chords." Chords are typically built with the first, third, and fifth note of a scale. An "open chord" lacks the middle note—the one that gives a chord its major or minor quality. When these open sonorities are juxtaposed with the sharp dissonances, the effect is striking and unsettling—much as the original text intended it to be.

Gnossienne No. 1

Erik Satie (1866-1925)
arr. Anne McGinty

Erik Satie was an experimental composer; much of his music did not fit the norm of his time in the late 19th and early 20th centuries. Many of his piano works lacked the typical time signatures and rhythm. *Gnossienne* is a term Satie made up, derived from the Greek word "gnosis" meaning "knowledge." This piece is different from the other pieces on the program due to its strictly monophonic texture: a single melody with chordal accompaniment, in which the minor chords imply perhaps sadness...or perhaps wonder. In the French "added note" harmonization prevalent at the start of the 20th century, Satie added the ninth note of a scale to the chords, creating dissonances across wide intervals and establishing an entirely different sonic world from the rest of the works that Flute Choir explored.

Sonata in F major

- I. Adagio
- II. Minuet
- III. Allegro

Alessandro Scarlatti (1660-1725)
arr. Ervin Monroe

Alessandro Scarlatti was an important figure in the development of classical harmony who composed numerous operas and religious works. His use of chromatic scales (all 12 notes in an octave) anticipated techniques used by much later composers. Though he did not write much chamber music, he contributed to the development of the opera orchestra, especially in the use of wind instruments. This piece was originally written for three solo flutes and keyboard accompaniment.

[S. Metlicka]

SINFONIA PERCUSSION ENSEMBLE

Zachary Bowers, conductor

***Downfall* (2001)**

John R. Beck (b. 1960)

Rudimental drumming represents some of the best of the heritage of drumming in America, dating back to the Revolutionary War era. The drum rudiments (specific combinations of rhythms) were used to call signals in the field. *Downfall*—scored for three snare drums, tom toms, and bass drum—is a modern reflection on this tradition, and it is inspired by three such rudimental snare drum compositions: *The Downfall of Paris* (1790), *The Three Camps* (ca. 1812), and *Connecticut Halftime*. In a nod to a more contemporary rudimental drummer, John Beck also references Steve Gadd's famous drum beat from Paul Simon's tune *50 Ways to Leave Your Lover*.

[Z. Bowers]

SINFONIA

Aaron Kaplan, conductor

Suite from *The Dark Knight*

Hans Zimmer (b. 1957)
& James Newton Howard (b. 1951)
arr. Victor Lopez

The original motion picture soundtrack to *The Dark Knight Trilogy* represents a tangible shift in the process of film score conception. By the time these films came out (*Batman Begins* in 2005, *The Dark Knight* in 2008 and *The Dark Knight Rises* in 2012), many composers began exploring new soundscapes and auditory palettes for their film scores. This represented an intentional shift from the traditional ways of film scoring that dominated the 20th century with composers such as Erich Wolfgang Korngold and Max Steiner to Bernard Herrmann and John Williams. Whereas the more "neo-romantic" style of film scoring put a stronger emphasis on harmony and melody (ex: the many hummable John Williams themes), this new era focuses on the creation of different sonic universes by experimenting with rhythm, electronic sounds, and atypical recording techniques.

Hans Zimmer and James Newton Howard, both prolific composers, collaborated on this score to create a musical language that was profoundly different from the previous iterations of Batman films that came before. Zimmer describes the two-note Batman theme (always the interval of a minor third) as representing the character's pain and guilt. "We initially wrote a more traditional, melodic theme and Chris [Nolan, the director] really liked it but we kept throwing it out because when we meet Bruce Wayne," Zimmer explains, "he is not yet worthy of that theme. He is younger and immature and has to earn that theme."

Both notes of the theme are whole notes, and when played individually they seem rather plain. However, Zimmer and Howard use the juxtaposition of a rhythmic ostinato in the percussion and strings to create an intense and foreboding background, which makes the two-note motif seem bold and noble when played together. As you listen to this suite,

notice how the strings, percussion, and woodwinds create a very suspenseful and hypnotic groove—and when the Batman theme is superimposed on top of that ostinato, it creates a new aural soundscape that becomes another character in the film and deepens the audiences' viewing experience.



Komm, süßer Tod

J.S. Bach (1685-1750)
trans. Leopold Stokowski

Johann Sebastian Bach composed *Komm, süßer Tod* (*Come, sweet death*) in 1736 as a song for solo voice and basso continuo. It was one of the 69 sacred songs and arias that he contributed to the *Schemelli Gesangbuch* (hymn book), edited by Georg Christina Schemelli. The text, written ca. 1724 by an anonymous poet, asks death to come quickly and peacefully to deliver the singer to heaven:

*Come, sweet death, come, blessed rest!
Come lead me to peace
because I am weary of the world,
O come! I wait for you,
come soon and lead me,
close my eyes.
Come, blessed rest!*

Bach, master of harmony and counterpoint, used those compositional techniques to create an introspective and deeply personal reflection on the text. In 1946, British conductor Leopold Stokowski arranged an orchestral transcription of the hymn, making use of different instrumental colors to create a rich and sonorous orchestration that highlights Bach's masterful harmony. The piece begins on a low pedal point C in the double bass with a fermata, which gives the conductor discretion to hold this note for as long as they feel necessary to create the world of C minor. (C minor, in musicological terms, has been associated with the representation of death for many centuries, partly due to this hymn.)

The cello section, accompanied only by strings, has the melody for the first full statement of the hymn and clearly outlines for the listener the high and low points of a life well-lived, before ultimately ending on the same pitch where it began. The second statement of the hymn gives the melody to the winds, and by adding instruments, Stokowski expands his lush orchestration to highlight Bach's profound and soul-shattering harmonic progressions. The slow tempo of this hymn gives the listener a chance to hear the space between the chord changes where harmonic overtones overlap and create a deep and sincere reflective space.

Symphony No. 9 in E minor, Op. 95, “From The New World”

I. Adagio—Allegro molto

Antonín Dvořák (1841-1904)
arr. Merle J. Isaac

Dvořák's *New World Symphony* has become one of the most popular symphonies of all time. In 1891, the American philanthropist Jeanette Thurber contacted Dvořák to see if he was interested in becoming the Director for the National Conservatory of Music in New York—a post that he accepted and held from 1892-1895. Dvořák, famous for incorporating elements of his native Bohemian folk melodies into his music, was strongly inspired and moved by what he heard on this continent, namely the music of Native Americans and African American spirituals. Although the melodies in the *New World Symphony* are Dvořák's creation, the composer asserted that the inspiration and characteristics of the melodies was an homage to the music that he heard in America:

I am convinced that the future music of this country must be founded on what are called [African American] melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them.

In an interview with the *New York Daily Herald* on the day of the premiere, Dvořák stressed the connection of his piece to Native American music:

I have not actually used any of the [Native American] melodies. I have simply written original themes embodying the peculiarities of the [Native American] music, and, using these themes as subjects, have developed them with all the resources of modern rhythms, counterpoint, and orchestral colour.

Dvořák took a trip to Iowa in early 1893 and was impressed at the wide-open spaces of the prairie, and this idea of “wide-open spaces” not only is present in the *New World Symphony*, but also became an iconic phrase associated with the sound of American classical music—most notably in the music of Aaron Copland a few decades later. Dvořák accomplishes this in the first movement by the dramatic use of silence as a form of negative space. After the first E minor phrase at the beginning of the symphony, Dvořák writes a bold horn call, followed by six beats of silence before a variation of the melody. After the next phrase, there are four and a half beats of silence before an aggressive “thunder and lightning” strike of the strings followed by the timpani and winds.



The second theme, this time in G minor, has a similar “open space” construction in that the melody spans the range of a minor tenth, or an octave plus a minor third. Based on the notes of the G minor arpeggio, the wide leaps between each note not only create a sense of rising and falling, but also a chance for the overtones to create the impression that the melody spans an even greater distance. The second theme is developed and leads us to the third and final theme of the first movement, this time in G major. This theme also contains wide spaces between the octave and resembles the African American spiritual *Swing Low, Sweet Chariot*. The piece ends with a climactic build to an orchestral tutti that returns us to the starting key of E minor with an exciting and dramatic conclusion.

[A. Kaplan]

PROGRAM / 4:30 CONCERT

BRASS CHOIR

Dan Sartori, conductor

Fanfare for the Common Man

Aaron Copland (1900-1990)

Second Fanfare for the Uncommon Woman

Joan Tower (b. 1938)

Aaron Copland, known as the Dean of American Composers, is perhaps the most well-known American composer of the 20th century. From the cowboy music of *Rodeo* to the natural beauty evoked in *Appalachian Spring*, Copland's music stands among the most important and quintessential examples of “Americana”—music that represents the landscapes of America and the pioneer spirit of the American people. *Fanfare for the Common Man*, first premiered by the Cincinnati Symphony Orchestra in 1942, is one of Copland's works that has become legendary for its ability to inspire feelings of grandeur and freedom in an audience. With the memories of the Great Depression of the 1930s still fresh in his mind, and on the cusp of the entry of the United States into World War II, Copland was at a time of his life in which he was very much thinking about the plight of the American “common man.” This piece is his response: not one of pity, but one of celebrating the heroism he saw in ordinary people.

The word “people” is important to note when discussing Copland’s fanfare. Although it is titled *Fanfare for the Common Man* (emphasis added), the use of the word “man” in the title was not meant by Copland to be exclusionary. Quite the opposite, in fact: he wrote the piece precisely as a struggle against a common notion of his day that only “important” people (people with titles, riches, etc.) are worthy of being celebrated. Fanfares were only supposed to be written for “important” people, not for the average person—so goes that line of thinking. Rather, he used the word “man” in an older fashion, corresponding to the idea of mankind or humanity.

Presumably, Joan Tower recognized this when she composed her fanfare. Yet, in her *Fanfares for the Uncommon Woman*, she purposefully set the title in opposition to Copland’s from 47 years earlier. The second of these fanfares (performed today) is dedicated to Joan Briccetti, former general manager of the St. Louis Symphony. This is powerful, driving music: definitely *uncommon*, but Tower clearly sets this uncommonness in a positive light. Formidable and relentless, this piece rushes forward with every note to its final glorious chord. The act of flipping on its head the dedicatee of the fanfare—one person rather than a large group of people, a single woman rather than all the “common people” of the world—creates a unique artistic statement in which a familiar piece with a familiar message (albeit one that was relatively radical in its own time) becomes re-formed as a new celebration of a new ideal.

As we discussed in our rehearsals, each piece creates its own framework in which is set the thematic material of the music. In Copland’s music, the framework consists of ringing echoes and sustained notes, whereas in Tower’s music it is a constant stream of either sixteenth notes or eighth-note triplets. These continuous musical ideas serve as negative space to the rest of the music, setting it apart in the same way that a picture frame draws your attention to the piece of artwork it is meant to highlight.

[D. Sartori]

PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, conductor

***Head Talk* (1995)**

Mark Ford (b. 1958)

Entertainment groups *Stomp* and *Blue Man Group* have made popular the genre of “theatrical percussion.” Theatrical percussion adds unique visual, dramatic, and often comical elements to percussion music, enhancing the already quite visual artform. *Head Talk* is written in this theatrical style for percussion quintet. Each percussionist uses a drum head plus other small implements to tap, toss, shake, bang, or spin a musical part. Together, the intricate rhythms create interest, groove, and melody, plus a little bit of fun along the way.

When reflecting on negative spaces, I couldn’t help but think of inverse perspectives. The subtitle for *Head Talk* immediately came to mind: *for drums without shells*. What a unique idea to use only the drum head in performance. The piece calls for six pre-tuned heads, a used 14” snare head, various coated drum heads, and 2 bongo heads. Throughout rehearsals, however, a more powerful experience has come about. Stepping into this genre of theatrical percussion has afforded Philharmonia percussionists an opportunity to flip their perceptions of chamber music and performance. It has been a unique challenge to walk the tightrope between precise rhythmic timing and effective comedic timing, all while presenting a cohesive musical performance.

[Z. Bowers]

PHILHARMONIA

Anthony Krempa, conductor

Symphony No. 8, "Unfinished"

Franz Schubert (1797-1828)

I. Allegro moderato

Franz Schubert's eighth symphony has a complex history. Written late in 1822, the work did not come to light until the 1860s, when it was discovered in the study of Schubert's friend and fellow composer, Anselm Hüttenbrenner. The manuscript contained two fully scored movements and sketches for a third and, while there have been many attempts at completing the symphony over the decades, in the end the "Unfinished" version remains the favorite. The missing music begs the question, why did he write just two movements? He lived for another six years after the work was begun. What was the reason this piece was left undone? There are myriads of theories, focused on his health, his mental state, a lack of inspiration...or perhaps he felt he had nothing more to say?

The opening of the first movement is dark, with a theme in the unusual key of B minor played by the oboe and clarinet. In the second theme, played by the cellos in a major key, we hear a warmth and beauty that reflects Schubert's immense talent for melody. The dramatic turns throughout the movement allow Schubert to explore light and dark, gravity and playfulness, with an artful delicacy in his textures and harmonies. In our study of the music of Schubert, Philharmonia has worked to emphasize the monumental dramatic pauses and extreme dynamic ranges throughout the work.

Who knows what might have been if Schubert had completed the work as he had originally envisioned? The two completed movements are more than enough to show that Schubert's considerable gifts translated brilliantly to the symphonic form.

Clair de Lune

Claude Debussy (1862-1918)

arr. Tomáš Köppl

Claude Debussy was born in France in 1862, just as Impressionist paintings were emerging and alarming viewers with bright colors and light where solid objects once existed. Impressionist music evolved simultaneously, avoiding conventions of harmonic and rhythmic development. Though he rejected the moniker of Impressionism, Debussy was swiftly associated with the movement, marking the shift away from Romantic music that had dominated the 19th century. When asked what rule he followed when composing, Debussy replied: "Mon plaisir" (My pleasure). In 1890, at 28, Debussy began *Suite bergamasque*, a piano suite in four movements: *Prélude*, *Menuet*, *Clair de lune*, and *Passepied*.

This performance is an orchestral arrangement of the third movement, *Clair de lune* (Moonlight). It was originally called *Promenade sentimentale* (Sentimental Walk) but was renamed shortly before publication in 1905. It was inspired by a poem by Symbolist poet Paul Verlaine:

*Your soul is a chosen landscape
Where charming masquerades and dancers are promenading,
Playing the lute and dancing, and almost
Sad beneath their fantastic disguises.*

*While singing in a minor key
Of victorious love, and the pleasant life
They seem not to believe in their own happiness
And their song blends with the light of the moon,*

*With the sad and beautiful light of the moon,
Which sets the birds in the trees dreaming,
And makes the fountains sob with ecstasy,
The slender water streams among the marble statues*

The moonlight of *Clair de lune* opens shadowy and murky, with an unclear rhythmic structure and luminous, trading melodic voices. Ambiguity abounds from the first flicker of moonlight: Debussy's instrumental texture, color, and suggestive harmonies all avoid traditional combinations, giving it an exotic quality. Throughout the short work, the orchestra paints with musical brushstrokes that both clarify and soften the focus of the music to an incredible dreamy effect. Debussy believed that the primary aim of French music was "to give pleasure." And, as Philharmonia has learned, the dreamy, star-gazing essence of this music brings both player and listener immense joy, satisfaction, and pleasure.

from *Pictures at an Exhibition*

V. Catacombs, Con mortuis in lingua mortua

VI. Baba Yaga

Modest Mussorgsky (1839-1881)

orch. Mikhail Tushmalov

The pictures in the title of Mussorgsky's suite are those of Viktor Hartmann (1834-1873), a close friend of the composer. Hartmann's untimely passing left Mussorgsky profoundly grief-stricken, and in the following spring, Mussorgsky attended a posthumous exhibition of over 400 of Hartmann's paintings, drawings, costumes, and architectural sketches. His visit to the public showing, coupled with his wish to write a piece in memory of his friend, led him to compose *Pictures at an Exhibition* for solo piano.

In a fit of manic inspiration, Mussorgsky finished *Pictures* in just twenty days in June of 1874 to great acclaim. Years after his death, fellow Russian composer Nicolai Rimsky-Korsakov, a friend and admirer of Mussorgsky, asked his student Mikhail Tushmalov to create the first orchestration of the work. Connected by a returning Promenade theme, each character piece in the cycle depicts one of Hartmann's works. Today's performance includes two of those movements.

Catacombs, Con mortuis in lingua mortua

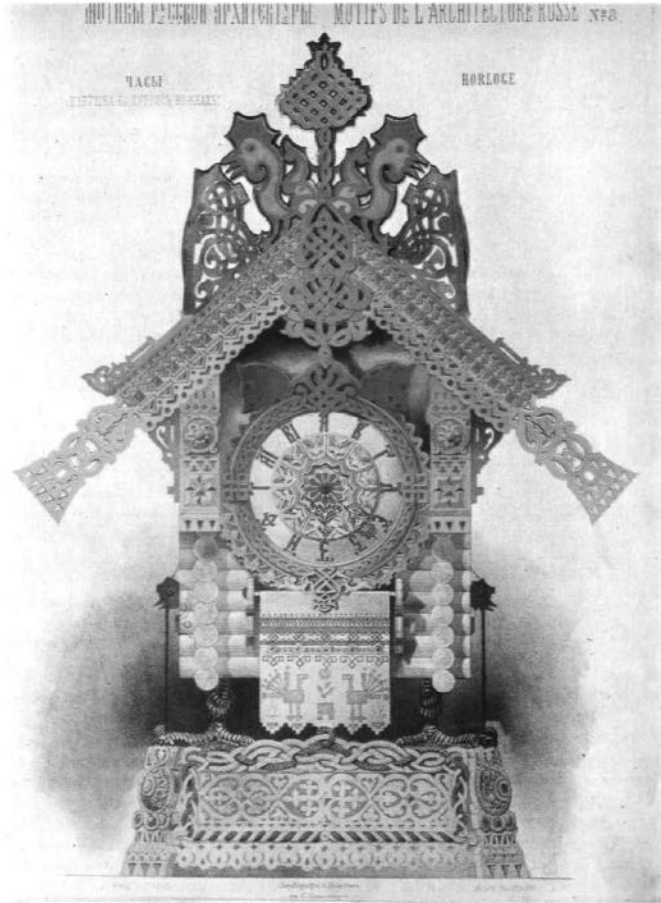
Hartmann's painting, *Catacombs*, shows the artist, a friend, and a guide with a lamp inside a Roman-era sepulcher in Paris. The music falls into two sections, the second being a transformation of the Promenade that Mussorgsky labeled *Cum mortuis in lingua mortua* (*With the Dead in a Dead Language*). The painting shows the empty, dark spaces that inspired the open and cavernous music that starts and ends the movement.



Catacombs
Viktor Hartmann

Baba Yaga

In Hartmann's painting, *The Hut on Fowl's Legs*, the design for an elaborate bronze clock reminded Mussorgsky of Baba Yaga, a malevolent hag of Russian folklore, who was said to live in a hut supported by chicken legs and to fly about in a mortar in pursuit of her human prey. The dark image of this specter is represented by scrambling strings, piercing woodwinds, and thunderous brass. Try not being frightened by the negative space the ending of this movement conjures!



The Hut on Fowl's Legs
Viktor Hartmann

Haunted Topography

David Little (b. 1978)

From the composer:

Haunted Topography is a meditation on a story told to me by Moe Armstrong in the summer of 2011. Moe is the founder of the veteran rehabilitation program Vet2Vet. It was in this capacity that he met a woman whose son had been killed in Vietnam. Even decades after the loss, this mother could not even begin to move past the pain. In speaking with Moe, it came out that, though she had asked, no one had ever shown her a map of where it had happened. She felt that she needed to know this—to see the place where her son had been killed—before her healing process could begin. Moe showed her, and it helped her to begin to heal.

It is a simple story, of course, but it says a lot about the nature of grief, of mortality and of the peculiarities of each individual's needs while engaging with the healing process.

During our rehearsals, Philharmonia musicians met and spoke with Dr. Little via Zoom and were able to ask him about his motivations for creating this work. His focus on telling a true human story through music is an amazing reminder of the transformative powers of the art form, and one that continues to help our young musicians through these difficult, nothing-is-normal times. As you listen, do you hear invocations of pain, anger, depression, and eventual acceptance of loss through music? Our orchestra has worked hard to present the full breadth of the tonal emotional landscape imagined by the composer, and we hope that our audience makes the same personal connections that we have felt throughout the exploration of this powerful work.

[A. Krempa]

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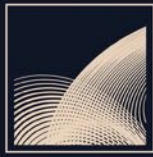
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PROGRAM / 7:00 CONCERT

YOUTH SYMPHONY

Matthew Sheppard, conductor

Overture to *Il segreto di Susanna*

Ermanno Wolf-Ferrari (1876-1948)

With its vivacious sparkle and vibrant energy, the overture to Wolf-Ferrari's *Il segreto di Susanna* (*Susanna's Secret*) perfectly sets the stage for the ridiculous ups and downs of his one-act comic opera, filled with plot twists, intrigue, (mild) deception, and good-natured fun.

Wolf-Ferrari weaves together multiple themes, introducing them not only in sequence, but also showing off his gift for melody by ultimately layering them one on top of the other. Each melody has a distinct character and affect: the opening is the brilliant burst of energy that epitomizes the topsy-turvy world of comic opera, the second is perfect "chasing" music to be used later in imitative fuguing, and the third is a simple yet rich expression of warmth and love that points toward the ultimately happy ending. Each one is presented alone at first before being brought together at the end.

In studying this charming work, Youth Symphony students explored an entirely different type of silence from that of Arvo Pärt or Dmitri Shostakovich: the comedic pause. Think back to the last time you heard (or told) a knock-knock joke. Did it land? If it did, it likely had little to do with the, uh, "quality" of the joke itself. Timing is just as vital to comedy and humor as it is to drama and tragedy, and in the hands of both Wolf-Ferrari and Youth Symphony, that comedic timing can shine.

Listen in particular for the comedic nuances of the Youth Symphony percussion section, who are constantly inventing and reinventing their music. Though Wolf-Ferrari wrote for timpani only, Youth Symphony percussionists improvised their own parts, experimenting with comic timbres and timing. As they experimented, some of their achievements were funnier than others... (Ask someone in Youth Symphony about the difference that a well-placed percussion sound can make in comedy.)

If you're moved to laugh, chuckle, giggle, or even guffaw as you listen, don't hold it in—no secrets here!

Silouan's Song

Arvo Pärt (b. 1935)

Economical in design, Estonian composer Arvo Pärt's 1991 work *Silouan's Song* is, technically speaking, "simple" music. The near-comprehensive total of its design elements, in fact, can be listed easily:

- 7 pitches (A^b B^b C D^b E^b F G)
- 5 rhythms (♩ ♪ ♫ ○ ○.)
- 4 instruments (violin, viola, cello, bass)
- 16 phrases, each followed by a grand pause (GP)

The vast majority of the piece is in rhythmic unison, and even Pärt's melodic material is limited: most phrases employ only three different ideas, with one being an inversion (flipped upside-down) version of another. For example, in the opening phrase, the violin and cello parts are inversions that pivot around a "mirror axis" on the note C, the starting pitch for each instrument. Note that the rhythms are identical, and the pitches always move the same distance but in the opposite direction.

Yet in Pärt's hands, simplicity of ideas and palette only serve to heighten the intensity and power of the music. Pärt's compositional techniques stem from the school of mystic (or holy) minimalism—a musical language he developed in the 1970s. This simple, unadorned music is deeply influenced by his religious devotion, and by his immersion in Medieval and Renaissance music such as Gregorian chant. The power of open (negative) space has driven religious artistic expression for millennia—think of massive cathedral domes in Europe, the antiphonal brass settings of Gabrieli, and the focus on introspection and internal stillness from religions across the globe.

As Youth Symphony studied this work (and non-string players examined the score in detail), they were struck by how such simple music could have such a powerful effect on the listener. Far from being “musically simple,” *Silouan’s Song* created—and demanded—a level of musical intensity we had rarely experienced before.

The image shows a musical score for Violin and Violoncello. The Violin part is in the upper staff, marked 'non-vib.' and 'ppp'. The Violoncello part is in the lower staff, also marked 'non-vib.' and 'ppp'. The score is in 4/4 time and features a series of eighth notes and quarter notes, with a final measure marked 'G.P.'.

Silouan’s Song (subtitled ‘My soul yearns after the Lord...’) is dedicated to Archimandrite Sophrony, a disciple and translator of the Russian mystic Father Silouan, who lived an ascetic life and wrote meditations on this spiritual discipline of simplicity and humility.

EARL CLEMENS WIND QUINTET

Gail Creighton, flute
Linnea Diersen, oboe
Lizzy Wallace, clarinet
Anna Creech, horn
Karsin Bader, bassoon

Roaring Fork

Eric Ewazen (b. 1954)

III. At the Summit (Buckskin Pass)

Composed by Eric Ewazen, *Roaring Fork* for wind quintet captures and highlights the vibrancy and unique color of each instrument in the ensemble. Born in 1954, Eric Ewazen has written works performed around the world, and he has been on faculty at Juilliard since 1980. *Roaring Fork* was commissioned by the Borealis Wind Quintet and premiered during their 1993-1994 American tour.

The piece is based on the natural area surrounding the 70-mile long Roaring Fork River in Colorado, and it depicts some of the most breathtaking scenery in the Rocky Mountains. The third movement, “At the Summit (Buckskin Pass)” portrays the awe and exhilaration one experiences at the top of the 12,462-foot pass when taking in the gorgeous panoramic views. Ewazen often only has one instrument playing the melody, creating an openness and clarity of texture that echoes the thinner air and overwhelming expanse of blue sky seen from the pass. Beautiful rhythms and ever-changing themes make it easy to visualize the mountain ranges, valleys, and streams scattered throughout the view. The intertwining melodies and triumphant tones truly capture that expansive feeling of joy—and absence of stressors—or “negative space” one experiences when being completely immersed in this spectacular show of nature.

[L. Diersen]

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 Kathryn Pirtle of the Orion Ensemble, ECQ members are supported by full scholarship thanks to the generous sponsorship of Drs. Jeffrey and Leslie Hecht.

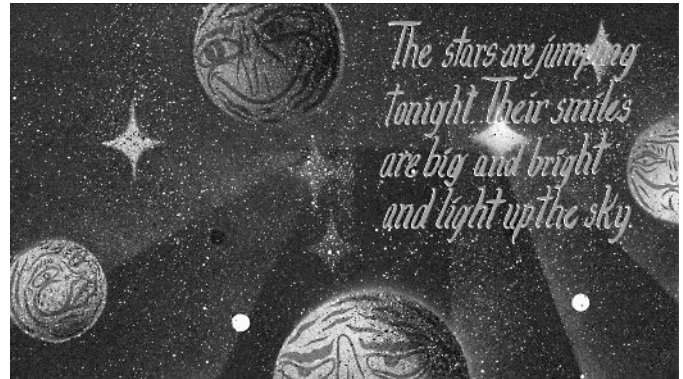
YOUTH SYMPHONY PERCUSSION ENSEMBLE

Zachary Bowers, conductor

Space Junk (2017)

Ivan Trevino (b. 1983)

Ivan Trevino is a Mexican-American composer, percussionist, writer, and arts advocate. He writes prolifically for percussion and often in the form of multi-media. *Space Junk* is a children's story set to music for percussion quartet and narrator. The story (included below) is about a little star who, when confronted with isolation and pollution, chooses to see creative potential in the space junk. It is scored for two vibraphones, toy desk bells, four glockenspiels, synth keyboard, and two standing drum sets.



Musically, Trevino uses the various timbres of percussion instruments to craft two contrasting musical themes. The first utilizes the resonance and harmony of the vibraphones and glockenspiels to create a shimmering effect. The piece begins softly and with thin texture in this way. The second theme is more brash, includes the drum sets, and sounds more like an asteroid field than a clear, peaceful, starry night sky. Most of the piece involves alternating between and developing these two soundscapes. Finally, the climax synthesizes the two, adds a synth solo on top, and sounds as much like "space rock n' roll" as one can imagine.

*The stars are jumping tonight.
Their smiles are big and bright and light up the sky.
But in one corner of the sky, there is one little star who is stuck.
She is not jumping and not smiling and not shining.
She is alone, by herself, away from the other stars, and she can't move.
She is covered in Space Junk.
The other stars have made a mess, and their space junk has covered up the little star,
Floating her far away from everyone else.
But she is a smart little star.
She jumps, shakes and wiggles her way out of the Space Junk,
And instead of leaving it to float back into space,
She decides to do something else instead.
She starts to make things with her space junk,
Like cool clothes, and bright jewelry, and even musical instruments.
She releases her creations into the sky, and watches them float towards the other stars.
They try on her cool clothes, and bright jewelry,
And start to make beautiful music with her instruments.
The other stars realize how special their space junk can be,
And how special their little star can be too.
The little star is happy now.
She floats back home, jumping and smiling and shining and singing too.*

[Z. Bowers]

YOUTH SYMPHONY

Matthew Sheppard, conductor

Symphony No. 5 in D minor, Op. 47

Dmitri Shostakovich (1906-1975)

- I. Moderato—Allegro non troppo
- II. Allegretto
- III. Largo
- (fourth movement to be performed in the spring)

Dmitri Shostakovich was terrified.

It was November of 1937, and the Soviet Union—ruled with an iron fist by dictator Joseph Stalin—was at the height of the Great Purge. Seemingly no one was safe from being deemed an “enemy of the people,” which quickly led to a sham trial, a guilty verdict, and imprisonment in the terrible conditions of the gulags—or just as likely, a summary execution. Far from being contained to political activists such as democratic idealists or fascist supporters, the purge threatened all members of society. Former party leaders were tried and convicted of treason, top military brass were dismissed from their posts, peasants and ethnic minorities were murdered and buried in mass graves, and artists and intellectuals lived in terror of attracting the negative attention of Stalin and the People’s Commissariat of Internal Affairs (NKVD). Falling out of favor meant not only career-ending denouncements, but fear of being whisked away in the middle of the night to the gulags or simply “disappearing” without ever being heard from again. An estimated 1.1 million people were killed between 1936 and 1938 during the Purge—nearly one out of every 150 people living in the Soviet Union at the time. (At full capacity, the Blizzard Theatre holds 668 people.)



And Shostakovich had fallen out of favor.

Early in 1936, Stalin had attended a performance of Shostakovich’s opera *Lady Macbeth of the Mtsensk District*, which had been premiered as a smashing success in 1934 and performed hundreds of times to great acclaim since then. During the performance, all eyes were on Stalin—and on his response to the work. (He would often call artists to his box to give his blessing after a performance.) In later letters, Shostakovich recounted his horror in having watched Stalin cringe during the fanfares, laugh riotously during the tragic love scenes, and worst of all, leave before the opera was finished.

Two days after the performance, the official state newspaper *Pravda* ran an unsigned editorial review of *Lady Macbeth* titled “Muddle Instead of Music,” in which both the work and the composer were harshly condemned. (Nothing ran in the *Pravda* without Stalin’s blessing.) Its ominous conclusion was that “...the power of good music to infect the masses has been sacrificed to a petty-bourgeois, ‘formalist’ attempt to create originality through cheap clowning. *It is a game of clever ingenuity that may end very badly.*” There was no confusion as to what the end of the game might be for Dmitri Shostakovich.

Immediately, Shostakovich was denounced from every corner of society. Those who had praised the work at its premiere suddenly and retroactively recognized the shortcomings of the opera, while those who spoke up in defense of his work were placed under heightened suspicion. Over the next year and a half, three of his family members and at least six of his close friends and artist colleagues were imprisoned and killed. Then, the unthinkable happened, and Shostakovich was summoned to an interrogation in 1937...but his interrogator was arrested before Shostakovich’s appointment, granting him a brief reprieve. Out of fear and a desire to not wake his wife and infant son when he was taken away by the NKVD, he began sleeping in the stairwell outside his apartment.



Understandably, then, at the November 21, 1937 premiere of Shostakovich's fifth symphony, he was a nervous wreck. One can only imagine his spectacular relief at the overwhelmingly positive reception from both public and party officials as he was officially "rehabilitated." The simplicity and clarity of form, the use of easy to grasp melodies and harmonies, and most of all the celebratory fanfare that ends the fourth movement had saved him.

Yet for all its apparent simplicity, the Fifth Symphony remains both a monument of symphonic form and an enigma. (More on the enigma when Youth Symphony performs all four movements in March.) The shocking and powerful opening introduces a theme based on the interval of a minor sixth that lingers throughout the first movement—and indeed the entire symphony. Empty spaces abound, creating literal and metaphorical pitfalls for the performers and audience. The stillness of the music is striking, created by rhythmic ostinatos (repeated gestures of ♩ ♪), lingering and soaring melodies, and thinness of texture. Suddenly and dramatically, the music enters a new sonic world, led by the ghoulish staccato bursts of the piano and the imposing darkness of unison horns in the lowest register. The rest of the orchestra joins in the

military march, reaching a powerful climax as the strings and winds sing a unison melody punctuated by brass and percussion. At the peak, a single beat of rest hits like a punch to the chest, knocking the wind out of the music with devastating force. Ultimately, the music unravels, returning to the opening themes, but this time in reverse and in a heightened ominous stillness.

In stark contrast to the terrifying drama of the first movement, the second is (ostensibly) a jaunty scherzo, lighter in tone and, as Michael Steinberg writes, "an oasis between the intensely serious first and third movements," with a "grotesque humor [that owes] something to Prokofiev and very much more to Mahler." Even with this oasis, however, the music is unsettling: there is something very much of a "forced joy" in this military waltz that lives somewhere in the uncanny valley between true scherzo (derived from the Italian word for "joke") and something far, far darker.

The third movement (and the final one to be performed today) is the emotional core of the symphony. Mournful laments stream from different sections of the orchestra in various colors—string sections, woodwind soloists, and full orchestral tutti—as the music builds over and over again, punctuated repeatedly not by the sound of brass, but by their absence throughout the movement. Time and again, the most dramatic and powerful moments are marked not by sound, but by silence...

[M. Sheppard]

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
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
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Kristi Kline
Andrew Ladendorf
William Ortega
Samantha Tribley
Jonathan Walsh

HAMPSHIRE

Melissa Aukes
Jeremy Beyer
Victoria Hicks
Emma Leland
Gregory Matushek
Beth Wood 

HANOVER PARK

Marnie Macke

HIGHLAND PARK

Dan Sartori 

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

Anthony Krempa 
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 Alstadt
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

PINGREE GROVE

Pamela Doughty
Christopher Miller 
Earl Rigbsby

PLAINFIELD

Timothy Hatcher
Julianna Karvelius
Justin Koszareka
Jason LaVallee
David Lesniak

RACINE

Elizabeth Steege

RICHMOND

Kateri Tumminello

RIVERSIDE

Andrea Ferguson 

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 Hansen
Vincent 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

Brad Rathe
Janet Sikma
James Wallace
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




VIOLIN

Bernardo Arias
Hannah Barton
Julie Bickel 
Rita Borkowski
Ryan Caparella
Lisa Chodorowski
Lilian Chou
Olivia Cottrell
Jessica Cozarrubias
Tracy Dullea 
Carol Dylan
Jacqueline Fisher 
Cara Fulcher
Theresa Goh 
Zach Green
Paula Johannesen
Kate Kulzick
Drew Lecher 
Agnieszka Likos
Jinty McTavish 
Don Montgomery
Jackie Moore
Chelsea Musson
Joanna Nerius 
Wojciech Niewrzol
Carol Ourada
Talia Pavia
Hanna Pederson
James Pesek
Laura Polick
Emily Puntusz 
Lori Rollins 
Danny Seidenberg
Kathryn Seigel
Patrick Smith
Susan Starrett
Ashley Tracey
Eileen Tsuzuki



VIOLA

Bernardo Arias
Rose Armbrust-Griffin
Katy Balk 
Rita Borkowski
Ryan Caparella
Lisa Chodorowski
Lilian Chou
Tracy Dullea 
Theresa Goh 
Zach Green
Roslyn Green 
Michael Hining
Paula Johannesen
Carol Ourada
Hanna Pederson
James Pesek
Laura Polick
Danny Seidenberg
Patrick Smith
Susan Starrett
Annika Sundberg 
Corey Worlworth

CELLO

Timothy Archbold 
David Bednarek
Diane Chou
Wendy Cotton
Tracy Dullea 
Linda Duneske
Richard Evans 
Marian Fadrowski
Sally Gross
Jean Hatmaker
Brian Hoffman
Anita Hwang
Andrea Lafranzo
Julie Lawrence
Mark Liu
Mary McGinty
Kerena Moeller 
Alexa Muhly
Jake Muzzy
Carol Ourada
James Pesek
Christopher Pettit
Linc Smelser
Holly Stangland
Julia Wen

BASS

Katy Balk 
Ryan Carney
Virginia Dixon
Tracy Dullea 
Chris Griffith
Don Montgomery
James Pesek
Steve Reichelt
Ken Stuz


FLUTE

Jill Burlingame
Allison Domanus-Brady
Marian Fadrowski
Lynne Green
Lisa Hall
Maxine Lange
Susan Saylor
Julie Tendy
Evangeline Tuohy

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Kristine Mertens
Julie Popplewell
Marilyn Sands
Judith Schneider
Deb Stevenson

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Matthew Beck
Gordon Daole-Wellman 
Micah Friesen
Aissa Maese
Garrett Matlock 
Kathryne Pirtle 
Jennifer Swenson
Deborah Zelman

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Gwyn Downey 
Richard Stiles

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Bob Siemienkiewicz


HORN

David Batdorf
Russ Henning
Eric Kaiser
Robert Murphy
Dan O'Connell
Chris Scotellaro
Sarah Younker

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Ryan Hobbs
Amy Nelson
Mark Ponzio
Larry Rossi

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Ian Fitzwater 
Mark Fry
Brandon Jarot

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Patrick Smith

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Andrew Hix
Jeff King
Walter Schneider

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Anita Hwang
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Lubov Laura de Valois
Cheryl Lim
Jeanette Miller

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PRIMO / PRIMO INTERMEZZO

VIOLIN

Sydney Acosta, Saint Charles
Eleanor Archbold, Wheaton **z**
Georgia Bowen, Saint Charles
Reece King, Bartlett **z**
Katie Lin, Crystal Lake **z**
Luca LoDolce, Gilberts **z**
Genevieve Mason, Huntley
Quinn McCoy, Barrington
Kayden Petrik, Woodstock

Calvin Schoenberg, Geneva
Ananya SriRajaKalidindi, Naperville
Tyler Stewart, Saint Charles
Nova Walker, Lafox **z**

VIOLA

Lucy Archbold, Wheaton **z**

CELLO

Mairéad Bradley, Wheaton
Luca Cangelosi, Lake in the Hills **z**

Lily Cathey, Saint Charles **z**
Ronan Mallipeddi, Bartlett
Molly Smith, Elgin

BASS

Dorothea Delaney, Saint Charles
Iain Goetz, Elgin **z**

z Primo Intermezzo

PRELUDE

VIOLIN

Lucy Bickel, Wheaton
Jediael Chintha, Hanover Park *****
Junna Dettling, Schaumburg *****
Violet Difabio, Hampshire
Cooper Frolich, Saint Charles +
William Garcia, Carpentersville
Bronwyn How, Saint Charles
Sinaya Ivy, Elgin *****
Swara Maruvada, Hoffman Estates *****
Aubrey McMillen, Geneva
Abhika Mishra, Streamwood
Aoife Murray, Chicago
August Nelson, Sleepy Hollow *****

Margaret Pas, Elmhurst
Makayla Preuss, Bartlett *****
Caleb Tiradani, Batavia +
Nadia Wang, Elgin

VIOLA

Alexa Chapski, Elgin
Mason Cullotta, Saint Charles *****
Kinsey Doolin, South Elgin
Annika Johnson, South Elgin *****
Sean Kinikin, Elgin
Claudia Kowal, Saint Charles
Makaylah Marqui, Saint Charles
Damian Placencia, Evanston *****
Alexa Stephens, Saint Charles *****

CELLO

Nolan Bluhm, Carpentersville ***** *****
Sarah Krohn, Saint Charles *****
Eliza Puntuzs, Wheaton *****
Natalia Sulikowski, North Barrington

BASS

Olivia Beach, Wayne *****
Abigail Glassmeyer, Saint Charles

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

BRASS CHOIR

HORN

Logan Carlson, Naperville
Brendan Coller, Batavia
Anna Creech, Glen Ellyn **é**
Dominic del Mundo, Geneva
Christina Fetterly, Clarendon Hills
Alex Gagne, Saint Charles
Michelle Gain, Geneva
Sarah Goodin, Glen Ellyn
Carleen Gussman, Yorkville
Brenna Jun, Saint Charles
Aidan Murray, Glen Ellyn
Naomi Virgil, Village of Lakewood

TRUMPET

Melody Alonso, Crystal Lake
Daniel Barnas, Geneva
Jacob Bryla, Elgin
Thomas Chapski, Elgin
Julia Hansen, Lake In The Hills
Blake Harris, South Elgin
Nayoon Lee, Plainfield **§**
Katherine McClellan, Village of Lakewood
Norah Quinn, Batavia

TROMBONE

Alton Beck, Peru
Grace Bittlingmaier, Wheaton
Sarah Leardi, Streamwood
Ian Martinez, Carpentersville
Ethan Sanderson, Elgin
Daniel White, Batavia **§**

EUPHONIUM

Chase Pechman, West Chicago

TUBA

Daniel Bulpitt, Naperville **§**
Liam McGovern, Yorkville

PERCUSSION

Toby Elliott, Aurora
Niku Myers, West Chicago
Matthew Ostergard, Geneva
Benjamin Ramm, Geneva

§ Sterling Brass Trio
é Earl Clemens Wind Quintet

SINFONIA

VIOLIN

Jason Allen, Elgin *
Ella Britton, Crystal Lake *
Luca Edsall, Campton Hills *
Emily Goodin, Glen Ellyn
Zachary Green, Hampshire + *
Kyle Hibben, Elburn *
Lauren Johnson, Woodstock
Stephanie Lu, South Elgin
Hanna Marszalek, Algonquin *
Bobby Meinig, Saint Charles * *
Dina Oleynik, Saint Charles *
Brynn Palmer, Crystal Lake
Gabriela Radovic, Saint Charles
Zubin Saher, Elgin *
Ayaka Vieira, Streamwood *
Parker Whitaker, South Elgin
Gwendolyn Wilds, Gilberts *
Ameya Yammanuru, Saint Charles

VIOLA

Delaney Gerard, Saint Charles
Diego Gomez, Elgin
Kavya Gundlapalli, South Barrington *
Teagan Hagemeyer, Sycamore
Alexander Lo, Naperville
Charles Malohn, Lake Zurich
Irys Martinez Colunga, Elgin *
Hollister Schneider, Saint Charles * *

CELLO

Victor Adeoye, Lake in the Hills *
Owen Brown, Elgin
Kenneth Chang, Saint Charles *
Camryn Clark, Algonquin *
Gideon Crognale, Elgin
Gretchen Grossert, Batavia *
Akshaya Jasti, Naperville *
Ainslie McKenna, Arlington Heights
Kieran Murray, Glen Ellyn
Paolo Reyes, Bartlett *
Tyler Thymian, Barrington
Evan Tonaki, Sycamore
Michelle Zhao, Naperville

BASS

Liam Buehler, Saint Charles *
Maggy Card, Barrington *
Anna Gagne, Saint Charles * *
Joseph Glassmeyer, Saint Charles
Veer Gupta, Hoffman Estates
Ezra Mezidi, Glen Ellyn

FLUTE

Saniya Desai, Naperville *
AnnMarie Ellison, Naperville *
Hayley Jelinek, Saint Charles
Jenna Mack, Elgin
Reagan Mikkelsen, Newark *
Neha Nadgauda, Naperville *
Jesse Perez, Carpentersville
Sam Rutledge, West Chicago

OBOE

Taylor Long, Saint Charles
Elise Strohm, Geneva

CLARINET

Trent Anderson, Yorkville
Adrian Bardesi, Carpentersville
Zoey Helle-Kuczynski, Bartlett *
Faith Negele, McHenry
Sophia Rubin, Saint Charles

BASSOON

James Lusk, Geneva *

HORN

Dominic del Mundo, Geneva *
Alex Gagne, Saint Charles

TRUMPET

Julia Hansen, Lake In The Hills
Blake Harris, South Elgin

PERCUSSION

William Garlock, Geneva
Toby Morden, Batavia
Jessie Myers, West Chicago
Cibi Vadivel, Hawthorn Woods

HARP

Emma Chen, Rolling Meadows

PIANO

Jonathan Hirtzig, Streamwood

+ Concertmaster
* Co-Principal
* Chamber Music Institute

FLUTE CHOIR

FLUTE

Reiker Cho, Elgin *
AnnMarie Ellison, Naperville *
Oscar Garcia, Elgin
Evan Harris, South Elgin
Jenna Mack, Elgin
Emily Marx, Lake In The Hills

Neela Myers, West Chicago
Jesse Perez, Carpentersville
Sam Rutledge, West Chicago
Kaitlyn Tegtmeier, Bartlett

PICCOLO

Reiker Cho, Elgin *
Evan Harris, South Elgin

ALTO FLUTE

Jenna Mack, Elgin
Jesse Perez, Carpentersville

* Chamber Music Institute

PERCUSSION ENSEMBLES

SINFONIA

PERCUSSION ENSEMBLE

Christina Biel, Carol Stream
William Garlock, Geneva
Toby Morden, Batavia
Jessie Myers, West Chicago
Cibi Vadivel, Hawthorn Woods

PHILHARMONIA

PERCUSSION ENSEMBLE

Roxanne Bakir, Glendale Heights
Trevor List, Yorkville
Maxine Mikkelsen, Newark
Paige O'Rourke, Bartlett
Matthew Ostergarte, Geneva

YOUTH SYMPHONY

PERCUSSION ENSEMBLE

Toby Elliott, Aurora
John Henderson, Geneva
Niku Myers, West Chicago
Benjamin Ramm, Geneva

PHILHARMONIA

VIOLIN

Ruth Alexander, Geneva
Daisy Barragan, Streamwood *
Ava Blalark, Elgin *
Elena Cangelosi, Lake in the Hills ^
Defne Celme, Schaumburg
Jean-Denis de Beauvoir, Algonquin *
Maxim Duncan, Saint Charles *
Marilyn Gans, Batavia
Vivianne Gawlik, Saint Charles *
Sarah Goodin, Glen Ellyn *
Momoko Hashimoto-Jorgensen,
Saint Charles
Nohl Ingoldsby, Schaumburg +
Naomi Johnson, South Elgin *
Kaitlyn Kreeger, Saint Charles
Abigail Kreeger, Saint Charles
Maison Preuss, Bartlett
Hanna Rey, Saint Charles
Rohini Sliwa, Bartlett
Mia Song, Saint Charles
Neil Soriano, Algonquin *
Michelle Su, South Elgin
Metehan Tandag, Elk Grove Village
Emily Watanapongse, Saint Charles
Kenny Yeun, South Barrington
Ella Zielinski, Gilberts

VIOLA

Allison Goade, South Elgin *
Adeline Grimm, Saint Charles
Jennifer Li, Naperville
Edward McNally, Saint Charles
Valerie Monroy, Schaumburg
Ella Petersen, Saint Charles *
Karthik Ramanathan, Lincolnshire *
Alyssa Watanapongse, Saint Charles

CELLO

Saarang Bakre, Bartlett
William Colangelo, Bartlett *
Griffin Egan, Geneva *
Olivia Lang, Schaumburg *

Claire Layden, La Grange Park
Ryan (Max) Lo, Naperville
Tiffany Lu, South Elgin *
Grady Mellican, Saint Charles
Dia Murali, Naperville
Ephraim Pas, Elmhurst
Sophie Pehlke, Batavia *
Mallory Pretkelis, Saint Charles
Abhishek Ramakrishnan, Inverness
Michael Sandine, Medinah
Peyton Siegler, Huntley

BASS

Alexandra de Souza, South Elgin
Thor Eysturlid, Geneva
Aisling McGrath, Batavia *
Ailish Seibert, Elgin *
Patrick Xu, Naperville

FLUTE

Reiker Cho, Elgin *
Oscar Garcia, Elgin
Evan Harris, South Elgin
Emily Marx, Lake In The Hills
Neela Myers, West Chicago
Taylor Picha, Elgin
Kaitlyn Tegtmeier, Bartlett

OBOE

Molly Creech, Glen Ellyn *
Ella Erickson, Glen Ellyn *
Amanda Fujii, Bartlett

ENGLISH HORN

Ella Erickson, Glen Ellyn *

CLARINET

Evalin Feuser, Elgin
Angie Jacobo, West Chicago

BASS CLARINET

Evalin Feuser, Elgin

BASSOON

Reiker Cho, Elgin *
Tyler Kroll, Geneva

HORN

Brendan Collier, Batavia *
Christina Fetterly, Clarendon Hills
Michelle Gain, Geneva
Aidan Murray, Glen Ellyn

TRUMPET

Daniel Barnas, Geneva
Jacob Bryla, Elgin
Thomas Chapski, Elgin
Norah Quinn, Batavia

TROMBONE

Alton Beck, Peru *
Grace Bittlingmaier, Wheaton
Ethan Sanderson, Elgin

EUPHONIUM

Chase Pechman, West Chicago

TUBA

Liam McGovern, Yorkville *

PERCUSSION

Roxanne Bakir, Glendale Heights
Trevor List, Yorkville
Maxine Mikkelsen, Newark
Paige O'Rourke, Bartlett
Matthew Ostergard, Geneva

HARP

Taylor Headley, Elmhurst

PIANO/CELESTE

Jonathan Hirtzig, Streamwood *

+ Concertmaster

^ Associate Concertmaster

* Principal/Co-Principal

* Chamber Music Institute

YOUTH SYMPHONY

VIOLIN

Kimberly Adams, Batavia *
Karthik Raj Arukonda, Aurora
Zachary Blankenship, Kildeer
Angélica Borrego, Countryside *
Mina Chang, Naperville
Connie Chen, Naperville
Alan Chen, Naperville
Marie Fundora, Arlington Heights *
Molly Gruman, Aurora *
Mahika Gupta, Naperville
Ume Hashimoto-Jorgensen,
Saint Charles *
Jonathan Hirtzig, Streamwood *
Jacy Jacobus, Saint Charles * ∞
Sarah Juan, Geneva
Charlie Liu, Aurora
Richard Lu, Warrenville
Alexander Mathew, Oswego
Ariana Mattos Cruz, Elgin *
Monish Murali, Naperville
Heidi Murillo, West Chicago
Aanya Navsariwala, Bartlett *
Maria Olache, Batavia
Ethan Park, South Barrington + * ♫
Micah Shimizu, Batavia
Luke Shimizu, Batavia
Vitaly Starkov, Geneva * *
Amrita Sundaram, Naperville
Cara Thomas, Sleepy Hollow *
Jacob Valentino, Wheaton
Michelle Wang, Elgin ^ * ♫
Catherine Winsor, Saint Charles * ∞

VIOLA

Aayush Desai, Naperville *
Emm Godinez, Elgin *
Harry Graham, Saint Charles * * ♫
Derek Hibben, Elburn *
Eleanor Maloney, Saint Charles
Aun Raza, West Chicago
Nikhil Venkat, Aurora *
Lucia Wilfong, Saint Charles *
April Zhang, Naperville * ∞

CELLO

Nora Brink, Aurora * ∞
Matthew Brunson, Saint Charles
Kennedy Buehler, Campton Hills * * ♫
Luke Fosdick, Naperville
Benjamin Gilbert, Gilberts *
Tristan Hagle, Morton Grove
Gabriel Im, Saint Charles
Evelyn Irwin, Crystal Lake *
Megan Kamysz, Saint Charles *
Elizabeth Kerr, Batavia
Damian Sulikowski, North Barrington *
Alan Taylor, Huntley
Anushi Varma, Naperville

BASS

Mateo Estanislao, Elgin *
James Petno, Saint Charles
Nathan Throneburg, Saint Charles * *

FLUTE

Gail Creighton, Carol Stream * é
Chelsea Davis, Oswego
Tessa Hazlett, Algonquin
AnnaElisa Huynh, Palatine
Emily Zimmer, Glen Ellyn

PICCOLO

Chelsea Davis, Oswego
Tessa Hazlett, Algonquin

OBOE

Nick Buckler, Crystal Lake
Linnea Diersen, Crystal Lake * é
Jake Rundle, Sycamore *
Anna Shabowski, Geneva

CLARINET

Jaden Kim, Vernon Hills
Lizzy Wallace, Crystal Lake * é
Ryan Wang, Naperville

E-FLAT CLARINET

Lizzy Wallace, Crystal Lake * é

BASSOON

Karsin Bader, Huntley * é
Eric Bahena Figueroa, Carpentersville

CONTRABASSOON

Eric Bahena Figueroa, Carpentersville

HORN

Logan Carlson, Naperville
Anna Creech, Glen Ellyn * é
Carleen Gussman, Yorkville
Brenna Jun, Saint Charles
Naomi Virgil, Village of Lakewood

TRUMPET

Melody Alonso, Crystal Lake
Nayoon Lee, Plainfield * %
Katherine McClellan,
Village of Lakewood

TROMBONE

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

TUBA

Daniel Bulpitt, Naperville * %

PERCUSSION

Toby Elliott, Aurora
John Henderson, Geneva
Niku Myers, West Chicago
Benjamin Ramm, Geneva

HARP

Emma Chen, Rolling Meadows
Taylor Headley, Elmhurst

PIANO/CELESTE

Aidan Murray, Glen Ellyn

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^ Assistant Principal
* Co-principal
* Chamber Music Institute
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Doug Throneburg

Jeffrey & Lynette Wheeler

Mark Welch

Herman & Mary Zwirn

\$100 to \$249

Anonymous (9)

Julio Arrua & Mirtha Gonzalez

Steven P. Austin

Carrie Baffes

Swati Bakre

James & Lois Bauer

Lawrence & Jennifer Beall

Zachary Bowers

Maureen Brink

Richard Brink

Randy and Carol Brittain

Katie Brom

Lynda J. Brown

Scott Budd

Joy Buehler

Court Burkhardt

Lisa Bushaw-Stordahl

Debbie & Glenn Butcher

Olive Cabingao Soriano

Deb Carney

Robert & Tara Cesario

Stephen Cha

James Chang

Sekon and Younghee Chang

Stephen and Elisa Chang

Kathleen Chapski

Wendy Chen

David Childers

Noel & Kari Childs

Elizabeth Christensen

Julie & Brian Coller

Kris Constantino

Thomas Creech

Abigail Creighton

Sandor Csutak

Donna Danielson

Nancy Davis

The Davis Family

Kevin & Deborah Davison

Marichill de Beauvoir

Citlalli de Lama

Manish A. Desai

Junna Dettling

Jon and Kim Diersen

Jim Dondlinger

Marv & Joanne Doolin
Anthony D'Souza
Mary Duewel
Tracy Dullea
Lee Eberhardt
The Edsall Family
David Erickson
Don Erickson
Lorie & Norberto Estanislao
Jim Ewell
Martha Fitzgerald
Barbara Flack
Molly Forester
Claudia Fortney
Allison & Chris Fosdick
Keith Fryer
Kelly Fujii
Dr. Gwen & John Gage
Julie Garlock
Amy Gawlik
Sylvia Grady
Susanna Graham
Bruce & Lorraine Green
Donna Green
Heather Green
Raymond & Linda Greiner
The Gruenwald Family
Jackie Gruman
Rama Gundlapalli
Rita Guritz
Haik Hairekian
John Hanlon
Chris Hansen
Kelsey Hanson
Cynthia Harnew
Roberta Hartman
Barbara Hausermann
Christa Hebling
Sean Helle
Bettina & Leroy Herrmann
Jamie Hoberg
Kimberly K. Holler
Myles and Leslie Hollowed
Florence Hoppe
Keith Howe
Lori Hujcs
Ramanathan Iyer
Linda Jacobson
Lisa Jacobson Coffey
Michael & MaryBeth Johnsen
David & Carolyn Johnson
Ronald Johnson
Steve & Valerie Johnson
Terry & Jan Johnson
Megan Kamysz
Lois Kehoe
Tim Kellogg
Kim Kerkbashian
Mari Kimura
Tessa Kluczyk
Richard Kroll
Elaine Layden
Dawn Leardi
Dorothea Lee
Richard Lehnert
Hongwen Li
Pin Lin
Xiang Lin
Linda Lockwood

Stephanie Lu
Senajit & Pranjali Majumdar
Lucille Mamon
Gretchen Martin
Melanie Mathew
Michelle & Dan McClellan
Mark McKenzie
Susan Meek
Shelley Mikkelsen
Sumita Mishra
Jhamileth Montero
SungJoon Moon
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Veda & Umesh Navsariwala
Michelle Nicholas
Ana Nichols
Brenda Nikodem
Barbara Nimmo
Dr. Clare Ollayos
Kathy & Gene Opalinski
Brynn Palmer
Buzz and Sandra Palmer
The Parchaiski Family
Renee Pas
James Patak
Thomas Petrik
The Picha Family
Linda Poett
Bea Pollard
Tinley Presley
Jane & Geoff Pretkelis
Walt & Ann Pretkelis
Ivan Preuss
Narendra Sri Raja Kalidindi
David & Jennifer Ratliff
Carol Rauschenberger
Elisa Rhew & Stephen Chang
Karen Rhodes
Anthony Riani
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William Roberts
Patricia Rodriguez
William and Susan Roth
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Sunyoung Ryu
Maria Sandine
Beth Sartori
Liz Schwarz
Robert Schweitzer
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Chelsea Sheppard
Emily Shimizu
Jeanine Shipman McMillen
John Shoop
David S. Slocum
Brian Smith
Gina Song
Shirley Sotomayor
Vladimir & Leticia Starkov
Mary Ann & Sharla Stearn
Marianne Stonis
Sarah Stuart
Vadivel Subramaniam
Alan TaylorAnn & Bill Taylor
Karen Taylor
Amanda Tegtmeier
Luanne Throneburg

Michael Tiradani
Ruth Tremper
Moirra Tuffy
Bill & Lynn Turner
John Turner
Michael Umlauf
William Umlauf
Murali Vaidyanathan
John & Alice Vining
Lydi Vogel
Pat Wagner
Nicole Wallace
Elli Wallace
Theresa Wang
Tammy Warren
Dhani & Rachanee Watanapongse
Jennifer & Dan Watanapongse
Mark Weiss & Julianna Eshbach
Jeff Wilds
Caroline Wilfong
Diana & Ryan Williams
Betts Winsor
Cathy Wloch
Benxian Wu
Leonora Wurtzinger
Ameya Yammanuru
John Zawada & Erik Anderson
Jim & Beth Zielinski

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Phyllis Aldrich-Murphy
Gwen Anderson
Tonya & Chris Baker
Linda Baker-Skaggs
Karen Barnack
Daniel and Theresa Barreiro
Joy Barrett
Richard & Kristine Benson
Joe Beribak
Edna & Robert Bernardin
Bob & Nancy Bickham
Jeremy Bluhm
John Bockelmann
Mark Boekenhauer
Satonya Booker
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Barbara Brink
John and Kyla Brittain
Margaret Brown
Josephine Cano
Jennifer Carter
Nestor Castillo
Monica Castillo-Van Meter
Kathy Cathey
Stephanie Chan
Sam Chang
Kathleen Chapski
Prasad Chellappan
Christina Choi
Kari Christensen
LeAnne Christoffel
Ramnath Cidambi
Nayelli Cisneros
Jerry Constantino

Richard & Kitt Cook
Karl Cordero
Kristine Cordero
John Cowley
Cory Davidson
Laurie DeMeyer
James Dettling
Larry Dieffenbach
Thomas Dinsmore
Lynn Dormand
Vince Eccles
Mary & Tim Elliott
Kathy Englund
Mayra Esparza
George Fludas
Susan D Fosdick
David Fritzsche
Jeremy & Melissa Fryer
Richard Gadbury
Kelly Gagne
Estela Garcia
Neil Garlock
Stacy Gehrig
Nancy Gere
Kesh Ghadiali
James Goade
Christine Goetz
Patricia Golden
David Green
Darrell Griffin
Kelly Ham
Parker Hannah
Patricia Harkin
Katherine Hatfield
James Hayes
Sherry Haynes
Herbert Hedstrom
Ann Heide
Heather Higgins
Joseph Im
Thomas Irving
Laura Jacobson
Joann Jazak
Sil Joh
Ken & Mary Johnson
Brian Jun
I'va Gail Justice
Neville Kanga
Eric & Marcy Kemerer
Naju Khasimi
Ulrike Kieffaber
Michal Kilinski
Kayoung Kim
Seoyoung Kim
Michael King
Chris Knapp
The Kochman Family
Donna Kotler

Barbara Kraus
Diane Krempa
Robert Kruk
Stan & Jane Kuczynski
Alina Kwon
Jung Kwon
Rekha Lakhia
Harold & Donna Lamme
Shoshana Landow
Mary & Steven Lebar
Annette Lempkowski
Amanda Lesondak
Kate Lewis
Michele Machowicz
Perna Mamgain
Janet McAllister
Eric McCoy
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Mark Nadler
Quinn & Carl Nguyen
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David Rich
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Julee Rimarcik
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Brigett Rosado-Ng
Judy Roswell
Jehangir Rudina
Solee & Viloo Rudina
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David and Arlene Russell
Janet Russel
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Luke Shimizu
Shelly Shurney
Szymon Sieczka
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Rev. James & Carol Smith
Joshua L. Smith
Marge Smith
Roberta Smith
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Dr. Peter and Susan Starrett
Danielle Stuart
Dave & Lynda Suarez
Steve & Sue Suarez
Usha Subramanian
Rene Swidenbank
Emma Teo
J. Ross Thompson
Anthony Tiradani
Carlos Trejo
JoAnna Umlauf
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Jeannie Valcho
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Lisa von Pechmann
Emily Watanapongse
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former EYSO violist
Becca Harrison

In Honor of Roxanne Bakir
William Roberts

In Honor of Ava Blalark
Shelly Shurney

In Honor of Nolan Bluhm
Anonymous

In Honor of Conor Brennan
James & Cheryl Brennan

In Honor of Zachary Bowers
Dorothea Lee

In Honor of Lillian Cano
Linda Poett

In Honor of Kenny Chang
James Chang

In Honor of Rachel Christensen
Elizabeth & David Christensen

In Honor of Zylle Constantino
Anonymous
Karl Cordero

In Honor of Diane Corn
Cathy Nathan

In Honor of Sarah Cowley
Kathy & Gene Opalinski

In Honor of Jane & Stewart Currie
Neil Currie

In Honor of Chelsea Davis
Anonymous

In Honor of Donna Dinsmore
Lisa Bushaw-Stordahl

In Honor of Edward & Shirley Dullea
Tracy Dullea

In Honor of Tyler Eng
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Moria Tuffy

In Honor of Maya Umlauf
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In Honor of Zoe Umlauf
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In Honor of Lucia Wilfong
Lucille Mamon

In Honor of Allison and Gate Winsor
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In Honor of Carla Wise
Griffin Egan

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Joy Barrett

In Memory of Barbara Bremer
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In Memory of Marijane Carr (Siegel)
Julie Lawrence

In Memory of Don & Shirley Diersen
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In Memory of Chloe Faith Fujii
Kelly Fujii

In Memory of Sandra Hanson
David Erickson

In Memory of James "Bud" Hayes
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In Memory of Modesto G. Maiquez
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