



**EYSO**  
ELGIN YOUTH SYMPHONY ORCHESTRA  
2019-20 SEASON

# EN POINTE!

Orchestra at the Ballet

**2015, 2005  
PROGRAMMING  
OF THE YEAR**

**2008  
CONDUCTOR  
OF THE YEAR**

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

**2001  
ELGIN IMAGE  
AWARD**

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Dear Friend,

Welcome! We are thrilled that you have joined us for this part of the EYSO experience. Students and staff have worked hard this season and are excited to share what they have learned so far this year as they consider the relationship between music and movement.

I know you'll enjoy our students' music and appreciate our very special guest, Joffrey Ballet artist Luis Vazquez, who will join parts of today's performances. But I wanted to highlight as well that Mr. Vazquez has worked with each of our ensembles leading up to these concerts. He even joined our full team at a staff retreat earlier this year. I mention this in part to underscore the depth of the learning that goes on at EYSO. Learning that impacts not only these performances but also the development of young people: that is our mission.

I also share it to highlight our staff, and their commitment to our students and EYSO. While we bring a diverse set of skills and perspectives to bear, we share some commonalities as well—some of which are at the very core of EYSO. We are intentional. We are grateful. And we work hard to look beyond the surface to more fully explore, and understand, concepts that can help us all learn and grow. It's an honor to work as part of this team to deliver the EYSO mission.

I also thank all of you who have been part of our 2020 NOTES campaign, whether by supporting your student, volunteering, or making a donation. NOTES will continue through April 5th and we appreciate your support.

If you, or someone you know, is interested in learning more about EYSO or supporting our mission, visit [eyso.org/support](http://eyso.org/support) or call us at (847) 841-7700. Better yet, feel free to stop me (or anyone with an EYSO name tag) in the lobby after the concert and chat. Questions? Suggestions? All are welcome.

In the meantime, enjoy the performance!



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# MOVE

# EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA  
2019-20 SEASON

## EN POINTE! Orchestra at the Ballet

### Concerts

**2:00PM**

**PRELUDE**

Dr. Lindsay Wright, Conductor

**SINFONIA**

Andrew Masters, Conductor

**SINFONIA & PHILHARMONIA  
PERCUSSION ENSEMBLE**

Zachary Bowers, Director

**4:30PM**

**BRASS CHOIR**

Dan Sartori, Conductor

**SINFONIA & PHILHARMONIA  
PERCUSSION ENSEMBLE**

Zachary Bowers, Director

**HANSON STRING QUARTET**

**PHILHARMONIA**

Anthony Krempa, Conductor

**7:00PM**

**YOUTH SYMPHONY & PRIMO**

Tracy Dullea, Conductor

**YOUTH SYMPHONY**

Matthew Sheppard, Conductor

**YOUTH SYMPHONY  
PERCUSSION ENSEMBLE**

Zachary Bowers, Director

### Luis Vazquez

was born and raised in Chicago and began his dance training with various studios throughout the city before attending the dance program at Interlochen Summer Arts Camp with an emphasis in modern technique. His passion for dance grew as he went on to earn his BFA in Dance from the University of Illinois at Urbana Champaign. He received additional training at summer intensives with Deeply Rooted Dance Theatre, Hubbard Street Dance Chicago, and Alonzo King LINES Ballet, as well as attending Northwest Dance Project's LAUNCH project.

Vazquez began his professional career when he joined Thodos Dance Chicago for two seasons, where he performed works by Melissa Thodos, Ann Reinking, Brian Enos, Shannon Alvis, Kevin Iega Jeff, and Garfield Lemonius. He then joined Chicago Repertory Ballet, where he performed works by Wade Schaaf, Tenley Dickey, and Ryan Jolicoeur-Nye. He made his debut as a professional choreographer when his piece, Siren, premiered at the 2017 Thodos New Dances concert. Vazquez was then selected as one of four winners of the Joffrey Ballet's Winning Works choreographic competition. Luis is currently dancing with Visceral Dance Chicago.



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FROM THE ARTISTIC DIRECTOR

# EN POINTE! Orchestra at the Ballet

*There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all time, this expression is unique...*

Within these words from Martha Graham lives a powerful truth—a truth that crosses boundaries and transcends genres, uniting the worlds of dance and music. As temporal art forms, both ballet and music exist only in time. They depend on the subtle changes of direction and velocity, driven by a living, breathing energy so strong as to create a sense of inevitability.

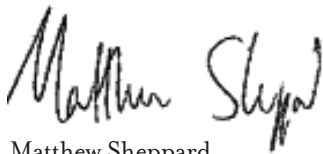
Perhaps it was inevitable, too, that the choreographer and dancer Martha Graham would find a kindred spirit in music: the American composer Aaron Copland. In his writings, he too alluded to this special relationship between music and time:

*To stop the flow of music would be like the stopping of time itself, incredible and inconceivable.*

In our second concert of the 2019-20 season, we plunge ourselves into the flow, the life force, and the energy of ballet, exploring the connections between the physicality of dancing and music. With guest artist Luis Vazquez as our ballet master, we have learned not just how to plié, but how to do so with grace, intentionality, and meaning. We have examined connections between musical and balletic phrases, and in doing so, grew both our depth and breadth of understanding about music and motion.

In the EYSO tradition of expert noticing, we investigated why certain composers wrote so compellingly for ballet, and how thoughtful composers, choreographers, and performers like us can make connections to deepen the meaning and impact of the art form.

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



Matthew Sheppard



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



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

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

# PROGRAM / 2:00PM CONCERT

## PRELUDE

Dr. Lindsay Wright, conductor

### ***Sabre Dance***

from *Gayaneh*

Aram Khachaturian (1903-1978)

arr. Ted Ricketts

*Sabre Dance* takes place in the final act of Aram Khachaturian's ballet *Gayaneh*, which portrays the story of a young Armenian woman whose romantic and patriotic feelings come into conflict. While the original ballet is still performed, this particular selection from the work has gained unprecedented popularity in a wide range of genres—from pops orchestras to jazz, from film soundtracks to death metal. Its energetic melody and distinctively syncopated accompaniment is as energizing as it is tricky to execute at its intended breakneck tempo.

Indeed, while slow motions offer one set of challenges—of intentionality, of interpretation—fast motions require an entirely different category of skill. Rehearsals of this piece often began slowly and methodically. But soon thereafter, we encountered an alarming impasse: once we reached a certain tempo, the group began to fall apart. The challenge, we discovered, was located not primarily in our brains, but in our bodies. Over our subsequent weeks together, we worked to internalize the syncopated rhythm at increasingly quicker tempos. It constituted a particularly embodied form of knowledge, one with which dancers also become deeply familiar. And indeed, if we began to think too much about the quick off-beat bow strokes, the texture began to pull apart. After many weeks of entrainment (synchronizing our internal rhythms and external stimuli) in rehearsals and at home, we began to set and release our bows in a way that moved past intentional and premeditated action into pure instinct—a form of dance in its own right.

#### **Curious about *Gayaneh* or Khachaturian?**

Stay for Percussion Ensemble's performance of Suite from *Gayaneh* later in the 2:00 program and learn more about why Khachaturian's music is so well-suited for our En Pointe studies.

### ***Montagues and Capulets***

from *Romeo and Juliet*

Sergei Prokofiev (1891-1953)

arr. Jeff Manookian

Shakespeare's *Romeo and Juliet* has inspired artists for centuries across genres—literature, opera, visual art, poetry, film, dance, and far more. Sergei Prokofiev's ballet offers not only an alternative reading of the classic tragic love story, but a glimpse into his unique musical voice. After the 1917 Russian Revolution, Prokofiev lived in Paris, the era's epicenter of ballet. Influenced by the groundbreaking work of the Paris-based Russian ballet corps Ballet Russes (with star-studded cast of composers, dancers, and producers including Igor Stravinsky, Maurice Ravel, Sergei Diaghilev, and Vaslav Nijinsky), Prokofiev took what he had learned back to the Soviet Union in 1936 with a newly composed balletic rendition of *Romeo and Juliet*. After a bumpy path to its premiere, the ballet was finally performed in 1938. The ballet's most idiosyncratic moment was its ending: it was happy. Romeo is prevented from stabbing himself, Juliet takes a deep breath in the midst of the climactic struggle, and the story culminates with a tender dance between the lovers. The ending did not endure, however; after a mixed reception, Prokofiev wrote a revised and re-orchestrated version in 1939 that restored Shakespeare's original tragic conclusion.

The *Montagues and Capulets* scene occurs in the ballet's opening act. From Prelude's very first reading, we observed that the music, like the encounter it illustrates, is rife with tension. On the surface is the elegance and formality of the masquerade ball scene and the cheerfulness of the masks the participants wear. But behind the masks is a deeply brewing, forceful acrimony between the Montague and Capulet families. Prelude worked to evoke this tension through weighty and dark timbres, through forceful dotted rhythms and the unrelenting rhythmic accompaniment. In attaining this complex mood, we explored the many ways the weight, speed, and nuances of our bows' movements are quite like a dancer's steps: tip-toing, skipping, sliding gracefully, or in this instance, stomping with a constrained but insidious rage.

## ***Pavane of Sleeping Beauty***

from *Mother Goose Suite*

Maurice Ravel (1875-1937)  
arr. Jeff Manookian

At just 20 measures long, *Pavane of Sleeping Beauty* encapsulates the simplicity, tender beauty, and concentration of meaning of *Ma mère l'Oye* (*Mother Goose*), the ballet from which it is excerpted. Though he never had children, Maurice Ravel formed a close relationship with his friends' two children, Mimie and Jean, to whom the work is dedicated. Before *Mother Goose* became a ballet, it was premiered in 1910 as a suite of five pieces for piano duet intended for young performers. As Ravel explained, "the idea of evoking the poetry of childhood in these pieces naturally led me to simplify my style and to refine my means of expression."

As Prelude quickly discovered, "simple" is not synonymous with "easy"—in dance as well as musical performance. Luis Vazquez helped us learn that the control involved in slower motions requires substantial strength and premeditation, and this informed our musical execution: every detail in melodic contour, subtle dynamic swells, or the balance between each section's distinct texture, necessitates a thoughtfulness usually accomplished only by the most mature performers. In this setting, the serene melody in the first violins and violas is laid bare by the movement's minimalistic and magical harmonic setting. Altogether, the movement encouraged Prelude to cultivate a heightened wisdom and mindfulness—in every player, every bow stroke, every breath.



## ***Anitra's Dance*** ***In the Hall of the Mountain King***

from *Peer Gynt*

Edvard Grieg (1843-1907)  
arr. Barrie Carson Turner

The story of *Peer Gynt* has undergone many transformations in its history. From its origins as a Norwegian folk-tale, it was set to verse in a play by Henrik Ibsen in 1867, given incidental music by Edvard Grieg in 1876 from which were drawn two stand-alone orchestral suites, and even cast as a ballet in 1966. While the details of *Peer Gynt*'s story have varied in different historical, dramatic, and musical iterations, the fundamental story has endured. In it, Gynt journeys from the Norwegian mountains to the North African desert, encountering vibrant characters and challenges along the way. *Anitra's Dance* and *In the Hall of the Mountain King* portray contrasting scenes in Gynt's adventures—the former a seductive dance between Gynt and the manipulative daughter of a local chief, and the latter a fantastical and frightening episode involving trolls, goblins, and gnomes in the underground palace of a Mountain King.

### **Storytelling in music and dance**

Composers and choreographers know that great storytelling is essential to music and dance. With a time-tested narrative—like *Romeo and Juliet* or *Peer Gynt* they can align their dramatic instincts to create a compelling story.



Ballet, storytelling, music, and all forms of movement share a common fundamental challenge and artistic choice: how to travel from point A to point B. Should it be a gradual transition, or near-immediate? Haphazardly, or with purpose? With increasing or decreasing speed? With tension, with ease, or perhaps some of each? Prelude considered the possibilities from myriad angles in studying Grieg's music. We explored different transitions in balletic movement with Luis Vazquez (fast-twitch or slow-twitch?); we considered the varying ways to move from the start to the end of a *crescendo*, or between the frog and the tip of our bows; and most excitingly, we encountered the challenge and thrill of shifting gradually from a relaxed tempo to a frenetic one. Working with Luis Vazquez in *Anitra's Dance* was an exhilarating way to better understand the possibilities of moving-between: movements that, when juxtaposed, tell a particularly rich and multidimensional story. [L. Wright]

# SINFONIA

Andy Masters, conductor

## Suite No. 2 *from L'arlésienne*

Georges Bizet (1838-1875)

- I. Pastorale
- IV. Farandole

According to Daudet, the novelist who wrote the tragicomedy *L'arlésienne* (*The Girl from Arles*), the premiere “was a most dazzling failure, with the most charming music in the world.” Indeed the music has outlived the play; its vibrant colors and vivid imagery giving it its staying power. Though this is incidental music that accompanies a stage play, not a ballet, there is a certain life-giving quality in the music that awakens the imagination. (This quality in Bizet’s writing certainly led to his famous ballet *Carmen*, only 3 years later.) His first orchestral suite from *L'arlésienne* was so beloved that his friend and publisher Ernest Guiraud fashioned this second suite of music after Bizet’s death.

The opening “Pastorale” sets the early morning scene for Act 2. Listen for the bright announcements of bell tones in the French horns, serene unison melodies in the strings, and sweet flourishing solo lines in the woodwinds under galloping dotted rhythms in the strings. The rousing “Farandole” is a dance from Act 3, augmented by the famous French Christmas carol, “The March of the Three Kings”, a reprise from Suite No. I. Listen for the driving, almost maddening, pulse of eighth notes and for the eventual overlapping of the two melodies in a grand rousing finish. [A. Masters]

# SINFONIA & PHILHAMONIA PERCUSSION ENSEMBLE

Zachary Bowers, conductor

## Suite from *Gayaneh*

Aram Khachaturian (1903-1978)  
arr. Atsushi Sugahara

- I. Gopak (Hopak)
- II. Aishe’s Dance
- III. Sabre Dance

Aram Khachaturian’s ubiquitous tune “Sabre Dance” comes from his ballet *Gayaneh* (also *Gayane* or *Gayne*). *Gayaneh*—which helped establish Khachaturian as the most prominent Armenian composer of the 20<sup>th</sup> century—is the story of a young Armenian woman whose patriotic convictions conflict with her personal feelings on discovering her husband’s treason. The ballet touches on themes of ethnic diversity, intercultural love, betrayal, and redemption, and the music is heavily influenced by Khachaturian’s love of Armenian, Azerbaijani, and Georgian folk music.

The word *gopak* (pronounced “hopak”) derives from the Ukrainian verb “to jump” (say the word with some extra breath, and you’ll feel the energy of the word itself). It is a traditional Ukrainian male folk-dance, characterized by jumping, squatting, and spectacular aerial splits. The dance is incredibly athletic (just like the music) and is designed to provoke a sense of improvisation.

In contrast, “Aishe’s Dance” is slower: more sensual and alluring than rhythmic and athletic. In the ballet, Aishe’s story unfolds as Izmail professes his love for her. Originally, Khachaturian wrote Aishe’s melody for the alto saxophone, which lends exoticism and jazz influences to the orchestral score. In this percussion arrangement, her melody is played by the vibraphone, an instrument particularly adept at sustaining a line and creating a singing quality to the melody. Khachaturian also wrote a countermelody for Izmail, performed in this arrangement by the marimba as these two musical parts dance around each other.

“Sabre Dance”, Khachaturian’s most recognizable piece, is an appropriately wild finale for this suite: fast-paced, lively, and bordering on frenetic. The first tune is punchy and sharp, like a blade; the xylophone and timpani are featured prominently. The second tune, which comes in the middle of the movement, is more lyrical in an effective contrasting mood featuring the vibraphone and marimba. Listen for a type of fanfare in this dance, played in this arrangement as a chimes solo, as the music comes to a close. [Z. Bowers]

# SINFONIA

Andy Masters, conductor



## ***Variations on a Shaker Melody***

from *Appalachian Spring*

Aaron Copland (1900-1990)

The world may never have become so acquainted with the now-famous “Simple Gifts” hymn had Copland not used it in his acclaimed ballet *Appalachian Spring*. It was commissioned in 1942 by prominent choreographer Martha Graham, the subject of which centers around the emblematic American traditions of 19<sup>th</sup>-century pioneers. As such, Copland said “that it was worth the effort to see if I couldn’t say what I had to say in the simplest possible terms.” Originally scored for only thirteen musicians, the music captures at once the vast openness of the American landscape and the stark plainness and adventurous spirit of early American settlers. The ballet is saturated with the charm and purity of folk music, although “Simple Gifts” is the only folk song used in the ballet. Copland discovered it more or less serendipitously in a book of Shaker tunes and dances and used it in the ballet’s culminating act. It was relatively unknown outside of the Shaker community until then.

One might wonder why we chose the Copland to be choreographed; it is what many might describe as the least “danceable” and least rhythmically driving of the three pieces we are performing today. In our study of ballet, Sinfonia students have begun to look at dance in a new light, as a form of expression in and of itself— its relationship to the music being less about the strength of its beat than the heart of what the dancer wishes to convey. We felt that this piece was most open to interpretation and had the broadest canvass on which to paint.

*Appalachian Spring* has now taken on an iconic status as a portrait of rural Americana, with its furrowed fields and radiant skies. Copland was in fact thinking primarily about Graham “and her unique choreographic style” when he wrote it. “Nobody else seems quite like Martha: she’s so proud, so very much herself. And she’s unquestionably very American: there’s something prim and restrained, simple yet strong, about her which one tends to think of as American.” It is interesting how this image influenced Copland in his crafting of the music. But choreographers are also influenced by their own personal interpretation of the music. Our choreographer Luis Vazquez wishes to bring to light through his dancing the multiple layers upon which Copland uses this now iconic melody as a specific element of focus. What sort of emotional contour is created by the varied textures and layering of this melody? Can a single dancer demonstrate layers? Is there a message or story being conveyed? These are the sorts of questions Sinfonia students wrestled with as we studied this quaint yet iconic piece.

## ***Russian Sailor’s Dance***

from *The Red Poppy*

Reinhold Glière (1875-1956)

arr. Merle J. Isaac

Written in 1927, Glière’s ballet *The Red Poppy* was the first Soviet ballet with a modern revolutionary theme. It is set in a 1920s Chinese port city where a Russian ship captain extols sympathy on the harshly treated Chinese ship laborers and in so doing falls in love with a Chinese girl. She is killed while trying to escape to Russia aboard her lover’s ship, and as she dies, she urges the Chinese people to fight for freedom, pointing to a red poppy as the symbol of love and freedom from tyrannical exploitation of the working class.

This relatively short excerpt from the ballet is possibly Glière’s most famous work. After a rambunctious introduction, the famous tune (actually a traditional Russian folk song called “Yablochko,” which means “little apple”) is introduced in a pesante style (big and heavy) in the low strings. The music proceeds to set it in a series of ever-more intense and faster variations that climax in a dramatic fashion. [A. Masters]



### *The Red Poppy*

Curious about Glière’s “Russian Sailor’s Dance”? Philharmonia performs the original ballet from *The Red Poppy* in the 4:30 performance and you can learn more about why this music is well suited to our studies in En Pointe.



# PROGRAM / 4:30PM CONCERT

## BRASS CHOIR

Dan Sartori, conductor

### *Dances from Estancia*

- I. Los trabajadores agricolas (The land workers)
- II. Danza del trigo (Wheat dance)
- III. Los peones de hacienda (The cattle men)
- IV. Danza finale (Malambo)

Alberto Ginastera (1916-1983)  
arr. Phil Snedecor

Argentinian composer Alberto Ginastera is considered one of the most important 20<sup>th</sup>-century classical composers of the Americas. He studied with Aaron Copland from 1945-47 at Tanglewood in Massachusetts, and his ties to Copland's language are strong—much of his music touches on similar themes to Copland's music. The short ballet *Estancia* harkens to Copland's popular *Rodeo* ballet, and interestingly, both ballets were completed in the same year: 1942, before Ginastera had begun his formal studies with Copland (though by this point he was certainly knowledgeable of his music). However, Ginastera had to wait ten years to see his ballet staged, since the company that commissioned it disbanded before it could be performed. In the interim, he extracted these four dances from the ballet and turned them into an orchestral suite. This makes the *Dances from Estancia* a rare example of a work that premiered prior to its source material.

During the rehearsal process, we have linked the ideas of handing off rhythmic phrases with the movements required of partner-dancing in ballet. We have discussed and explored the necessity of being able to expect and rely on knowing where your musical partners are going to lead you, especially in a piece with such rapid shifting between meter and rhythmic feel. Argentinian folk music and dance music—which Ginastera makes extensive use of throughout this piece—is characterized by rapid shifts between various forms of triple meter (e.g. 3/4 and 6/8), which is clearly heard in the first and final movements of this piece. [D. Sartori]

#### Mixing meters

How many ways can you count to six?  
Composers and choreographers use different patterns to shift between meters (the feel of the music) while maintaining the number of beats. Try emphasizing different beats: **1 2 3 4 5 6**   **1 2 3 4 5 6**

## SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, conductor

### *Suite from Gayaneh*

Aram Khachaturian (1903-1978)

Please see program notes from the 2:00pm concert



## HANSON STRING QUARTET

Perry Li and Ethan Park, violins  
Harry Graham, viola  
Kennedy Buehler, cello

### *String Quartet No. 1, Op. 51*

Johannes Brahms (1833-1897)

I. Allegro

Contrast. The push of a hurried eighth-note subdivision propels a long, wandering melodic line as rhythmic insistence struggles against melodic exploration in the first string quartet from Johannes Brahms. The balance of power between these forces shifts moment-by-moment, and the choreography of the quartet, with long, smooth bow strokes against small, energized motions, divides the group into formations. It is high drama, yet tightly contained without any need for an outside story or narrative.

At the height of 19th-century Romanticism, Brahms' music takes the Classical-era structures of Mozart and Haydn and pushes them to their emotional limits. The Hanson String Quartet chose to study this masterpiece of drama and virtuosity as they explored the dramatic possibilities of "absolute music", or music composed without any extra-musical associations. A staunch advocate of absolute music, Brahms aimed to craft a musical-emotional arc that matched the power of a great narrative, relying on nothing but the music itself. [R. Green]

**HANSON STRING QUARTET (HSQ)** Named for the EYSO's founding conductor Robert Hanson, this string quartet is one of the premier Honors Chamber Ensembles of EYSO's Chamber Music Institute, selected by competitive audition in June and offered on full scholarship. A one-of-a-kind program among youth orchestras, it provides a chance to study and perform the most significant chamber music literature at the highest level and to work with some of the finest artist teachers and chamber music coaches in the country. The quartet is coached by cellist Timothy Archbold, who has performed with orchestras and string quartets throughout the world. Recent repertoire includes quartets by Shostakovich, Grieg, Glass and Haydn.

# PHILHARMONIA

Anthony Krempa, conductor

## *Russian Sailor's Dance* from *The Red Poppy*

Reinhold Glière (1875-1956)

### *The Red Poppy*

Curious about Glière's "Russian Sailor's Dance"? Sinfonia performed an arrangement of *The Red Poppy* in the 2:00 performance, and you can learn about their experience in studying the same piece of music from a different angle.

Russian composer Reinhold Glière grew up in the shadow of many famous fellow countrymen, including the most famous of the Russian ballet composers, Pyotr Ilyich Tchaikovsky. Glière's career included many successes, but by far his most popular work was a ballet entitled *The Red Poppy*. Composed in 1927, the ballet was the first by a Russian to deal with revolutionary themes in the aftermath of the Bolshevik Revolution. It tells the story of a Russian ship captain and his love for

a Chinese slave girl, who is ultimately killed trying to escape to freedom and opportunity in the newly-free Russia. As she dies, she urges the Chinese people to fight for freedom, pointing to a red poppy as the symbol of their quest.

The best known excerpt from the ballet is this whirling "Russian Sailor's Dance". It explodes immediately with energy, pitting a dark, ominous melody against piercing off-beat punctuations. After the whirling intensity of the opening, it stops abruptly—a dizzying change in energy. From this foreboding silence, the low strings ring out with the melody of a politically-charged Russian folk song "Little Apple", with text depicting a changing political climate. Glière's treatment of this tune is the real show, as increasingly frenetic variations on this melody culminate in a flurry of sound and excitement—a perfect complement (and instigator) for the increasing ferocity of the leaping, whirling, and tumbling Cossack sailors dancing on-stage.

## *Allegro appassionato*

Camille Saint-Saëns (1835-1921)

Ben Irwin, cello

Of the works for cello written by Camille Saint-Saëns, the *Allegro appassionato* was the favorite of famed cellist Pablo Casal, who championed it throughout the early 20<sup>th</sup> century. Just as in the Glière, the energy of this piece is immediate, as the orchestra instantly sets the tempo for the cello soloist who is quick to follow. The work shifts constantly between major and minor colors, from brilliant technical passagework to intense lyricism, all the while keeping the soloist center stage. Cellist Benjamin Irwin deftly leads the orchestra through the mercurial music and, in his own way, makes the cello line dance above the bouncy orchestral accompaniment like a seasoned ballet artist.

**Ben Irwin** is a sophomore at Crystal Lake Central High School and has been playing cello since kindergarten. Music has been a constant in his life and is a crucial part of his identity. He is excited to share his hard work with such a large audience for the first time. Outside of playing the cello, Ben is invested in choral music at his school and performed in the Honors All-State Chorus this year.

Ben has studied with his teacher Anita Hwang his entire life, and she has made an immense impact on him. Her detail-oriented teaching has not only helped Ben make great music but has also helped Ben succeed in many other aspects of his life. She has given him proof that hard work truly does pay off, and he is grateful for her teaching. Ben hopes to continue his growth as an artist, branching out and finding his own voice. Eventually, he hopes to make a career out of some form of art, but he is open to letting that path reveal itself to him.



## **Swan Lake Suite**

- I. Scene
- II. Waltz

Pyotr Ilyich Tchaikovsky (1840-1893)

What composer and music comes to mind when you think ballet? You wouldn't be alone in thinking of Tchaikovsky and his *Nutcracker*, the hyper-successful mainstay of holiday ballet programs in the Western world. (This was indeed the answer for many EYSO students when we began our exploration into ballet.) Tchaikovsky's first attempt at writing for the ballet, however, was not initially as well received. *Swan Lake* was produced in 1877 for the Bolshoi Theater in Moscow and, between a middling orchestral performance, uninspired choreography, and a ballet company resistant to this young Russian composer's style, it ended in failure. Yet after being re-introduced to the public after Tchaikovsky's death in 1893, it was a smashing success and became a staple of ballet and orchestral repertoire.

The opening movement ("Scene") introduces the music of Odette, the queen of the swans and female lead. Her music is passionate and dramatic, setting the tone for the tragic love story that follows. While out on a hunt with his companions, the young Prince Siegfried is captivated by the magical shape-changing Odette, and he invites her to a ball, hoping to propose to her. While at the ball ("Waltz"), an evil magician tricks Siegfried into believing that a black swan is his betrothed. Devastated that the purity of their love has been tainted, Odette and Siegfried decide to end their lives together, leaping into the darkness of the lake where the swans live. Their sacrifice is enough to free the rest of the swans from the magician's spell, and the ballet closes with Siegfried and Odette ascending to heaven to live forever together.

Philharmonia is joined onstage by guest artist Luis Vazquez. The opening oboe solo achingly conveys the beauty of the swan and matching choreography. French horns signal a powerful change in the music, and the orchestra pushes mightily forward through the rising and pulsing melodies. A tremendous cymbal crash marks the climax, after which turbulent waters eventually recede to darkness. By contrast, the "Waltz" movement features a spritely, happy, and charming tune, treated to multiple variations and turns as the Prince's ball plays out onstage. The final strains of this piece push forward unreservedly, as the intensity, complexity, and sheer volume of the music propel the ballet dancers to their exhausted finale.

## **Hoe-Down**

from *Rodeo*

Aaron Copland (1900-1990)

Aaron Copland's first attempt at a ballet, *Billy the Kid*, was such a success that he was commissioned for a follow-up cowboy ballet just four years later. Famed choreographer Agnes de Mille was engaged to devise the scenario and steps, and Copland worked quickly to complete the score. The premiere was received enthusiastically, and *Rodeo* has remained among Copland's most popular scores. As in most ballet stories, the themes center on the relationship between two people. The lead, a tough but tender cowgirl, searches for and finds a prairie cowboy that she can invite to the Saturday night dance. Copland's unique skill at painting the sonic picture of the west is masterful, and each of the four episodes of the ballet depicts a different slice of American cowboy life.

We close the Philharmonia concert with the final episode from that suite, the ever-popular "Hoe-Down". Copland borrowed the traditional tunes "Bonyparte's Retreat", "McLeod's Reel", and "Gilderoy" to portray the foot-stomping, country-fiddling, boldy-swaggering bravado of this rousing Western square dance. To help engage with and better understand the spirit of the music, Philharmonia learned how to square dance, too—so feel free to join in the spirit of this rousing finale with a hoop, a holler, and a dance in the aisles! [A. Krempa]

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Tracy Dullea, conductor



Please join us for our traditional post-concert chat, beginning about five minutes after the concert ends. Interact with the performers, ask questions about the music and the student experience, and reflect on what you've heard through a conversation with the performers.

### ***Berceuse and Finale*** from *The Firebird*

Igor Stravinsky (1882-1971)  
arr. Merle J. Isaac

Never has a ballet so profoundly and immediately launched a composer to international stardom as Igor Stravinsky's *The Firebird*. Its captivating storytelling, inventive and colorful tonal language, and spectacular musical depictions of the magical world of the Russian folktale of the Firebird were a perfect match for the production by the innovative Ballet Russes, the world-renowned Russian ballet company based in Paris. On the eve of the performance, the company's impresario Sergei Diaghilev had predicted Stravinsky's success, pointing to him and saying "Mark him well; he is a man on the brink of celebrity."

The strength of the ballet—and the music—stems in part from the strength of the source material. Stravinsky drew upon his Russian heritage and folktales, weaving together powerful cultural memories with the early 20<sup>th</sup>-century enthusiasm for mysticism and Orientalism to create a moving musical-dramatic narrative. The haunting musical language helps create the magical world of the heroic Prince Ivan, the evil sorcerer Kashchei the Immortal, a beautiful princess, and most of all the mysterious Firebird herself, a wondrous bird with feathers of fiery gold.

Ivan captures the Firebird while out hunting, but she wins her release with the gift of one of her feathers and the promise to come to his aid should he wave the feather. The next day, Ivan approaches the castle of Kashchei, where he falls in love with one of the princesses kept captive by the sorcerer. She warns him to flee, lest he be turned to stone as so many princes before him—for Kashchei is immortal with his soul hidden away in a golden egg, and he cannot be killed unless it is found and destroyed. Kashchei appears, but Ivan remembers the gift of the Firebird and summons her with the feather. She appears, enchanting Kashchei in an "Infernal Dance" and then lulling him to sleep with the *Berceuse*: the haunting and eerie lullaby that opens this evening's performance. As Kashchei sleeps, Ivan finds and smashes the golden egg, ending his evil reign and destroying his enchantments forever. In a glorious and triumphant final celebration, Ivan is wed to the princess.

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*sul ponticello*: playing next to the bridge creates a glassy, eerie tone  
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The eerie harmonic language and incredible timbres of the orchestra create the magical world of Ivan, Kashchei, and the Firebird. Stravinsky's choice and use of instruments (orchestration) reflects, informs, and complements the narrative drama. The otherworldly bassoon solo of the "*Berceuse*" sings atop the shimmering, glistening fog of pizzicato, harmonics, tremolo, *sul ponticello*, and extreme dynamics—a truly mystical moment. And there could be no finer choice than the French horn to signal success, as its nobility, majesty, and strength confirm that all is well, leading to the spectacular and joyous celebration of the finale. [M. Sheppard]

# YOUTH SYMPHONY PERCUSSION ENSEMBLE

Zachary Bowers, conductor

## ***Two-Part Inventions***

Johann Sebastian Bach (1685-1750)

No. 4: Allegro

No. 2: Allegro moderato

No. 13: Allegro tranquillo

J.S. Bach's *Two-Part Inventions* were originally composed for piano—a ballet of the two hands. In today's performance, Youth Symphony performers Simon Cooper and Toby Elliott present a suite of the inventions as a ballet for two percussionists. Bach composed these inventions while serving as Music Director of Prince Leopold's court in Köthen. Just like a modern music director, Bach oversaw all things music-related: he composed music for church, festivities, dances, and education, and he was often the lead performer as well (though these inventions were likely composed for his pupils). An English translation of Bach's title and dedication is revealing:

*A straightforward guide, whereby lovers of the piano, especially those eager to learn, are shown in a clear way not only how to play two voices clearly, but also, after further progress, how to deal correctly and well with three obbligato parts. At the same time students are shown how to obtain not only good ideas, but also how to carry them out well in composition but most of all how to achieve a cantabile style of playing.*

Bach wrote an invention in almost every key. Interestingly, he particularly challenged the left hand, which generally would not carry significant melodic material. For Simon and Toby, this meant an intimate learning environment. We worked together closely on this music, learning to breathe together, read each other's visual cues, and listen intently. Our ballet practice taught us how to move together—we even experimented with dancing to this music. If Bach intended these inventions to challenge the performer's corporeal dichotomy, the challenge is even more pronounced when performed by two separate bodies!

Today's suite consists of the fourth, second, and thirteenth of Bach's inventions. Each invention of the suite explores its own special world of rhythm, harmony, and melody, giving the performers an opportunity to experiment in new sounds, techniques, musical ideas, and even muscle groups as they follow in the footsteps of Bach's own students.

[Z. Bowers]

# YOUTH SYMPHONY

Matthew Sheppard, conductor

## ***Sonata for Flute***

Francis Poulenc (1899-1963)

I. Allegretto malincolico

orch. Lennox Berkeley

II. Cantilena

With its captivating melodies and sinuous shapes, the *Sonata for Flute*, written in 1957 by the French composer Francis Poulenc, is one of the most prominent flute excerpts of the 20<sup>th</sup> century. The original composition (written for flute and piano) inspired Lennox Berkeley to craft the orchestration heard today that captures the elegance and balletic poise of the original. It was written in 1956 as a commission to Poulenc from the Coolidge Foundation as a way to honor the memory of chamber music patron Elizabeth Sprague Coolidge. Premiered the following year by world-renowned flutist Jean-Pierre Rampal, the sonata immediately became a standard of the flute repertoire, fascinating musicians with its unique harmonic colors, a collection of melodic figures echoing and reflecting other composers, the chamber music qualities throughout, and its exquisite charm.

The first movement opens with a flexible and bending figure from the flute that proposes the main theme of the first movement. Structured in three parts, it begins in a melancholic (*malincolico*) character that is soon contrasted with a sweetly-singing middle section, with tenderness of early Debussy. The ever-present theme weaves throughout the first movement with momentary pauses and breaks that serve to heighten the intrigue and anticipation. Poulenc structured the idea of the first movement as a wave that moves with a flowing, bending, and swaying motion: the minor chords are uplifted to major, and then a hint of the dominant brings the wave gently rolling—rarely crashing—over the crest to where it began in minor. This bending, wave-like, and truly balletic motion is at the heart of the first movement and the whole sonata.

In contrast to the rolling first movement, the second movement *Cantilena* creates an air of purity, stillness, and loveliness all in one movement to tell a story of loss. The movement begins with a simple evocation from the oboe echoed in the flute—perhaps a reference to Elizabeth Coolidge’s passion for chamber music. Chamber-like details are featured throughout the sonata in the call and response from the flute to various woodwind instruments, with the most stunning and poignant relationship that between the flute and oboe. The movement serenades the audience with figures in the orchestra that begin sweetly, accelerate with time, and then are gently released into the air. It begins softly, inflated with a breath of air, then increases with constant dynamic changes, until finally letting go with a *fortissimo* push that releases in mid-air...only to gently waft back down to where it first started at *piano*. The structure of this movement highlights the flute soloist, offering ample opportunity to express musicality through tone, color changes, vibrato, and energy. After saturating the movement with expressive shapes and moments of tension, Poulenc returns to the opening simplicity and tranquility to end the movement as gently and silently as it began. [C. Antoshin / M. Sheppard]

**Chanel Antoshin** is in her junior year at South Elgin High School. Her passion for music has been strong from a young age, as both her parents are professional musicians and have greatly impacted and influenced her deep appreciation for music. As a child, Chanel embarked on her journey as a musician at age three on piano and while singing with her father, then played violin for 6 years until she encountered the flute in third grade. She instantly fell in love with the instrument, and her serious study of the instrument began in her freshman year with Ruth Cavanaugh. Since then, she has pushed and has set goals to continue on her pathway of growth and development as a flutist and musician. Chanel joined EYSO in Philharmonia for its 2018-2019 season and now performs in Youth Symphony, where she has developed a huge passion for symphonic music. She has been the principal flute in the Wind Ensemble at SEHS since her sophomore year, has ranked division I in IHSA Solo and Ensemble for multiple years, and recently partook in ILMEA’s District 9 Orchestra. She hopes to continue setting goals for herself and growing by pursuing a career in music education while minoring in Spanish and music performance. Outside of her music life, Chanel has been involved in classical ballet for 10 years, as well as participating in competitive hip-hop, cheerleading, basketball, and badminton (her favorite of them all). She is involved in multiple extra-curriculars at school and enjoys spending quality time with loved ones. Chanel would love to thank her family, amazing friends, and most importantly Ms. Cavanaugh, Mr. Dobbeck and Mr. Sheppard for being her biggest supporters with her passion for flute and through it all.

## Suite No. 2 from *The Three-cornered Hat*

Manuel de Falla (1876-1946)

- I. Los vecinos—Seguidillas (The neighbors)
- II. Danza del molinero—Farruca (The Miller’s dance)
- III. Danza final—Jota (Final Dance)

Six years after the spectacular success of *The Firebird*, Igor Stravinsky was touring Spain with the Ballet Russes and their impresario Sergei Diaghilev. While in Granada, he introduced Diaghilev to a friend whom he had known when they both lived in Paris from 1910-1914: the Spanish composer Manuel de Falla. Though there is not direct evidence of what happened during the meeting, it seems to have been fruitful; within a year of the meeting, Diaghilev had secured the rights for a 1919 ballet production of *El Sombrero des Tres Picos*, or *The Three-cornered Hat*.

Borrowing from the 1874 novella by Pedro Antonio de Alarcón, the ballet tells the story of a local magistrate infatuated with the miller’s wife. He attempts to seduce her, and the hijinks, confusion, and mistaken identities typical of the genre ensue. In the end, the magistrate is left embarrassed (and soaking wet from a brief dousing in the river), and the miller and his wife celebrate in their success against the lecherous magistrate.

Just as Stravinsky drew upon Russian folktales for *The Firebird*, Falla explored his own cultural heritage in composing the music to *El Sombrero des Tres Picos*. Along with Diaghilev, Falla toured Spain to meet with dancers and musicians in cities and across the countryside. The result was a blended form for both ballet and music—one that combined the expectations and form of classical ballet with those of Spanish regional dances.

Drawn from the full ballet, the second suite incorporates three forms of Spanish dance: the Seguidilla, the Farruca, and the Jota. Each has a distinctive flavor that lends itself well to the narrative:

- The Seguidilla is a gentle dance in triple meter, typically accompanied by guitar and voice (which Falla mimics with string pizzicato and woodwind solo lines). The alternating melodic lines offer ample opportunities for everyone to join in—a perfect choice for Falla to show the hustle-and-bustle of the neighbors among the town.
- The Farruca, which powerfully announces itself as a male-only form of flamenco. This strictly stylized and highly-charged dance is one of contrasts, with aggressive accents, sudden dynamic shifts, and intense boiling just below the surface—until it erupts in a fiery conclusion.
- The Jota returns to the triple meter rhythm of the Seguidilla, but with a more brilliant, upbeat energy and tempo. It easily morphs between various triple meters: 3/4, 3/8, and 6/8 are used interchangeably. reserved for festivals and parties, the Jota dance style brings Falla's brilliant combination of classical ballet Spanish dance to a fitting celebratory conclusion. [M. Sheppard]

#### Ballet Russes

Based in Paris, this storied Russian company existed from only 1909-1929 but commissioned music, sets, and dance from some of the greatest artists of the 20th century: Stravinsky, Debussy, Ravel, Picasso, Falla, Nijinsky, Fokine, and more.

## BRIEF INTERMISSION



### *Fugue in G minor*

Johann Sebastian Bach (1685-1750)  
transc. Leopold Stokowski

At the intersection of what *should* be and what *could* be lies great art. It plays on the knowledge of what *should* be, creating opportunities to transcend it into new realms of possibility: what *could* be. The art of managing expectations, of balancing the *should* and the *could*, is especially crucial in temporal, dynamic art—art such as music, narrative, and dance.

One of the tools great artists use in managing expectations—in setting, meeting, and subverting them—is the idea of a theme, or a phrase. A great phrase is one that is both singularly identifiable and infinitely morphable; one with the strength to provide continuity and structure throughout a work while being flexible enough to provide variation. In his *Fugue in G minor*, J.S. Bach provided a theme that serves as the structural and formal impetus for the entire work: a single theme upon which endless new layerings of counterpoint can be added, working together to grow from the initial solo presentation to the final powerful climax.

In studying the fugue, Youth Symphony students internalized Bach's opening theme (called the "subject") by singing and playing it:



As each new idea was layered atop the subject, we kept this opening subject in mind as the framework upon which the fugue was built. In preparation for the choreography performed tonight by Luis Vazquez, students worked with Luis to choreograph their own movement: a ballet phrase that might echo, reflect, and complement the musical phrase. We explored how ballet, as a temporal art, relies on ideas of form and structure to provide both continuity and change through ballet phrases—just as Bach's fugue does. Listening intently to the subject, knowing and responding to its place in the constantly changing texture of Stokowski's magnificent transcription, and knowing how to use this subject as performers to manage expectation helped deepen our understanding not just of Bach's fugue or Luis Vazquez's choreography, but of our responsibility and opportunity as performers.

# Symphony No. 1 in F minor

Dmitri Shostakovich (1906-1975)

- I. Allegretto—Allegro non troppo
- II. Allegro—Meno mosso—Allegro—Meno mosso
- III. Lento—Largo—Lento (attaca)
- IV. Lento—Allegro molto—Adagio—Piu mosso

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

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

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

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

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

For Shostakovich as for many other composers, the shadow of Beethoven's monumental Ninth Symphony loomed large in the symphonic canon. The recollection and subsequent rejection of themes heard in the first three movements is what drives him to find and explore a new theme: the famous “Ode to Joy”. Even at the age of nineteen, Shostakovich had clearly learned from Beethoven, and from Bach's lessons of managing expectations. The final movement of his first symphony recalls the ideas, moods, and themes introduced in the opening three movements, but instead of rejecting them, Shostakovich weaves them together into a powerfully moving finale. Motifs heard in earlier movements are cast in a different light and take on a new significance: rhythmic motifs from earlier movements return, instrumental timbres gain new associations, and the mournful song of the third movement takes on a new urgency as it drives relentlessly to the terrifying majesty of the final Presto. [M. Sheppard]

# PRIVATE INSTRUCTORS

## VIOLIN

Katie Abernethy  
Bernardo Arias  
Codruta Ban  
Eleanor Bartsch  
Dana Bellew  
Julie Bickel  
Lamar Blum  
Charlotte Bogda  
Rita Borkowski  
Louise Brodie  
Catherine Canavan  
Ryan Caparella  
Katie Chivari  
Lisa Chodorowski  
Lilian Chou  
Claire Collins ♪  
Connelly Connelly  
Denise Connolly ♪  
Jessica Cozarrubias  
Carol Dylan  
Wendy Evans ♪  
Jackie Fisher ♪  
Jillian Forbes  
Renee Gauthier  
Katy Gillan  
Zach Green  
Karen Hallier  
Ann Heide  
Laura Hinkle  
Nancy Jackson  
Paula Johansen  
Carl Johnston  
Phillip Kleven  
Kate Kulzick  
Lauren Lai  
Kathryn Layug  
Drew Lecher  
Eunyoung Lee  
Lauren Lei  
Agnieszka Likos  
Taka Matsunaga  
Donald Montgomery  
Jackie Moore  
Chelsea Musson  
Joanna Newby ♪  
Elizabeth Ortiz  
James Park  
Catherine Pittman  
Laura Polick  
Susan Posner  
Stefanie Puczek  
Emily Puntuzs  
Lori Rollins  
Kathryn Satoh  
Julie Schreiner  
Gretchen Sherrell  
Jennifer Silk  
Steven Sjobring  
Ann Smelser  
Patrick Smith  
Sarah Smith

Patrick Smith  
Anna Sobczak  
Susan Starrett  
Jill Thackery-Proud  
Simonne Tingley ♪  
Katherine Tolifon  
Ashley Tracey  
Eileen Tsuzuki  
Carolyn Van De Velde  
Emily Ward  
Gina Young

## VIOLA

Katy Balk ♪  
Henry Criz  
David Dai  
Inna Eyzerovich  
Ashley Fitzwater  
Theresa Goh ♪  
Susanna Graham  
Tom Havel  
Lisa Hirschmugl  
Jenny Masters  
Elyse Napoli  
Joanna Nerius

## CELLO

Timothy Archbold  
Allie Chambers  
Diane Chou  
Wendy Cotton  
Dorothy Deen  
Linda Duneske  
Marian Fadrowski  
Sally Gross  
Jean Hatmaker  
Brian Hoffman  
Anita Hwang  
Eun Kim  
Catherine Kuna  
Mark Kuntz  
Andrea Lafranzo  
Julie Lawrence  
Mark Liu  
Laura Love  
Mary McGinty  
Kerena Moeller  
Ruth Mudge  
Alexa Muhly  
Carol Ourada  
James Pesek  
Sally Gross  
Linc Smelser  
Holly Stangland  
Delle Vercimak  
Caroline Wright

## BASS

Jeremy Beyer  
Eli Broxham  
Katy Balk ♪  
Matt Buri  
Virginia Dixon  
Tracy Dullea  
Christop Griff  
Steve Reichelt  
Tim Shaffer  
Ken Stuz

## FLUTE

Haymee An  
Jill Burlingame  
Ruth Cavanaugh  
Lisa Hall  
Cate Hummel  
Maxine Lange  
Shawn Maxwell  
Scott Metlicka ♪  
Teresa Muir  
Cynara Pierzine ♪  
Julie Tendency

## OBOE

Debra Freedland  
Kristine Mertens  
Julie Popplewell  
Marilyn Sands  
Deb Stevenson  
Derek Weihofen

## CLARINET

Nancy Botti  
Laura Chalmers  
Lacy Garbar  
Cally Laughlin  
Garrett Matlock  
Chris Prohaska  
Jennifer Swenson  
Kathy Way

## BASSOON

Dennis Beierman  
Theresa Brooks  
Gwyn Downey ♪  
Kimberly Richter  
Richard Stiles

## HORN

David Batdorf  
Nancy Bocker  
Russ Henning  
Eric Kaiser  
Kelley Langenburg  
Morgan Lentino  
Kathleen Mitchell  
Dave Peterson  
Paulette Velasquez

## TRUMPET

Phil Feo  
Jason Flaks  
Ryan Hobbs ♪  
Kari Lee  
Caleb Mitchell  
Sean Odonnell  
Mark Olen  
Mark Ponzo  
Dan Price  
James Wallace

## TROMBONE

Mark Bettcher  
Chelsea French  
Mark Fry  
Zach Siegel  
Bryan Tipps

## EUPHONIUM

Scott Tegge ♪

## TUBA

Jim Langenberg  
Dylan Rehm  
Scott Tegge ♪

## PERCUSSION

Heather Bouton  
Ed Breckenfeld  
Frank Check  
Christine Rehyem  
Michael Folker  
Scott Grigoletto  
Andrew Hix  
Jeff King  
Walter Schneider

## HARP

Michael Maganuco

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# SCHOOL DIRECTORS

## ALGONQUIN

Anthony Gnutek  
Terry Foster  
Amy Jones

## AURORA

Bethany Lugay  
David Pakkebie  
Dawn Pakkebie  
Mary Beth McCarthy  
Rene Rosas  
Daryl Silberman 🎵  
Mark Duker

## BARRINGTON

Clark Sheldon  
Randy Karon  
Michael Nelson  
Ben Sorce  
Kevin Fredrick

## BARTLETT

Eric Hollaway  
Kelly Larson  
Alex Rivera  
Tristan Broeker

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Chris Owen  
Allison Liska

## BURLINGTON

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## CAROL STREAM

Lauren Whisnant

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Beth Wood  
Michael Kasper  
Melissa Aukes  
Preston Krauska

## CARY

Marty Magnini

## CHICAGO

Michael Mascari

## CRYSTAL LAKE

Emanuele Andrizzi  
Keith Levin  
Kristina Wooden  
Keith Hulen  
Tim Blakewell

## DOWNERS GROVE

Jennifer Mullen

## DUNDEE TOWNSHIP

Matthew Bishop  
Anna Von Ohlen

## ELGIN

Katy Balk 🎵  
Rebecca Rome  
Stephen Reichelt  
Tim Shaffer  
Tom Weyland

Jennifer Melugin  
Joanna Newby  
Brendyn Dobbeck 🎵  
Ruth Cavanaugh  
Carol Westphal  
Rachel Monroe

## ELMHURST

Brian Berg 🎵  
Michael Pavlik 🎵  
Ray Ostwald

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Kelly Stach  
Andrea Jerozal 🎵  
Helen Bogda  
Karen Chrisman  
Shara Frederick

## GENOA

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Steve Govertsen  
Jonathan Walsh  
William Ortega  
Samantha Tribley

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Jeremy Beyer

## HINSDALE

Chandran (CJ) Daniel

## HUNTLEY

Kevin Krivosik  
Leah Novak

## LA GRANGE PARK

Tom Culver

## LAKE ZURICH

Nathan Sackschewsky

## LINCONSHIRE

Enrique Vilaseco  
Sonny Petway  
Anthony Krempa

## LISLE

Colleen Alvin 🎵  
Benjamin Alifantis

## LOMBARD

Tara Cappelletti  
Tim Fawkes

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Lori Lauff  
Stephanie Lein  
Erika McCann  
Mya Dwyer

Keith Pitner  
Brad Pfeil  
Greg Schwaegler  
Matt Angell  
Graham Heise  
Matthew White

## OSWEGO

Kelly Cooper  
Stephanie San Roman

## PALATINE

Dan Marcotte  
Marla Caballero

## PLAINFIELD

Julianna Karvelius  
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## ROCKFORD

Thompson Brandt

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Kevin Carroll

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Andrew Masters  
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John Blank  
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Don Kovach  
Lori Rollins  
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Vincent Inendino

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Robert Botwinski  
Kurt Dobbeck

## STREAMWOOD

Zachary Geller

## SYCAMORE

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Ken Tonaki 🎵

## WEST CHICAGO

Steve Willemssen

## WHEATON

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Kent Krause  
Joanne Wegscheid

## WOODSTOCK

Stacie Savittieri

## YORKVILLE

Emily Beyer  
Kimberly Gyssler

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# PRIMO / PRIMO INTERMEZZO

## VIOLIN

Gabrielle Adriatico, South Elgin  
Cheyenne Brown, Union Grove  
Adelyn Cathey, Bartlett **z**  
Christian Dominic de Beauvoir,  
Algonquin  
Junna Dettling, Schaumburg  
Julia Evensen, South Elgin  
Emily Goodin, Glen Ellyn **z**  
Zachary Green, Hampshire **z**  
Renee Leonard, Hampshire  
Stephanie Lu, South Elgin  
Swara Maruvada, Hoffman Estates **z**  
Aubrey McMillen, Geneva  
Bobby Meinig, Saint Charles **z**  
Abhika Mishra, Streamwood

Makayla Preuss, Bartlett  
Anjali Rajagopal, South Elgin  
Rylan Schmidt, Carpentersville  
Nova Walker, La Fox  
Nadia Wang, Elgin  
Parker Whitaker, South Elgin **z**

## VIOLA

Alexa Chapski, Elgin  
Kinsey Doolin, South Elgin  
Kavya Gundlapalli, South Barrington

## CELLO

Akshay Bharadwaj, Naperville  
Nolan Bluhm, Carpentersville  
Benjamin Suarez, Peru  
Valerie Villegas, Bartlett

## BASS

Veer Gupta, Hoffman Estates

---

**z** Primo Intermezzo

# PRELUDE

## VIOLIN

Ella Britton, Crystal Lake  
Leanna Carlson, Elgin **\***  
Rafi Dennison, Carpentersville **\***  
Luca Edsall, Elgin  
Vivianne Gawlik, Saint Charles  
Kyle Hibben, Elburn **\***  
Emma Hrdlick, Geneva **\***  
Angelyn Jerozal, Geneva  
Lauren Johnson, Woodstock **\***  
Kaitlyn Kreeger, West Chicago **\***  
Sofia Libiano, Des Plaines  
Eric Lu, Aurora  
Brynn Palmer, Crystal Lake  
Rohini Sliwa, Bartlett  
Neil Soriano, Algonquin **\***  
Ayaka Vieira, Streamwood  
Srivatsa Vokkarane, Aurora  
Gwendolyn Wilds, Gilberts **\***  
Ameya Yammanuru, Saint Charles  
Ella Zielinski, Gilberts

## VIOLA

Allison Goade, South Elgin **\*** **\***  
Sean Kinikin, Elgin **\***  
Emily Kraut, Saint Charles  
Heidi Rey, Saint Charles  
Hollister Schneider, Saint Charles **\***

## CELLO

Owen Brown, Elgin **\***  
Kenneth Chang, Saint Charles  
William Colangelo, Bartlett **\***  
Gideon Crognale, Elgin  
Griffin Egan, Geneva  
Claire Layden, La Grange Park **\***  
Matthew Lemke, Geneva  
Grady Mellican, Saint Charles  
Paolo Reyes, Bartlett  
Katie Roberts, Loves Park  
Evan Tonaki, Sycamore

## BASS

Liam Buehler, Saint Charles **\***

## GUEST PERCUSSIONISTS

Roxanne Bakir, Glendale Heights  
Campbell Drane, Aurora  
John Henderson, Geneva  
Trevor List, Yorkville

---

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

# SINFONIA

## VIOLIN

Isabel Bergmann, Glen Ellyn  
Aditi Bharadwaj, Naperville  
Collin Blackman, West Dundee  
Alexandra Bryner, Saint Charles  
Defne Celme, Schaumburg  
Jean-Denis de Beauvoir, Algonquin  
Maxim Duncan, Saint Charles  
Sarah Goodin, Glen Ellyn \*  
Vidya Gundlapalli, South Barrington  
Jonathan Hirtzig, Streamwood \*  
Eli Irwin, Crystal Lake  
Naomi Johnson, Elgin  
Mahalaxmi Kalappareddigari,  
Hoffman Estates  
Lauren Kamysz, Saint Charles  
Grace Kerkbashian, Crystal Lake  
Abigail Kreeger, West Chicago  
Myra Mariahazy, Elgin  
Alexander Mathew, Oswego  
Aanya Navsariwala, Bartlett + \*  
Bridget Nelis, South Elgin  
Katherine Nicholson, Geneva \*  
Maison Preuss, Bartlett  
Hanna Rey, Saint Charles  
Ella Roth, Saint Charles  
Guadalupe Sarmiento, Carpentersville  
Kelsey Snyder, Elgin  
Mia Song, Saint Charles  
Vitaly Starkov, Geneva + \*  
Metehan Tandag, Schaumburg \*  
Cara Thomas, Sleepy Hollow  
Emily Watanapongse, Saint Charles  
Kenny Yeun, South Barrington

## VIOLA

Hannah Brazis, Deer Park \*  
Samantha de Souza, South Elgin  
Adeline Grimm, Saint Charles \*

Derek Hibben, Elburn \*  
Edward McNally, Saint Charles  
Alyssa Watanapongse, Saint Charles

## CELLO

Saarang Bakre, Bartlett  
Matthew Brunson, Saint Charles \* \*  
Luke Fosdick, Naperville \*  
Tiffany Lu, South Elgin  
Millan Mallipetti, Bartlett \*  
Ephraim Pas, Elmhurst  
Maria Petno, Saint Charles  
Mallory Pretkelis, Saint Charles  
Michael Sandine, Medinah \*  
Damian Sulikowski, North Barrington \*  
Alan Taylor, Huntley \*  
Michelle Zhao, Naperville

## BASS

Alexandra de Souza, South Elgin  
Thor Eysturlid, Geneva  
Michael Haro, Carpentersville \*  
Madhan Manikandaswamy, Naperville  
Ailish Seibert, Elgin

## FLUTE

Reiker Cho, Elgin \*  
Evan Harris, South Elgin  
Victoria Kaptur, Batavia  
Taylor Picha, Elgin

## OBOE

Molly Creech, Glen Ellyn  
Amanda Fujii, Bartlett \*  
Anna Shabowski, Geneva \*

## CLARINET

Diego Carrillo, Aurora  
Gideon Horton, Oswego \*  
Ranger Ni, South Barrington  
Fabian Perez, Carpentersville  
Taylor Williams, Oswego

## BASSOON

Rebecca Chacon, Yorkville

## HORN

Brendan Collier, Batavia  
Michelle Gain, Geneva  
John Kurtz, Geneva  
JonLuca LaPorte, Carol Stream

## TRUMPET

Daniel Barnas, Geneva  
Daniel Currie, Aurora

## TROMBONE

Marion Herrmann, Elgin  
David Sammons, Saint Charles

## EUPHONIUM

Clayton Wagner, Geneva \*

## TUBA

Adam Faulkner, Geneva  
Alex Karwowski, Wayne \*

## PERCUSSION

Roxanne Bakir, Glendale Heights x  
Campbell Drane, Aurora x  
John Henderson, Geneva x  
Trevor List, Yorkville x

## PIANO

Jonathan Hirtzig, Streamwood

---

+ Co-Concertmaster  
\* Principal  
\* Chamber Music Institute  
x Percussion Ensemble

# PHILHARMONIA

## VIOLIN

Madeleine Afable, Elgin  
Michael Azar, West Dundee  
Rajesh Balasamy, Hoffman Estates  
Sophia Berger, Long Grove ♪  
Ava Blalark, Elgin ♪  
Zachary Blankenship, Kildeer ♪  
Mina Chang, Naperville  
Connie Chen, Naperville  
Vasudha Cidambi, Hoffman Estates  
Nathaniel Davison, Geneva \* ♪  
Olivia Eftefield, Schaumburg  
Megan Ferro, Carpentersville ♪  
Mahika Gupta, Naperville  
Avak Hairekian, Schaumburg  
Talein Hairekian, Schaumburg

Anthony Inforzato, Schaumburg ♪  
Nohl Ingoldsby, Schaumburg \* ♪  
Daigo Ito, Schaumburg \*  
Jacy Jacobus, Saint Charles ♪ +  
Meghana Karan, Naperville ♪  
Amy Kuhl, Saint Charles  
Eileen Li, Elgin ♪ \*  
Charlie Liu, Aurora  
Monish Murali, Naperville ♪  
Caitlyn Nguyen, Batavia ♪  
Savannah Nichols, Elmhurst  
Vani Ramesh, Naperville ♪  
Rebecca Riani, Geneva  
Isabella Santoro, Saint Charles  
Vaishnavi Sharma, Aurora  
Luke Shimizu, Batavia ♪  
Micah Shimizu, Batavia ♪

Jillian Stachon, Saint Charles  
Amrita Sundaram, Naperville  
Melissa Tan, Algonquin  
Valerie Terdina, Bartlett \*  
Arden Wheeler, Wheaton ♪  
Aileen Yuan, Naperville

## VIOLA

Christopher Brumbaugh-Cayford,  
Elgin \*  
Isabelle Gawedzki, Lake Zurich \*  
Anna Kresler, Geneva  
Eleanor Maloney, Campton Hills ♪  
Emily Nelson, Chicago ♪  
Karthik Ramanathan, Vernon Hills ♪  
Genevieve Tuffy, Barrington ♪  
Lucia Wilfong, Saint Charles \* ♪  
April Zhang, Naperville ♪ \*

## CELLO

Adam Eckardt, Yorkville  
Gabriel Im, Saint Charles 🎵  
Benjamin Irwin, Crystal Lake  
Megan Kamysz, Saint Charles 🎵  
Elizabeth Kerr, Batavia 🎵\*  
Ann Lim, Carpentersville  
Ryan Lo, Naperville \*  
Quinn Olson, Elmhurst \* 🎵  
Abhishek Ramakrishnan, Inverness  
Ioanna Rendas, Elgin

## BASS

Mateo Estanislao, Elgin \*  
Aisling McGrath, Batavia  
James Petno, Saint Charles 🎵\*  
Nathan Throneburg, Saint Charles 🎵

## FLUTE

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

## OBOE

Olivia Dowell, Elgin 🎵  
Audrey Forester, Saint Charles \* 🎵

## CLARINET

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

## BASSOON

Jacqueline Fernandez, Elgin 🎵  
Korey Krajewski, Huntley  
Jack Morby, Saint Charles \* 🎵

## HORN

Areeb Ahmed, Carpentersville \*  
Samantha Ayars, Geneva 🎵  
Niels Eysturlid, Geneva 🎵  
Aidan Murray, Glen Ellyn  
Joshua Richards, Riverside

## TRUMPET

Ruben Martinez, Carpentersville

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

## TROMBONE

Sarah Leardi, Streamwood  
Ethan Sanderson, Elgin

## TUBA

Reese Pavlik, Elmhurst  
Matthew Styrna, Geneva \*

## PERCUSSION

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

## HARP

Amelia Shlyak, Lincolnshire

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

# BRASS CHOIR

## HORN

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

## TRUMPET

Sam Greetis, Lombard  
Avanish Narumanchi, South Barrington  
Mac Olson, Elmhurst  
Leah Roginsky, Vernon Hills  
Emanuel Vasquez, Carpentersville  
Alexandra Walsh, Oswego

## TROMBONE

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

## EUPHONIUM

Ryan Blake, Bartlett  
Clayton Wagner, Geneva

## TUBA

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

## PERCUSSION

Simon Cooper, Hoffman Estates  
Toby Elliott, Aurora  
Emmet Quinn, Batavia  
Benjamin Ramm, Geneva

# CMI ONLY

## VIOLIN

Valerie Terdina, Bartlett

## FLUTE

Oscar Garcia, Elgin

# YOUTH SYMPHONY

## VIOLIN

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

## VIOLA

Marina Akamatsu, Glen Ellyn \*  
Lillian Cano, Bartlett \*  
Storey Childs, Saint Charles \*  
Harry Graham, Saint Charles \* \*  
Zachary Gustafson, Yorkville  
Grace Morby, Saint Charles \* \*  
Elianna Nielsen, Hanover Park \*  
Miranda Preuss, Bartlett

## CELLO

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

## BASS

Fiona Lukes, West Dundee \*  
Michael Parchaiski, Saint Charles  
Samuel Vittetoe, Crystal Lake \*  
Andrew Viveros, Bartlett \*

## FLUTE

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

## OBOE

Haley Clark, Glendale Heights  
David Galanes, Bartlett  
Elli Wallace, Genoa \*

## CLARINET

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

## BASSOON

Shae Atkins, Saint Charles \* e  
Eric Bahena, Carpentersville \*  
Nathaniel Tunggal, Aurora \*  
Keri Wozniak, Carpentersville

## HORN

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

## TRUMPET

Sam Greetis, Lombard  
Avanish Narumanchi,  
South Barrington \* \*  
Alexandra Walsh, Oswego \*

## TROMBONE

Ryan Blake, Bartlett  
Ian Martinez, Carpentersville  
Garrett Rider, Aurora \* \*

## TUBA

James Butcher, Algonquin \* \*

## PERCUSSION

Simon Cooper, Hoffman Estates x  
Toby Elliott, Aurora x

## PIANO

Aidan Murray, Glen Ellyn

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

**EYSO**  
ELGIN YOUTH SYMPHONY ORCHESTRA  
2019-20 SEASON

# MOVE

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

**TIME. SPACE. ENERGY.**  
**Music in Motion**

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

**EN POINTE!**  
**Orchestra at the Ballet**

Sunday, March 8, 2020  
2:00 pm, 4:30 pm, and 7:00 pm  
ECC Arts Center

**FOLKLÓRICO**  
**A World of Dance**

Sunday, May 10, 2020  
2:00 pm, 4:30 pm, and 7:00 pm  
ECC Arts Center

**FALL CAMP**  
August 23-25, 2019

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

**OPEN HOUSE**  
February 23, 2020  
April 19, 2020

**2020-21 SEASON**  
**AUDITIONS**  
May 28-31, 2020



**EYSO.ORG**

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

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



# HOW TO PURCHASE TICKETS FOR EYSO CONCERTS

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

**May 10, 2020: FOLKLÓRICO**

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



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1700 Spartan Drive, Elgin, IL 60123

2019-  
2020

Do Art Differently



**THE FINEST HOUR**  
*Featuring Davina & the Vagabonds  
and Hot Club of Cowtown*  
Saturday, May 9 at 7 p.m.

Rollicking quintet Davina & the Vagabonds and Western swing/gypsy jazz trio Hot Club of Cowtown revisit the music of the mid-1940s to celebrate the 75th anniversary of the end of World War II.



**THE ZACH BROCK TRIO**  
*With Special Guest:  
The ECC Jazz Ensemble*  
Thursday, May 14 at 7:30 p.m.

Zach Brock, the Grammy®-winning violinist from Snarky Puppy, performs in the Arts Center.

*"I called the great French violinist Jean-Luc Ponty and I said 'So, who's the new cat? Who's got the stuff?' And he said Zach Brock."*  
—Stanley Clarke

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