



# WANDERERS

ELGIN YOUTH SYMPHONY ORCHESTRA

MARCH 14, 2021





# WANDERERS

ELGIN YOUTH SYMPHONY ORCHESTRA

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

## 2:00PM

### PRELUDE

Matthew Sheppard, conductor

### HANSON STRING QUARTET

### SINFONIA/ PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, director

### SINFONIA

Aaron Kaplan, conductor

## 4:30PM

### BRASS CHOIR

Dan Sartori, conductor

### SINFONIA/ PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, director

### PHILHARMONIA

Anthony Krempa, conductor

### EARL CLEMENS WIND QUINTET

### STERLING BRASS QUINTET

## 7:00PM

### PRIMO/YOUTH SYMPHONY SIDE-BY-SIDE

Tracy Dullea, conductor

### YOUTH SYMPHONY

Matthew Sheppard, conductor

### YOUTH SYMPHONY PERCUSSION ENSEMBLE

Zachary Bowers, director



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## 2008 CONDUCTOR OF THE YEAR

## 2007, 2000 YOUTH ORCHESTRA OF THE YEAR

## 2001 ELGIN IMAGE AWARD

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# EYSO.ORG



Welcome!

Thank you for joining us for *Wanderers*, the second round of live-streamed concerts in our *Myths & Legends* season.

So many things are different for us—all of us—during the COVID-19 pandemic, they almost seem cliché to mention. But the values with which we have navigated these uncharted waters are not, and they are worth mentioning.

**Focus.** Our mission is to create a community of young musicians, enriching their lives and the lives of their families, schools, communities, and beyond, through the study and performance of excellent music. For all the things that have changed for us, that has not. It has been, and remains, the focus of every action we take.

**Resilience.** This pandemic has presented us with an ongoing set of challenges fraught with potential for frustration, exhaustion, and grief. And elements of those emotions have certainly crept into the lives of many of us. But the community of passionate and committed individuals who are EYSO are resilient.

**Persistence.** One of the phrases I heard often during the past few months was that we “didn’t hit pause” in response to COVID. It certainly would not have been unreasonable—many organizations shifted to virtual only or completely suspended operations. We did not. We persisted.

**Community.** It truly has been a community effort to maintain the EYSO experience for our students. Through the common language of music and the shared experience of learning, we have forged new bonds with each other, and strengthened existing ones.

**Appreciation.** We have heard from so many students and family members how grateful you are that the EYSO opportunity has continued.

I am grateful to all those who have made today’s performances, and this season at EYSO, possible. Whether you are a student or a family member, thank you for being part of the EYSO family. If you have provided financial or in-kind support, thank you. To our strategic partners like Elgin Community College, thank you. To our board of directors and countless volunteers, thank you. And, to our amazing team of operations, artistic and administrative staff—thank you.

**And, finally, a request.** 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. Today, 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 sale revenue from in-person concert performances like today’s. May we count on you for a gift of \$50 or more? Visit [eyso.org/give](https://eyso.org/give) and thank you!

With deepest appreciation,

K. Eric Larson  
Executive Director

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## FROM THE ARTISTIC DIRECTOR

MYTHS AND LEGENDS

# WANDERERS

*One's destination is never a place, but a new way of seeing things. ~Henry Miller*

What does it mean to wander?

Henry Miller cast light on the contradictions of the word: a destination that is never a place, and motion without specific direction. To wander is to explore without knowing what you seek, and to ride the rails not knowing where you are headed. It is to be curious and inquisitive not only about answers, but about the questions.

In the fast-paced world of the 21<sup>st</sup> century, cultivating this “new way of seeing things” is harder than ever before—and because of this, it is more important than ever to learn how to wander. While the ongoing challenges of this year limit physical wandering, our mental and imaginative wanderings are limited only by our own minds: by our own capacity to explore stories and dreams, to investigate the neglected corners of our consciousness, to prod at boundaries, and to sink into liminal spaces between the “this” and the “that.”

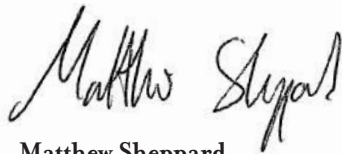
EYSO musicians know that no matter what they find in these musical wanderings, the true value of exploring is in the journey—in the new way of seeing things. In that special EYSO term “expert noticer,” the emphasis is on the act of discovery, not the discovery itself. Discovering THE ANSWER to a question opens one door but closes the rest; nourishing the thrill of investigation and inquiry throws open the doors to the whole world.

Across EYSO, musicians have been kindling the fires of curiosity—and they are burning brightly. Through music and stories, they have explored the strange world of sleep and dreams, reflected on historical and cultural wanderings and their interaction with tradition, and pushed so hard on musical boundaries that they had to wonder if and when they might break—and what that might even mean.

Having the flexibility, ingenuity, and courage to step off the beaten path, to explore alternatives critically and thoughtfully, and to embrace the spirit of curiosity for its own sake: this matters in our constantly shifting world. Through our investigation and study of great music, we cultivate this sense of wonder. And most of all, we ask...

*...what happens when we discard linear thinking, leave the paved path, and start wandering? <sup>19</sup>*

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



**Matthew Sheppard**  
Artistic Director



\*Curious to explore more? Be on the lookout for more from Zoë Dankert (who first asked this question) throughout our program book on the relationship between art and wandering.



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 35<sup>th</sup> anniversary celebration. Watch for the special logo to highlight what is truly unique and innovative about the EYSO.

# PROGRAM / 2:00 CONCERT

## PRELUDE

Matthew Sheppard, conductor

### *Drawings, Set No. 8*

Sydney Hodkinson (b. 1934)

What *IS* music? Prelude grappled with this fundamental and almost existential question in what was, for many of them, their first experience with aleatoric music: music made “by chance.” This is music that stretches the brain, as one Prelude musician said, adding that they hoped it didn’t stretch so far that it breaks!

“Extended techniques” (ways of performing beyond the standard and limited techniques such as arco and pizzicato) are like musical stretches: things that take us out of our comfort zone. Prelude began our exploration of *Drawings* by experimenting with twelve different extended techniques, including:

- “snap pizzicato” in which the string literally snaps back against the fingerboard;
- *col legno*, or playing “with the wood” of the bow instead of the hair;
- “free notation,” which Hodkinson describes as “a span of time indicated in approximate seconds duration [during which] the players must be encouraged to act independently of each other, totally unsynchronized”;
- “proportional notation,” in which no standard beat subdivisions align, and the players instead interpret a horizontal organization of time as they perceive it visually.

In describing proportional notation, Hodkinson even goes so far as to say that “No coordination of parts is intended or desired.”

If our fundamental question was “what *IS* music?”, our second question was “is *THIS* music?” And in their exploration, Prelude musicians recognized that by stretching past our normal comfort zones and into uncertain realms of sounds, forms, and structures, that the question was far more interesting—and important—than the answer.

### *Overture to Nabucco*

Giuseppe Verdi (1813-1901)  
arr. Sandra Dackow

*This is the opera with which my artistic career really begins.* ~Giuseppe Verdi

Italian composer Giuseppe Verdi knew that with his opera *Nabucco*, he had hit on something special. With its powerful religious and historical themes of resilience against oppression, *Nabucco* resonated with the Italian people during the tumultuous decades preceding the Italian liberation and unification.

Taken from both the Bible and the history books (though not strictly adhering to either source), *Nabucco* is the story of the Jewish people’s persecution and exile by the Babylonians and their king, Nebuchadnezzar (Nabucco). This exile, this forced abandonment and wandering, inspires a multitude of emotions and responses from the chorus—emotions that Verdi explores not just through narrative, but through music.

And it is the music of *Nabucco* that makes it one of the most beloved operas in history. From the majestic grandeur of the opening chorale to its brilliant and fiery ending, the overture captures some of the finest moments to come in the opera. It contains the music of the curse laid upon the supposedly traitorous Ismaele: a terrifying curse spat out by the instruments of the orchestra in violent outbursts to the rhythm of the text “*Il maledetto, non ha fratelli / The accursed man has no brothers.*” Almost seamlessly, the curse music leads into a brilliant and electrifying *Allegro*, bringing the overture to a rousing conclusion.

[M. Sheppard]



# HANSON STRING QUARTET

## String Quartet No. 12, “American”

Antonín Dvořák (1841-1904)

I. Allegro ma non troppo

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

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

Each quartet member is granted time in the spotlight, with musical ingenuity and care given to each of them. The first movement begins with the floating and atmospheric violin trills before the viola sings the first soaring melody of the piece. This opening motif is passed around throughout the entire piece, occasionally bringing with it a richer, more lyrical melody. The movement culminates in an invigorating conclusion, with trilling arpeggios of the violins and viola supported by a driving cello baseline. A final chord in complete unison puts a satisfying end to the beginning of the quartet!

[C. Winsor and L. Gruenwald]

<sup>W</sup> Want to learn more about Dvořák and his time in Spillville, Iowa? Read more in Philharmonia’s program note about *Slavonic Dance No. 1*.

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

## SINFONIA/PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, director

## Orchestrations of the Underground (2017)

Toby Fox (b. 1991)  
arr. Kirk Gay

*Orchestrations of the Underground* is one of many musical arrangements inspired by the hit video game *Undertale*. Created by Toby Fox, *Undertale* is a role-playing game in which the player controls a character who has fallen into “The Underground.” Fox received critical acclaim for both the game and the soundtrack. (Video game music is one of the fastest growing and cutting-edge genres of composition today.) In the game, players explore not just a sole pre-determined storyline, but one that evolves constantly based on the decisions they make: will they fight a monster, or will they attempt to pacify it first? Each decision along their journey impacts the next stage of their adventure—just as it would in life.

Kirk Gay’s arrangement for percussion ensemble takes three selections from the soundtrack and orchestrates them masterfully for percussion ensemble. Scored for 9 players, *Orchestrations of the Underground* calls for a massive array of percussion instruments: tubular chimes, xylophone, glockenspiel, two vibraphones, two marimbas, timpani, drum set, tam tam, wind chimes, cymbals, tambourine, triangle, and cowbell. Using the incredible and diverse range of timbres from the percussion section, Gay creates both complexity and continuity in allowing the melody to travel different timbral realms explored in the game.

[Z. Bowers]

As children of modernity, Western individuals inherited a mode of thinking that works along a straight line. It is a mechanical way of knowledge-production that is valued for its apparent efficiency. We move comfortably from a fixed beginning to a clearly demarcated end: a final solution or conclusion. What happens when we discard this linear thinking, leave the paved path, and start wandering?



# SINFONIA

Aaron Kaplan, conductor

## *Slavonic Dances*, Op. 46

Antonín Dvořák (1841-1904)

No. 8 in G minor, “Furiant”

Antonín Dvořák was a prolific Czech composer who evoked the melodies and rhythms of his native Bohemia throughout his symphonic music. He was part of the nationalist Romantic-era movement: a time when composers infused the music of their homeland into their symphonic writing. (Brahms, Smetana, Chopin, Sibelius, and Tchaikovsky also employed this technique).

After hearing Brahms’ *Hungarian Dances*, Dvořák was inspired to write his own set of dances that evoked Bohemian life. Though no original folk melodies are quoted in his *Slavonic Dances*, each movement uses rhythmic patterns and structures emulating traditional folk dances. These sixteen dances were originally written for “four-hand piano” (two players) from 1876–86 in two different sets (opus 46 and opus 72), and they were orchestrated soon after.

The eighth dance is based on the *furiant*: a rapid and fiery Bohemian dance that traditionally alternates between 2/4 and 3/4 time. Though the time signature stays in 3/4, Dvořák uses accents to form strong pairs of beats that complicate the straightforward feeling of being “in three,” but that replicate the rhythms of the dance. A typical dance in 3/4 time would have a strong accent on beat 1 of every measure, creating a cyclical or “whirling” motion. This idea of “**strong-weak-weak**” (1-2-3, 1-2-3) is the central rhythm of a European waltz. However, Dvořák employs a 1-2-3, 1-2-3 accent pattern, which gives the illusion of a duple rhythm in triple meter. This “3 against 2” feeling, or hemiola, is central to the *furiant*. This idea of musical duality (two vs. three) is also characterized in other ways: harmonically as the piece shifts between G minor and G major, and dynamically through sudden shifts from *forte* to *piano*.

1 2 3 1 2 3 1 2 3 1 2 3

After the publication of *Slavonic Dances*, Dvořák achieved international success. A life-long learner—a philosophy at the core of wandering—he traveled to America in 1892 to lead the newly-formed National Conservatory of Music of America. It was during his time in America that he became interested in the indigenous music of America, specifically the rhythms, melodies, and soulfulness of Native American music and African American spirituals. This spirit of curiosity and his wandering instincts (combined with respect for other cultures’ musical achievements) inspired his most well-known work: his ninth symphony “From the New World” in 1893.

” Want to learn more about Dvořák and his *Slavonic Dances*? Read more in *Philharmonia’s* program note about *Slavonic Dance No. 1*.

## from *Symphony No. 4 “Autochthonous”*

William Grant Still (1895-1978)

III. With a graceful lilt

arr. David E. Robinson III

William Grant Still was a trailblazing African American composer. Considered part of the Harlem Renaissance, Still was an iconic musical figure in many ways: he was the first African American to conduct a major symphony orchestra, have his work performed by a major symphony, and have his opera performed by a major opera company. His impressive oeuvre contained five symphonies, four ballets, nine operas, and a huge amount of solo, chamber, and vocal work. His *Symphony No. 1 “Afro-American”* was the first symphony written by an African-American composer to be performed by an American orchestra. Throughout his work, Still infused his European symphonic training with jazz and blues rhythms and harmonic progressions that were characteristic of popular African-American music.

Still’s fourth symphony is subtitled “Autochthonous,” an uncommon word sometimes used interchangeably with “indigenous.” However, Still’s usage offers a different, powerful view of the word—and perhaps of the world. In his program note for the premiere, he wrote that the symphony “...has its roots in America’s own soil, but rather than being aboriginal or indigenous, it is intended to represent the spirit of the American people...[it] speaks of the fusion of musical cultures in North America.”

Judith Anne Still, the composer’s daughter (who still runs and maintains his publications and library at [williamgrantstillmusic.com](http://williamgrantstillmusic.com)), writes that the symphony...



...is praise for people who came 'from the soil,' abused and enslaved, and recognizes the power of those who had been so mightily put upon when they triumphed with honor over a difficult past. Out of the soil of oppression and forced degradation they rose up and acquitted themselves, bringing along their unique songs, humor, and distinctive, vibrant culture.

America in the 20<sup>th</sup> century has been called the great "melting pot" because so many immigrants came to this land with the hope of starting a new life. Similarly, this work is a "melting pot" of musical melodies and cultures from those who originated here. The third movement contains what Still calls "unmistakably American" humor, with the walking bass line, drum set percussion, and syncopated rhythms that emulate swing bands and the sound of the 1930s.

## ***Selections from Fiddler on the Roof***

Jerry Bock (1928-2010)

arr. Felton Rapley

*Fiddler on the Roof* premiered on Broadway in 1964 to great acclaim, winning nine Tony Awards and becoming the longest running show on Broadway at that time with over 3,000 performances. In 1971, it was adapted into a high-grossing and beloved film, winning three Academy Awards that year. With numerous Broadway revivals, it remains one of the most frequently produced shows around the world with its universal themes of family, tradition, and belonging. With music by Jerry Bock and lyrics by Sheldon Harnick, it is based on stories from the book *Tevye the Dairyman and his Daughters* by Sholem Aleichem, written between 1894-1914. Although the characters in the book are fictional, the stories are based on real life events in Russia at the turn of the 20<sup>th</sup> century.



The character of the "Fiddler on the Roof" in the show is both literal and figurative: there is a character in the show named the Fiddler, and he does sit on a roof and play. He does not talk, but often interacts with the main character, Tevye. The Fiddler is also a metaphor for the traditions and cultures of a group of people. Throughout the show, Tevye grapples with the traditions and cultures of his Jewish identity, struggling to choose which traditions can be altered or adapted, and which ones will never change.

For Tevye, some traditions must be maintained, while others can transform with time—such as his eldest daughter's denial of the town matchmaker by choosing to marry based on love. During his daughter's wedding, Russian soldiers assault the party and terrorize the guests. They are told by the constable that all Jews in Anatevka (their village) must pack their things and go in three days, again forcing Tevye to reflect on how traditions carry on.

In the final scene, as Tevye says goodbye to his friends and his daughters depart with their husbands, Tevye begins to pull his wagon with his belongings. As he reaches the opposite side of the stage, the Fiddler appears and plays a few notes. He looks at Tevye, wondering if he will be asked to follow him or not. Tevye pauses and thinks...but then motions for the Fiddler to come along with him. For Tevye, no matter the journey, his traditions and culture stay alive and follow him.

The concept of the wanderer has specific resonance to the story of the Jewish people in *Fiddler*. Not only does Tevye—and by extension, the Jewish people and culture—have to wander from place to place seeking acceptance, but he also has to determine how traditions adapt to new circumstances while creating ties across place and time. The universality of these ideas mean that everyone can identify with Tevye and his daughters at different junctures. The ideas and concepts in *Fiddler* sparked inspiring conversations with Sinfonia musicians about their own traditions—familial and otherwise—and how those traditions came to have meaning in their own lives.

[A. Kaplan]



# PROGRAM / 4:30 CONCERT

## BRASS CHOIR

Dan Sartori, conductor



### *Sleep*

Eric Whitacre (b. 1970)  
arr. J. Flaks

The Virtual Choir project known as *Sleep* was the second such project from composer/conductor Eric Whitacre—a project and genre that preceded the current rush of virtual ensembles by over a decade. Premiered in 2010, this performance of Whitacre's choral work (originally published in 2000) featured around 2,000 singers from 58 countries.

The compositional process of the piece is particularly meandering and unusual. Julia Armstrong asked Whitacre to compose a piece in memory of her parents based on the legendary Robert Frost poem *Stopping By Woods on a Snowy Evening*. Whitacre wrote the choral music to accompany this poem, specifically tying the musical lines and flow to the metrical nuances of the text. Unfortunately (and a bit embarrassingly), he did so before securing the rights to use the poem, and when he approached the estate of Robert Frost to do so, his request was denied. On short notice, he was forced to take a new route—a road not taken, as it were—and find new text to fit the music he had matched so closely to Frost's text. Whitacre asked poet Charles Anthony Silvestri to compose a poem to match the music, and Silvestri wrote this poem:

*The evening hangs beneath the moon, A silver thread on darkened dune.  
With closing eyes and resting head I know that sleep is coming soon.  
Upon my pillow, safe in bed, A thousand pictures fill my head.  
I cannot sleep, my mind's a-flight; And yet my limbs seem made of lead.*

*If there are noises in the night, A frightening shadow, flickering light,  
Then I surrender unto sleep, Where clouds of dream give second sight,  
What dreams may come, both dark and deep, Of flying wings and soaring leap  
As I surrender unto sleep, As I surrender unto sleep.*

These words are the ones used in choral versions of this piece, and they lend a distinct sense of transcendence and otherworldliness to what is already quite a distinctive and atmospheric composition. The brass choir transcription takes the music and recasts it in a new light, retaining the atmospheric qualities while coloring it through the beautiful chorale-like qualities of brass instruments.

### **"The Great Gate of Kiev"** from *Pictures at an Exhibition*

Modest Mussorgsky (1839-1881)  
transc. Douglas D. Haislip

*Pictures at an Exhibition* was composed to honor Mussorgsky's artist and architect friend Viktor Hartmann, who died tragically at age 39 in 1873, and who had a posthumous exhibition of his drawings and paintings organized by another close friend. In the music, Mussorgsky imagines himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly thinking of his departed friend." In a literal sense, this music has the physical movement of wandering embedded in it: the entire piece depicts both the journey and specific destinations as the museum-goer explores the exhibition. Each musical vignette corresponds to a separate drawing or painting, and the observer floats from one to another throughout the exhibit.

"The Great Gate of Kiev" depicts a design for a series of stone gates that were to have replaced the wooden city gates of the city of Kiev, now part of Ukraine. The gates were designed to commemorate the escape of Tsar Alexander II from assassination (a seemingly odd event to commemorate with the construction of new gates). The music is stunningly grand, and Mussorgsky seems to have taken the concept further through his music than what was ever sketched or realized: the gates were never finished.

In rehearsals, Brass Choir discussed Mussorgsky's depiction of religious wanderers making a pilgrimage to the city and passing through the gates. This solemn music (originally led by clarinets and bassoons in the famous orchestral arrangement) offsets the grandiose music of the gates themselves, which serves both as a wonderful end to this concert cycle for Brass Choir and as a bridge to *Heroes* in the spring.

[D. Sartori]



# SINFONIA/PHILHARMONIA PERCUSSION ENSEMBLE

## *Orchestrations of the Underground (2017)*

Please see 2:00 concert for program notes.

Toby Fox (b. 1991)  
arr. Kirk Gay

## PHILHARMONIA

Anthony Krempa, conductor

### *Slavonic Dances, Op. 46*

Antonín Dvořák (1841-1904)

No. 1 in C Major, "Furiant"

Born in Bohemia into relative poverty, Czech composer Antonín Dvořák was searching for a winner. In his first years of work, he had steadily composed music for choirs, chamber ensembles, and symphony halls, but he had yet to gain a foothold among the composer elite. The famed German composer Johannes Brahms had enjoyed great success with his *Hungarian Dances* based on German folk songs, and Dvořák's publisher thought he should give the medium a try. The resulting sixteen *Slavonic Dances* thrust his music into popularity and were the sparks that lit the flame of a career taking him all over Europe, to New York City, and even Spillville, Iowa!

The music for *Slavonic Dances* did not come from a particular folk source. Rather, they were Czech in style and energy, written entirely from Dvořák's pen. His use of herky-jerky hemiola rhythmic figures creates constantly changing pulses and energies, and his expansion of the length and instrumentation in these dances outshines Brahms's contributions. The first dance in C major announces its presence with a giant chord before launching into a galumphing, jaunty dance. The middle section of the piece allows for lighter textures to shine, as twittery woodwinds and soaring horns promote some of Dvořák's greatest lyrical lines. The original dance returns with a rush and, after a contemplative moment or two, powers all the way to end with energy and sound. If the mood strikes you as you watch from home, get up and dance!

👉 Want to learn more about Dvořák, hemiolas, and *Slavonic Dances*? Read more in Sinfonia's program note about *Slavonic Dance No. 8*.

### from *Peer Gynt Suite No. 2*

Edvard Grieg (1843-1907)

- II. Arabian Dance
- IV. Peer Gynt's Journey Home

### from *Peer Gynt Suite No. 1*

- II. Åse's Death

When Norwegian playwright Henrik Ibsen reached out to friend and compatriot Edvard Grieg to write incidental music for his new play *Peer Gynt*, Grieg agreed—but soon, he would regret his decision. Between non-stop musical suggestions from the author, a demanding and rushed schedule, constantly changing musical length requirements, and countless artistic difficulties, Grieg was not happy with the 90 minutes of music he ended up producing for the production. It took him ten more years to finish editing and arranging his music, eventually whittling down the lengthy opus to two suites of music. The eight movements chosen for the suites are some of Grieg's most recognizable pieces, and the suites continue to be popular staples in concert halls worldwide.

The music chosen for today's performance highlights several moments in the title character's journey, all in pursuit of love and purpose. The *Arabian Dance* marks a trip to the Middle East, with exotic percussion instruments and side-winding woodwind lines accentuating the Arabian feel. In *Peer Gynt's Journey Home*, the protagonist finds himself tossed in a tumultuous storm at sea, represented by rising and falling chromatic lines, percussion and brass lightning strikes, and feverish strings tremolos. The tragic *Åse's Death* is a window into Peer's dream of his mother's passing, complete with sobbing string lines and a gasping, breathless fade as the movement closes. Look for the

combined strings sections from both halves of Philharmonia in this movement. The famous *Morning Mood* from the first suite brings the dawn with its timeless melody and sweeping string accompaniment, while the frantic *In the Hall of the Mountain King* brings the performance to a close with intensity, fire, and true Norwegian terror. As Philharmonia musicians explored these works, they discovered that Grieg used every trick in the orchestration book to paint his pictures of the iconic Peer Gynt story.



## EARL CLEMENS QUINTET

### *Three Shanties for Woodwind Quintet*

Sir Malcolm Arnold (1921-2006)

- I. Allegro con brio
- II. Allegretto semplice
- III. Allegro vivace

*Three Shanties* tells a tale of the sailors on the high seas. Recently made social-media famous in TikTok performances across the globe, sea shanties are centuries-old folk songs that traditionally accompanied the labor on board a sailing ship. What could be more appropriate for *Wanderers* than this set of songs tied to the adventurous and free-spirited nature of sailors of yore?

This piece takes three traditional English sea shanties and sets them in the unique musical language of 20<sup>th</sup>-century English composer Sir Malcolm Arnold. The humorous and catchy tunes are passed around the instruments of the quintet, much as the melodies would be tossed from sailor to sailor on a seafaring voyage. Perhaps influenced by the globe-trotting life of a sailor, Arnold departs from the shanty style in multiple points, infusing the traditional tunes with styles from other cultures such as tangos and bossa nova.

The first shanty is the famous "What Should We Do With a Drunken Sailor?", tossed around the quintet at breakneck speed and not always in the same key—just as the sailors may toss around their inebriated compatriot! The second movement is a faithful setting of "Boney Was a Warrior" in the more typical (and slower) shanty style, while the third ("Yo Ho, Blow the Man Down") reverts to the quick pace of the opening movement in a rousing conclusion.

[Earl Clemens Quintet, M. Sheppard]

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



## STERLING BRASS QUINTET

### *Frost Fire*

Eric Ewazen (b. 1954)

- I. Bright and Fast

*Not all those who wander are lost.* ~J.R.R. Tolkien

When Eric Ewazen wrote *Frost Fire*, he may have wandered, but he was not lost. *Frost Fire* wanders with a purpose—in fact it does not just wander; it searches.

In the first movement (which will be performed today), it searches for a rhythm, finding it in some places and becoming more lost in others. It wanders in and out of different time signatures as it searches for how it was meant to feel. In the second movement, it tries to find its purpose, settling on the slow and melancholy and then slowly building into confusion as the music becomes a fugue, striking out on a single idea. This idea is held to increasing scrutiny from countermelodies, each trying to earn its place

Showing the possibilities of alternative knowledges, [wandering] invites us to challenge the hegemony of Western linear thinking based on the model of the wanderer.





and vie for the spotlight. And if the first movement searches for rhythm and the second for purpose, the third searches for balance. It wanders through different styles of playing and influences, finding what truly feels right and how it was meant to sound. And at the end? Recollection. A wandering back to what once was, a remembrance of how far it has come. It remembers that because it wandered through the fierce flames and bitter cold of self-discovery, it has been forged anew, better than it was.

What happens when we discard this  
linear thinking, leave the paved path,  
and start wandering?



Not only does each movement individually show the theme of searching; the culmination of all the movements together is a perfect display of purposeful wandering. Every movement almost passes the thematic torch onto the next one and enhances and adds onto what it was previously saying. What Ewazen was writing is a perfect balance between sporadic chaos and direct confidence. *Frost Fire* is never fully lost but also never fully confident in where it's going next. Without ever being lost, it wanders.

[Sterling Brass Quintet]

Founded in 2007, the **STERLING BRASS QUINTET (SBQ)** is the premier brass ensemble of the EYSO Chamber Music Institute. Members are selected by competitive audition and offered full scholarships thanks to the generosity of the Ainsworth Family in memory of SBQ's first patron, Sterling "Stu" Ainsworth, a tireless supporter of music and education throughout the Fox River Valley. SBQ members study and perform significant chamber music literature at the highest level and work with some of the finest artist teachers and chamber music coaches in the world, including weekly coaches Matt and Kari Lee (DePaul University, Chicago Brass Quintet) and guest coaches such as former CSO trumpet Will Scarlett, Stephen Burns (Fulcrum Point), Floyd Cooley (DePaul), Rex Martin (Northwestern) and members of the Wisconsin Brass Quintet (UWMadison).

## PHILHARMONIA

Anthony Krempa, conductor

### from *Peer Gynt Suite No. 1*

- I. Morning Mood
- IV. In the Hall of the Mountain King

Edvard Grieg (1843-1907)

Please see the previous note from this concert.

### *Slavonic Dances, Op. 46*

No. 1 in C Major, "Furiant"

Antonín Dvořák (1841-1904)

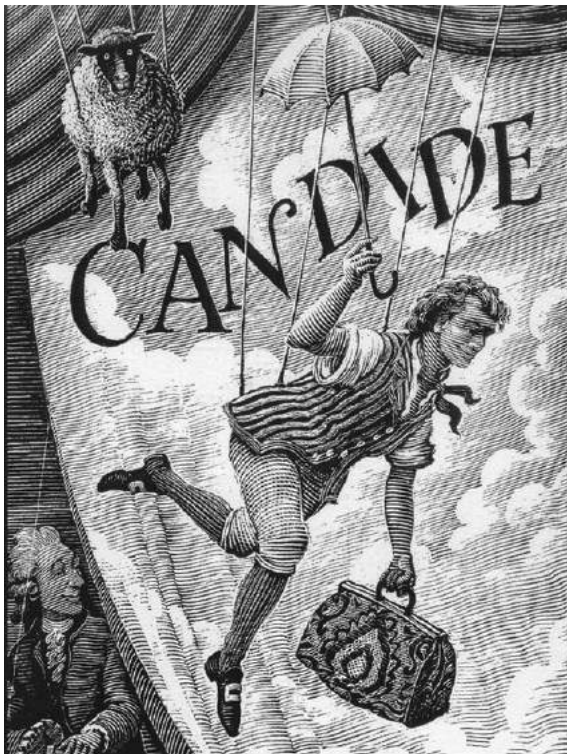
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### from *Candide* "Make our Garden Grow"

Leonard Bernstein (1918-1990)

arr. Kreines/Kaplan

Leonard Bernstein, the ultimate musical wanderer, composed the music to the Voltaire novella *Candide* in the late 1950s. One of the iconic stories about a wandering youth, *Candide* tells the story of the eponymous hero, his true love Cunegonde, and their travels through childhood, war, trial, hardship, and eventual peace. The overture to *Candide* is most often programmed, but the powerful finale "Make our Garden Grow" is the moment to remember. In this final



movement all of the principal characters gather onstage to reflect on what they have learned, what they wish for, and how they hope to live simply and peacefully, taking the time to make their gardens grow each and every day. As Philharmonia studied this music, we uncovered what the character's words really mean, and how the music powerfully matches those emotional proclamations. In the operetta, Candide sings to Cunegonde:

*You've been a fool, and so have I  
But come and be my wife  
And let us try before we die  
To make some sense of life  
We're neither pure nor wise nor good  
We'll do the best we know  
We'll build our house and chop our wood  
And make our garden grow  
And make our garden grow*

Today's concert concludes with the entire Philharmonia Orchestra coming together to play this stirring finale from all parts of the Blizzard Theatre. The ways these musicians face the many challenges and difficulties every week in exploring, rehearsing, and refining their music are a testament to the

amazing will of Philharmonia students, their supportive families, and this amazing EYSO community. I couldn't be prouder of the way we continue to care for each other, connect as musicians, and build strong friendships every Sunday. We hope you all find ways to *do the best you know* as you continue to *make your garden grow*.

[A. Krempa]

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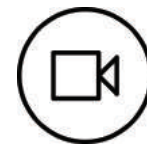


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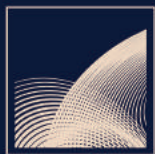
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# PROGRAM / 7:00 CONCERT

## PRIMO/YOUTH SYMPHONY SIDE-BY-SIDE

Tracy Dullea, conductor



### ***When My Buddy's Burdens Get Done (Two-step and Misstep)***

Ethan T. Parcell (b. 1992)

Each year, student musicians from Primo and Youth Symphony perform together in a side-by-side: one of the cherished EYSO traditions. Already at the start of this season, returning students reflected excitedly on their experience from last year, asking if it would continue in this unusual year. Even with the unique challenges of a "side-by-side" this season, the musical experience, mentorship, and sense of community cultivated by this experience are such powerful drivers that they demanded a continuation of the tradition.

EYSO resident composer Ethan Parcell has been composing for EYSO ensembles for six years, and in *When My Buddy's Burdens Get Done (Two-step and Misstep)*, his values and skills as a composer come together to craft a meaningful and special experience. Parcell often writes music specifically tailored to an ensemble—the exact instrumentation and needs of a group—with a core desire to create a meaningful collaborative and communicative experience between composer and performer. Armed with ideas about *Wanderers* and taking odd requests in stride ("A side-by-side from six feet apart"; "50 players or less, but each with a buddy"; and "A real ripper that everyone can jam-out to!") Parcell went to work.

Parcell says he feels like he is always writing for friends and people he loves. He believes that everyone is indispensable, and that each musician should feel free to lean into the poetry of the piece as it comes to them, even if they are uncertain of the "right way" to play it. Inspired by folk music and the "jam-ability" of ragtime, he writes:

*Musically, this piece borrows the rhythmic and harmonic language from folk guitar music and early ragtime and leans toward a cartoonish interpretation of the dance forms these pieces often reference. The ensemble plays wanderings, meanderings, and interruptions from the main themes, then correct their missteps back to the steady bounce of the pleasantly rolling feeling of fingerpicked porch music.*

Primo students enjoyed analyzing the work, speculating on the odd notes that "wander away" from what is expected and the subtle ways the melody changes and evolves over time. These wanderings are valuable in themselves; they are not mistakes, but rather opportunities to learn and appreciate. Without knowing the duration or direction of these explorations, performers and listeners alike can feel the meaning of wandering—with a buddy by your side.

[T. Dullea]

## YOUTH SYMPHONY

Matthew Sheppard, conductor

### ***Pelléas et Mélisande***

Gabriel Fauré (1845-1924)

- I. Prelude
- II. La Fileuse
- III. Sicilienne
- IV. La Mort de Mélisande

*"A poet who half speaks things. Two related dreams. No country, no date... characters who do not discuss, submitting to life, destiny, etc."*

When Claude Debussy wrote those words, he had not yet discovered the mysterious world of Maeterlinck's *Pelléas et Mélisande*—a world that encompasses these half-spoken things, these related but dissimilar dreams. Yet within a few years, the trance-like world of *Pelléas et Mélisande* would sweep across all of Europe.

The suite performed today (composed by Gabriel Fauré) is just one part of a much bigger story around Pelléas and Mélisande. Written in 1893 by Belgian playwright Maurice Maeterlinck, *Pelléas et Mélisande* inspired four major

composers to write music around the story, all within a span of only fifteen years. (The other three composers were Jean Sibelius, Arnold Schoenberg, and, not surprisingly, Claude Debussy.)

Why were so many composers drawn to this story—this strange, adult fairy-tale with more questions than answers, that offers only shadows and suggestions rather than plot twists and suspense? The symbolism of unending—and never-beginning—circles pervades the story, with ideas of rings, of repetition, and of redundancy. On the surface, it is a common if tragic narrative: a star-crossed lovers story, filled with familial drama, jealousy, betrayal, and death. Yet in Maeterlinck's hands, the words gave space and breath for composers to elaborate, to explore, and most of all, to dream.

Written as incidental music to the play, Fauré's *Pelléas et Mélisande* sets or sets up individual scenes from the story. The prelude begins with a simple but beautiful gesture in the strings: a circular motif symbolizing the love the title characters will find, as well as the tragedy that will befall them. Echoes of this motif layer upon each other in waves, building passionately in texture, rhythm, timbre, and harmonic complexity until crashing together in a dramatic climax. Suddenly and unexpectedly, the music dissolves into an eerie augmented chord: three equally spaced-apart notes in the strings that suggest something is amiss. A horn call cuts through the orchestra, signaling the arrival of Golaud and foreshadowing the troubled times ahead. The movement ends with the return of the opening motif, as the lines between beginning and ending seem to blur and dissolve.

The second movement *La Fileuse* makes explicit the symbolism of circles and rings: it is Mélisande's spinning wheel, moving in endless repetition. Listen again for layers piling up on each other—the tumbling triplets in the violins, the arpeggiated melodic lines in the woodwinds and horn, and the triple meter. In the third movement, Fauré recycled a previously composed piece that he felt lived in the same mysterious world as *Pelléas et Mélisande*: the beautiful *Sicilienne*.

The final movement, *La Mort de Mélisande / The Death of Mélisande* sets the tragic ending of Maeterlinck's tale. The funeral-march melody weeps softly above resolute pizzicato trudging, while the shimmering sound of the strings creates a delicate halo of sound. Much as in the first movement, waves of sound build upon each other, crashing down again and again, until it seems there is nothing left to do: one can only cry so much as the music gently dissolves, and the cycle begins again.

## ***Dream Children***

Edward Elgar (1857-1934)

I. Andante

II. Allegretto piacevole

Have you ever awakened from a dream and wondered, perhaps, if it was reality? Or found yourself remembering an experience so vividly that you can't quite believe it was only something you had imagined, envisioned...dreamt?

This liminal realm, the space between conscious and unconscious, the distance between awake and asleep, is one of endless fascination. Psychologist Sigmund Freud famously plumbed the depths of the un- and sub-conscious in *The Interpretation of Dreams*, launching entire disciplines devoted to the study of this strange, eerie world. Philosophy and popular culture both explore ideas of reality versus perception: from the writings of John Locke and David Hume to the movies *Inception* and *The Matrix*, we are endlessly fascinated by this uncanny middle-ground.

Inspired by Charles Lamb's poetic essay of the same name, Elgar's *Dream Children* lives in this in-between space. In Lamb's essay, the writer can't seem to discern dream from reality, and he creates an entire world around his family—a family that dissolves in the final moments, revealed to be no more than a dream. (When the dream is so powerful, so compelling, does the expression “no more than a dream” lose its meaning?)

Elgar's writing is dream-like, insubstantial—it both moves forward and stands still, and it evokes the translucent, misty realm of Lamb's story. The lines between major and minor, between movement and stillness seem blurred, and like Fauré before him, Elgar finds himself caught in the circular logic of this dream world, ending just as he began.

## Overture to *The Magic Flute*

Wolfgang Amadeus Mozart (1756-1791)

With its effervescent sparkle, the overture to *The Magic Flute* occupies a special place in Mozart's oeuvre. Written in the summer of 1791—just months before he died—it is the opening of an opera filled with mystery and symbolism, ping-ponging between gaiety and gravity as it depicts the heroic prince Tamino and his bumbling sidekick Papageno in their quest to free the beautiful Pamina from sorcery.

Though Mozart composed the overture last, it captures certain characteristics and themes of the opera to follow. Mystery and secrecy are recurring motifs in the opera, as is the ritualistic completion of tasks in order to progress toward a more enlightened ideal. These values lend credence to theories that Mozart was obliquely referencing his association with the fraternal organization of the Freemasons—an organization into which he had been initiated seven years prior. The number three, which held specific ritual meaning for the Freemasons, plays a prominent role in the overture: there are three flats in the key signature, three massive opening chords that spell the tonic triad of three notes, and an unusual middle *Adagio* that rhythmically spells out the alleged secret three-part knock of the Freemasons.

Regardless of its associations—real or imagined—with Freemasonry, Mozart's overture to *The Magic Flute* is a thing of sheer delight. With his characteristic brilliance and skillful handling of melodic ideas in the overture, Mozart sets the listener on a path for adventure through *The Magic Flute*.

[M. Sheppard]

## YOUTH SYMPHONY PERCUSSION ENSEMBLE

### *Cosmic Tree* (2009)

Áskell Másson (b. 1953)



*The title of this piece refers to the cosmic tree of Norse mythology, the Yggdrasill. This tree of life extends to the heavens from the earth, thus uniting them. It is said to have three supportive roots which embrace the whole of the earth. Beneath each root are wells guarded by nornes (fortune women) who decide the lives and destiny of mankind. ~ Áskell Másson*

Icelandic composer Áskell Másson is celebrated for his percussion music and his love of Norse mythology. His mythological inspiration and his intimate knowledge of percussion instruments bring particular depth of expression and timbral brilliance to his music. Written in 2009, *Cosmic Tree* was composed for the Performer's Competition of the 44<sup>th</sup> Brno International Music Festival. Inspired by the Yggdrasill with its massive trunk and three supportive roots, *Cosmic Tree* is scored for one marimbist and three percussionists: a musically analogous structure. Másson paints a picture of the Yggdrasill through 4 sections of music: *Allegro energico*, *Andante moderato*, *Lento*, and *Doppio movimento*. Each section subtly hints at and refers to the sacred Yggdrasill and Norse mythology.

The musical themes of the *Allegro energico* are inspired by an Icelandic folk song, and the energy and rhythmic drive of the percussionists supports the purity of tone and pitch from the marimba floating above. Wooden instruments are heard first—

perhaps a reference to Yggdrasil already. A sudden shift in instruments signals the *misterioso* section, featuring metallic sounds and instruments: suspended cymbals with a variety of mallets and beating spots create a new soundscape. As the wooden timbres return, the *Allegro energico* ends with a furious and rumbling cadenza in the low pitches of the marimba.

In the *Andante moderato*, the percussionists—or perhaps the nornes—sing in a wonderfully eerie glockenspiel and vibraphone duet. In Nordic legend, the Yggdrasill plays a central role in the cleansing and salvation of the universe through fire and the self-sacrifice of Odin, a chief god often depicted as a wise and ancient wanderer. Reflecting and perhaps foreshadowing this moment, the *Andante moderato* ends in an emotional climax and the first major silence of the piece thus far.



The third section, *Lento*, is a chorale for vibraphone and marimba. It is the shortest section in the piece, and the melody is deep and resonant, as if depicting the voice of Odin resounding through the heavens. As its final echo fades away, it is replaced by rhythmic intensity that builds directly into the *Doppio movimento*, or “double movement” (twice as fast) finale.

Tribal drumming and sharp metallic clanging pump adrenaline into the music as it builds to the end. Beneath all of this, the timpanist executes a dramatic extended technique: he places a suspended cymbal upside-down atop one drum and rolls with mallets while moving the tuning pedal up and down. The sound effect created is otherworldly—a sort of low-pitched, shimmering glissando—and aptly depicts the cosmic power of the Yggdrasill. Hints of musical themes heard earlier now return as intensity builds to the *con fuoco* (literally “with fire”) ending in a tremendous blaze of color and dazzling light

[Z. Bowers]

# YOUTH SYMPHONY

Matthew Sheppard, conductor

## Overture to *Nabucco*

Giuseppe Verdi (1813-1901)

*This is the opera with which my artistic career really begins.* ~Giuseppe Verdi

Italian composer Giuseppe Verdi knew that with his opera *Nabucco*, he had hit on something special. With its powerful religious and historical themes of resilience against oppression, *Nabucco* resonated with the Italian people during the tumultuous decades preceding the Italian liberation and unification.

Taken from both the Bible and the history books (though not strictly adhering to either source), *Nabucco* is the story of the Jewish people’s persecution and exile by the Babylonians and their king, Nebuchadnezzar (Nabucco). This exile, this forced abandonment and wandering, inspires a multitude of emotions and responses from the chorus—emotions that Verdi explores not just through narrative, but through music.

And it is the music of *Nabucco* that makes it one of the most beloved operas in history. From the majestic grandeur of the opening brass chorale to its brilliant and fiery ending, the overture captures some of the finest moments to come in the opera. It contains the music of the curse laid upon the supposedly traitorous Ismaele: a terrifying curse spat out by the instruments of the orchestra in violent outbursts to the rhythm of the text “*Il maledetto, non ha fratelli* / *The accursed man has no brothers.*”

But the most famous moment of the overture—and perhaps of all opera—is the glorious “*Va, pensiero.*” Sung by the Jewish people as they languish in exile, it is a song of longing, of abandonment—but ultimately one of hope through memory. A brief reprise of the curse music is followed by a brilliant and electrifying *Allegro*, bringing the overture to a rousing conclusion.

## *Dream Children*

Edward Elgar (1857-1934)

I. Andante

II. Allegretto piacevole

Please see the previous note from this concert.



*As children of modernity, Western individuals inherited a mode of thinking that works along a straight line. It is a mechanical way of knowledge-production that is valued for its apparent efficiency. We move comfortably from a fixed beginning to a clearly demarcated end: a final solution or conclusion. What happens when we discard this linear thinking, leave the paved path, and start wandering?*



## Double Bass Concerto No. 2 in E-flat Major

Carl Ditters von Dittersdorf (1739-1799)

### I. Allegro moderato

Austrian composer Carl Ditters von Dittersdorf is less well-known than many of his Classical-era peers such as Mozart and Haydn. However, his music bears remarkable similarities to that of his compatriots, and he was known to both Haydn and Mozart personally.

Unquestionably, this bass concerto is the most famous of Dittersdorf's works. It begins with a short orchestral introduction, setting the stage for the soloist to enter carrying the melody. The first movement—the only movement performed today—consists of three clear parts, with each one signaling its start with the opening melody or a slight variation. Following the third full iteration of the melody, the orchestral accompaniment backs away, leaving the soloist alone for the cadenza. This is the place for the soloist to truly shine, and even to show off. Though Dittersdorf did indeed write a cadenza (which will be used in today's performance), in his time and even recently, soloists commonly wrote their own cadenzas as replacements to the original. The cadenza ends with a signal to the conductor and then leads into a satisfying, orchestral finale as the piece concludes with a final restatement of the main melody.

This concerto, although orchestral, offers the chance for the soloist to play very melodically. For bassists who often play the harmonic foundation in orchestral music rather than the melody, this can be an interesting challenge that takes some getting used to. And, as is true in most concertos, balancing the musical, emotional, and expressive qualities with the need for strong rhythmic pulse—in other words, not rushing—is another hurdle. But in the end, the dozens or hundreds of hours spent learning to execute musically and prepare for performance with the orchestra are well worth the challenge.

[J. Petno]

Seventeen-year old **James Petno** is a junior at Saint Charles East High School. He has been playing the bass since he was only eight years old and has studied under Elgin Symphony Orchestra principal bassist Tim Shaffer for four years. Although it started as only a fun hobby, over the years, music and the double bass have become part of who he is. Outside of EYSO and music, James enjoys fishing, hiking, and biking. He also loves sushi, Star Wars Battlefront II, and God. He has put hours of hard work into this piece and is honored to perform with the EYSO Youth Symphony.

## *Pelléas et Mélisande*

Gabriel Fauré (1845-1924)

- I. Prelude
- II. La Fileuse
- III. Sicilienne
- IV. La Mort de Mélisande

Please see the previous note from this concert.

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John Ronai  
Julie Schreiner  
Danny Seidenberg  
Jennifer Silk  
Kelly Sjobring  
Steven Sjobring  
Patrick Smith  
Susan Starrett  
Annika Sundberg

Rebecca Swan  
Simonne Tingley  
Carolyn Van De Velde  
Rebecca Wilcox  
Janis Wittrig  
Gina Young

## CELLO

Timothy Archbold  
Lamar Blum  
Lisa Bressler  
Allie Chambers  
Diane Chou  
Tom Clowes  
Wendy Cotton  
Dorothy Deen  
Michael Duggan  
Linda Duneske  
Nazar Dzhuryun  
Richard Evans  
Marian Fadrowski  
Brian Gaona  
Larry Glazier  
Ann Griffin  
Sally Gross  
Jean Hatmaker  
Brian Hoffman  
Anita Hwang  
Eun Kim  
Catherine Kuna  
Mark Kuntz  
Andrea Lafranzzo  
Julie Lawrence  
Mark Liu  
Laura Love  
Mary McGinty  
Kerena Moeller  
Ruth Mudge  
Alexa Muhly  
Carol Ourada  
James Pesek  
Walter Preucil  
Alex Revol  
Nissa Sampson  
Valerie Schierl  
Linc Smelser  
Holly Stangland  
Julianne Tehan  
Delle Vercimak  
Carolyn Wright

## BASS

Katy Balk  
Jeremy Beyer  
Eli Broxham  
Matt Buri  
Virginia Dixon  
Tracy Dullea  
Christop Griff  
Chris Griffith  
Steve Reichelt  
Timothy Shaffer  
Ken Stuz

## FLUTE

Haymee An  
Denise Beiermann  
Lamar Blum  
Jill Burlingame  
Ruth Cavanaugh  
Allison Domanus  
-Brady  
Marian Fadrowski  
Lisa Hall  
Cate Hummel  
Maxine Lange

Melanie Mathew  
Shawn Maxwell  
Scott Metlicka  
Teresa Muir  
Cynara Pierzina  
Megan Sapp  
Julie Tendency  
Cindy Zimmerman

## OBOE

Dennis Beiermann  
Debra Freedland  
Shawna Lake  
Kristine Mertens  
Lou Parker  
Julie Popplewell  
Marilyn Sands  
Judith Schneider  
Deb Stevenson  
Derek Weihofen

## CLARINET

Anne Barton  
Robert Blazek  
Nancy Botti  
Laura Chalmers  
Gordon Daole-Wellman  
Lacy Garbar  
Steven Kidera  
Cally Laughlin  
Garret Matlock  
Shawn Maxwell  
Kathryne Pirtle  
Chris Prohaska  
Jennifer Swenson  
Melody Thomas  
Kathy Way

## BASSOON

Dennis Beiermann  
Theresa Brooks  
Gwyn Downey  
Kimberly Richter  
Richard Stiles

## SAXOPHONE

Shawn Maxwell

## HORN

David Batdorf  
Wanda Braden  
Nancy Brocker  
Randall Faust  
Russ Henning  
Eric Kaiser  
Kelley Langenburg  
Morgan Lentino  
Kathleen Mitchell  
David Peterson  
Mark Ponzo  
Chris Scotellaro  
Mandy Sundaramoorthy  
Paulette Velasquez

## TRUMPET

Mark Baldin  
Phil Feo  
Derek Fitting  
Jason Flaks  
Ryan Hobbs  
Kari Lee  
Matt Lee  
Ronald Lemm  
Rob Loar  
Caleb Mitchell  
Jered Montgomery

Sean O'Donnell  
Mark Olen  
Mark Ponzo  
Dan Price  
James Wallace

## TROMBONE

Victor Anderson  
Mark Bettcher  
Ian Fitzwater  
Chelsea French  
Mark Fry  
Mark Ponzo  
Zach Siegel  
Bryan Tipps

## EUPHONIUM

Chelsea French  
Mark Fry  
Mark Ponzo  
Zach Siegel  
Scott Tegge

## TUBA

Josh Biere  
Jim Langenberg  
Dylan Rehm  
Zach Siegel  
Scott Tegge

## PERCUSSION

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

## HARP

Nichole Luchs  
Michael Maganuco

## PIANO

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

Denotes EYSO  
Alum or parent  
of Alum

The EYSO apologizes  
for any omissions or  
inaccuracies in the  
private instructor and  
school director lists.  
Please contact the  
EYSO office at  
office@eyso.org  
with additions or  
corrections.

# PRIMO / PRIMO INTERMEZZO

## VIOLIN

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

# PRELUDE

## VIOLIN

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

# SINFONIA

## VIOLIN

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

## VIOLA

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

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

## VIOLA

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

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

## VIOLA

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

## CELLO

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

## BASS

Liam Buehler, Saint Charles \*

## FLUTE

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

## OBOE

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

## CLARINET

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

## BASSOON

James Lusk, Geneva \*

## CELLO

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

## BASS

Olivia Beach, Wayne \*  
Iain Goetz, Elgin

---

**z** Primo Intermezzo  
+ Concertmaster  
\* Principal

## CELLO

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

## BASS

Veer Gupta, Hoffman Estates \*\*

---

+ Concertmaster  
\* Principal  
\* Chamber Music Institute

## HORN

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

## TRUMPET

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

## TROMBONE

Alton Beck, Peru \*  
Marion Herrmann, Elgin

## PERCUSSION

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

## HARP

Taylor Headley, Elmhurst

## PIANO

Aidan Murray, Glen Ellyn

---

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

# BRASS CHOIR

## HORN

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

## TRUMPET

Jacob Bryla, Elgin  
Thomas Chapski, Elgin

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

## TROMBONE

Alton Beck, Peru  
Iona Dillon, Crystal Lake  
Marion Herrmann, Elgin  
Sarah Leardi, Streamwood  
Ian Martinez, Carpentersville  
Ethan Sanderson, Elgin  
Daniel White, Batavia %

## BASS TROMBONE

James Butcher, Algonquin %

## TUBA

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

## PERCUSSION

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

---

% Sterling Brass Quintet  
é Earl Clemens Wind Quintet

# PHILHARMONIA

## VIOLIN

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

## VIOLA

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

## CELLO

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

## BASS

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

## FLUTE

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

## OBOE

Ella Erickson, Glen Ellyn ○ \*

## CLARINET

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

## BASSOON

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

## HORN

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

## TRUMPET

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

## TROMBONE

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

## BASS TROMBONE

EJ Ave, Elgin ● ○

## TUBA

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

## PERCUSSION

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

---

● “Phil” Orchestra  
○ “Harmonia” Orchestra  
+ Co-Concertmaster  
\* Principal/Co-Principal  
\* Chamber Music Institute  
x Percussion Ensemble



# YOUTH SYMPHONY

## VIOLIN

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

## VIOLA

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

## CELLO

Nora Brink, Aurora ● \*  
Kennedy Buehler,  
    Campton Hills ○ \* \* ~  
Luke Fosdick, Naperville ○ \*  
Lydia Gruenwald, Lombard ● \* \* ~  
Gabriel Im, Saint Charles ●  
Benjamin Irwin, Crystal Lake ●  
Megan Kamysz, Saint Charles ○  
Elizabeth Kerr, Batavia ○ \*

## BASS

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

## FLUTE

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

## OBOE

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

## CLARINET

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

## BASSOON

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

## HORN

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

## TRUMPET

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

## TROMBONE

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

## BASS TROMBONE

James Butcher, Algonquin ● ○ \* %

## TUBA

James Butcher, Algonquin ● ○ \* %

## PERCUSSION

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

## HARP

Taylor Headley, Elmhurst ● ○

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

# CMi ONLY

## VIOLIN

Valerie Terdina, Bartlett

## FLUTE

Oscar Garcia, Elgin

# IT'S EASY TO DONATE TO EYSO!

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

Did you know that...

- Your gift of \$50 helps replace lost ticket sale revenue from in-person concert performances?
- Your gift of \$100 purchases sheet music for 10 students?
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You can make a life-changing investment in a student like Palmer, Trudie, or Andy with your gift to EYSO - may we count on you for a gift of \$50 or more?

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- Palmer, current EYSO student musician

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

- Trudie, EYSO alumna pursuing professional career in music

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

- Andy, EYSO alumnus, Principal in national firm



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# MYTHS AND LEGENDS

## ORIGINS

Sunday, November 15, 2020

## WANDERERS

Sunday, March 14, 2021

## HEROES

Sunday, May 9, 2021

## FALL CAMP

August 28-30, 2020

## CHAMBER MUSIC INSTITUTE CONCERTS

November 8, 2020

April 18, 2021

## OPEN HOUSE

February 21, 2021

April 18, 2021

## 2021-22 SEASON AUDITIONS

May 27-30, 2021

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



# EYSO 20-21

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

EYSO.ORG

