What happens when you turn things upside down? New meanings, amazing possibilities, and alternative realities reveal themselves, showing new ways to make sense of the world around us. Artists, philosophers, and visionaries know that a new perspective can make a world of difference, a little push can go a long way—and when we throw out the rulebook, anything can happen…

through the looking glass

ELGIN YOUTH SYMPHONY ORCHESTRA

MAY 8, 2022
New meanings, amazing possibilities, and alternative realities reveal themselves, showing different ways to make sense of the world around us. Artists, philosophers, and visionaries know that a changed perspective can make a world of difference, a little push can go a long way—and when we throw out the rulebook, anything can happen…

With joyful curiosity and enthusiasm, EYSO students explore these big ideas in flipped, our 46th season. At EYSO, we often use the term "expert noticer" to describe our approach both to making music together and to examining the wider world around us. As expert noticers, we use music and our season theme as lenses through which we deepen and broaden our understanding of ourselves, of our communities, and of the roles we play in them. And in flipped, we aim to shake things up: to seek out new perspectives, and to glean new insights from different points of view.

III. Through the Looking Glass

“How nice it would be if we could only get through into Looking-glass House. I’m sure it’s got oh! such beautiful things in it! Let’s pretend there’s a way of getting through into it…Let’s pretend the glass has got all soft like gauze, so that we can get through. Why it’s turning into a sort of mist now, I declare! It’ll be easy enough to get through—”

She was up on the chimney-piece while she said this, though she hardly knew how she had got there. And certainly the glass was beginning to melt away, just like a bright silvery mist…

“Oh, what fun it’ll be, when they see me through the glass in here…”

Alice’s journey through her mirror into a strange and magical world inspires our own adventures today in Through the Looking Glass, the final concert of our 46th season. With his spectacularly colorful and evocative storytelling, author Lewis Carroll conjured up a world of fantasy and awe, filled with the most wonderfully bizarre characters, settings, and narrative twists and turns. With this world, he helps us cultivate a sense of wonder and child-like joy, inspiring our curiosity and fascination with possibility.

With this concert, we explore the power of possibility—of knowing that anything can happen. This music throws out the rulebook: up is down, forward is backwards, and Beethoven is disco. (?!) It fires the imagination, both inspiring and leaving space for mysterious and wonderful new worlds with its bouts of hallucinations, visions, and dreams. And it celebrates divergent—even subversive—thinking, recognizing that by choosing to explore the other side of the looking glass, we can gain a new understanding of ourselves.

In the EYSO “expert noticer” spirit, we engaged deeply with the quirky and unusual through music. We let ourselves fall under the spell of ritual in the music of Revueltas, just as we fall deeply into a reverie in the music of Griffes. We took familiar ideas and turned them on their head with the music of P.D.Q Bach (the “youngest and oddest of Johann Sebastian’s 20-odd children”), of Beethoven, and of folk tunes—or quite literally turned them upside down in musical palindromes and puzzles.

In this, our 46th season, we continue to uncover new ideas, celebrate and cultivate curiosity, and examine alternative perspectives…all while exploring music through the spectacular works of art our students study and perform. Thank you for being a part of this journey into flipped.

FROM THE ARTISTIC DIRECTOR

Matthew Sheppard
Artistic Director

P.S. Eager to learn what’s in store at EYSO next season? Look in the program for a 2022–23 season teaser…
through the looking glass

2:00PM
PRELUDE
Andrea Ferguson, conductor
SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE
Zachary Bowers, director
PRIMO & PRIMO INTERMEZZO
Tracy Dullea, conductor
FLUTE CHOIR
Scott Metlicka, conductor
SINFONIA
Aaron Kaplan, conductor

4:30PM
BRASS CHOIR
Dan Sartori, conductor
SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE
Zachary Bowers, director
PHILHARMONIA CHAMBER ORCHESTRA & PHILHARMONIA
Anthony Krempa, conductor

7:00PM
YOUTH SYMPHONY
Matthew Sheppard, conductor
MAUD POWELL STRING QUARTET
YOUTH SYMPHONY PERCUSSION ENSEMBLE
Zachary Bowers, director
Dear Friends,

Welcome to Though the Looking Glass, the final concert of our 46th season. I am so glad you can join us and experience some of what our students have explored this year as they express those ideas musically.

As our season concludes, it is a logical time to reflect on what makes it possible to deliver the EYSO experience for our students.

Passion and hard work on the part of the students is fundamental, of course, supported by parents and family. And the dedication of conductors, staff, and volunteers is obvious to most. Less visible, but no less important is the financial support that allows us to create and maintain this vital opportunity for young musicians.

Thank you to all those who have made this season possible, and who continue to be part of the foundation for the future!

I’d like to highlight and thank two EYSO supporters who support EYSO through funding of our season finale concerts.

Elgin Cultural Arts Commission works to enhance the quality of life in our community by creating and supporting diverse, innovative, and accessible visual, performing, and cultural arts programming. Through the commission’s organizational grants program, Elgin provides financial support of our season finale concerts.

The Hoffer Foundation has donated and raised millions of dollars for local charities, organizations, and families in Greater Elgin since 1966. We are honored that support includes long-standing support of EYSO’s season finale concert.

We are always looking for people who understand and support the opportunities for growth and development that EYSO presents. If you would like to get more involved with EYSO please let me know.

Gratefully,

K. Eric Larson
Executive Director

Did you know that more than 60% of the cost to educate an EYSO student is underwritten with gifts from public and private foundations, businesses, and generous people like you? You can make a life-changing investment in a young student musician when you give to EYSO. For instance, a gift of $50 helps offset the cost for student-needed instruments. Visit eyso.org/give and thank you!
PROGRAM / 2:00 CONCERT

PRELUDE
Andrea Ferguson, conductor

**Adventure Suite**

I. Earth Jaunt  
II. Undersea Exploration  
III. The Unknown Territory  
IV. In Flight

When brainstorming ideas for *Through the Looking Glass*, I couldn’t help but think of all the ways we bend the rules and expectations of string technique and performance practice in certain repertoire—just as Lewis Carroll did in his stories. *Adventure Suite* is an original work in four movements that introduces playing techniques including *col legno* (hitting the strings with the wood of the bow instead of the hair), trills (quickly alternating notes), tremolo (quickly alternating bow changes), and glissandi (slides): skills that most students in Prelude had not yet explored in their playing! Each movement creates a sense of a particular place or event. Throughout the piece, students have the opportunity to create experimental sounds, as well as to improvise in aleatoric or “chance” music. In rehearsals, musicians uncovered and experimented with different ways of capturing each feeling.

**No Evil Star**

Ethan T. Parcell (b. 1992)

*RATS LIVE ON NO EVIL STAR*

Commissioned in 2017 for Prelude, *No Evil Star* is constructed in an exact palindrome: a perfect mirror image. There is a line of symmetry precisely halfway through the piece, after which all notes, rhythms, and dynamics are the exact inverse of the first half. Listen for changes in meter, and the full spectrum of Prelude’s dynamic range. Let your ears guide you—can you uncover the exact moment when we reach the line of symmetry?

Ethan Parcell has served as EYSO’s composer-in-residence since 2016. Born and raised in Geneva, IL, Mr. Parcell is also an alumnus of EYSO. He composed this piece as part of our 2016–17 season *Music and Politics*, drawing on the "constructive methods of serial music and [applying] it to raw material rooted in earlier tonal traditions." In performance notes for the musicians, he shares that

*This piece is a modal canon of sorts, but constructed in an exact palindrome—the piece has a line of symmetry halfway through, and after that all the notes, rhythms, and dynamics run in reverse. The title is the second half of one of my favorite palindromes: RATS LIVE ON NO EVIL STAR.*

**Palindrome**

(pal-in-drohm)
(noun) a word, line, verse, number, sentence, etc., reading the same backward as forward, as *Madam, I’m Adam* or *Poor Dan is in a droop*.

**Musical Palindrome**

(myoo-zi-kuhl pal-in-drohm)
(noun) music that is the same when played forward or backward.

An example of a musical palindrome is a crab canon (canon cancrizans), in which a line is played forwards and then backwards, or both simultaneously.

*Crab canon from J.S. Bach.*
Classical Symphony

Serge Prokofiev (1891–1953)
arr. Carrie Lane Gruselle

In a time when symphonic works were typically lengthy and saccharine, Prokofiev intended to subvert the trend with Classical Symphony, inspired by the style of Mozart and Haydn—but with some twists. Classical Symphony is a succinct and exuberant update of traditional classical forms containing modern-sounding harmonies, rhythms, and orchestral timbres. Prokofiev masterfully juxtaposes his own intrepid style with the musical language and gestures typical of the Classical period. Though the Finale contains entirely major triads and follows the traditional sonata form expected for the movement, listen for Prokofiev’s modulations to rather dissonant keys—certainly an innovative nodd toward modern composition technique. Prokofiev’s Classical Symphony was a hit when it premiered in 1918, and it remains one of the most beloved and frequently performed of all 20th-century compositions.

[A. Ferguson]

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, director

Stormbreak (2009)

Jim Casella (b. 1970)

From the composer:

Stormbreak was written to be a sort of sequel to Technology—another moderately simple percussion ensemble for eight players. When I first wrote Technology, I had no intentions of publishing it, nor did I expect it would eventually become as popular as it has. Stormbreak opens with a collection of natural effect sounds—the ocean drum, swirling shakers, and rain stick. As these sounds die out, the storm breaks and a rhythmic “tip of the hat” to Technology kicks in on the rim of the snare drum.

As rhythmic elements layer in, the motive of Stormbreak becomes clear and will continue to make itself known throughout the piece. Utilizing frequent repeats in most parts, Stormbreak offers a great way for young, intermediate players to become more comfortable with the concept of “grooving” in their own part while placing that groove within the mix of their fellow groove-playing compadres. This is a more challenging skill for younger players to latch onto since they can often get wrapped up in reading the notes on the page, just trying to play parts correctly. My hope is that once players are comfortable with their own parts, they can “branch out” from the printed page a bit, and focus their attention more on hearing how their parts mingle with others. If all players can do this, the various syncopated elements of the piece will come together nicely to form a solid groove and, most likely, a catchy showpiece audiences will love.

“It seemed to me that had Haydn lived to our day he would have retained his own style while accepting something of the new at the same time. That was the kind of symphony I wanted to write: a symphony in the classical style. And when I saw that my idea was beginning to work, I called it the Classical Symphony.”

—Serge Prokofiev
Stormbreak was written for the Lanier Middle School percussion ensemble and symphonic band under the direction of Hunter McRae. It premiered to a large audience at the University of Georgia Middle School Festival in 2007 where it received a roaring response.

[J. Casella]

PRIMO INTERMEZZO
Tracy Dullea, conductor

La Polka
Trad. folk song
arr. Andrew Dabczynski & Robert Phillips

Spanish missionaries and pioneers to the American Southwest and Mexico brought with them a variety of European music and dance traditions. Tunes and dances were adapted by other settlers and Native Americans, developing into a new and distinctive style. La Polka has a fiddle melody that rolls up and down, rooted in traditions from the Arizona/New Mexico region. Primo Intermezzo students have explored the many different lines and harmonies of this fiddle tune, learning to memorize and spell chord tones of this simple chord structure while considering the balance across the orchestra when choosing what line to play.

PRIMO
Tracy Dullea, conductor

Secret Agent 440
Carrie Lane Gruselle

Secret Agent 440 is a tribute to the old spy movies with a blues influence. Primo musicians try to keep a "low profile" while exploring dynamics, swells, chromatics, double stops, and diverse articulations. When things start to get too loud, there is a corrective "shhh!" to remind our agents to stay in the shadows. The repeated pizzicato A is the heartbeat that creates and maintains the drive and suspense along with the spy theme eighth-note motif moving throughout the orchestra. And, listen for the cool, blues, bass soli section!
**Si Bheag, Si Mhor**

*Si Bheag, Si Mhor* (So Big, So Little) is a beautiful old Irish air, usually played simply and leisurely, that offers Primo a unique opportunity to play a variety of parts. Fiddle tunes are often presented with a tune, a suggested back up, a harmony line, basic chords, and a bassline. Young orchestra students spend most of their time playing exactly what’s written on paper, so this is a perfect moment to flip the typical experience upside down. Like other triple meter pieces (1 2 3, 1 2 3), this slow waltz requires careful bow control, or else the natural meter can also get flipped, unintentionally accenting the third beat instead of the first.

While students learn all the parts in rehearsals, they also get to help determine their favorite parts for performance. The tune is attributed to famed Irish harpist and singer Turlough Carolan, who, though blind, traveled the country as an itinerant musician and bard. We’ve explored upside-down perspectives like, “What would it be like to play without sight like Carolan, or without hearing like Beethoven? How could you make music and art even without a home like the Ukrainians?” This led to gratitude and awareness about our own gifts, abilities, and limitations.

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**Curse of the Rosin-Eating Zombies from Outer Space**

Expressively fun and descriptive like the title, this piece opens with creepy intervals in the upper strings and an incessant knocking in our lower strings. (Zombies knocking in orchestra pieces?! What happens when you take a well-balanced D major chord and add an E♭ in the violas? This isn’t a misprint or a joke—Meyer does it on purpose and flips a sweet, zombie love story (?) upside-down with it. Should we try and hide that note or play it with extra slime and spice? See if your ears can pick it up in our music.

Listen for other moments to turn traditional string orchestra music and techniques on their heads, including tremolos, spoken parts, dissonant divisi, trills, Hitchcock shrieks, and of course full, luscious melodies in the lower strings. And watch out for that other thing we don’t do too much in classical music: scream. You might have even heard Primo musicians practicing it at home…they certainly perform it with gusto!

[T. Dullea]

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*Turlough Carolan lived in Ballyfarnon, Ireland in his formative years. From there, he set out across the country, traveling and making music for almost 50 years. This image is a view of Lough Meelagh from Kilronan Castle in Ballyfarnon.*
**FLUTE CHOIR**  
Scott Metlicka, conductor

**Jamaican Rhapsody**  
Jerry Nowak (1936-2015)

This arrangement contains three popular songs from Jamaica: *The Banana Boat Song*, *Mary Ann*, and *Jamaica Farewell*. All three are wonderful examples of calypso music that originated in Trinidad and Tobago. This arrangement by Jerry Nowak—famed conductor and arranger of jazz originals and standards—is for flutes, alto flutes, and bass flute, plus a rhythmically groovy string bass part.

Originally the national dance of Trinidad and Tobago, *calypso* is particularly associated with carnival. In a syncopated and groovy 4/4 meter, it often includes acoustic and bass guitars, or band with trumpets, saxophones, electric guitars, drum kit, and Latin percussion.

**Andante from Trio for Flutes (1974)**  
Katherine Hoover (1937-2018)

In our final concert of the season, Flute choir explored a work that is dramatically different from other pieces studied and performed this season. This short composition is modern, with some jarring dissonance. Each part has a sixteenth-note solo section among slowly moving quarter note chords. This movement is a palindrome: a word/phrase/musical selection that is spelled the same whether it is flipped forwards or backwards: radar, reviver, racecar, or rats live on no evil star, for example.

Learn more about musical palindromes with Prelude's program note on *No Evil Star*, a piece written by EYSO's composer-in-residence Ethan T. Parcell.

**Danza Mexicana No. 2**  
Jacob Datshkovsky (1931-1995)  
arr. Arthur Ephross

This lively dance is arranged for piccolo, flutes, alto flute, and bass flute—the entire flute family of a flute choir. Each measure contains six small beats, but their groupings change constantly between two beats of three and three beats of two, creating rhythmic energy and groove emblematic of Mexican dance music.

Composer Yasha (Jacob) Datshkovsky was born in Mexico City to Russian parents. He started playing piano at age 8 and became a physician, but he never gave up his passion for music. Though Datshkovsky spent much time and money creating music, his catalog of orchestral music remains obscure. Long-time Dallas and Boston Pops Orchestra flautist Arthur Ephross dedicated his long life to composing and arranging music for flute, particularly for flute choirs.

[S. Metlicka]
SINFONIA
Aaron Kaplan, conductor

Second American Folk Rhapsody

Clare Grundman was a prolific American composer in the 20th century. Born and raised in Cleveland, Ohio, Grundman studied music education in college and taught in the Ohio and Kentucky public school systems before becoming a music professor at Ohio State University, his alma mater. After receiving his master’s degree, he went on to study composition with Paul Hindemith and was a military musician in the United States Coast Guard Band. Throughout the second half of his career, Grundman composed dozens of scores for film, television, radio, chamber ensembles and symphony orchestras, in addition to orchestrating several Broadway musicals including Drat the Cat! He is best remembered for his large oeuvre for the concert band ensemble, including his own works and many transcriptions of orchestral pieces for wind ensemble. He continues to be one of the most-performed composers of the concert band literature.

Grundman’s second of four American Folk Rhapsodies inventively weaves together three popular American folk songs: Skip to My Lou, Billy Boy, and Shenandoah. All three melodies first appear in the piece as we would traditionally expect them, but Grundman also finds subtle ways to rethink both their harmonic structure as well as their melodic flexibility—throwing out our preconceived notions of how the pieces “should be played.” Skip to My Lou, a rousing partner dance from the 19th century, is traditionally heard as fast dance in duple meter, but Grundman also uses it cleverly as slow transitional material at the end of the piece. Billy Boy—a folk song and nursery rhyme—appears as both a lilting waltz in triple meter and a grandiose rubato in four, showing just how dexterous these familiar melodies can be. Finally, Shenandoah, the popular 19th-century melody that has become a staple for recording artists of every genre, enters unexpectedly as a march before pulling back to reveal its true capacity for lyricism. By breaking the mold of what we expect to hear, Grundman pulls back the curtain and reveals the true capacity of what these deceptively “simple” melodies have to offer and, with his skillful knowledge of orchestration and craft, evokes feelings of nostalgia, pride, and patriotism.
Symphony No. 4 in E minor

Johannes Brahms (1833-1897)

IV. Allegro energico e passionato

arr. Vernon Leidig

The fourth (and final) symphony of Johannes Brahms was written in 1885 at a time when Brahms was thinking about retirement and the time that he had left. It is both a deeply personal and a staggeringly monumental work, summarizing Brahms’ compositional experiences and conveying the depths of his emotions and world views on humanity.

Brahms broke symphonic conventional norms with his final symphony, choosing to end the piece in a minor key. His first two symphonies, following the model ensconced as “correct” by students of Beethoven’s symphonies, ended boldly in the affirmative, while the third finished quietly. But he ventured into new territory with this last symphony’s finale both in construction and conclusion. For as forward thinking as Brahms’ composition is, it is curious to note that the basis for the finale movement is a passacaglia, a set of variations over a repeating bass line dating back to the 17th and 18th centuries. A lifelong admirer of Bach and Handel, Brahms found inspiration for the finale movement from Bach’s Cantata Nach Dir, Herr, verlanget mich (I long to be near you, Lord), BWV 150. The opening eight measures of the fourth movement are based on this cantata, and from there Brahms’ harrowing adventure unfolds.

The movement is constructed in eight measure phrases, prolonging the repetitive bass motif that the passacaglia implies. The melody is developed with Brahms’ signature restructuring of rhythmic time to create emphasis on “weak” beats of music and is traded back and forth between strings and woodwinds.

The piece builds in suspense and grinds to a halt during a dramatic ritardando and caesura, or musical pause. Brahms continues to build tension and brings the piece to a tumultuous and exhilarating conclusion by increasing the tempo and stacking layers of harmonic counterpoint onto the passacaglia bassline. In these final measures, we hear hints of places that Brahms might have gone had he decided to write another symphony. Regardless, this symphonic conclusion closes the book on Brahms’ symphonic output while simultaneously setting the scene for great symphonists that would follow.

[A. Kaplan]

Original manuscript of Brahms’ Symphony No. 4.
The Symphony was given its premiere in Meiningen, Germany on October 25, 1885 with Brahms conducting.
This is the program.

These are the notes.

P.D.Q. Bach is the name of the satirical alter ego created by real-life composer Peter Schickele. In a humorous fictional biography, Schickele describes P.D.Q. as the "youngest and oddest of Johann Sebastian’s 20-odd children." In a 1999 article written for The Village Voice, Kyle Gann stated of Schickele: "In P.D.Q. Bach he has single-handedly mapped a musical universe that everyone knew was there and no one else had the guts (not simply the bad taste) to explore."

One of the greatest things about the music of fictional composer P.D.Q. Bach is how it manages to balance highbrow and lowbrow humor: highbrow because the musical jokes are most effective when you understand their connection to specific well-known compositions, and lowbrow because everyone laughs at a ludicrously loud bass trombone note.

The piece borrows heavily (one might even say outright steals) from a well-known orchestral standard by Piotr Ilyich Tchaikovsky: the famed 1812 Overture. However, it implements some blatantly obvious and rather ridiculous changes to humorous effect. The heroic French national anthem La Marsellaise is swapped out with Pop Goes the Weasel, and the flowing and expansive middle section is "embellished" with obnoxious bird (and other fowl—or perhaps foul) calls and songs. And by replacing the over-the-top drama of real canons firing in the original with balloon pops in 1712 Overture, this piece shows a composer at the lowest point of his creative journey.

In Brass Choir, we have explored the concept of humor as it applies to music, since this piece is so obviously humorous. Funny as the sounds may be in isolation, having an in-depth understanding of the reference piece helps us really "get" all the musical jokes—an important step in the process. And of course, humor requires skill and effective delivery to come through in a way that makes sense to the audience. This piece calls for skill sets related to but also beyond simply musical ones: a sense of comedic timing, and an ability to deliver a joke without laughing at it yourself. All of this has been part of the preparatory process to bringing the finished product here to you this afternoon. I hope you have as much fun listening as we have had preparing.

[D. Sartori]


Stormbreak (2009)

From the composer:

Stormbreak was written to be a sort of sequel to Technology—another moderately simple percussion ensemble for eight players. When I first wrote Technology, I had no intentions of publishing it, nor did I expect it would eventually become as popular as it has. Stormbreak opens with a collection of natural effect sounds—the ocean drum, swirling shakers, and rain stick. As these sounds die out, the storm breaks and a rhythmic “tip of the hat” to Technology kicks in on the rim of the snare drum.

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Stormbreak was written for the Lanier Middle School percussion ensemble and symphonic band under the direction of Hunter McRae. It premiered to a large audience at the University of Georgia Middle School Festival in 2007 where it received a roaring response.

[J. Casella]
American composer Deems Taylor held many jobs in his life. After abandoning his early hopes of becoming an architect, he went on to hold positions as music reviewer for the New York World, intermission commentor for the New York Philharmonic, and master of ceremonies in Disney’s famous 1940 film Fantasia, all while nurturing a successful compositional career. Through the Looking Glass Suite was written during the early part of World War I as a direct musical interpretation of the eponymous book. The suite was received well by critics and audiences of the day, and it helped cement Taylor as a legitimate composer of his era. The composer had this to say about his composition:

>The suite needs no extended analysis. It is based on Lewis Carroll’s immortal nonsense fairy-tale, Through the Looking Glass and What Alice Found There, and the five pictures it presents will, if all goes well, be readily recognizable to lovers of the book. There are four movements, the first being subdivided into two parts.

The opening movement begins with a Dedication, performed today by the members of the Philharmonia Chamber Orchestra. Throughout the music the composer highlights elegant string and woodwind soloists, creating a peaceful introduction to his larger work. This introduction naturally spins out into larger combinations of voices, reaching its climax in a lush, dreamy passage that fades into a placid coda. The work ends gently on a suspended chord in the low strings that leaves the entire piece feeling unfinished, and yearning for more of the musical versions of each of the book’s section. We hope you enjoy Taylor’s musical description of Lewis Carroll’s preface to the work: “Child of the pure, unclouded brow and dreaming eyes of wonder!”

Current Philharmonia French horn player Brendan Coller is the recent winner of the Illinois Music Educators Association (ILMEA) composition contest, receiving first prize for his Concert Piece for Orchestra from the All-State judges. It was only fitting to include his prize-winning work on this final concert of the year, as a musical creation from within the orchestra perfectly blends with our Through the Looking Glass and flipped concert and season themes. Today’s performance by Philharmonia marks the world premiere of this piece.

Listen for an interesting blend of minor and major mode twists throughout the opening of the piece, with a switch from simple (duple) to compound (triple) meter as the moods change. The music features graceful, dancelike melodies that pass through the different voices of the ensemble, creating full and rich orchestral textures. A brief return of the opening melody of the piece leads into a fiery finale, complete with unpredictable and surprising rhythmic turns as the piece rushes to a close. It’s clear that our in-house composer has a unique voice with a bright future ahead of him!
The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe

Harry Gregson-Williams (b. 1961)
& Steve Barton (b. 1982)
arr. Stephen Bulla

When English author Clive Staples Lewis was 40, he recalled a picture he once saw of a magical creature (a Faun) carrying an umbrella and a parcel of books in the snow. This was the inspiration that launched the book The Lion, the Witch, and the Wardrobe, the first in the Chronicles of Narnia series in continuous publication since the 1950s, selling over 100 million copies and leading to countless television, movie, and stage adaptations.

Harry Gregson-Williams is something of a genre-polymath in his composition. Having scored the soundtracks for many video games, he seems equally happy working on the small screen as he is working on blockbuster movies like Shrek, Prometheus, and this first movie installment in the series of adaptations of C.S. Lewis’ Chronicles of Narnia.

The music for The Lion, the Witch, and the Wardrobe features diverse musical choices that conjure up the pivotal moments of the film and books series. Light percussion, piano, and harp sounds open the work, with delicate woodwind lines layered above to transport the listener through the wardrobe and into the magical land of Narnia. Intense and militaristic themes are announced with full brass section presence, and swirling string lines add to the nervous and anxiety-ridden warlike sounds. The arranger, Stephen Bulla, has expertly crafted the film score to this concert version: close your eyes and allow yourself to be magically taken to a new land!

A Fifth of Beethoven

Walter Murphy (b. 1952)
arr. James Burden

One of the least likely songs to ever hit No. 1 on the Billboard pop charts was Walter Murphy’s A Fifth of Beethoven, topping the charts for a week in 1976. At the time disco music was all the rage, and the creativity of this classically trained jingle writer captured the attention of the entire world for a short time.

The year was 1974, and as the story goes, Murphy, a musical prodigy of sorts who had studied jazz and classical piano since age four and later attended the Manhattan School of Music, was composing a disco-themed commercial for a client. Reportedly inspired by the success of other classical music adaptations, Murphy started trying to “disco-fy” some of his favorite pieces. He recorded several demos, while playing all the instruments, and set about trying to find a record label to release them. Every company rebuked his efforts until New York’s tiny Private Stock Records encouraged Murphy to record his adaption of Beethoven’s Symphony No. 5 in C minor. He renamed the piece A Fifth of Beethoven, likely a play on the slang term for a bottle of spirits. The song was released under the band name The Big Apple Band, and this led to being featured on the Saturday Night Fever film soundtrack. Murphy recorded several other similar tracks but never enjoyed the same mainstream success. Still actively composing, Murphy is now an Emmy-winning composer for the television shows Family Guy among others, as well as a busy jingle-writer for the advertising world.

The music opens with the exact opening from Beethoven’s original, but it swiftly pivots to a funky guitar, keyboard, and drum set-accompanied version of the concert hall staple. With an open and curious mind, enjoy the energy and fun this completely flipped version of the classical warhorse. If Beethoven himself were in attendance, what might he have thought of his disco-fied symphony? Philharmonia students suspect that he would have struck a Travolta-esque pose and joined in on the fun!

[A. Krempa]
PROGRAM / 7:00 CONCERT

YOUTH SYMPHONY
Matthew Sheppard, conductor

Sensemayá
Silvestre Revueltas (1899-1940)

Based on the eponymous poem by Afro-Cuban poet Nicolás Guillén, the orchestral tone poem Sensemayá by Silvestre Revueltas invokes, conjures, and celebrates the power of the ritual as depicted in Guillén’s poem. Born from a driving and percussive rhythmic ostinato in the bassoons and a sinuous, serpentine figure in the bass clarinet, the music relentlessly gathers strength, layering short but unmistakable musical motifs atop one another before reaching a shrieking climax not once, but three times—only to fall back into the terrifying stillness of the rhythmic building blocks upon which it was built.

This is music that is written not only to be heard, but to be felt. Its rhythmic energy, constantly caught in its own feedback loop of explosive and sometimes violent growth, is both relentlessly repetitive and viscerally captivating. It is of no consequence that the meters are unusual and asymmetrical—ranging from \(7/8\) and \(9/8\) to \(7/16\) and even \(5\frac{1}{8}/8\)—or that the rhythms are complex and non-congruent. (Well, of no consequence to the listener, if not quite so easily dismissed by the performers.) The rhythmic machinery is so compelling that it entrances you, drawing you into Revueltas’s world: the world of ritual.

Rhythm is perhaps the most fundamental of all elements of music. As a function of sound in time, it permeates everything we hear and feel, both in the concert hall and in daily life. Focus inward to your own heartbeat, and feel how the rhythmic repetition draws you in with its powerful double-thumping…only to accelerate in both velocity and strength as adrenaline sends blood rushing faster and faster. With rhythm and ritual, for centuries humans have found ways to unify our communities, to synchronize our spiritual heartbeats.

Guillén’s masterful poem Sensemayá: Canto para matar una culebra (Sensemayá: chant to kill a snake) not only captures the storyline of a ritualistic hunting and killing of a serpent: it evokes the affect of the event through the rhythm of the words. And, in his landmark 1938 composition—his last for full orchestra—Revueltas does the same, creating a sonic landscape that grooves, that moves, that ebbs and flows with the energy of the ritual. It invites you in, with each layered rhythm rigorously yoked to the underlying theme, building in intensity and bringing you to the edge of losing control…only to draw back and fall into the steady rhythmic ostinato again.

As Youth Symphony musicians studied both the music and its literary inspiration, they found themselves drawn in further and further. As rehearsals began with us chanting Guillén’s nonsensical text ¡Mayombe-bombe-mayombé! three times, we found ourselves growing both softer at the beginning and louder at the end. And as we read the poem in both its original Spanish and in English, we found resonances between the words and the music—and how exploring this music, so utterly different from much of the classical canon that we typically study, contains within it a strange and magical power to draw us, the performers, into the fantastic worlds created by Guillén and Revueltas…

AFFECT (v), AFFECT (n), and EFFECT (n), OH MY!

How does a composer affect (v.) the affect (n.), and what’s the effect (n.) on the listener?

What we do affects (v.) others: this is at the core of Newton’s Third Law of Action and Reaction. The affects (n.) of a piece speaks to its artistic qualities: the world it outlines, and its ability to, as Leonard Bernstein wrote, “make you an inhabitant of that world—the extent to which it invites you in and lets you breathe its strange, special air.” That air? It’s the affect.

Of course, the affect (n.) of a piece has an effect (n.) on us, the listeners. What’s the effect? Well, to complicate matters further, it often lives in the affective realm: the internal landscape, the exploration of emotions, values, self-awareness, and empathy.
CANTO PARA MATAR UNA CULEBRA
(CHANT TO KILL A SNAKE)

by Nicolás Guillén

¡Mayombe-bombe-mayombé!
¡Mayombe-bombe-mayombé!
¡Mayombe-bombe-mayombé!

La culebra tiene los ojos de vidrio;
la culebra viene y se enreda en un palo;
con sus ojos de vidrio, en un palo;
con sus ojos de vidrio.
La culebra camina sin patas;
la culebra se esconde en la yerba;
caminando se esconde en la yerba,
caminando sin patas.

¡Mayombe-bombe-mayombé!
¡Mayombe-bombe-mayombé!
¡Mayombe-bombe-mayombé!

Tú le das con el hacha, y se muere:
¡dale ya!
¡No le des con el pie, que te muerde,
no le des con el pie, que se va!

Sensemayá, la culebra,
sensemayá,
Sensemayá, con sus ojos,
sensemayá,
Sensemayá, con su lengua,
sensemayá,
Sensemayá, con su boca,
sensemayá.

¡La culebra muerta no puede comer;
la culebra muerta no puede silbar;
no puede caminar,
no puede correr!
¡La culebra muerta no puede mirar;
la culebra muerta no puede beber;
no puede respirar,
no puede morder!

¡Mayombe-bombe-mayombé!
Sensemayá, la culebra . . .
¡Mayombe-bombe-mayombé!
Sensemayá, no se mueve . . .
¡Mayombe-bombe-mayombé!
Sensemayá, la culebra . . .
¡Mayombe-bombe-mayombé!
Sensemayá, se murió!

¡Mayombe-bombe-mayombé!
¡Mayombe-bombe-mayombé!
¡Mayombe-bombe-mayombé!

Don’t hit it with your foot, it will bite you;
Don’t hit it with your foot, it will flee!

Sensemayá, the snake,
sensemayá.
Sensemayá, with his eyes,
sensemayá.
Sensemayá, with his tongue,
sensemayá.
Sensemayá, with his mouth,
sensemayá.

¡La culebra muerta no puede comer;
la culebra muerta no puede silbar;
no puede caminar,
no puede correr!
¡La culebra muerta no puede mirar;
la culebra muerta no puede beber;
no puede respirar,
no puede morder!

¡Mayombe-bombe-mayombé!
Sensemayá, the snake . . .
¡Mayombe-bombe-mayombé!
Sensemayá, does not move . . .
¡Mayombe-bombe-mayombé!
Sensemayá, the snake . . .
¡Mayombe-bombe-mayombé!
Sensemayá, he is dead!

The snake has eyes of glass;
The snake comes and coils around a stick;
With his eyes made of glass on a stick,
With his eyes made of glass.
The snake walks without legs;
The snake hides in the grass;
Walking he hides in the grass,
Walking without legs.

¡Mayombe-bombe-mayombé!
¡Mayombe-bombe-mayombé!
¡Mayombe-bombe-mayombé!

The dead snake cannot eat;
the dead snake cannot hiss;
cannot walk,
cannot run!
The dead snake cannot look;
the dead snake cannot drink;
cannot breathe,
cannot bite!

¡Mayombe-bombe-mayombé!
Sensemayá, the snake . . .
¡Mayombe-bombe-mayombé!
Sensemayá, does not move . . .
¡Mayombe-bombe-mayombé!
Sensemayá, the snake . . .
¡Mayombe-bombe-mayombé!
Sensemayá, he is dead!

Images from a puppet show
produced by Teatro de La Frontera
I. Un poco andante – Allegro molto ed agitato

With its powerful opening statement, Grieg’s first (and only) string quartet sets the stage for a remarkable expansion and revisioning of the genre. At a time when many composers were moving toward large-scale tone poems written for massive orchestras, Grieg took the ethos of the era—a time of grandiose nationalistic storytelling—and reworked it for the string quartet.

Much of the material is based on musical ideas he had first cast in Spillemænd (Fiddlers), a song written to text by his Norwegian compatriot Henrik Ibsen. Ibsen’s work was a deep well of inspiration for Grieg, who had recently composed what is now his best-known work Peer Gynt for performances of Ibsen’s eponymous play. It is narrative music, with a powerful story-arc that stands on its own…and it is also infused with colors, melodies, harmonies, and textures that call to mind the snow-covered Norwegian woods, and the stories and culture of the people.

Listen for the stunning textures of the piece, which seem to reject the ”orchestra or chamber” dichotomy and suggest new sonorous possibilities through richly textured chords and multi-stops. This revolutionary push by Grieg was a powerful inspiration for much of the string quartet music of the 20th century, including quartets by Debussy, Ravel, and Janáček.

The MAUD POWELL STRING QUARTET is the premier string quartet of the EYSO Chamber Music Institute, selected by competitive audition in June, and offered on full scholarship. A one-of-a-kind program among youth orchestras anywhere, 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 world. The Quartet works with coach Tim Archbold as well as guest coaches including Rachel Barton Pine, Charlie Pikler, Isabella Lippi, Peter Slowik, Roland Vamos, Jaime Laredo, and members of the Pacifica Quartet. The original idea for an honors quartet was conceived by EYSO Executive Director Kathy Matthews, and the MPSQ is made possible by the generosity of the quartet’s founding sponsors and longtime EYSO patrons Ed and Joyce Dlugopoliski.

[M. Sheppard]
Alan Hovhaness composed *Fantasy on Japanese Woodprints* in 1965. A student of Oriental music, Hovhaness combined elements of Japanese taiko drumming with traditional Eastern rhythms and time signatures. Our season theme, *flipped*, looks at different types of music, just as this concerto looks outside of Western themes—such as strict time signatures—and delves into many new and different ideas. The title—a *fantasy* rather than a concerto—offers inspiration: rather than focusing on “what’s next” or how to develop a thematic idea as in so much Western symphonic music, we aim to create stillness through sound, with clear and distinct extended meditative moments.

The piece begins with an espressivo cadenza for the soloist while the strings play *senza misura* (without meter). The basses and cellos improvise on given notes, repeating them rapidly with the explicit compositional instruction to not play together, until the cutoff. These *senza misura* sections punctuate the first few musical figures, alternating between the marimba solo and featured woodwinds on circular, winding motifs that seem almost insubstantial, floating in and out of focus.

A slow *adagio* passage follows, layering different colors of instruments and harmonies atop of each other based on the pentatonic scales. (These have long been associated with Orientalism in classical music, beyond their connections to authentic Japanese music.) This meditative layering effect softly fades into another *senza misura* passage—a brief interlude before the lilting 6/8 melody passed around the woodwinds and strings, with the marimba solo in a support role until reaching an extended solo composed entirely of 32nd notes.

New music follows: a heavy, almost tribal section that quickly fades back into the lilting 6/8. These kaleidoscopic transitions help create the fog and haziness of the piece—a fascinating departure from the driving, story-like arc of most Western classical music.

A final *senza misura* follows with curiously no soloist involvement. The dynamics gradually ramp up to an almost unbearable level with powerful and somewhat disturbing *glissandi* the horns and trombones, only to fall back one final time before the push to the finish. A final cadenza precedes a tempo change reflected by the entrance of the *taiko* drums and timpani. From this point to the end, intensity and dynamics continue to build and grow, accelerating into the final two notes.

[N. Myers]

**NIKHIL MYERS (NIKU)** is a senior at West Chicago High School. His love for percussion began in 3rd grade when he started private lessons. In middle school, he played clarinet for a year before transitioning back to percussion—and after that point, he never looked back. Niku is the drumline captain and principal percussionist in his school, and he studies privately with Mr. Zachary Bowers. Niku joined EYSO for its 2020-2021 season as a Youth Symphony percussionist. He loved the challenge of a full symphonic orchestra accompanied by a professionally structured percussion ensemble. His work on this concerto began over a year ago and he is extremely excited to perform it for all of you tonight. Niku would like to thank his parents, his sisters, and his friends for their support, and he would also like to thank Mr. Bowers, Mr. Sheppard, and Mrs. J for their musical advice and teachings.

Outside of his musical life, Niku is involved in the track team as a pole vaulter, is a member of the student council, and works at a gymnastics center teaching gymnastics skills to children. Niku plans to attend the University of Michigan next year to study molecular biology. Eventually, he dreams of solving environmental problems with biological solutions. He also hopes to play as part of the university’s orchestra, allowing him to continue his love of music.
The Department of Music at Augustana College welcomes Ernesto Estigarribia as Director of Orchestral Studies. Hailed for his “expert direction” by Fanfare magazine, Paraguayan conductor Estigarribia has conducted extensively in North and South America.

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Zachary Bowers, conductor

**Gutterflies (2020)**
JaRon Brown (b. 1990)

“And in the pit of his buttered rum belly, making him sick, split liquorice churned jelly, made a bed of cumbersome, gum Gutterflies”

Gutterflies by JaRon Brown is a brand-new composition. It was written in 2020 and premiered here in Chicago in 2021 by GRAMMY® Award-winning percussion quartet, Third Coast Percussion. Third Coast Percussion is a friend of EYSO, and so we are excited to give this piece a second performance soon after its premiere as it garners national and international attention. Notably, our EYSO Youth Symphony Percussion Quartet is not only among the first few ensembles to perform this piece, but also the first high-school aged quartet to study and perform it.

In his introduction, composer JaRon Brown writes that

Gutterflies is a unique musical soundscape depicting the somewhat crippling sensation of performance anxiety. Derived from the expression “butterflies in my stomach,” this composition explores the jittery quirkiness and the ambivalent essence of being nervous. This piece flutters amongst the dread of impending unsettling anxiousness in a peculiar hocket-driven musical illustration.

Brown utilizes a diverse and massive array of percussion instruments to vividly illustrate the ambivalent and quirky feelings in Gutterflies: prepared vibraphone, 4 kick drums, 4 snare drums, various wood planks, 3 brake drums, cymbal stacks, crotales, tambourines, floor toms, suspended cymbals, pitched metal pipes, glockenspiel, sizzle cymbal, wood blocks, bongos, and 4 voices.

Through-composed, the piece oscillates between different manifestations of these “gutterflies.” At one point the sensation is pitch-based, both harmonious and melodious, as it is carried between various pitched percussion instruments such as the vibraphone, glockenspiel, or pitched pipes. Then, this this feeling is immediately juxtaposed with a more visceral "rumbling of the tummy," which Brown orchestrates in rhythms hocketed (interlocked) between the four kick drums.

A marvelous soundscape indeed, Gutterflies has presented plenty of unique challenges for EYSO Youth Symphony Percussion Quartet to explore. New music like this is rarely attempted by non-professional ensembles, so we are especially thrilled to share our performance of Gutterflies with you today.

[Z. Bowers]
YOUTH SYMPHONY
Matthew Sheppard, conductor

The Pleasure Dome of Kubla Khan
Charles Tomlinson Griffes (1884-1920)

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!

With these words, English poet Samuel Taylor Coleridge speaks to, perhaps, an autobiographical yearning in his famous epic Romantic poem *Kubla Khan (A Vision in A Dream)*. In the fall of 1797, Coleridge was traveling through the English countryside and found himself mildly indisposed. He decided to rest and, in the common practice of the day, took two grains of opium to settle his stomach and mind. As he rested, he read from the pages of *Purchas his Pilgrims*—a sort of travel book—and fell asleep just as he encountered stories of Kublai Khan, plunging into a sleepful reverie. As he dreamt, words and images flew into his mind, writing (in the third person) that:

...he had the most vivid confidence, that he could not have composed less than two or three hundred lines...

On Awakening he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved.

Famously, Coleridge was then interrupted by, as he says, a “person from Porlock,” and when he returned, the rest of the poem had evaporated from his mind. But the 54 lines that remained contain some of the most fantastic, evocative, colorful, and imaginative imagery of the Romantic era.

In his program notes for the 1919 premiere performance with the Boston Symphony Orchestra, Charles Griffes Tomlinson makes explicit the inspiration for his masterful tone poem based on Coleridge’s work:

I have taken as a basis for my work those lines from Coleridge’s poem describing the ‘stately pleasure dome,’ the ‘sunny pleasure dome with caves of ice,’ the ‘Miracle of rare device.’ Therefore I call the work “The Pleasure Dome of Kubla Khan” rather than “Kubla Khan.” These lines include 1 to 11 and lines 32 to 38. It might be well to quote in the program book some of these lines—

In Xanadu did Kubla Khan
A stately pleasure-dome decree;
Where Alph, the sacred river, ran,
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round;
And there were gardens bright with sinuous rills...

Enfolding spots of greenery.

As to argument, I have given my imagination free rein in the description of this strange palace as well as purely imaginary revelry which might take place there. The vague, foggy beginning suggests the sacred river, running ‘through caverns measureless to man down to a sunless sea.’ Then gradually rise the outlines of the palace, ‘with walls and towers girdled round.’ The gardens with fountains and ‘sunny spots of greenery’ are next suggested.
From inside come sounds of dancing and revelry which increase to a wild climax and then suddenly break off. There is a return to the original mood suggesting the sacred river and the ‘caves of ice… If I have written into my score Oriental sounds and Slavic themes it is only because those tonal combinations and melodies have said and expressed the thing I wanted to say.

And oh, the things that Griffes said with his music. The shimmering, otherworldly opening—featuring bass drum, low strings, and piano in sharply dissonant yet fantastical harmonies—evokes the magic of the dream world as it rises, recedes, and rises yet again as we float in that liminal world between awake and asleep. Gorgeous, lush melodies, harmonies, and textures abound as our eyes are opened to new colors—as if the entire world has suddenly switched from black and white into color. The oboe and flute first introduce us to new visions, until the strings sing in response, sweeping us up into the ecstasy of the moment. Triumphant and vaguely militaristic calls from the brass and percussion help border the scene, as we float above, past, and through this expansive “canvas of oriental grandeur and mystery” (Elizabeth and Joseph Khan).

In an increasingly “optimized” world, learning to explore and wonder at poetry, dreams, and imagination is increasingly important. As Youth Symphony musicians approached, studied, and enveloped themselves in the mysterious and magical worlds of Coleridge and Griffes, they cultivated the wide-eyed sense of wonder and awe that the words and the music inspire—in both the performers, and in you.

KUBLA KHAN
OR, A VISION IN A DREAM. A FRAGMENT.
by Samuel Taylor Coleridge

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man

So twice five miles of fertile ground
With walls and towers were girdled round;
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e’er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher’s flail:
And mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a maze motion
Through wood and dale the sacred river ran,

And sank in tumult to a lifeless ocean;
And ’mid this tumult Kubla heard from far

Ancestral voices prophesying war!

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.

It was a miracle of rare devices,
A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight ’twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with hold dread
For he on honey-dew hath fed,
And drunk the milk of Paradise.
The Turtle Dove

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

It's different when it's you.

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

Each year, musicians of Youth Symphony listen as their colleagues, peers, and friends share what Turtle Dove has meant to them. And each year, there is a clear and bright line between the students for whom this will be one of multiple performances over the next few years…and those for whom this will be their final performance as members of EYSO.

The notes haven't changed. Neither have the words.

But somehow, with the changed perspective of looking back in reflection on something more than looking ahead to it, the power and meaning of what those before them have shared comes into sharp focus. As our graduates slip from one side of the glass to the next, they know what a difference a new perspective can make in this, our most poignant and heartfelt goodbye.

[M. Sheppard]
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Eleanor Archbold, Wheaton ★
Georgia Bowen, St. Charles
Reece King, Bartlett ★
Katie Lin, Crystal Lake ★
Luca LoDolce, Gilberts ★
Genevieve Mason, Huntley
Quinn McCoy, Barrington
Kayden Petrnik, Woodstock
Calvin Schoenberg, Geneva

Ananya SriRajaKalidindi, Naperville
Tyler Stewart, St. Charles
Nova Walker, Lafax ★

VIOLA
Lucy Archbold, Wheaton ★

CELLO
Mairéad Bradley, Wheaton
Luca Cangelosi, Lake in the Hills ★
Lily Cathey, St. Charles ★
Ronan Mallipeddi, Bartlett
Molly Smith, Elgin

BASS
Dorothea Delaney, St. Charles
Iain Goetz, Elgin ★
★ Principal
★ Primo Intermezzo

PRELUDE

VIOLIN
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Sarah Krohn, St. Charles ★
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Natalia Sulikowski, North Barrington ★

BASS
Olivia Beach, Wayne
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★ Principal/Co-principal
★ Chamber Music Institute

FLUTE CHOIR

FLUTE
Reiker Cho, Elgin ★
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Oscar Garcia, Elgin ★
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Jenna Mack, Elgin
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Sam Rutledge, West Chicago
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ALTO FLUTE
AnnMarie Ellison, Naperville ★
Kaitlyn Tegtmeyer, Bartlett

BASS FLUTE
Oscar Garcia, Elgin
Jesse Perez, Carpentersville ★

STRING BASS
Reiker Cho, Elgin ★
★ Chamber Music Institute

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

PHILHARMONIA
PERCUSSION ENSEMBLE
Roxanne Bakir, Glendale Heights
Trevor List, Yorkville
Maxine Mikkelson, Newark
Paige O’Rourke, Bartlett
Matthew Ostergard, Geneva

YOUTH SYMPHONY
PERCUSSION ENSEMBLE
Toby Elliott, Aurora
John Henderson, Geneva
Niku Myers, West Chicago
Benjamin Ramm, Geneva
SINFONIA

VIOLIN
Jason Allen, Elgin ★
Ella Britton, Crystal Lake ★
Luca Edsall, Campton Hills ★
Emily Goodin, Glen Ellyn ★
Zachary Green, Hampshire ★
Kyle Hibben, Elburn ★
Lauren Johnson, Woodstock
Stephanie Lu, South Elgin
Hanna Marszalek, Algonquin ★
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Ayaka Vieira, Streamwood ★
Parker Whitaker, South Elgin
Gwendolyn Wilds, Gilberts ★
Ameya Yamananuru, St. Charles ★

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Kayla Gundlapalli, South Barrington ★
Teagan Hagemeyer, Sycamore ★
Alexander Lo, Naperville
Charles Maloof, Lake Zurich ★
Iris Martinez Colunga, Elgin
Hollister Schneider, St. Charles ★

CELLO
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Owen Brown, Elgin
Kenneth Chang, St. Charles ★
Camryn Clark, Algonquin ★
Gideon Cross, Elgin
Gretchen Grossert, Batavia ★
Akhaya Jasti, Naperville ★
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Tyler Thymian, Barrington
Evan Tonaki, Sycamore
Michelle Zhao, Naperville

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Jenna Mack, Elgin
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Sam Rutledge, West Chicago

PIECES
Neha Nadgauda, Naperville ★

OBEO
Taylor Long, St. Charles ★
Elise Strohm, Geneva

CLARINET
Tre Anderson, Yorkville
Adrian Bardesi, Carpentersville
Zoey Helle-Kuczynski, Bartlett ★
Faith Negele, McHenry
Sophia Rubin, St. Charles

HORN
Dominic del Mundo, Geneva ★
Alex Gagne, St. Charles ★

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

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

HARP
Taylor Headley, Elmhurst

PIANO
Jonathan Hirtzig, Streamwood ★
★ Concertmaster
* Co-Principal
* Chamber Music Institute

BRASS CHOIR

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

TRUMPET
Melody Alonso, Crystal Lake
Daniel Barnas, Geneva
Jacob Bryla, Elgin
Thomas Chapski, Elgin
Julia Hansen, Lake In The Hills
Blake Harris, South Elgin
Nayoon Lee, Plainfield ★
Katherine McClellan, Village of Lakewood
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Alton Beck, Peru
Grace Bittlingmaier, Wheaton
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Sarah Leardt, Streamwood
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Ethan Sanderson, Elgin
Daniel White, Batavia ★

TUBA
Daniel Bullock, Naperville ★
Skanda Iyer, Aurora
Liam McGovern, Yorkville

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

★ Sterling Brass Trio
★ Earl Clemens Wind Quintet
## PHILHARMONIA

### VIOLIN
- Ruth Alexander, Geneva
- Daisy Barragan, Streamwood
- Ava Blalark, Elgin
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- Jennifer Li, Naperville
- Valerie Monroy, Schaumburg
- Ella Petersen, St. Charles
- Karthik Ramanathan, Lincolnshire
- Alyssa Watanapongse, St. Charles

### CELLO
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- William Colangelo, Bartlett
- Griffin Egan, Geneva
- Olivia Lang, Schaumburg
- Tiffany Lu, South Elgin
- Grady Mellican, St. Charles
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- Ailish Seibert, Elgin
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- + Co-concertmaster
- * Principal/Co-Principal
- ~ Philharmonia Chamber Orchestra
- # Chamber Music Institute
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- Charlie Liu, Aurora 🔹
- Richard Lu, Warrenville 🔹
- Alexander Mathew, Oswego 🔹
- Monish Murali, Naperville 🔹
- Heidi Murillo, West Chicago 🔹
- Aanya Navsariwala, Bartlett 🔹
- Maria Olache, Batavia 🔹
- Ethan Park, South Barrington 🔹
- Micah Shimizu, Batavia 🔹
- Luke Shimizu, Batavia 🔹
- Vitaly Starkov, Geneva 🔹
- Amrita Sundaram, Naperville 🔹
- Cara Thomas, Sleepy Hollow 🔹
- Jacob Valentino, Wheaton 🔹
- Catherine Winsor, St. Charles 🔹

**VIOLA**
- Aayush Desai, Naperville 🔹
- Emm Godinez, Elgin 🔹
- Harry Graham, St. Charles 🔹
- Derek Hibben, Elburn 🔹
- Eleanor Maloney, St. Charles 🔹
- Nikhil Venkat, Aurora 🔹
- Lucia Wilfong, St. Charles 🔹
- April Zhang, Naperville 🔹

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- Matthew Brunson, St. Charles 🔹
- Kennedy Buehler, Campton Hills 🔹
- Luke Fosdick, Naperville 🔹
- Benjamin Gilbert, Gilberts 🔹
- Tristan Hagle, Morton Grove 🔹
- Gabriel Im, St. Charles 🔹
- Evelyn Irwin, Crystal Lake 🔹
- Megan Kanyz, St. Charles 🔹
- Elizabeth Kerr, Batavia 🔹
- Damian Sulikowski, North Barrington 🔹
- Alan Taylor, Huntley 🔹
- Anushi Varma, Naperville 🔹

**BASS**
- Mateo Estanislao, Elgin 🔹
- James Petno, St. Charles 🔹
- Nathan Throneburg, St. Charles 🔹

**FLUTE**
- Gal Creighton, Carol Stream 🔹
- Chelsea Davis, Oswego 🔹
- Tessa Hazlett, Algonquin 🔹
- Anna Elisa Huynh, Palatine 🔹
- Emily Zimmer, Glen Ellyn 🔹

**PIGCOLO**
- Chelsea Davis, Oswego 🔹
- Anna Elisa Huynh, Palatine 🔹

**OBOE**
- Nick Buckler, Crystal Lake 🔹
- Linnea Diersen, Crystal Lake 🔹
- Jake Rundle, Sycamore 🔹

**ENGLISH HORN**
- Linnea Diersen, Crystal Lake 🔹
- Jake Rundle, Sycamore 🔹

**CLARINET**
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- Lizzy Wallace, Crystal Lake 🔹
- Ryan Wang, Naperville 🔹

**BASS CLARINET**
- Ryan Wang, Naperville 🔹

**BASSOON**
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- Eric Bahena Figueroa, Carpentersville 🔹

**HORN**
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- Anna Creech, Glen Ellyn 🔹
- Carleen Gussman, Yorkville 🔹
- Brenna Jun, St. Charles 🔹
- Naomi Virgil, Village of Lakewood 🔹

**TRUMPET**
- Melody Alonso, Crystal Lake 🔹
- Nayoon Lee, Plainfield 🔹
- Katherine McClellan, Village of Lakewood 🔹

**TROMBONE**
- Sarah Leardi, Streamwood 🔹
- Ian Martinez, Carpentersville 🔹
- Daniel White, Batavia 🔹

**TUBA**
- Daniel Bulpitt, Naperville 🔹

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- John Henderson, Geneva 🔹
- Niku Myers, West Chicago 🔹
- Benjamin Ramm, Geneva 🔹

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- Taylor Headley, Elmhurst 🔹

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**🔹 Co–principal**
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**🔹 Hanson String Quartet**
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negative spaces

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