



# *through the looking glass*

ELGIN YOUTH  
SYMPHONY ORCHESTRA

MAY 8, 2022

FROM THE ARTISTIC DIRECTOR

*flipped*

*What happens when you turn things upside down?*

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

With joyful curiosity and enthusiasm, EYSO students explore these big ideas in *flipped*, our 46<sup>th</sup> 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 46<sup>th</sup> 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 46<sup>th</sup> 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*.



*Matthew Sheppard*

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

**2021, 2007, 2000  
YOUTH ORCHESTRA  
OF THE YEAR**

**2022, 2015, 2005  
PROGRAMMING  
OF THE YEAR**

**2022, 2008  
CONDUCTOR  
OF THE YEAR**

**2001  
ELGIN IMAGE  
AWARD**

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Robert Hanson

Dear Friends,

Welcome to *Though the Looking Glass*, the final concert of our 46<sup>th</sup> 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](https://eyso.org/give) and thank you!

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# PROGRAM / 2:00 CONCERT

## PRELUDE

Andrea Ferguson, conductor

### *Adventure Suite*

Katherine W. Punwar

- 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 half way 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.*

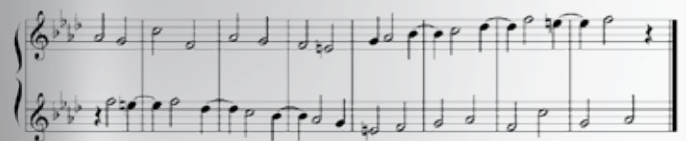
#### **palindrome** [ pal-in-droh-m ]

(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-droh-m ]

(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

Finale

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 nod 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 20<sup>th</sup>-century compositions.

[A. Ferguson]

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



"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

## 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.



Audio sound graph from *Stormbreak*

*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*

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.

Trad. folk song

arr. Andrew Dabczynski & Robert Phillips



*Aragon, La Jota*

by Joaquin Sorolla y Bastida

## 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*

attr. Turlough Carolan (1670-1738)

arr. Andrew Dabczynski & Robert Phillips

*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.



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.

### Rhythmic Patterns

Composers can use different patterns to shift the rhythmic feel of a piece. In a slow waltz like *Si Bheag, Si Mhor* the primary metrical emphasis is beat 1—but the drawn-out rhythmic patterns can create conflicting agogic accents that are especially tricky for young string players to navigate with their bows.

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

Richard Meyer (b. 1957)

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 $\flat$  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]



# FLUTE CHOIR

Scott Metlicka, conductor

## *Jamaican Rhapsody*

Jerry Nowak (1936-2015)



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

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.

## *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]

### Mixing Meters

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

1 2 3 4 5 6    1 2 3 4 5 6

# SINFONIA

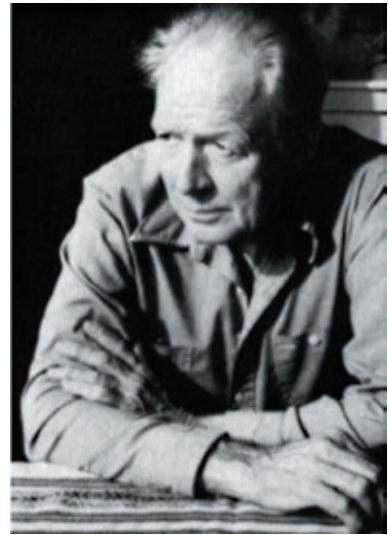
Aaron Kaplan, conductor

## ***Second American Folk Rhapsody***

Clare Grundman (1913-1996)

Clare Grundman was a prolific American composer in the 20<sup>th</sup> 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 *Draught 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 19<sup>th</sup> 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 19<sup>th</sup>-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.



Clare Grundman

# Symphony No. 4 in E minor

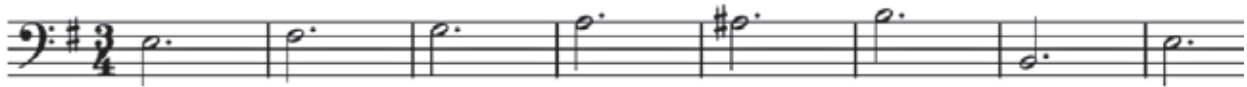
Johannes Brahms (1833-1897)

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 17<sup>th</sup> and 18<sup>th</sup> centuries. A lifelong admirer of Bach and Handel, Brahms found inspiration for the finale movement from Bach's Cantata *Nach Dir, Herr, verlangst 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]

Want to learn more about rhythmic patterns and mixed meters?

Check out Prelude and Sinfonia's program notes for the 2:00 concert.



Original manuscript of Brahms' *Symphony No. 4*.  
The Symphony was given its premiere in Meiningen, Germany  
on October 25, 1885 with Brahms conducting.

# PROGRAM / 4:30 CONCERT

## BRASS CHOIR

Dan Sartori, conductor

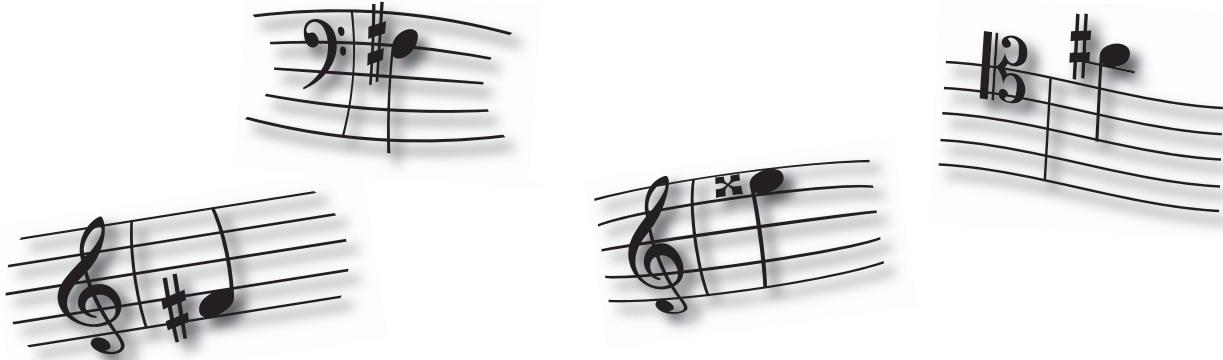
### 1712 Overture

P.D.Q. Bach (1807-1742)

Peter Schickele (b. 1935)

arr. Sandy Smith; transc. Dan Sartori

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 Marseillaise* 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]



This is the composer.

# SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Zachary Bowers, director

## ***Stormbreak* (2009)**

Jim Casella (b. 1970)

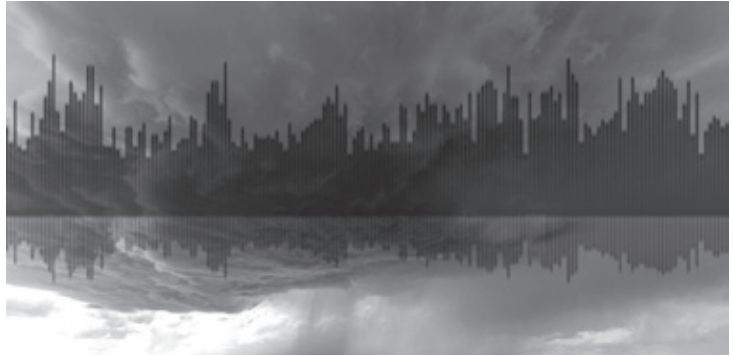
From the composer:

*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.

*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]



Audio sound graph from *Stormbreak*



# PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, conductor

## from *Through the Looking Glass Suite*

Deems Taylor (1885-1966)

### I. Dedication

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 commentator 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!*"

# PHILHARMONIA

Anthony Krempa, conductor

## *Miniature Concert Piece for Orchestra*

Brendan Collier (b. 2004)

Current Philharmonia French horn player Brendan Collier 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.



Lucy and Mr. Tumnus  
by Pauline Baynes

Illustrated for the first edition of the novel  
*The Lion, the Witch, and the Wardrobe*

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)

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

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  $\frac{7}{8}$  and  $\frac{9}{8}$  to  $\frac{7}{16}$  and even  $\frac{5^{1/2}}{8}$ —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!

¡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.

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!

¡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!

Hit it with an ax and it dies:  
Hit it now!  
Don't hit it with your foot, it will bite you;  
Don't hit it with your foot, it will flee!

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

Sensemaya, the snake,  
sensemayá.  
Sensemaya, with his eyes,  
sensemayá.  
Sensemaya, with his tongue,  
sensemayá.  
Sensemaya, 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!

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

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



# MAUD POWELL STRING QUARTET

## String Quartet No. 1

Edvard Grieg (1843-1907)

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 *Spillemaend (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 20<sup>th</sup> 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 Dlugopolski.

[M. Sheppard]



# YOUTH SYMPHONY

## *Fantasy on Japanese Woodprints*

Alan Hovhaness (1911-2000)

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  $\frac{6}{8}$  melody passed around the woodwinds and strings, with the marimba solo in a support role until reaching an extended solo composed entirely of 32<sup>nd</sup> notes.

New music follows: a heavy, almost tribal section that quickly fades back into the lilting  $\frac{6}{8}$ . 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 3<sup>rd</sup> 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.



Yamashiro Province: *The Togetsu Bridge in Arashiyama*  
Utagawa Hiroshige (1797-1858)  
Edo period, 19<sup>th</sup> century



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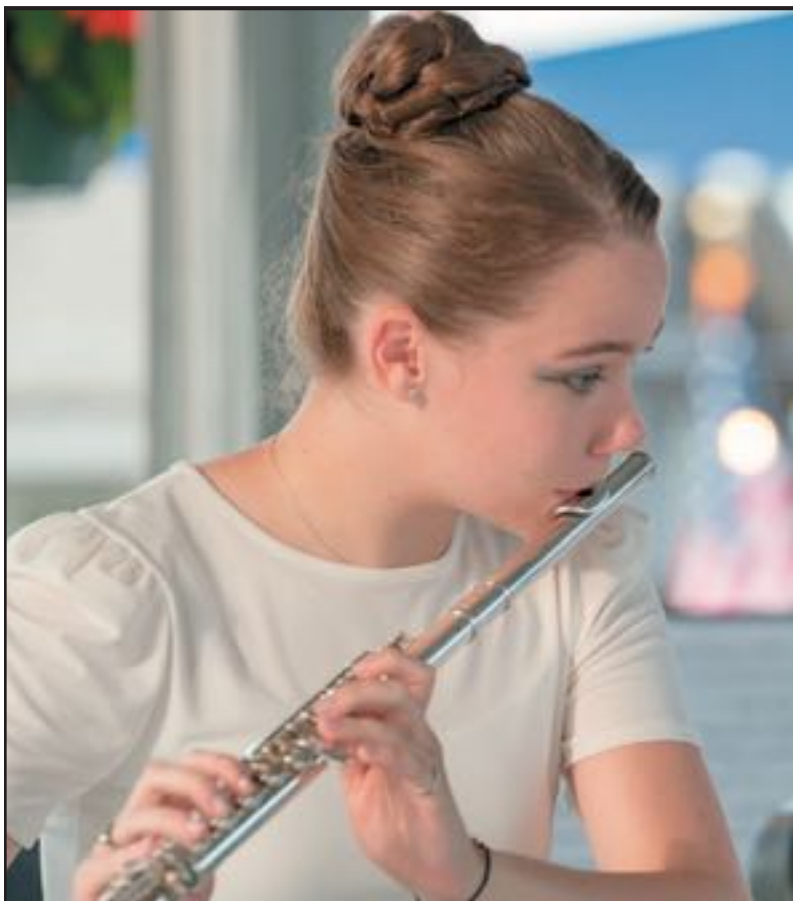
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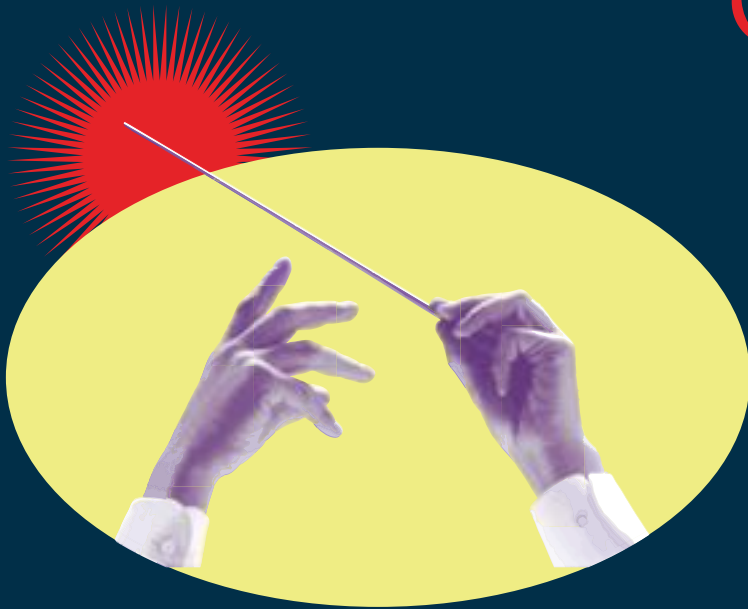
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DEPAUW *Music*

# YOUTH SYMPHONY PERCUSSION ENSEMBLE

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]

### **Hocket**

In music, hocket is the rhythmic linear technique using the alternation of notes, pitches, or chords. In medieval practice of hocket, a single melody is shared between two (or occasionally more) voices such that alternately one voice sounds while the other rests.



*Gutterflies* composer JaRon Brown

# 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.*

*The shadow of the dome of pleasure  
Floated midway on the waves;  
Where was heard the mingled measure  
From the fountains and the caves.  
It was a miracle of rare device,  
A sunny pleasure-dome with caves of ice.*

*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  
    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,  
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 mazy motion  
Through wood and dale the sacred river ran,  
Then reached the caverns measureless to man,

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***

Trad. English folk song  
arr. G. Winston Cassler

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

It's different when it's you.

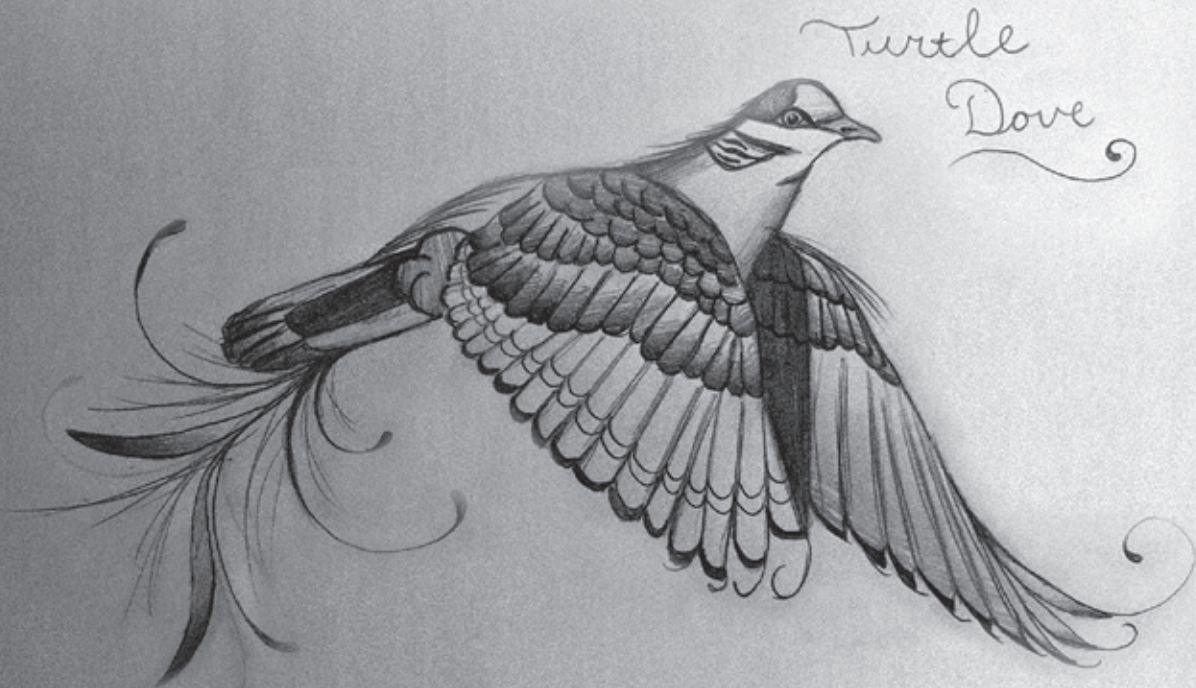
Performing and singing *Turtle Dove* is one of the most cherished traditions in EYSO. Each year, it is the final piece we play at Fall Camp, sung and played as "the best way to say goodbye" at the end of a magical weekend together. And each year, it is the final piece we perform on the May concert—how 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]



*Grace E. Hocking*

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---

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z Primo Intermezzo

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

Margaret Pas, Elmhurst  
Makayla Preuss, Bartlett \*  
Nadia Wang, Elgin

## VIOLA

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

## CELLO

Nolan Bluhm, Carpentersville \*  
Sarah Krohn, St. Charles \*  
Eliza Puntuzs, Wheaton  
Natalia Sulikowski, North Barrington \*

## BASS

Olivia Beach, Wayne  
Abigail Glassmeyer, St. Charles \*

---

\* Principal/Co-principal

\* Chamber Music Institute

# FLUTE CHOIR

## FLUTE

Reiker Cho, Elgin \*  
AnnMarie Ellison, Naperville \*  
Oscar Garcia, Elgin  
Evan Harris, South Elgin  
Jenna Mack, Elgin  
Neela Myers, West Chicago  
Jesse Perez, Carpentersville

Sam Rutledge, West Chicago  
Kaitlyn Tegtmeier, Bartlett

## PICCOLO

Reiker Cho, Elgin \*

## ALTO FLUTE

AnnMarie Ellison, Naperville \*  
Kaitlyn Tegtmeier, Bartlett

## BASS FLUTE

Oscar Garcia, Elgin  
Jesse Perez, Carpentersville

## STRING BASS

Reiker Cho, Elgin \*

---

\* Chamber Music Institute

# PERCUSSION ENSEMBLES

## SINFONIA

### PERCUSSION ENSEMBLE

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

## PHILHARMONIA

### PERCUSSION ENSEMBLE

Roxanne Bakir, Glendale Heights  
Trevor List, Yorkville  
Maxine Mikkelsen, Newark  
Paige O'Rourke, Bartlett  
Matthew 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 ✱  
Bobby Meinig, St. Charles ✱ ✱  
Dina Oleynik, St. Charles  
Brynn Palmer, Crystal Lake  
Rishin Patel, South Barrington  
Gabriela Radovic, St. Charles  
Zubin Saher, Elgin ✱  
Ayaka Vieira, Streamwood ✱  
Parker Whitaker, South Elgin  
Gwendolyn Wilds, Gilberts ✱  
Ameya Yammanuru, St. Charles ✱

## VIOLA

Diego Gomez, Elgin  
Kavya Gundlapalli, South Barrington ✱  
Teagan Hagemeyer, Sycamore ✱  
Alexander Lo, Naperville  
Charles Malohn, Lake Zurich ✱  
Irys Martinez Colunga, Elgin  
Hollister Schneider, St. Charles ✱

## CELLO

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

## BASS

Liam Buehler, St. Charles ✱  
Joseph Glassmeyer, St. Charles  
Veer Gupta, Hoffman Estates  
Ezra Mezidi, Glen Ellyn

## FLUTE

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

## PICCOLO

Neha Nadgauda, Naperville ✱

## OBOE

Taylor Long, St. Charles ✱  
Elise Strohm, Geneva

## CLARINET

Trent Anderson, Yorkville  
Adrian Bardesi, Carpentersville  
Zoey Helle-Kuczynski, Bartlett ✱  
Faith Negele, McHenry  
Sophia Rubin, St. Charles

## BASSOON

James Lusk, Geneva ✱

## 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 Collier, 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  
Norah Quinn, Batavia

## TROMBONE

Alton Beck, Peru  
Grace Bittlingmaier, Wheaton  
Kody Bruce, Elgin  
Sarah Leardi, Streamwood  
Ian Martinez, Carpentersville  
Chase Pechman, West Chicago  
Ethan Sanderson, Elgin  
Daniel White, Batavia ☿

## TUBA

Daniel Bulpitt, 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 ✱  
Elena Cangelosi, Lake in the Hills  
Defne Celme, Schaumburg ~  
Jean-Denis de Beauvoir, Algonquin ✱  
Maxim Duncan, St. Charles ~ + ✱  
Marilyn Gans, Batavia ~ +  
Vivianne Gawlik, St. Charles ~ ✱  
Sarah Goodin, Glen Ellyn ~ \*  
Momoko Hashimoto-Jorgensen,  
St. Charles ~  
Naomi Johnson, South Elgin ✱  
Kaitlyn Kreeger, St. Charles ~  
Abigail Kreeger, St. Charles ~  
Maison Preuss, Bartlett  
Hanna Rey, St. Charles ~  
Rohini Sliwa, Bartlett  
Mia Song, St. Charles ~  
Neil Soriano, Algonquin  
Michelle Su, South Elgin ~ \*  
Metehan Tandag, Elk Grove Village ~  
Emily Watanapongse, St. Charles ~  
Kenny Yeun, South Barrington ~  
Ella Zielinski, Gilberts ~

## VIOLA

Allison Goade, South Elgin ~ ✱  
Adeline Grimm, St. Charles  
Jennifer Li, Naperville ~  
Valerie Monroy, Schaumburg ~ \*  
Ella Petersen, St. Charles ~  
Karthik Ramanathan, Lincolnshire ~ \*  
Alyssa Watanapongse, St. Charles ~

## CELLO

Saarang Bakre, Bartlett  
William Colangelo, Bartlett ✱  
Griffin Egan, Geneva ~  
Olivia Lang, Schaumburg ~ ✱  
Tiffany Lu, South Elgin ~ \*  
Grady Mellican, St. Charles ~  
Dia Murali, Naperville  
Ephraim Pas, Elmhurst ~  
Sophie Pehlke, Batavia ~ ✱  
Mallory Pretkelis, St. Charles ~ \*  
Abhishek Ramakrishnan, Inverness  
Michael Sandine, Medinah  
Peyton Siegler, Huntley

## BASS

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

## FLUTE

Reiker Cho, Elgin ✱  
Oscar Garcia, Elgin ~  
Evan Harris, South Elgin ~  
Neela Myers, West Chicago  
Taylor Picha, Elgin  
Kaitlyn Tegtmeier, Bartlett ~

## PICCOLO

Reiker Cho, Elgin ✱  
Neela Myers, West Chicago  
Kaitlyn Tegtmeier, Bartlett ~

## OBOE

Molly Creech, Glen Ellyn ~ ✱  
Ella Erickson, Glen Ellyn ✱  
Amanda Fujii, Bartlett ~

## ENGLISH HORN

Ella Erickson, Glen Ellyn ~ ✱

## CLARINET

Evalin Feuser, Elgin ~  
Angie Jacobo, West Chicago ~

## BASSOON

Reiker Cho, Elgin ~ ✱  
Tyler Kroll, Geneva ~

## HORN

Brendan Coller, Batavia ~ ✱  
Christina Fetterly, Clarendon Hills ~  
Michelle Gain, Geneva ~  
Aidan Murray, Glen Ellyn ~

## TRUMPET

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

## TROMBONE

Alton Beck, Peru ✱  
Kody Bruce, Elgin  
Grace Bittlingmaier, Wheaton  
Chase Pechman, West Chicago  
Ethan Sanderson, Elgin

## TUBA

Liam McGovern, Yorkville

## PERCUSSION

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

## HARP

Taylor Headley, Elmhurst

## PIANO

Jonathan Hirtzig, Streamwood ~ ✱

---

+ Co-concertmaster

\* Principal/Co-Principal

~ Philharmonia Chamber Orchestra

✱ Chamber Music Institute

# YOUTH SYMPHONY

## VIOLIN

Kimberly Adams, Batavia \*✿  
Karthik Raj Arukonda, Aurora  
Zachary Blankenship, Kildeer  
Angélica Borrego, Countryside ✿  
Mina Chang, Naperville  
Connie Chen, Naperville  
Alan Chen, Naperville  
Marie Fundora, Arlington Heights ✿  
Molly Gruman, Aurora ✿  
Mahika Gupta, Naperville  
Ume Hashimoto-Jorgensen,  
St. Charles ✿  
Jonathan Hirtzig, Streamwood ✿  
Jacy Jacobus, St. Charles \*✿ ∞  
Sarah Juan, Geneva  
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 \*✿ ∞

## CELLO

Nora Brink, Aurora ✿ ∞  
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 Kamysz, 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

Gail Creighton, Carol Stream ✿ ④  
Chelsea Davis, Oswego  
Tessa Hazlett, Algonquin  
AnnaElisa Huynh, Palatine  
Emily Zimmer, Glen Ellyn

## PICCOLO

Chelsea Davis, Oswego  
AnnaElisa Huynh, Palatine

## OBOE

Nick Buckler, Crystal Lake  
Linnea Diersen, Crystal Lake ✿ ④  
Jake Rundle, Sycamore ✿  
Anna Shabowski, Geneva ✿

## ENGLISH HORN

Linnea Diersen, Crystal Lake ✿ ④  
Jake Rundle, Sycamore ✿

## CLARINET

Jaden Kim, Vernon Hills  
Lizzy Wallace, Crystal Lake ✿ ④  
Ryan Wang, Naperville

## BASS CLARINET

Ryan Wang, Naperville

## BASSOON

Karsin Bader, Huntley ✿ ④  
Eric Bahena Figueroa, Carpentersville

## HORN

Logan Carlson, Naperville  
Anna Creech, Glen Ellyn ✿ ④  
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 ✿ ✨

## PERCUSSION

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

## HARP

Emma Chen, Rolling Meadows  
Taylor Headley, Elmhurst

## PIANO/CELESTE

Aidan Murray, Glen Ellyn

---

+ Concertmaster  
\* Co-principal  
✿ Chamber Music Institute  
∞ Maud Powell String Quartet  
✨ Sterling Brass Trio  
∞ Hanson String Quartet  
④ Earl Clemens Wind Quintet

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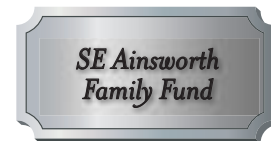
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 Lorene Armstrong 🎵  
 Matt Baines 🎵  
 Evelyn Baker 🎵  
 Arlene Balagtas 🎵  
 Casey Barber 🎵  
 Christopher Barbera 🎵  
 Karen Barnack 🎵  
 Elizabeth Bartsch 🎵  
 Jane Basoco 🎵  
 Alton Beck  
 Richard & Kristine Benson 🎵  
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 Joe & Elena Beribak  
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 Katie Bierschbach 🎵  
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 The Bose Family 🎵  
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 Matthew Bradley 🎵  
 Heather Brand 🎵  
 Donna Bremer 🎵  
 Glenn Bremer 🎵  
 Cheryl & James Brennan  
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 Victoria Carrasco 🎵  
 Gina Carro 🎵  
 Urbanita Casis 🎵  
 Kathy Cathey  
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Joe Chang ♪  
 Lisa Chodorowski ♪  
 Kari Christensen ♪  
 Liesl Christle ♪  
 Amanda Chung ♪  
 Ramnath Cidambi  
 Mary Clauss ♪  
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 Gary McNeil  
 Amber McNulty ♪  
 Loni Mecum  
 Kristina Meinig ♪  
 Alice Mellican ♪  
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 Trisha Mills ♪  
 Dolores Mitchell ♪  
 Que Mohring ♪  
 Anne Moore

Judy Moser  
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 Perseus Munshi ♪  
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Noel Childs  
Elgin Academy  
Elgin Community College  
Elgin Math and Science Academy  
David Kesler  
Kim Ayers Photography  
Emily Martin  
Matt Myers  
Anthony Riani  
Ellen Sheppard  
Wellspring Creative Communications  
Allison Winsor  
William Harris Lee & Company

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In Honor of Uncle Ben  
Katie Gunaratne  
  
In Honor of Lucy Bickel  
Yan Cao  
The Bickel Family  
  
In Honor of Bijon  
Michelle Olache  
  
In Honor of Mairead Bradley  
Ciaran Bradley  
  
In Honor of Tommy & Alexa Chapski  
Michael & Karen Chapski  
Keith Fryer  
  
In Honor of Frank Cook  
Richard & Kitt Cook  
  
In Honor of Diane Corn  
Cathy Nathan  
  
In Honor of Abigail Creighton  
Ann Creighton  
  
In Honor of Chelsea Davis  
Anonymous  
  
In Honor of Kinsey Doolin  
Richard & Kristine Benson  
Marv & Joanne Doolin  
  
In Honor of Griffin Egan  
John & Julee Rimarcik  
  
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In Honor of Oscar Garcia  
Carter Woltz

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Glenn Bremer  
  
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Oscar Godinez  
  
In Honor of Tessa Hazlett  
Lana Hazlett  
  
In Honor of Harambe  
Nicholas Olache  
  
In Honor of Kyle & Derek Hibben  
Jean Hibben  
  
In Honor of Gideon Horton  
Dave & Sandy Horton  
  
In Honor of Jacy Jacobus  
Diana & Ryan Williams  
  
In Honor of Hayley Jelinek  
Jane Basoco  
  
In Honor of Henry Kogler  
Donn Dengel  
  
In Honor of Emily Krasinski  
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Michael & MaryBeth Johnsen  
  
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Anthony Krempa  
Diane Krempa  
Charles Pals  
  
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Marianne Stonis  
  
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Gwen Anderson  
  
In Honor of Taylor Long  
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In Honor of Kathy Matthews  
Annette Lempkowski  
  
In Honor of Quinn McCoy  
Anthony Stavros

In Honor of Maxine & Reagan Mikkelsen  
Anonymous  
Karen & Milf Mikkelsen  
  
In Honor of Aidan & Kieran Murray  
Linda & Joe Murray  
  
In Honor of My Musical Mentors  
Zachary Bowers  
  
In Honor of Jessie Myers  
Ernest Robertson  
  
In Honor of Brynn Palmer  
The Palmer Family  
  
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Gregory and Diane Pas  
  
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Christopher Barbera  
  
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Frank Wild  
  
In Honor of Sarah Ruth Krohn  
Maureen Mason  
Jenny McClain  
  
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Phyllis Aldrich-Murphy  
Dale Terry  
  
In Honor of Clara Shelton  
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In Honor of Ellen Sheppard  
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Doug Creedon  
Melissa Creedon  
Kathy Lynn Dodgson  
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Berni Parrish  
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Judy Stark  
J. Ross Thomson  
  
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Jason and Julia Smith  
  
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Vladimir Starkov  
  
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I'va Gail Justice

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Claudia & David Nelson

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Jeff Wilds

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Rama Yammanuru

In Honor of Emily Zimmer  
Lauren Raddatz

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Rina Petersen

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Mike Dorn

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Jean Hibben

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In Memory of JLV  
John & Alice

In Memory of Terry Johnson  
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Candace Kresmery

In Memory of Kayla Lehmann  
Ruthie Lehmann

In Memory of Lolo  
Urbanita Casis

In Memory of Modesto  
& Constancia Maiquez  
Leonora Wurtzinger

In Memory of Fred Maura  
Lucy Bickel

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# IT'S EASY TO DONATE TO EYSO!

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## A NIGHT AT THE MOVIES

**JUNE 29<sup>TH</sup>  
7:00PM**

**VISIT [EYSO.ORG/ARCADA](https://eyso.org/arcada)  
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**EYSO**  
**SUMMER CHAMBER  
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JULY 25-29, 2022 ELGIN ACADEMY

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Tuition assistance is available

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# EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA

INTRODUCING OUR 2022-23 SEASON

## DESIGN

Artists and influencers know the power of design: that small details have an outsized impact on how we move through the world. By building clear objectives and well-crafted blueprints, employing layers of meaning both conscious and subconscious, and utilizing a steady hand to guide the process, innovators can shape the world around them. In EYSO's 47<sup>th</sup> season, explore how sound comes together through design to make music—and how music can change the world.

- I. BLUEPRINTS (NOVEMBER 13, 2022)
- II. 99% INVISIBLE (MARCH 12, 2023)
- III. FUNDAMENTALS (APRIL 1, 2023)
- IV. IMPACT (MAY 14, 2023)

EYSO.ORG



# *flipped*

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...

NOVEMBER 14, 2021

*negative spaces*

MARCH 13, 2022

*for every action...*

MAY 8, 2022

*through the looking glass*

AUGUST 27-29

*Fall Camp*

NOVEMBER 7, 2021

*CMI Concerts*

APRIL 10, 2022

*CMI Concerts*