



EYSO

ELGIN YOUTH SYMPHONY ORCHESTRAS

BLUEPRINTS

NOVEMBER 13, 2022

EYSO.ORG

FROM THE ARTISTIC DIRECTOR

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.

This season, we explore how sound comes together through design to make music—and how music can change the world.

I. BLUEPRINTS

Have you ever seen a structure so enormous, of such incredible scale, that you simply wondered “How is that possible?!” For me, it was the first time I saw the Golden Gate Bridge over the San Francisco Bay. Of course, I had seen it dozens if not hundreds of times before in photographs, movies, news articles, and the like—enough that I could actually envision it, in my mind’s eye, with relative accuracy.

But nothing prepared me for seeing it in person.

This incredible, brilliantly engineered structure existed on such a massive scale that I thought...well, how is that possible? My mind could hardly grasp it—I didn’t know where to start.

Then, as I stopped trying to take in the entire bridge at once (or maybe as it eclipsed my field of vision), something interesting happened. I started noticing smaller details: the individual rivets holding together long panels of steel, the many cables working in harmony to suspend the bridge nearly 250 feet above the water, and the intricate system of stone, mortar, asphalt, and concrete functioning as the massive bridge’s moorings. Each one of these vital elements had been imagined, conceived of, and ultimately realized by the designers and builders to craft this spectacular structure.

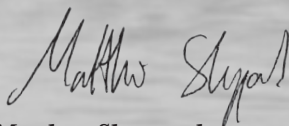
The metaphor of physical structure to symphonic structure is powerful. I imagine my reaction to hearing a major symphonic work for the first time was akin to that of seeing the Golden Gate Bridge: an overwhelming sense of “how is that possible?” with a sprinkling of “I just don’t get it.”

In *Blueprints* and all season long at EYSO, we dive into that question “how is that possible” by investigating musical inspiration, design, and construction. We explore what blueprints reveal in the formal structures of Bach fugues, the intimate musical portraits of Elgar’s *Enigma Variations*, and the modern geometric structures and aleatoric adventures of 21st-century composers.

This fall, students explored the idea of *organizing principles* within their music. They asked what makes it tick, and they thought about how they might describe this piece to someone who had never heard it. We tried to capture that “strange special air” of a piece, or to distill the essence of the piece in words, or in a drawing—a literal blueprint. Or, if there is a story that drives the entire narrative arc of the piece, we asked *can you trace it?* And, more importantly than just “can you trace it?”, how does that knowledge and recognition influence your experience with that piece, and in the world?

Sometimes, we went a different direction, exploring how a piece was influenced by others, or how the piece itself was an influencer. Conductors explored what they could teach about a piece that shows how it was a blueprint for pieces that follow—or how can we draw on threads from the past and see how they led to this piece.

In this, our 47th season, we continue to explore big ideas, celebrate and cultivate curiosity, and examine the world around us...all while exploring music through the spectacular works of art our students study and perform. Thank you for being a part of this journey.



Matthew Sheppard
Artistic Director

BLUEPRINTS

2:00PM

PRELUDE

Andrea Ferguson, conductor

FLUTE CHOIR

Ruth Cavanaugh, conductor

SINFONIA & PHILHARMONIA

PERCUSSION ENSEMBLE

Joe Beribak, director

SINFONIA

Aaron Kaplan, conductor

4:30PM

BRASS CHOIR

Dan Sartori, conductor

PHILHARMONIA

Anthony Krempa, conductor

SINFONIA & PHILHARMONIA

PERCUSSION ENSEMBLE

Joe Beribak, director

7:00PM

YOUTH SYMPHONY

Matthew Sheppard, conductor

EARL CLEMENS TRIO

YOUTH SYMPHONY

PERCUSSION ENSEMBLE

Joe Beribak, 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**

HONORARY BOARD OF DIRECTORS

Gwen Armwood
Cathy Berk
Harry & Phyllis Blizzard
Cindy Bravos
Betty Brown
Bill Delp
Shelby Keith Dixon
Joyce Dlugopolski
Tana Durnbaugh
Carl Flaks
Donna & Jeff Gillen
Murna Hanseemann
Rich Jacobs
Marty Jacobsen
Robert McBride
Clare Ollayos
Claire Replogle
Joann Reynolds
Dr. Pat Rieger,
President Emeritus
Tom Roeser
Andrew Sosnowski
Susan Starrett
Barbara Thomases,
Secretary Emeritus
Becky Vento
Angela Wifler

FOUNDING CONDUCTOR

Robert Hanson

Dear Friends,

On behalf of the entire EYSO team, welcome to *Blueprints*, the first full performances of our 47th season.

Blueprints is just the first concert under this year's theme of DESIGN—a theme that to me underscores a key aspect of our approach to everything at EYSO: intentionality.

As we encourage our students to explore and to think deeply and beyond the surface, our staff and board endeavors to do the same. As is the case for most of us, we are constantly faced with opportunities to simply take things at face value. To take the easy path. To simply stop working on something when it is “good enough.” Instead, we ask the tough questions. Our solutions are often not the easiest. We work to deliver the best product we can, whether we expect it to be noticed or not.

Does this mean we are perfect? Far from it. But it is a recognition that we are always going to aim high. And I thank you for helping us keep those standards high.

I hope that as you enjoy the beautiful musical performances today, you also look further to the important skills and perspectives our student musicians are developing. To the impact that they will have on our communities for decades.

As you let that sink in, I ask also that you look for opportunities to share that with the rest of the world: friends, family, co-workers. You understand the direct value to the growth and development of EYSO musicians. But we need the broader community to understand and invest in the value of the experience we provide to hundreds of young musicians who are on their way to becoming the strongest possible citizens in our community.

Thank you all for joining us today, whether you are joining us in person in the Blizzard Theatre or via livestream. And thanks especially to all those who have so generously given their time and financial gifts to make this possible.

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. Visit eyso.org/give and thank you!

BOARD OF DIRECTORS

Edward Snoble,
President
Bill Nicholson,
Vice President
Peter Van Nortwick,
Treasurer
Allison Winsor,
Secretary
K. Eric Larson,
Ex officio
Matthew Sheppard,
Ex officio
James Allen
Casey Clemens
Grace Fernandez
Neha Myers
Anthony Riani
Charles Russell Roberts
Sarosh Saher
Diane Stredde
Marc Thayer,
Ex officio

ARTISTIC STAFF

Matthew Sheppard,
Artistic Director
Joe Beribak,
Percussion Director
Ruth Cavanaugh,
Conductor
Tracy Dullea,
Conductor &
Starter Strings Director
Andrea Ferguson,
Conductor
Roslyn Green,
Chamber Music
Institute Director
Aaron Kaplan,
Conductor
Anthony Krempa,
Conductor
Dan Sartori,
Conductor

ADMINISTRATIVE STAFF

K. Eric Larson,
Executive Director
Kyla Brittain,
Director of Development
Noel Childs,
Consulting Graphics Designer
Leigh Hugenberg,
Marketing & Communications
Coordinator
Emily Krasinski,
Director of Membership
& Operations
Anaka Riani,
Operations Coordinator
Thomas Rodriguez,
Operations Coordinator
Judy Van Dusen,
Archivist
Skye Wuestenfeld,
Membership Assistant

EYSO.ORG



PROGRAM / 2:00 CONCERT

PRELUDE

Andrea Ferguson, conductor

Three Pieces in Baroque Style

Aria
Menuetto I
Menuetto II

Composed in 1963, *Drei stücke im alten stil (3 Pieces in Baroque Style)* was commissioned for the Polish film *The Manuscript Found at Saragossa*. Based on a novel, the film depicts events from the reign of King Philip V of Spain (1700-1746) through the Napoleonic wars (1803-1815), which we might speculate played a role in Penderecki's decision to compose this score in an older style.

Throughout this piece, Penderecki stays very loyal to Baroque traditions. Each movement takes on its own character and follows standard Baroque forms: dramatic dynamic changes and a lively basso continuo in both of the menuetto movements, as well as generous ornamentations (trills, mordents, and decorative notes).

In preparing this piece, Prelude students explored how a story—in this case a novel—can be a blueprint for other artistic mediums, and reflected on the value of storytelling and passing down traditions.

Krzysztof Penderecki (1933-2020)



The Manuscript Found at Saragossa
Movie Poster (1965)

from Concerto Grosso No. 1

I. Prelude

Ernest Bloch (1880-1959)

Concerto Grosso: a musical composition for a group of solo instruments accompanied by an orchestra.

In the early 20th century, music was evolving dramatically alongside a society that was also revolutionizing socially and politically. Composers were searching for bold new ways of expression, and during this time period *serialism* and *atonality* emerged and began to vie for legitimacy; traditional harmonies and classical forms went out of style.

By 1925, the musical structure of a concerto grosso had not been in regular use by composers for over 150 years. In his Concerto Grosso No. 1, Bloch infuses this Baroque-era form with 20th-century rhythmic, melodic, and harmonic figures to create something entirely new and exciting. Bloch masterfully illustrates that traditional approaches to composition could be used to create something original and unmistakably new.

In our rendition of the first movement, listen for dramatic and grand statements, mood changes, and lush harmonies reminiscent of the Romantic period.

[A. Ferguson]

FLUTE CHOIR

Ruth Cavanaugh, conductor

Uplift

Mark J. Connor (b. 1971)

In the words of composer Mark J. Connor:

Whether the rising of great mountains caused by the crashing of tectonic plates or the elevation of the soul, Uplift can be interpreted as the transformation of the featureless to something with contour. It's a journey from nothing to something, from dark to light, or from lost to found.

The work both opens and closes with brief sections marked *As from a distant past*. Flutists strive to shape balanced chords, moving in a unified slow tempo. The body of the work, at a faster tempo, features many short rhythmic motives, layered in ever changing pairings of the six different parts. Listen for the eight-measure theme, first presented by the piccolo, which appears later in other parts. The texture grows more complex as motives begin entering imitatively, including abbreviated forms of the theme. A challenge for flute choir is making choices about what should emerge from the texture in this exciting work.

This work was commissioned by the Colorado State University Flute Choir for the 2017 National Flute Association Convention.

Wexford Carol

Traditional Irish
arr. Ann Cameron Pearce

This carol has the distinction of being one of the oldest in the European tradition, dating back to the twelfth century, and was historically sung by men only. Typically notated in three, arranger Ann Cameron Pearce adds interest by varying the time signature, resulting in an unexpected sense of movement forward and back.

The melody is first presented in single voices, accompanied by simple, slow-moving harmonies, but soon the harmony lines become much more rhythmically active and evolve into counter melodies with their own distinctive qualities. The resulting dense texture creates a lush, vibrant, active wall of sound. For flutists, accustomed to playing mostly melody lines in band and orchestra, the work presents challenging, independent lines that weave together to create a satisfying whole.

[R. Cavanaugh]



St. Aidan's Cathedral in Enniscorthy

Wexford Carol, sometimes known by its first verse "Good people all this Christmas time", is of uncertain origins.

While it is occasionally claimed to be from the early Middle Ages, it likely was composed in the 15th or 16th century based on its musical and lyrical style. The song achieved renewed popularity due to the work of William Grattan Flood (1859–1928), who was organist and musical director at St. Aidan's Cathedral in Enniscorthy. He transcribed the carol from a local singer and had it published in *The Oxford Book of Carols*, putting Enniscorthy into most carol books around the world.

SINFONIA/PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

Hand Jam (2005)

Joel Smales (b. 1967)

This concert, we reflect on the concept of a musical blueprint. For classical musicians, the score is the standard reference to the desires of the composer. In *Hand Jam*, Joel Smales gives the performers a lot of flexibility to take liberties with his score. He suggests instruments that might be substituted out or doubled for others, and he has short sections where he instructs the performers to improvise within the style of the piece. When combined with the groove-based development of the musical ideas, these indications in the score suggest that the music is best communicated through the expression of communal rhythm-making rather than a highly detailed execution of written indications.

Throughout the preparation for this concert, the students have identified the building blocks of this piece. They've noted the structural elements and collaborated with one another in a weekly experimentation of building upon those elements. The version of *Hand Jam* that you hear today is a much more colorful realization of the music than what is contained in the score. It has been a great joy to watch these students grow into confident decision makers through their process of enhancing a score that was a bare blueprint when they received it.

[J. Beribak]

SINFONIA

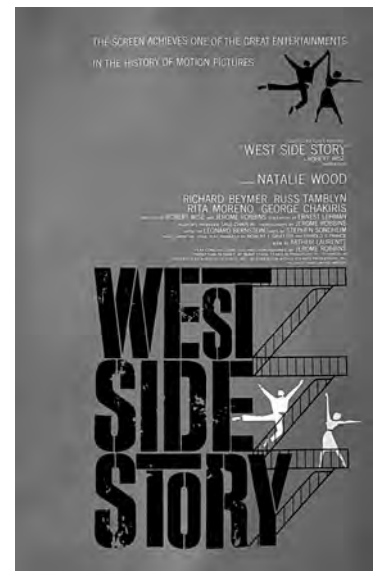
Aaron Kaplan, conductor

Highlights from West Side Story

Leonard Bernstein (1918-1990)
arr. Frederick Müller

Between the Leonard Bernstein centennial in 2018, an avant-garde Broadway revival in 2020, and the release of Steven Spielberg's highly anticipated film adaptation in 2021, *West Side Story* has once again been at the forefront of the cultural zeitgeist. And with good reason! It is adapted from Shakespeare's timeless classic *Romeo & Juliet*, has infectious and memorable melodies, and raises issues about racism, classicism, ageism, and bigotry that are as relevant today as they were in 1957 when the show was written. The combination of striking music from Leonard Bernstein, brilliant and powerful lyrics from lyricist Stephen Sondheim, the gritty book of Arthur Laurents and the original conception and iconoclastic choreography of Jerome Robbins have created a vital work of art that will keep speaking to us through the ages due to the universality of the themes.

Returning Sinfonia families know that we program at least one piece of music from a Broadway musical every season not just because of its many pedagogical values, but also because the American musical theatre is part of our American music tradition and should be a vernacular that our students are familiar with. When the concert title *Blueprints* was introduced, I immediately thought of *West Side Story* because of how Mr. Bernstein created this remarkable score.



West Side Story Movie Poster (1961)

The term *leitmotif* is most associated with grand opera in the Wagnerian style, where a composer would assign a melody to a character, place, or object to signify the arrival of that idea. It was a way for composers to help the audience keep track of both the melodies and the plot points. In modern times, John Williams' score to the *Star Wars* saga is a great example of motivic use with its themes for characters (Luke's theme, Leia's theme), ideas (the Force theme), and plot points (the Throne Room). Bernstein creates the score to *West Side Story* by using an unstable musical interval called the tritone. These two notes, when played together, sound dissonant and create a sharp tension. It gives the feeling of wanting to resolve up to the nearest note. The first notes heard (whistled) in *West Side Story* create the interval of a tritone, and this interval is heard throughout the score in the Jet's theme, Maria's song, and countless other places. The second "interval motif" in the score is a minor 7th—just one whole step away from an octave. When played together, this interval also creates dissonance, but a softer dissonance that wants to resolve down, as opposed to the upward resolution of a tritone. The minor 7th is introduced in the love song "Tonight" and later appears in the "Somewhere" ballade. While the tritone interval is ultimately optimistic in its ascending nature, the minor 7th is more realistic and grounds the listener.

These two seemingly opposed intervals create the entire musical language for the show and give the listener a deeper appreciation for the characters and the drama that unfolds on stage. In this arrangement by Frederick Müller, you will hear these intervals at work in "I Feel Pretty", "One Hand, One Heart", and "Tonight".



West Side Story Movie Poster (2021)

from Symphony No. 7 in A major

II. Allegretto

Ludwig van Beethoven (1770-1827)

arr. Vernon F. Leidig

Few composers can convey the complexities and experiences of the human condition as profoundly as Ludwig van Beethoven. The Seventh Symphony was written between 1811-1812 while Beethoven was recuperating his health in the Bohemian town of Teplitz. Although Beethoven's hearing loss was increasing, scholars say that Beethoven could still hear the majority of the notes at the premiere in 1813, although the sounds were fainter than they had been previously. The symphony is largely described as "triumphant" partially due to its inspiration by the European wars of liberation from Napoleonic rule. Beethoven wrote some of his most powerful music in response to Napoleon: first at his behest and ultimately in opposition to his political and tyrannical nature.

The first movement of the symphony starts in the optimistic and bright key of A major with a grand introduction (the longest of any symphony until that point) before ushering in a militaristic and exciting $\frac{6}{8}$ rhythm, which has been compared to the sound of horse's hooves as soldiers take the battlefield. The third movement scherzo in F major is cheerful and positive, and the finale is a triumphant gallop across the finish line. The second movement Allegretto, however, is a striking contrast to the rest of the symphony.

The Allegretto is one of the most popular pieces in the classical music canon, making appearances not just in concert halls but also in film and television. It can often be played too slow, but Beethoven writes specifically "Allegretto" or "a little lively". This A minor masterpiece is entirely based on a set of themes and variations. The main theme, found at the beginning in the violas, cellos, and basses, introduces the main melodic material that will continue to be echoed throughout the entire movement. Each time the phrase finishes, a new voice joins, taking over where the previous voice left off. The manner of development changes—sometimes themes are varied by new melodies, and other times by only changing the harmonic rhythm of the theme (i.e. a duple rhythm becomes a triplet). A brief tangent into A major introduces a new theme with the winds that harkens back to the first movement, before ultimately leading back to A minor with a restatement of the main melody.

The Allegretto shows the possibilities of a theme serving as inspiration for infinite variations...and it also reminds us that by looking at something from many different perspectives, we might uncover more truths about ourselves.

Finlandia

Jean Sibelius (1865-1957)
transc. Owen Goldsmith

The Romantic era of music saw a number of changes from the Classical era: a move away from the traditional four-movement symphony form, an expansion of the orchestra, and an abundance of programmatic music meant to paint a picture or tell a specific story. But perhaps the biggest shift was the rise of non-Germanic composers throughout Europe, and the nationalistic ideals they projected through their country's musical identity. The 19th century saw composers like Tchaikovsky in Russia, Dvořák in Czechoslovakia, Chopin in Poland, Liszt in Hungary, Grieg in Norway, and de Falla in Spain not only infuse their music with the folk melodies of their homeland, but also help form the national identity of their countries. Jean Sibelius of Finland was a critical member of this nationalist movement as well.

Sibelius composed *Finland Awakes* for a political protest in 1899 where the Finnish people were speaking out against the tight hold that Russia had on the Finnish people. The original piece had seven movements, with the last two eventually being retooled and published as *Finlandia* in 1900. The piece starts aggressively with the brass section alternating between a dissonant and a consonant chord, creating unease right from the opening. Much of the first 5 minutes of music alternates between rousing and turbulent, which is meant to evoke the struggle and strife of the Finnish people under Russian rule.

A little over halfway through the piece, the tumultuous music subsides to reveal

a simple yet tuneful hymn that is both reflective and optimistic in nature. Words were added to this melody by Finnish poet Veikko Antero Koskenniemi, and this portion of the piece was called *Finlandia Hymn*. Quickly, it became one of the most important national songs of Finland. This piece heavily contributed to the nationalistic spirit of the country, which eventually declared independence from Russia in 1917. In this unique case, Sibelius' composition not only acted as a mirror, looking back on the history of the country, but also acted as a window, and helped the Finnish people envision a future where they could be independent. This piece was an important part of the blueprint for a new and independent nation.

[A. Kaplan]

Finlandia Hymn
Words by Veikko Antero Koskenniemi

<i>Oi Suomi, katso, sinun päiväs koittaa</i>	<i>Finland, behold, thy daylight now is dawning,</i>
<i>Yön uhka karkoitettu on jo pois</i>	<i>the threat of night has now been driven away.</i>
<i>Ja aamun kiuru kirkkaudessa soittaa</i>	<i>The skylark calls across the light of morning,</i>
<i>Kuin itse taivahan kansi sois</i>	<i>the blue of heaven lets it have its sound,</i>
<i>Yön vallat aamun valkeus jo voittaa</i>	<i>and now the day the powers of night is scorning:</i>
<i>Sun päiväs koittaa, Oi synnyinmaa</i>	<i>thy daylight dawns, O Finland of ours!</i>
<i>Oi nouse Suomi, nosta korkealle</i>	<i>Finland, arise, and raise towards the highest</i>
<i>Pääs seppelöimä suurten muistojen</i>	<i>thy head now crowned with mighty memory.</i>
<i>Oi nouse Suomi, näytit maailmalle</i>	<i>Finland, arise, for to the world thou criest</i>
<i>Sä että karkoitit orjuuden</i>	<i>that thou hast thrown off thy slavery,</i>
<i>Ja ettet taipunut sä sorron alle</i>	<i>beneath oppression's yoke thou never liest.</i>
<i>On aamus alkanut</i>	<i>Thy morning's come, O Finland of ours!</i>
<i>Oi Synnyinmaa</i>	

PROGRAM / 4:30 CONCERT

BRASS CHOIR

Dan Sartori, conductor

Divertimento

Overture
Scherzo
Song
Slovak Dance

Karel Husa (1921-2016)

The Man:

Karel Husa was a Czech composer born in Prague. From a historical perspective, it would be easy to say that he had the misfortune of being born when and where he did, since the Nazi occupation of the Sudetenland began in 1938 when he was just beginning his adult life and career. His birthplace of Prague is not much more than 40 miles away from the nearest areas of the Sudetenland (about the same distance from Elgin to Chicago), and the military occupation and subsequent conscription of Czech men and women to the Nazi cause derailed the aspirations of many young Czechs. Originally, Husa's parents had planned for him to become a civil engineer. However, as a way of escaping the Nazi regime, a music composition professor at the Prague Conservatory convinced them to let him study music, thinking they would be less interested in a musician than an engineer.

After the war, Husa studied composition in Paris. He traveled to Prague several times to conduct his works in performance and was repeatedly asked to remain in Czechoslovakia, declining each time due to the rise of the communist government in the country. Ultimately, he ended up forfeiting his Czech citizenship, leaving his belongings still in Prague to be seized by the government. Husa moved to America and became a professor at Cornell University, a post he held for 38 years.



Karel Husa in 1956

The Music:

The *Divertimento* has its compositional roots in a piece from 1955 for piano, the *Eight Czech Duets*. This piece was composed as a gift to his two daughters who were one and three years old at the time. Husa expected that neither he nor his children would ever be able to see their Czech homeland again, living as they were as exiles in the United States, and the duets were conceived as a vehicle for his daughters to experience music from their heritage. The melodic material of the work blends Czech traditional folk songs with original “imagined” folk tunes. It was important to Husa that the piece be accessible to his children and to audiences of all ages, and he composed it with simplicity in mind.

In January 1958, Ithaca horn professor Robert Prins requested Husa to compose a piece for brass ensemble for a March concert in that same year. Husa, knowing he did not have enough time to compose a brand-new piece, instead arranged four movements from the aforementioned *Eight Czech Duets* into the *Divertimento* for Brass and Percussion. The term *divertimento* refers to a light and entertaining composition, typically in the form of a suite (a set of pieces). A challenge for any performer of the piece is to maintain the light character of the music as intended originally for a children's piano tune.

For a piece originally intended as light entertainment for children, the *Divertimento* has maintained an incredible level of support among brass players for the past nearly 65 years. Husa believed that much of the popularity of the piece is owed to its accessibility to performers and audience alike, a trait that was very intentionally designed into the music.

The Musicians:

In rehearsal, we discovered how deceptively difficult this piece really is. We literally mapped out the entirety of the final movement to determine the overall shape of the movement, with unusual phrase lengths all the way through. Instead of traditional four measure phrase lengths, the movement often follows a 5 + 3 sequence, but even this is not uniform throughout the movement. As the fourth movement gains in momentum, this mapping of the phrases has proven to be invaluable for us to maintain an overarching shape to the music. We have discovered the incredible level of detail that Husa incorporated into the design of this piece in all four movements, and we have marshalled this knowledge of design to create a fully-formed understanding of the work.

[D. Sartori]

SINFONIA/PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

***Hand Jam* (2005)**

Joel Smales (b. 1967)

This concert, we reflect on the concept of a musical blueprint. For classical musicians, the score is the standard reference to the desires of the composer. In *Hand Jam*, Joel Smales gives the performers a lot of flexibility to take liberties with his score. He suggests instruments that might be substituted out or doubled for others, and he has short sections where he instructs the performers to improvise within the style of the piece. When combined with the groove-based development of the musical ideas, these indications in the score suggest that the music is best communicated through the expression of communal rhythm-making rather than a highly detailed execution of written indications.

Throughout the preparation for this concert, the students have identified the building blocks of this piece. They've noted the structural elements and collaborated with one another in a weekly experimentation of building upon those elements. The version of *Hand Jam* that you hear today is a much more colorful realization of the music than what is contained in the score. It has been a great joy to watch these students grow into confident decision makers through their process of enhancing a score that was a bare blueprint when they received it.

[J. Beribak]

PHILHARMONIA

Anthony Krempa, conductor

Fugue in G Minor, “The Little”

J. S. Bach (1685-1750)

arr. Lucien Cailliet

After a tumultuous childhood that included secret violin and piano lessons, a young teenage Johann Sebastian Bach devoted himself to the study and mastery of the organ. He quickly gained work as an organist and turned his attention to composition. His many posts as organist and choir master over his illustrious career yielded an incredible number of compositions, with one of his crowning achievements the development of the fugue, a contrapuntal style of writing that marks his genius.

The so-called “Little” Fugue in G minor is one of those such gems, taking a short simple idea and spinning it out from one instrument to many, in new voicings, keys, ranges, and variations:



Arranger Lucien Cailliet has created an homage to Bach’s genius by expanding his organ lines for the modern symphonic orchestras. The clarinets introduce the main theme, with new groups taking up the idea in ever-thickening layers of texture and complexity, increasing the amount of instruments, the depth of the writing, and sheer volume of sound until it spills over into a thunderous percussive roll. Through his life’s work in form, harmony, and counterpoint, Bach was a blueprint for centuries of composers to follow.

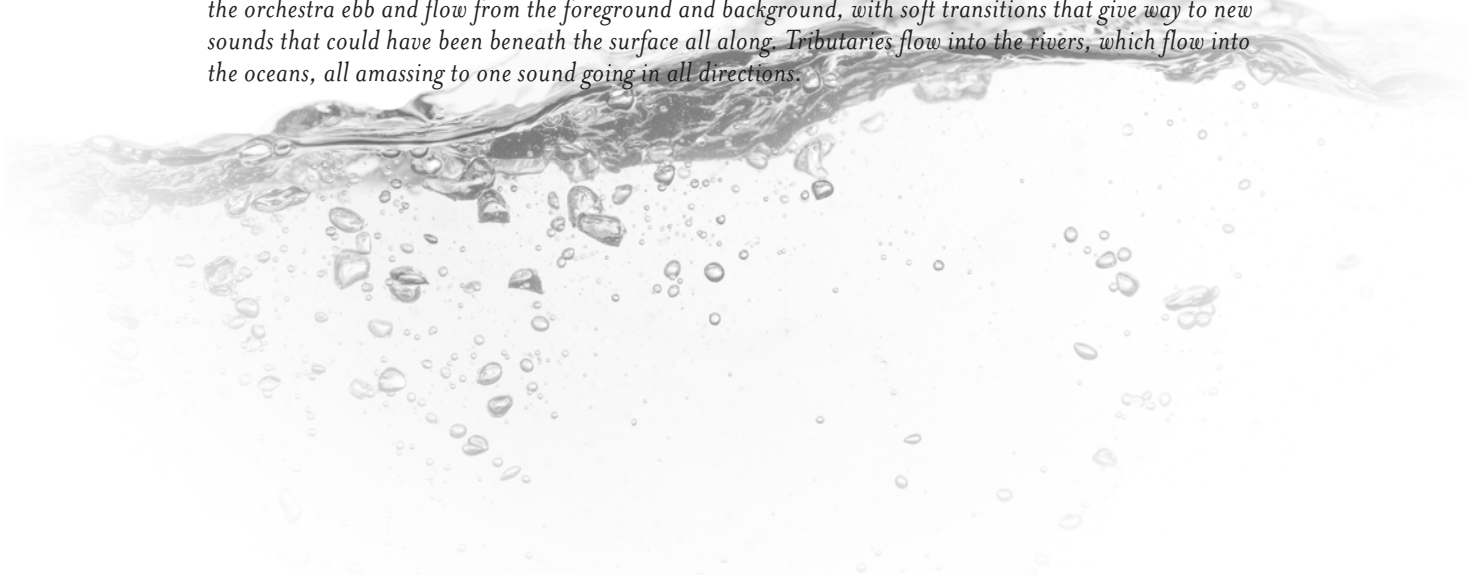
Alongside for the Fourth Part of the Living Water

Ethan T. Parcell (b. 1992)

EYSO Composer-in-Residence Ethan Parcell wrote *Alongside for the Fourth Part of the Living Water* for the Philharmonia orchestra during our ELEMENTAL season in 2017, for the concert titled *Water*. The music came from an inspiration by conductor Anthony Krempa about the improvisatory and uncontrollable nature of water, and how those ideas can be represented through music. When programming the *Blueprints* concert for this season, the aleatoric, organized tumult of Parcell’s music seemed to fit like a glove in the diverse ways we have studied the idea of a musical blueprint. In our discussions with Mr. Parcell, Philharmonia was challenged to keep inventing, never settle into a pattern, and always strive to create a sound unique from those around them.

Ethan Parcell writes:

Alongside for the Fourth Part of the Living Water was composed in Fall and Winter of 2017-2018 for the EYSO Philharmonia. The piece works with combining a sense of patience and free-flowing unpredictability. It begins with a restrained sense of movement, which gives way to a floating series of soft-edged episodes in which all the players play with relative rhythmic freedom. The different sections of the orchestra ebb and flow from the foreground and background, with soft transitions that give way to new sounds that could have been beneath the surface all along. Tributaries flow into the rivers, which flow into the oceans, all amassing to one sound going in all directions.



The Beautiful Blue Danube

Johann Strauss II (1825-1899)

The Viennese cultural scene was in a tizzy in the early 1830s, all because of the hot new dance craze sweeping all of Europe: the waltz. Parents of that time feared the indecent foreign dance would influence their children, and they were right. The ballroom salons of that era were a-boom with the music of Johann Strauss II, “The Waltz King”, and *The Blue Danube Waltz* was among the favorites of the collected masses, so well-known that it was dubbed the unofficial Austrian national anthem.

The music begins lightly, with a rustling string chord and soaring French horn call, leading into the first of five melodies emerging from the serenity. The shape and format of the piece is complex, with returns, new ideas, restatements, developments, and a mazelike road map for the performers. Much like the waltz step itself, the music never stops moving, always propelling to listener, dancer, and player to its energetic finish. Philharmonia musicians spent a recent afternoon learning the waltz step, tying the design of what their feet, arms, hands, and musical minds are doing into one amazing whirlwind!

from Grand Canyon Suite

Ferde Grofé (1892-1972)

I. Sunrise

Early in his career, New York born composer Ferdinand Grofé made an indelible mark on American music as the orchestrator for George Gershwin’s iconic *Rhapsody in Blue*. The acclaim he received for that work led him to write his own style of orchestral works, all following a similar descriptive and programmatic style. He chose distinctly American subjects like the Mississippi River and the Kentucky Derby (he even wrote a Sonata for Flute and Bicycle Pump), but his *Grand Canyon Suite* reigns supreme as his most popular and celebrated work. His feel for the design of nature, and how to paint those pictures through the broad tapestry of the orchestra, is unmatched for its vibrancy and color.

The first movement, titled “Sunrise”, opens with the still, clean air of the early morning, right before the sky illuminates with its first rays. The low rumble of timpani and open sound of the violins set the scene as flutes and oboes imitate birds waking up to begin the day. A rising motif in the low woodwinds begins to signal the lightening of the sky, and each new voice brings intensity and depth to the piece. As Grofé expands the melody, we can feel the sun’s rays streaming through the hall in soaring phonic ways, and you can almost see the sphere crest the horizon as the piece builds to a climax. In our study of this work,

Philharmonia analyzed the choices a composer can make to elicit an emotional response and, in a word, create that WOW moment. We hope this concert finale brings you the same WOW!

[A. Krempa]



Sunrise at Yavapai Point at the Grand Canyon

PROGRAM / 7:00 CONCERT

YOUTH SYMPHONY

Matthew Sheppard, conductor

Overture to *Candide*

Leonard Bernstein (1918-1990)

The overture to *Candide* is based on themes from the opera that stemmed from the novel that used real world events to satirize a philosophy of life. As the pedantic character Dr. Pangloss from the novel would say, “Any questions?”

First published in 1759, Voltaire’s *Candide* was written as a sharp rebuttal lampooning the then-popular philosophy of Gottfried Wilhelm Leibniz. Using satire, Voltaire eviscerates Leibniz’s philosophy of “optimism,” which suggests simply that if we are living in a created universe, it must be the best of all possible worlds. Throughout the novel—and the opera—terrible tragedies befall the eponymous main character, who initially prescribed to a worldview held by Dr. Pangloss (a thinly veiled version of Leibniz). Voltaire’s brilliance in rebuking Leibniz’s worldview is in its comedy, however: the ridiculous, topsy-turvy adventures take Leibniz’s philosophy to its illogical extremes, wickedly and delightfully spoofing his ideas.

It was this comedy that Bernstein aimed to capture with his opera, first performed in 1956—a time that the world was caught up in all-too-serious political and geopolitical affairs. And with the overture, he delivers a riotous, uproarious comedic gem: it is four and a half minutes of pure, unadulterated delight. Each section stems directly from the opera:

- The **opening fanfare** quotes Dr. Pangloss’s post-lecture remark: “Any questions?” referring to his explanation of optimism. (Draw out the first syllable of questions pedantically—you’ll hear it, as well as Candide’s innocent response “what about snakes?!”)
- The **main theme** that serves as connective material between episodes: a scampering, giggling melody in the violins.
- The **battle music** presented with accents in the brass and percussion.
- The **love theme** between Candide and Cunegonde, presented in traditionally Puccini fashion: three times, each one escalating in volume, texture, and intensity.
- The **jewel theme** from Cunegonde’s sparkling solo aria “Glitter and Be Gay”, in which different voices in the orchestra chase each other in a one-beat imitation.
- And finally, the **bossa nova** music of “O Happy We” as the tempo increases before the final iteration of the main theme.

These snippets from the opera serve as the thematic DNA of the overture as Bernstein delivers the comedic heart of the piece at breakneck speed. After the last theme (bossa nova) is introduced, Bernstein recaps the entire set of material with a final run-through: 28 seconds that abbreviate each theme to ridiculously tiny size before, with a frivolous “pop”, the piece ends.

EARL CLEMENS TRIO

Trio in D Major, Op. 13, No. 1

Friedrich Kuhlau (1786-1832)

I. Adagio—Allegro

Friedrich Kuhlau, considered “the Beethoven of the flute”, has over 200 published works during the Classical and early Romantic periods. Kuhlau was a Danish concert pianist as well as a composer for opera and chamber music. He is perhaps best known for his compositions for flute, and his work is part of every flautist’s repertoire. Although the structure of this trio is simple—beginning with a theme, transitioning to the development, and ending with a recapitulation of the main theme—that simplicity lends itself to the humble beauty of this piece.

[G. Creighton]

The **EARL CLEMENS TRIO** (ECT) is named after Earl L. Clemens, oboist and professor of music education at Northern Illinois University for 36 years. The ensemble has worked with a star-studded list of guest coaches including Fritz Foss (Lyric Opera of Chicago), Jennifer Gunn (Chicago Symphony Orchestra), and Lewis Kirk (Santa Fe Opera and Lyric Opera of Chicago). Coached this season by Chicago Symphony Orchestra flautist Emma Gerstein, ECT members are supported by full scholarship thanks to the generous sponsorship of Drs. Jeffrey and Leslie Hecht.

Tidal Rhythms

Martha Callison Horst (b. 1967)

From composer Martha Horst:

Countless composers, from Sibelius to Debussy to John Luther Adams, have written music inspired by the ocean. Written in June, 2017, Tidal Rhythms is my attempt to capture the feeling of vastness one feels when standing at the ocean. At the same time, I wanted to portray different sorts of aquatic motion. The work as a whole depicts a tidal cycle of rise, crest, and decay. Within these three sections, the music features strata of different simultaneous temporal cycles; these strata attempt to portray the complex simultaneity of surface and deep-water currents.

The first part of Tidal Rhythms ("rise") features cycles of low piano hits, undulating bass scalar patterns, expanding five-part string chords, and a circular pedal of sound played by the percussion. The woodwinds begin to "infect" these slower currents of sound with faster rhythms; this eventually leads to pairs of woodwinds rising and falling in imitation. The middle part ("crest") begins with the appearance of a chord progression played by the French horns. Against this, the strings and woodwinds play fast sixteenth note figurations forming extended tertian chords. This middle part reaches a climax around two-thirds of the way through the entire work. The final part ("decay") features the instrument of the piano—which has been almost silent up to this point. The piano's rhythmic values gradually slow down in a written out ritardando from sixteenth notes all the way to the quarter notes. As the piano figurations slow down, the pitch falls to the lowest registers of the ensemble. The work ends in a circular fashion with a return to the timbres and pitches of the opening.

After studying *Tidal Rhythms* for about two months, Youth Symphony students had the opportunity to meet, interact with, and perform for Dr. Horst in a rehearsal. By then, they had uncovered the blueprint and structure of the piece, so evocatively and perfectly captured in its name. To then work directly with the composer on her work was a thrilling and transformative experience: it underscored much of what we had discovered while studying the piece, and it also revealed new insights and understandings of the music and of each individual's role within the piece. From the low, profound sounds that bookend the piece to the initial stirrings of motion and even the violent, roiling, bubbling middle, each section had new characters, musical effects, and emotional affects revealed, and Youth Symphony musicians were able to better harness the big picture architecture of the music.

Much of the classical music canon follows teleological and chronological principles: it begins with a "problem" or plot point that the composer/musicians/audience then wrestle with, ending in a triumphant conclusion and solution. (Beethoven's famous Fifth Symphony is an example: the opening C minor theme is transformed—through struggle—over the course of the work into a glorious and resounding C major victory.) By its very nature, this music is linear and works in one direction. This is a powerful and time-honored compositional and narrative technique—but it isn't the only one. In its cyclical patterns and arcs, *Tidal Rhythms* offers a window into the new dimensional possibilities of exploring not just lines, but circles.

[M. Sheppard]



CHOOSE YOUR PATH

MUSIC EDUCATION | MUSIC PERFORMANCE | MUSIC COMPOSITION



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.

For more information on music degrees, areas of study, scholarship audition dates, and scheduling a campus tour, please visit: www.augustana.edu

Augustana College

Augustana College Department of Music
639 38th Street, Rock Island, IL 61201-2296
800-798-8100 x7233



ECC ARTS CENTER

PRESENTS

SATURDAY
NOV 19
7 PM

HUMANITIES SCHOLAR
CLAY S. JENKINSON *presents*
Shakespeare: The Magic of the Word

SATURDAY
DEC 10
7 PM

SOMEDAY AT CHRISTMAS
John-Mark McGaha sings Stevie Wonder

SATURDAY
FEB 11
7 PM

CLOSE TO YOU:
THE MUSIC OF THE CARPENTERS
A tribute to the life and music of
Karen Carpenter

SATURDAY
FEB 18
7 PM

COMEDY WITH JEN KOBER
Small-town girl, big-time funny

SATURDAY
FEB 25
7 PM

JIM WITTER —
THE PIANO MEN
The Piano Men is a musical celebration of
the 1970s — year by year, hit by hit —
from the songbooks of Billy Joel and
Elton John

eccartscenter.org
847-622-0300

ECC Arts Center • 1700 Spartan Drive • Elgin, IL 60123



FOR A LIFE-CHANGING EXPERIENCE,
JOIN US AT OUR TWO-WEEK
RESIDENTIAL MUSIC ACADEMY IN
DOOR COUNTY, WISCONSIN

2023 SYMPHONY SESSION
JULY 2 - JULY 15

- Study with a faculty of world-class professional musicians.
- Student-to-faculty ratio of 2:1 for a mentoring environment.
- Live the life of a professional musician with eight public performances.

LEARN MORE AT
BIRCHCREEK.ORG/ACADEMY

  @birchcreekmusic



alphagraphics®

is proud to support
Elgin Youth Symphony Orchestra

High Quality Print & Design Services

Alphagraphics can assist you with building your business with confidence
by producing everything you need to succeed!

630.513.7711 | us344@alphagraphics.com | us344.alphagraphics.com
2740 East Main Street | St. Charles, IL 60174



Learn

from a dedicated
residential faculty



Belong

to a fiercely
supportive community



Discover

your own path



Scan here to take a virtual tour of campus

CELEBRATING 100 YEARS

For application information visit esm.rochester.edu/admissions



UNIVERSITY OF ROCHESTER

**Eastman
School of Music**

100 YEARS | 1921-2021



IOWA

School of Music

COMPOSE YOUR FUTURE *here!*

World-class faculty.

State-of-the-art facilities you truly have to see
(and hear) to believe. Generous scholarships.

Endless performance opportunities, including two fully-
produced operas.

... All within an affordable public university, nestled in the
heart of one of the best college towns in America.

Get to know us at

music.uiowa.edu

EXCLUSIVE DEALER OF
KARL THÜNEMANN
 STRING INSTRUMENTS

Sales
 Rentals
 Repairs
 Accessories

CASSANDRA STRINGS
A Tradition of Fostering Music & Education
WWW.CASSANDRASTRINGS.COM

ALGONQUIN EVANSTON
 847.458.7386 847.423.2841

**Loree
 Howarth
 Covey
 Fox**

**Exceed Beyond Your
 Expectations**

Rise above the best with instruments from
Oboe Chicago. Shawna Lake carries and
 repairs the finest **oboes** and **English horns**,
 providing superb professional service with a
 personal touch.

Schedule a Consultation Today

Shawna Lake • 847-815-9644
OboeChicago.com

Irlen® Clinic



of Illinois

Pam Krasinski, *Clinic Director*
 630-518-8250
pamelakrasinski@gmail.com
www.irlenaurora.com

BMO is a proud
 sponsor of the **Elgin
 Youth Symphony
 Orchestra.**

With extensive experience in banking,
 customized lending, investments,
 trust administration and wealth
 planning, our dedicated team of Wealth
 Management professionals are here to
 help your clients protect, grow
 and transition their wealth.

BMO



Wealth Management

bmowealthmanagement.com

BMO and BMO Financial Group are trade names used by Bank of Montreal. BMO Wealth Management is a brand name that refers to BMO Harris Bank N.A. and certain of its affiliates that provide certain investment, investment advisory, trust, banking, securities, insurance and brokerage products and services. BMO Private Bank is a brand name used in the United States by BMO Harris Bank N.A. Member FDIC. Not all products and services are available in every state and/or location. Investment products are: **NOT FDIC INSURED – NOT BANK GUARANTEED – NOT A DEPOSIT – MAY LOSE VALUE**

© 2020 BMO Financial Group. All rights reserved



STUDY Music

at  Elmhurst University

Explore your passion for music at one of the finest comprehensive universities in the Midwest.

Outstanding scholarships available!

AUDITIONS 2022-2023

Saturday, November 12, 2022

Monday, January 16, 2023

Saturday, February 18, 2023

Friday, March 3, 2023

Saturday, March 18, 2023

Saturday, April 1, 2023

Saturday, April 22, 2023

Friday, May 19, 2023

VISIT US

Schedule a personalized visit at elmhurst.edu/music

CONTACT US

music.admission@elmhurst.edu

(630) 617-3524

elmhurst.edu/music



Performance opportunities are open to all students regardless of major.

Gregory S. Sapp Violins, Ltd.



Providing World-Class Restoration & Repair for Over 40 Years

Violins, Violas, Cellos for
Discerning Professionals
and Aspiring Students
High Quality Rental Program

**1880 E. Fabyan Parkway
Batavia, IL 60510**

630-906-0244

Personalized Instruction. University Experience.

The Northern Illinois University School of Music offers students:

- Numerous performance opportunities, including large ensembles, chamber music and our world music program.
- Weekly lessons with world-renowned NIU faculty.
- Learn musician entrepreneurship and educator skills to craft your career.
- Undergraduate student scholarships and graduate funding available.
- Schedule a visit to tour the Music Building and campus, meet current Music students, observe and participate in ensemble rehearsals and a prospective lesson with faculty.

Learn more at go.niu.edu/music.



"NIU is filled with amazing musicians and resources. It's a fantastic school to be a part of."

— Jair Nuñez, '24



**Welcome Wilbur Lin, D.M. as the new conductor of
the NIU Philharmonic Orchestra.**



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts

MUSIC TO YOUR EARS



LOCAL



FLEXIBLE



AFFORDABLE

Columbia College has been helping students in Illinois earn a bachelor's degree for more than 20 years. Take classes in-seat, virtual or online. Working in concert with ECC and MCC.



Learn more at **CCIS.edu** or
call Crystal Lake **(815) 477-5440**
and Elgin **(847) 214-7197**

Join the **Elgin Master Chorale** and
Elgin Youth Choir for

Winter Fantasia

An intimate concert of
favorite seasonal music.

Sunday, December 18, 2022, 3:30pm

Immanuel Lutheran Church, East Dundee

Tickets may be purchased at the door.



**ELGIN
SYMPHONY
ORCHESTRA**

73RD SEASON • 2022-23

Holiday SPECTACULAR

- Nutcracker highlights with the Integrity School of Dance
- The Elgin Master Chorale returns
- A special appearance from the North Pole

SAT. • DECEMBER 10 • 7:30 PM

SUN. • DECEMBER 11 • 2:30 PM

HEMMENS CULTURAL CENTER

Additional Performance at Raue Center for the Arts, Crystal Lake
Friday, December 9 • 8:00 PM • Tickets Available at rauecenter.org

PRESENTED BY THE ESO AND
THE HEMMENS CULTURAL CENTER

Latin Fire

FRIDAY • 7:30 PM

DECEMBER 30

THE HEMMENS CULTURAL CENTER

*Featuring "Bésame mucho,"
"Estrellita," popular selections
from Carmen, and other favorites.*



Tickets start at \$20 • Available at
The Hemmens Cultural Center Box Office:

HEMMENS.ORG/TICKETS
(847) 931-5900

SPONSORS



ELGINSYMPHONY.ORG • 847-888-4000 •

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, director

Intermezzo from *The Nose*, op. 15

Dmitri Shostakovich (1906-1975)

arr. William L. Cahn

While this intermezzo exists as part of a larger complete work, it is the earliest known example of a piece written exclusively for percussion instruments. Even more remarkable is that Shostakovich uses only non-pitched percussion instruments. To give the audience a familiar footing, Shostakovich uses the Baroque formal process of fugue to develop his musical themes.

The essential task of any fugue is the fitting together of two incongruent elements: a subject and a countersubject. The Baroque fugue weaves the subject (or fragments of it) through a cycle of harmonic sonorities. The pitches of the subject are adjusted to fit into the resulting harmonies of the interweaving lines. Thus, when the subject returns throughout a fugue, the intervals will be changed to match the desired chord. Because Shostakovich chose to use non-pitched percussion instruments in the context of a fugue, he alters the rhythms and timbre of his subject rather than adjusting pitches.

For the performers, there are two elements to consider in their interpretation. The subject and countersubject (and their developmental fragments) are played at different speeds throughout the piece. On a first listen, the themes may not immediately jump out to the ear. In order to make informed choices about phrase shape, it is essential that the performers recognize fragments of the subject as they appear at different rates. This requires a close study of the score to discover the logic of each section of the music. Second, because the timbres are so disparate, they must balance volume and articulation within their own set ups and across the ensemble. The performers choose mallets and playing technique with great care to achieve the perfect blend among instruments. When all of this falls into place, the pacing of Shostakovich's layering of rhythms and timbres are distinguishable, and he builds the music right up to the bursting point of emotion and logic as the piece screams to its conclusion.

[J. Beribak]



From the October 2013 production of *The Nose* at the
The Metropolitan Opera in New York.

The Nose is Dmitri Shostakovich's first opera, a satirical work completed in 1928 based on Nikolai Gogol's 1836 story of the same name. Shostakovich stated it was a satire on the times of Alexander I. The plot concerns a Saint Petersburg official whose nose leaves his face and develops a life of its own.

YOUTH SYMPHONY

Matthew Sheppard, conductor

Enigma Variations

Edward Elgar (1857-1934)

To my friends pictured within.

This simple dedication, written by Elgar in 1899, clearly states the blueprint for his magnificent *Enigma Variations*: each variation is a musical depiction of specific friends. In fact, Elgar goes so far as to tell us the identity of (almost) all his friends, using initials, nicknames, or easily recognizable associations. In letters and program notes, he was never shy about their identities, or the stories contained within each variation. These personalities and their stories are the basis for the character of each variation—a variation on an opening theme titled simply “Enigma”.

But what, then, is the Enigma?

All his life, Edward Elgar was fascinated by puzzles, codes, and ciphers. He used them in his correspondence, he enjoyed solving them with friends, and he incorporated them in his music—and no musical mystery remains more... well, enigmatic...than that of the *Enigma Variations* theme. The search for the theme’s source has captivated musicologists, performers, and audience members alike for over a century now, and—spoiler alert—it remains unsolved. Elgar first announced the enigma as part of a program note in the first performance:

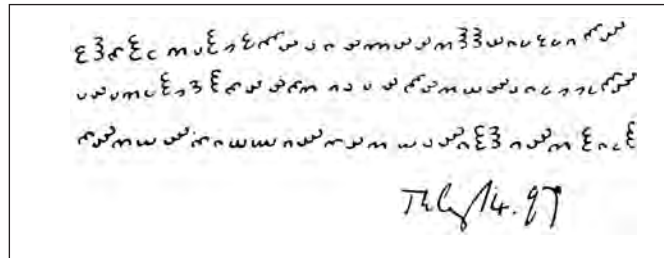
The Enigma I will not explain—its “dark saying” must be left unguessed, and I warn you that the connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme “goes”, but is not played...so the principal Theme never appears...the chief character is never on the stage.

In his lifetime, the puzzle was never solved: the identity of this “enigma theme” remains shrouded in mystery.

This mystery presented Youth Symphony with a fascinating question: what is gained—or lost—by not knowing the answer to this enigma? In our study of this work, we slowly uncovered the identity of each of Elgar’s friends, and we asked ourselves how our interpretation of the music changed with this knowledge of design. Because inevitably, it did change: we heard a marked difference in how we played after learning “the answer” to each variation. By asking how knowledge of design can increase our capacity for awe, we explored our own personalities and predilections—our preferences for interacting with music, art, poetry, and the world around us.

Curious to learn more before you listen? Turn the page for the “who’s who” of *Enigma Variations*.

[M. Sheppard]



The Dorabella Cipher

The Dorabella Cipher is an enciphered letter written by composer Edward Elgar to Dora Penny, dated July 14, 1897. Penny never deciphered it and its meaning remains unknown.

Theme (Enigma: *Andante*) – In Elgar’s words, “it expressed when written (in 1898) my sense of the loneliness of the artist...and to me, it still embodies that sense.” This theme proceeds without pause into Variation I.



I. C.A.E. (*L'istesso tempo*) – Elgar’s wife Caroline Alice, about whom he wrote “The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration.”



II. H.D.S-P. (*Allegro*) – “Hew David Steuart-Powell was a well-known amateur pianist and a great player of chamber music... His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a Toccata, but chromatic beyond H.D.S-P.’s liking.



III. R.B.T (*Allegretto*) – “Has reference to Richard Baxter Townshend’s presentation of an old man in some amateur theatricals—the low voice flying off occasionally into ‘soprano’ timbre.”



IV. W.M.B. (*Allegro di molto*) – “William Meath Baker is a country squire, gentleman, and scholar... This variation was written after the host had, with a slip of paper in his hand, forcibly read out the arrangements for the [day’s transportation in carriages] and hurriedly left the music-room with an inadvertent bang of the door.”



V. R.P.A. (*Moderato*) – Richard Penrose Arnold was a “great lover of music which he played in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks.” This variation proceeds without pause into the next.



VI. Ysobel (*Andantino*) – Isabel Fitton was an amateur violinist who learned viola to make up for a shortage in the neighborhood, hence the viola feature in this variation.



VII. Troyte (*Presto*) – While Arthur Troyte Griffith was one of Elgar’s closest friends, “The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the piano; later the strong rhythm suggests the attempts of the instructor (Elgar himself) to make something like order out of the chaos, and the final despairing ‘slam’ records that the effort proved to be in vain.”



VIII. W.N. (*Allegretto*) – Named for Winifred Norbury, this variation is a picture of the 18th-century estate where she lived: “The gracious personalities of the ladies are sedately shown.” This variation proceeds without pause into the next.



IX. Nimrod (*Adagio*) – The most famous of all, “Nimrod” refers to August Jaeger, Elgar’s dear friend and publisher. (Jaeger is German for “hunter”, and Nimrod is the Biblical “mighty hunter.”) Elgar writes “The Variation...is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred.” Jaeger died young in 1909, and twenty years later Elgar wrote that “His place has been occupied but never filled.”



X. Dorabella (*Intermezzo: Allegretto*) – Dora Penny was a music-loving friend who spoke with a mild stammer as a child, as gently depicted in this variation.



XI. G.R.S. (*Allegro di molto*) – This portrait stemmed not from George Robertson Sinclair, but from his dog: “The first few bars were suggested by the great bulldog Dan (a well-known character) falling down the steep bank into the River Wye (bar 1); his paddling up stream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (second half of bar 5). G.R.S. said ‘set that to music.’ I did; here it is.”



XII. B.G.N (*Andante*) – This variation is “a tribute to a very dear friend” Basil Nevinston, who played cello quite well and whose “artistic attainments, and the wholehearted way they were put at the disposal of his friends, particularly endeared him to the writer.” This variation proceeds without pause into the next.



XIII. *** (*Romanza*) – Though identified only with asterisks, Elgar indicates that these take the place of the name of a lady who was on a sea voyage during *Enigma Variations*’ composition. It depicts the journey of Lady Mary Lygon with the gentle rocking of the violas, the puttering steamboat engine of the timpani, and the hope for an easy journey as the clarinet quotes Mendelssohn’s *Calm Sea and Prosperous Voyage*.



XIV. E.D.U. (*Finale: Allegro*) – Edward Elgar himself, joined by the most poignant and deeply felt variations C.A.E. and Nimrod.

SCHOOL DIRECTORS

ALGONQUIN

Terry Foster
Anthony Gnutek
Kelly Hoblin-Lamorena
Amy Jones
Samuel Perez
Jeanne Ritchie
Richard Rohde

ARLINGTON HEIGHTS

Vince Genualdi

AURORA

Brian Birch
Lara Brink
Kevin Carroll
Chris Dandeles
Mark Duker
Jason Dyhouse
Kendra Hiltenbrand
Marc Hornig
Josh Kaminsky
Mark Liu
Bethany Lugay
Mary Beth McCarthy
Caitlynne Miller
Beth Myers
Michael Naughton
Chris Niesluchowski
Scott Oliver
David Pakkebier
Andrada Pteanc
Allison Rider 🎵
Rene Rosas
Doug Ruhs
Robin Sackschewsky
Patty Sampson
Glen Schneider
Rod Schueller
John Sierakowski
Daryl Silberman 🎵
Joyce Symoniak
Megan Zalokar

BARRINGTON

Luana Byte
Michael Duggan
Kevin Fredrick
Randy Karon
Don Montgomery
Michael Nelson
Amie Roeder
Clark Sheldon
Ben Source

BARTLETT

Tristan Broeker
Jennifer Gontarek
Eric Hollaway
Kelly Larson
Jennifer Manspeaker
Alex Rivera

BATAVIA

Robert Buckley
Chris Griffith
Lisa Hatfield
Allison Liska
Chris Owen
Keith Oszvath
Chris Pesel
Sherry Reiss
Rachel Uffelmann
Brian Van Kley

BURLINGTON

Jeffrey Nesseth
Jim Struyk

CAROL STREAM

Lauren Whisnant

CARPENTERSVILLE

Melissa Aukes
Jeremy Beyer
William Brocker
Damon Heikkinen
Michael Kasper
Preston Krauska
Michelle Vazquez

CARY

Marty Magnini
Patrick Whalen

CHICAGO

Jim Barbick
Cynthia Gradek
Michael Mascari

CRYSTAL LAKE

Emanuele Andrizzi
Adam Bell
Tim Blakewell
Terry Guynes
Keith Hulen
David Jensen
Mark Kahovec
Keith Levin
Ry Muehling
Scott Sampson
Kimberly Scherrer
Molly Sedivec
Tracy Tobin
Kristina Wooden

DEKALB

Marybeth Kurnat
Steve Lundin

DOWNERS GROVE

Joy Belt-Roselieb
Dajuan Brooks
Madeline Fiene
Joshua Hoering
Kara Morrissey
Jennifer Mullen
Kathleen Myles
Molly O'Brien-Prusa
Katherine O'Truk
Konrad Pawelek
Theresa Steiner
Samantha Wascher
Margaret Winchell

DUNDEE TOWNSHIP

Matthew Bishop
Anna Von Ohlen
Kathleen Way

ELGIN

Kathryn Balk 🎵
John Becker
Kevin Fredrick
Nicholas Lambert
Melissa Hartley
Elisa-Bauman Lieb
Vanessa Lostumbo
Luke McLoughlin
Jennifer Melugin
Rachel Monroe
Jonathan Piel
Rebecca Rome
Annaliese Siegel
Carol Westphal
Dale Woock
Lisa Yagow
Meagan Zahora

ELK GROVE VILLAGE

Maxine Lange

ELMHURST

Brian Berg 🎵
Ellen Garey
Ray Ostwald 🎵
Michael Pavlik 🎵

EVANSTON

Karen Brhel

GENEVA

Helen Bogda
Karen Chrisman
Jason Flaks 🎵
Patrick Frederick 🎵
Shara Frederick
Krista Halvorson
Lisa Ponder
Neil Shipton
Kelly Stach

GENOA

Brian Ferguson

GLEN ELLYN

Georgia Alemis 🎵
Philip Bauman
Katie Berry
James DePalo
Brian Dewald
Lev Garbar
Steve Govertsen
Kristi Kline 🎵
Andrew Ladendorf
William Ortega
Samantha Tribley
Jonathan Walsh

GLENVIEW

Aaron Kaplan 🎵

HAMPSHIRE

Jeremy Beyer
Victoria Hicks
Emma Leland
Gregory Matushek
Beth Wood 🎵

HANOVER PARK

Marnie Macke

HIGHLAND PARK

Dan Sartori 🎵

HINSDALE

Chandran Daniel

HOFFMAN ESTATES

Devin Godzicki
Kreg Moorhouse
Leann Roder-Manson

HUNTLEY

Kevin Krivosik
Leah Novak
Jeff Rollins 🎵

LA GRANGE PARK

Tom Culver
Mark Dahl
Jane Ewing
Nancy Flanagan
Ronald Lemm
Jason Lyons
Jan Matthews
Paul Meiste

LAKE IN THE HILLS

Anthony Camarda
Emily Galloway
Casey Sukel
Emily Ward

LAKE ZURICH

Sheri Conover
Elizabeth Duke
Dan Keilman
Ed Koehler
Ron Polomchak
Nathan Sackschewsky
Josh Thompson

LINCOLNSHIRE

Anthony Krempa 🎵
Caitlin McGovern
Sonny Petway
Michael Tseitlin
Enrique Vilaseco
Madeline Vogler

LISLE

Richard Alifantis
Colleen Alvin 🎵

LOMBARD

Tara Cappelletti
Tim Fawkes
Andrew Packer

LONG GROVE

Chad Craw
Eileen Wronkiewicz

MAPLE PARK

Aaron Puckett

MCHENRY

Ryan Cabildo

MOUNT PROSPECT

Meg Thomas-Cary

NAPERVILLE

David Alstadt
Matt Angell
Emily Binder
David Carroll
Corinne Collier
Kelly Dimidik
Mya Dwyer
Brandon Estes
Claire Fenton
Jesse Gross
Graham Heise
Kevan Kosobayashi
Lori Lauff
Jonathan Lauff
Stephanie Lein
Erika McCann
Laura Patterson
Brad Pfeil
Keith Pitner
Jessica Sanders
Greg Schwaegler 🎵
Andrew Seidel
Jeffrey Sturgeon
Matthew White

NEWARK

Melinda Chase

OAK PARK

Rizelle Capito
Lucas Gillan

OSWEGO

Stevan Rexroat
Stephanie San Roman
Kevin Schoenbach

PALATINE

Marla Caballero
Annabel Hasty
Dan Marcotte
Matthew Moore
John Teichert

PINGREE GROVE

Pamela Doughty
Earl Rigsby

PLAINFIELD

Timothy Hatcher
Julianne Karvelius
Justin Koszareka
Jason LaVallee
David Lesniak

RACINE

Elizabeth Steege

RICHMOND

Kateri Tumminello

RIVERSIDE

Andrea Ferguson 🎵

ROCKFORD

Thompson Brandt

ROLLING MEADOWS

Christopher Buti
Mario Mongello
Julie Quitschau

ROSELLE

Michael Lehman

ST. CHARLES

Adrian Anderson
Michael Bazan
Daniel Beder 🎵
Monica Bertrand
John Blank
Rita Borkowski
Phillip Carter
Kevin Dobbeck 🎵
Don Kovach
James Kull
Jennifer Lydigsen
Andrew Masters 🎵
Karen Meyer
Michael Molloy 🎵
James Pesek
Andrew Pryor
Kristin Rohrbach
Michelle Rybski
Rachel Saldana
Sandra Sebolt-Pogge
Erik Swenson
Angela Wifler
Stephanie William
Brian Wis
John Wojciechowski
Gilbert Wukitsch

SCHAUMBURG

Susan Carlson
Rhonda Conrad
Sarah Finegan
Anthony Graffeo
Mark Hamada
Roy Hansen
Vincent Inendino
Tobin Langridge
Jerry Lowrey
Matt Rutherford
Kelly Stanich
Bryan Tipps

SKOKIE

Tom Chester
Justin Johnson

SOUTH ELGIN

Kathryn Balk 🎵
Robert Botwinski
David Grayson
Phillip Kleven
Christine Miller
Rachel Saldana
Ruth Simon
Stephanie William
Christie Zimmerman

STREAMWOOD

Zachary Geller
Jennifer Gontarek
Kelly Larson
Nereyda Sanchez-Tio

SUGAR GROVE

Chris Owen

SYCAMORE

Isabella Crawl
Ken Goodman 🎵
Scott Mertens
Amy Tonaki 🎵
Ken Tonaki 🎵

VILLA PARK

Jan Bobek
John Clemons

WARRENVILLE

Blake Jancius
Deborah Schmaltz

WEST CHICAGO

Rita Borkowski
Brandon Fantozzi
Marissa Janiszewski
Elisabeth Mezera
Brad Rathe

Janet Sikma
Steve Willemssen
Alexandra Wojciechowski

WHEATON

Allison Chang
Kent Krause
Andrew Ladendorf
Caitlin Leman
Bob Mamminga
Grace Mayell
Nina Schroeder
Victor Scimeca
Lisa Volle

WINFIELD

Bob Siemienkowicz

WOODSTOCK

Cara Fulcher
Stacie Savittieri
William Simpson

YORKVILLE

Victor Anderson
Emily Beyer
Kimberly Gysler
Jacqueline Niner
Robert Vriezen

PRIVATE INSTRUCTORS

VIOLIN

Anita Arch
Bernardo Arias
Elizabeth Bell
Dana Bellew
Julie Bickel 🎵
Lamar Blum 🎵
Rita Borkowski
Rachel Brown
Ryan Caparella
Lisa Chodorowski
Lilian Chou
Hannah Christiansen 🎵
Mia Connery
Denise Connolly
Olivia Cottrell
Jessica Cozarubias
David Dai
Constance Deal
Tracy Dullea 🎵
Carol Dylan
Wendy Evans
Jacqueline Fisher 🎵
Theresa Goh 🎵
Zach Green
Deborah Grimes
Michael Hining
Farid Ishkinyav
Paula Johannesen
Kate Kulzick
Drew Lecher 🎵
Agnieszka Likos
Jinty McTavish 🎵
Karen Meyer 🎵
Don Montgomery
Joanna Nerius
Billy Oh
Carol Ourada
Hanna Pederson
James Pesek
Laura Polick
Susan Posner
Stephanie Preucil
Kristin Rohrbach
Jeff Rollins 🎵
Lori Rollins 🎵
Desiree Ruhstrat
Kathryn Seigel
Patrick Smith
Susan Starrett
Joseph Steinbart
Annika Sundberg 🎵
Simonne Tingley
Catherine Tofilon
Ashley Tracey
Emi Vo 🎵

VIOLA

Bernardo Arias
Rose Armbrust-Griffin

Katy Balk 🎵
Dana Bellew
Lamar Blum 🎵
Rita Borkowski
Ryan Caparella
Lisa Chodorowski
Lilian Chou
Denise Connolly
Tracy Dullea 🎵
Wendy Evans
Theresa Goh 🎵
Zach Green
Roslyn Green 🎵
Michael Hining
Lisa Hirschmugl
Paula Johannesen
Drew Lecher 🎵
Melissa Milford
Don Montgomery
Joanna Nerius 🎵
Carol Ourada
Hanna Pederson
James Pesek
Laura Polick
Susan Posner
Max Raimi
Patrick Smith
Susan Starrett
Annika Sundberg 🎵
Simonne Tingley

CELLO

Timothy Archbold 🎵
David Bednarek
Kelsey Boltz
Allie Chambers
Diane Chou
Dorothy Deen
Tracy Dullea 🎵
Linda Duneske
Richard Evans 🎵
Marian Fadrowski
Larry Glazier
Jean Hatmaker
Brian Hoffman
Anita Hwang
Jeanne Johannesen
Catherine Kuna 🎵
Andrea Lafranzo
Julie Lawrence
Mary McGinty
Kerena Moeller 🎵
Don Montgomery
Alexa Muhly
Emily Munn-Wood
Jake Muzzy
Elizabeth Newquist
Carol Ourada
James Pesek

Christopher Pettit 🎵
Andrew Snow
Magdalena Sustere
Julia Wen

BASS

Katy Balk 🎵
Ryan Carney
Virginia Dixon
Tracy Dullea 🎵
Ian Hallas
Don Montgomery
James Pesek
Steve Reichelt
Tim Shaffer
Ken Stuz

FLUTE

Hideko Amano
Denise Beiermann
Lamar Blum 🎵
Gianna Capobianco 🎵
Ruth Cavanaugh 🎵
Harry Choin
Allison Domanus-Brady
Maria Fadrowski
Emma Gerstein 🎵
Lisa Hall
Lynn Hansen
Eileen Heise
Alison Hoffman
Cate Hummel
Scott Metlicka 🎵
Lesley Swanson
Annie Vargas 🎵

OBOE

Emily Fagan 🎵
Shawna Lake
Marissa LeFevre
Kristine Mertens
Laura Niesler
Julie Popplewell
Deb Stevenson

CLARINET

Laurie Beard
Matthew Beck
Gordon Daole-Wellman 🎵
Lacy Garbar
Aissa Maese
Garrett Matlock 🎵
Lori Sutherland
Jennifer Swenson
Deborah Zelman

BASSOON

Theresa Brooks
David DCamp
Gwyn Downey 🎵
Richard Stiles

SAXOPHONE

Bob Siemienkowicz
Deborah Zelman

HORN

Jeremiah Frederick
Ingrid Gross
Russ Henning
Eric Kaiser
Kelley Langenberg
Robert Murphy
Dan O'Connell
Susan Ozsvath
Chris Scotellaro
Sarah Younker

TRUMPET

Jason Flaks 🎵
Eric Friel
Ryan Hobbs
Matt Lee 🎵
Kari Lee 🎵
Nick Lowe
Caleb Mitchell
Amy Nelson
Sean O'Donnell
Roger Reupert
Larry Rossi
Logan Wooden

TROMBONE

Mark Bettcher
Ian Fitzwater 🎵
Mark Fry 🎵
Brandon Jarot
Ben McCoy

TUBA

Paige Lush
Keith Polito 🎵
Mark Ponzo
Scott Tegge 🎵

PERCUSSION

Chris Aygerin
Heather Bouton
Zachary Bowers 🎵
Melinda Chase
Andrew Hix
Jeff King
Frank Check
Andrew Hix
Jeff King
Walter Schneider

PIANO

Joy Abts
Dan Alfrey
Kerri Andersen
Melissa Arndt
Debbie Ayotte
Carol Beilke

Daniele Bruhn
Grace Ciccolella
Paula Grzebień Ciezobka
Harry Choin
Lilian Chou
Ellen Coman
Alexander Djordjevic
Gwyn Downey
Dave Feltenberger
Virginia Hammelman
Anita Hwang
Stacy Konczak
Elizabeth Lieberman
Karen Lilly
Cheryl Lim
Nancy Madda
Mallory Miller
Jeanette Miller
Karen Rajterowski
Junichi Sato
Nancy Sen
Cindy Trowbridge
Julie Wilson

EYSO CHAMBER MUSIC INSTITUTE COACHES

Timothy Archbold ∞ 🎵
Hannah Christiansen
Gordon Daole-Wellman
Emma Gerstein ☼
Izabella Gieron
Catherine Kuna
Kari Lee §
Matt Lee §
Garrett Matlock
Jinty McTavish
Keith Polito
Max Raimi ♫

🎵 Denotes EYSO Alum
or parent of Alum
♫ Maud Powell String Quartet
§ Sterling Brass Quintet
☼ Hanson String Quartet
☾ Earl Clemens Flute Trio

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

PRIMO / PRIMO INTERMEZZO

VIOLIN

Olive Brinkerhoff, Genoa *
Quinn Frolich, St. Charles *
Hannah Kinikin, Elgin
Maggi Lim, Streamwood
Jannet Ling, Carol Stream *
Irina Liu, Aurora *
Quinn McCoy, Barrington
Tess Mitrenga, South Elgin *
Noelle Park, South Elgin

Lenali Petrik, Woodstock
Calvin Schoenberg, Geneva
Hope Werst, Elgin *

CELLO

Douglas Gray, Elgin
Matilda Karkosch, St. Charles
Oliver Malecek, Elgin
Arnav Modi, Inverness
Molly Smith, Elgin *
Suran Soni, South Barrington

BASS

Dorothea Delaney, St. Charles *
Tyler Watanapongse, St. Charles

* Primo Intermezzo

PRELUDE

VIOLIN

Sydney Acosta, St. Charles
Izabella Boniak, Campton Hills
Samantha Botello, Elgin
Georgia Bowen, St. Charles *
Alicia DeMarco, St. Charles *
Charles Deng, Naperville
Eleanor Dunn, Barrington *
Elias Frohling, Elgin
Tejas Katira, Hoffman Estates *
Reece King, Bartlett +
Teo Lee, Crystal Lake
Katie Lin, Crystal Lake
Luca LoDolce, Gilberts *
Quinn Lovell, Algonquin *
Genevieve Mason, Huntley
Aubrey McMillen, Geneva
Kayden Petrik, Woodstock *

Dante Serna, South Elgin *
Grace Smith, South Elgin
Ananya SriRajaKalidindi, Naperville
Tyler Stewart, St. Charles
Karis Tchoi, Barrington
Nova Walker, Lafox *
Nadia Wang, Elgin

VIOLA

Alexa Chapski, Elgin * *
Chris Deng, Naperville

CELLO

Nolan Bluhm, Carpentersville *
Bryce Bowman, Schaumburg
Mairéad Bradley, Wheaton
Luca Cangelosi, Lake in the Hills * *
Minah Choi, Geneva
Autumn Davis, St. Charles

Isabella Frolich, St. Charles
Lilia Gao, Naperville
Sarah Krohn, St. Charles *
Ronan Mallipeddi, Bartlett
Krishna Poruri, South Elgin *
Maleyah Rodriguez, Naperville *

BASS

Kathryn Davison, Geneva *
William Zuk, Wayne *

PIANO

Amelia Baran, Bartlett *

+ Concertmaster
* Principal
* Chamber Music Institute

FLUTE CHOIR

FLUTE

Alise Goodman, Sycamore
Jenna Mack, Elgin
Erick Morales, Streamwood
Niva Murali, Naperville
Neela Myers, West Chicago
Jesse Perez, Carpentersville
Divija Ram, Hoffman Estates

PICCOLO

Jesse Perez, Carpentersville

ALTO FLUTE

Jenna Mack, Elgin

BASS FLUTE

Lex Ford, Huntley

CHAMBER MUSIC INSTITUTE ONLY

VIOLIN

Sinaya Ivy, Elgin
Gwendolyn Wilds, Gilberts

FLUTE

Reiker Cho, Elgin
Tiffanie Ericksen, Cary

BASSOON

Reiker Cho, Elgin

EUPHONIUM

Milly Matula, Crystal Lake

TUBA

Samuel Lorentz, Crystal Lake

SINFONIA

VIOLIN

Jason Allen, Elgin ✱
Eleanor Archbold, Wheaton ✱
Lucy Bickel, Wheaton
Ella Britton, Crystal Lake
Junna Dettling, Schaumburg
Julia Evensen, South Elgin ✱
Cooper Frolich, St. Charles ✱
William Garcia, Carpentersville
Amalia Im, St. Charles
Claire Jeong, Winfield
Stephanie Lu, South Elgin
Ezra Maras, Algonquin
Swara Maruvada, Hoffman Estates
Abhika Mishra, Streamwood
Aoife Murray, Chicago
August Nelson, Sleepy Hollow
Nathaniel Park, South Elgin
Margaret Pas, Elmhurst ✱
Makayla Preuss, Bartlett ✱
Zubin Saher, Elgin ✱
Miles Serra, Palatine
William Tian, Naperville ✱
Daniel Vo, South Elgin +
Parker Whitaker, South Elgin

VIOLA

Lucy Archbold, Wheaton ✱
Kinsey Doolin, South Elgin ✱
Kyler Gao, Naperville
Delaney Gerard, St. Charles
Annika Johnson, South Elgin ✱
Sean Kinikin, Elgin

Makaylah Marqui, St. Charles
Vladimir Morev, St. Charles ✱
Damian Placencia, Evanston ✱
Levi Polsky, Chicago
Alexa Stephens, St. Charles
Paige Xu, Naperville

CELLO

Owen Brown, Elgin
Evan Luxton, St. Charles
Lynda Ma, Inverness
Ainslie McKenna, Arlington Heights ✱ ✱
Kieran Murray, Glen Ellyn
Mithali Obadage, Batavia ✱
Trigg Palmer, Crystal Lake
Eliza Puntuzs, Wheaton
Paolo Reyes, Bartlett
Natalia Sulikowski, North Barrington

BASS

Olivia Beach, Wayne ✱
Iain Goetz, Elgin
Malavika Pisharody, Hoffman Estates ✱

FLUTE

Alise Goodman, Sycamore
Jenna Mack, Elgin
Erick Morales, Streamwood
Niva Murali, Naperville
Divija Ram, Hoffman Estates

OBOE

Nicholas Adams, Naperville ✱
Anna Schwaegler, Naperville

CLARINET

Clay Kabbe, Naperville ✱
Faith Negele, McHenry
Gabriel Tulgar, Carpentersville ✱
Matthew Tulgar, Carpentersville ✱

BASSOON

Jonah Rurack, Hampshire ✱

HORN

Emily Hart, Yorkville ✱
Tyler Hashem, Batavia
Evelyn Vargas, Montgomery

TRUMPET

Morgan Doyle, Oswego ✱

TROMBONE

Noah Fleck, Bartlett

PERCUSSION

Kevin Beckford, Jr., Elgin X
Christina Biel, Carol Stream X
Connor Brooks, St. Charles X
Cari Techter, South Elgin X

PIANO

Amelia Baran, Bartlett ✱

+ Concertmaster
✱ Principal
✱ Chamber Music Institute
X Percussion Ensemble

BRASS CHOIR

HORN

Logan Carlson, Naperville
Dominic del Mundo, Geneva
Alex Gagne, St. Charles
Sarah Goodin, Glen Ellyn
Emily Hart, Yorkville
Tyler Hashem, Batavia
Brenna Jun, St. Charles
Lauren Martin, South Elgin
Evelyn Vargas, Montgomery
Naomi Virgil, Village of Lakewood %

TRUMPET

Melody Alonso, Crystal Lake %
Daniel Barnas, Geneva
Jacob Bryla, Elgin
Thomas Chapski, Elgin
Morgan Doyle, Oswego
Julia Hansen, Lake in the Hills
Katherine McClellan, Village of Lakewood %
Levi Polsky, Chicago
Norah Quinn, Batavia

TROMBONE

Alton Beck, Peru
Noah Fleck, Bartlett
Connor Franke, Oswego
Daniel White, Batavia %

TUBA

Christopher Kelleher, Carpentersville %

PERCUSSION

Roxanne Bakir, Glendale Heights
John Henderson, Geneva
Maxine Mikkelsen, Newark
Benjamin Ramm, Geneva
Jimmy Zhang, Hoffman Estates

% Sterling Brass Quintet

PHILHARMONIA

VIOLIN

Ruth Alexander, Geneva
Ava Blalark, Elgin *
Defne Celme, Schaumburg
Luca Edsall, Campton Hills
Vivianne Gawlik, St. Charles *
Emily Goodin, Glen Ellyn
Zachary Green, Hampshire + *
Momoko Hashimoto-Jorgensen,
St. Charles *
Kyle Hibben, Elburn
Emma Hill, Chicago *
Alex Huang, Naperville *
Lauren Johnson, Barrington *
Kaitlyn Kreeger, St. Charles
Hanna Marszalek, Algonquin * *
Bobby Meinig, St. Charles *
Brynn Palmer, Crystal Lake
Maison Preuss, Bartlett
Neil Soriano, Algonquin
Ayaka Vieira, Streamwood
Ameya Yammanuru, St. Charles *
Kenny Yeun, South Barrington + *
Ella Zielinski, Gilberts

VIOLA

John Drew, Hoffman Estates * *
Diego Gomez, Elgin
Kavya Gundlapalli, South Barrington
Charles Malohn, Lake Zurich
Valerie Monroy, Schaumburg *
Hollister Schneider, St. Charles *

CELLO

Victor Adeoye, Lake in the Hills *
Kenneth Chang, St. Charles *
Camryn Clark, Algonquin
Gideon Crognale, Elgin
Gretchen Grossert, Batavia *
Olivia Lang, Schaumburg *
Grady Mellican, St. Charles
Ephraim Pas, Elmhurst *
Michael Sandine, Medinah *
Olivia Seighman, Elmhurst
Tyler Thymian, Barrington
Michelle Zhao, Naperville

BASS

Liam Buehler, St. Charles *
Veer Gupta, Hoffman Estates

FLUTE

Ume Hashimoto-Jorgensen, St. Charles
Neela Myers, West Chicago
Jesse Perez, Carpentersville
Taylor Picha, Elgin
Paul Pituch, Barrington *

PICCOLO

Ume Hashimoto-Jorgensen, St. Charles
Jesse Perez, Carpentersville

OBOE

Molly Creech, Glen Ellyn
Jonathan Folkerts, Batavia *
Amanda Fujii, Bartlett
Taylor Long, St. Charles
Elise Strohm, Geneva

ENGLISH HORN

Molly Creech, Glen Ellyn

CLARINET

Trent Anderson, Yorkville
Abigail Edwards, Glen Ellyn *
Zoey Helle-Kuczynski, Bartlett *
Angie Jacobo, West Chicago
Sophia Rubin, St. Charles
David Sommer, Huntley
Jamie Thurman-Keup, Aurora *

BASS CLARINET

Angie Jacobo, West Chicago

BASSOON

Lars Dudley, Yorkville *
Tyler Kroll, Geneva

HORN

Dominic del Mundo, Geneva
Alex Gagne, St. Charles *
Sarah Goodin, Glen Ellyn

TRUMPET

Thomas Chapski, Elgin
Julia Hansen, Lake in the Hills *
Norah Quinn, Batavia

TROMBONE

Alton Beck, Peru

TUBA

Liam McGovern, Yorkville

PERCUSSION

Toby Morden, Batavia X
Jessie Myers, West Chicago X
Hayden Techter, South Elgin X
Cibi Vadivel, Hawthorn Woods X

PIANO/CELESTE

Amelia Baran, Bartlett *

+ Co-concertmaster

* Principal/Co-Principal

* Chamber Music Institute

X Percussion Ensemble

YOUTH SYMPHONY

VIOLIN

Kimberly Adams, Batavia * ∞
Mina Chang, Naperville +
Connie Chen, Naperville
Maxim Duncan, St. Charles
Ella Felz, Huntley ◇
Marilyn Gans, Batavia ◇
Sarah Goodin, Glen Ellyn
Ume Hashimoto-Jorgensen, St. Charles
Jonathan Hirtzig, Streamwood
Naomi Johnson, South Elgin
Sarah Juan, Geneva * *
Abigail Kreeger, St. Charles
Charlie Liu, Aurora
Richard Lu, Warrenville ◇ * *
Alexander Mathew, Oswego
Monish Murali, Naperville
Aanya Navsariwala, Bartlett
Maria Olache, Batavia
Aleksandra Radovic, St. Charles
Sofia Radovic, St. Charles
Kiersten Scherer, Naperville * ∞
Rohini Sliwa, Bartlett *
Mia Song, St. Charles
Vitaly Starkov, Geneva
Michelle Su, South Elgin
Amrita Sundaram, Naperville
Metehan Tandag, Elk Grove Village
Jacob Valentino, Wheaton
Catherine Winsor, St. Charles ◇ * *

VIOLA

Allison Goade, South Elgin
Emm Godinez, Elgin *
Adeline Grimm, St. Charles
Derek Hibben, Elburn * ∞
Katie McAlpine, Glen Ellyn *
Ella Petersen, St. Charles *
Karthik Ramanathan, Lincolnshire ◇
April Zhang, Naperville * * *

CELLO

Matthew Brunson, St. Charles
William Colangelo, Bartlett *
Griffin Egan, Geneva *
Luke Fosdick, Naperville ◇
Benjamin Gilbert, Gilberts * ∞
Gabriel Im, St. Charles
Megan Kamysz, St. Charles
Elizabeth Kerr, Batavia * * *
Tiffany Lu, South Elgin
Millan Mallipeddi, Bartlett *
Dia Murali, Naperville
Mallory Pretkelis, St. Charles *
Damian Sulikowski, North Barrington
Joshua Thorstenson, Huntley
Alan Wei, Naperville

BASS

Alexandra de Souza, South Elgin
Mateo Estanislao, Elgin
Thor Eysturliid, Geneva
Nathan Throneburg, St. Charles *

FLUTE

Gail Creighton, Carol Stream * *
AnnMarie Ellison, Naperville
Tessa Hazlett, Algonquin
AnnaElisa Huynh, Palatine * *
Violet Whelchel, Naperville * *

PICCOLO

AnnMarie Ellison, Naperville
AnnaElisa Huynh, Palatine *

OBOE

Nick Buckler, Crystal Lake
Adam Kararo, Oswego
Jake Rundle, Sycamore
Anna Shabowski, Geneva

ENGLISH HORN

Anna Shabowski, Geneva

CLARINET

Aaron Fisher, Aurora
Jaden Kim, Vernon Hills
Kelsey McGregor, Yorkville
Lizzy Wallace, Crystal Lake
Ryan Wang, Naperville

E-FLAT CLARINET

Kelsey McGregor, Yorkville
Lizzy Wallace, Crystal Lake

BASS CLARINET

Aaron Fisher, Aurora
Ryan Wang, Naperville

BASSOON

Karsin Bader, Huntley
James Lusk, Geneva *

CONTRABASSOON

James Lusk, Geneva *

HORN

Logan Carlson, Naperville
Brendan Collier, Batavia *
Brenna Jun, St. Charles
Lauren Martin, South Elgin
Naomi Virgil, Village of Lakewood * *

TRUMPET

Melody Alonso, Crystal Lake * *
Daniel Barnas, Geneva
Jacob Bryla, Elgin
Katherine McClellan,
Village of Lakewood * *

TROMBONE

Connor Franke, Oswego
Daniel White, Batavia * *

TUBA

Christopher Kelleher, Carpentersville * *

PERCUSSION

Roxanne Bakir, Glendale Heights X
John Henderson, Geneva X
Maxine Mikkelsen, Newark X
Benjamin Ramm, Geneva X
Jimmy Zhang, Hoffman Estates X

PIANO/ORGAN

Henry Wolf, Geneva *

+ Concertmaster
* Principal
◇ Co-principal
* Chamber Music Institute
* Maud Powell String Quartet
* Sterling Brass Quintet
∞ Hanson String Quartet
* Earl Clemens Flute Trio
X Percussion Ensemble

DONORS

EYSO recognizes our loyal and generous corporate partners and individual donors. Their commitment to EYSO inspires artistry, confidence, and curiosity in our young musicians.

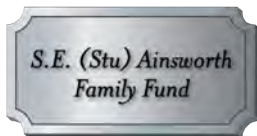
\$100,000+



Elgin
Community
College

Bright Choice. Bright Future.

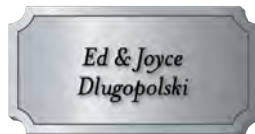
\$20,000 to \$49,999



**GRAND VICTORIA
FOUNDATION**



\$10,000 to \$19,999



**SEIGLE
FOUNDATION**

COMMUNITY FOUNDATION
OF THE FOX RIVER VALLEY

\$5,000 to \$9,999



HOFFER
There's a Part of Us in Every Piece™



BMO  Harris Bank
We're here to help.™

McGRAW FOUNDATION



Steve Ainsworth
1956-2022

EYSO Offers Condolences to the Ainsworth Family

EYSO offers our heartfelt condolences to the entire Ainsworth family on the passing of Steve Ainsworth, oldest son of Stu Ainsworth. Stu Ainsworth was a huge part of the EYSO in many ways during his life, as he was for many Elgin area arts and music organizations. He was a member of the EYSO Board of Directors, the inspiration and namesake of the Sterling Brass Quintet, and a significant donor. But more than that, Stu was a true friend of the organization and of the students who benefit from the experience.

Since Stu's passing in 2018, his sons have continued that legacy of support through the S.E. (Stu) Ainsworth Family Fund and Steve was an engaged part of that ongoing relationship. We will miss you.

CORPORATE AND FOUNDATIONS

\$1,000- \$4,999

Brittain's Car Wash
Brittain's Express Oil & Lube
Elgin State Bank
Farny R. Wurtizer Foundation Fund
The Fetzer Institute
Future Wanxiang Foundation Inc.
IMC Foundation
The Julian Family Foundation
Otto Engineering
The Radcliff
St. Charles Kiwanis Foundation
Law Offices of Andrew J. Sosnowski

\$500 - \$999

AlphaGraphics St. Charles
Irlen Clinic of Illinois
John B. Sanfilippo and Son, Inc.
Law Offices Of Robert A. Chapski, Ltd.
Long Grove Arts and Music Council
PFK Mueller
The Sherwin-Williams Foundation
W.R. Meadows

\$100-\$499

Axiom
AmazonSmile
Azimuth Capital Management
Ball Horticultural Company
Blue Ridge BBQ
The Boeing Company
Caterpillar
CNH Industrial America, Inc.
Ducat Chiropractic & Sports Medicine
Filtre Studio
Flexera Software LLC
Gia Mia St. Charles
Hewlett Packard Enterprises
Kimmer's Ice Cream
Logitech
Midwest 356 Club
Schmitt Engineering
Studio G
Target
Wellspring Worldwide

INDIVIDUALS

\$2,500 to \$4,999

Dr. Perla Benrubi & Joel Cohen
Mark & Ellen Sheppard
Ed & Jean Snoble
Margaret E. Williams & K. Eric Larson

\$1,000 to \$2,499

Anonymous
John P. & Kyla Brittain
Bert Crossland
Deborah Edsall
John & Dawn Hrdlick
Rosalind Lusk
Marty & Kristen Mellican
A. John Mullins
Matt & Neha Myers
Anthony Riani
Matthew Sheppard & Maria Arrua
Diane Stredde
The Stuart Family
The Winsor Family

\$500 to \$999

James G. Allen, Jr. & Peter H. Plumlee
Daniel Barreiro
The Bradley Family
Michael & Karen Chapski
Laura & Marcello Cricco-Lizza
Grant Davis
Jim Dondlinger
Michelle Fortney
The Graham Family
Jan Hewlett
Mary Jane & Quentin Hibben
John & Jackie Holden
Gary & Rachel Lenell
Steve & Lynn Martin
Bill & Sandra Nicholson
Sarosh & Kamal Saher
Mark Skoning
George Smiley
Anna Stewart
Catherine Surman
Peter Van Nortwick
William & Jane Van Nortwick
Todd & Nikol Virgil
Parker Whitaker

\$250 to \$499

Monica Agler
Anonymous (2)
Richard Brink
Randy & Carol Brittain
Matthew Brunson
Emily Budd
Olive Cabingao Soriano
Luis & Judy Cabrera
Felicity Cantrell
Monica Castillo
David & Melissa Creech
Ann Creighton
Nancy Davis
Manish A. Desai
Tee & Jennifer Duncan
The Edsall Family
Matt & Abbie Eklund
Beth Emmelot
Denise Fauntleroy
Richard Gadbury
Dr. Gwen & John Gage
Kim Giovannini
Jennifer & Andrew Goade
Oscar Godinez
Sylvia Grady
Donna Green
The Gruenwald Family
Jim & Lisa Gruman
Roger & Jane Harris
Louise Hedstrom
James Hinde & Jane Stastny
Florence Hoppe
Rich Jacobs
Michael & MaryBeth Johnsen
Pam Krasinski
Bill & Judy Kreeger
Ruthie Lehmann
Miles Link
Maureen Mason
Jenny McClain
Michael & Kelly McKay
Bob & Kristina Meinig
Jacqueline Monash

The Murray Family

Lonnie Myers
Margaret Palmer
John & Julee Rimarcik
John & Jan Schroeder
Alan Scimeca & Shelly Price
John Slawson
Mary Stith
Doug & Marcy Strohm
Calvin Stuart
Marc Thayer
Robert Vieira
Jeffrey & Lynette Wheeler
Jeff Wilds
Paul Winberg & Bruce Czuchna
Betts Winsor
Arthur Yaku

\$100 to \$249

Amy Aceto-Hitchinson
The Acosta Family
Anna Adams
David Agler
Tom Ainsworth
Laura Alegria
Karin Allen
Sherry Alonso
Mark Anderson
Brian & Arlene Anderson
Anonymous (5)
Paul Arnone
Steven P. Austin
Cpt Jade D. Bader
Eric Bahena
Swati Bakre
John & Ellen Bassett
Mary Bates
James & Lois Bauer
Roseanna Beaudette
George Bero
David Bertellotti
Roger & Carla Bertram
The Bickel Family
Eric & Mary Kathryn Bittlingmaier
The Bluhm Family
Adam Bowen
Zachary Bowers
Elizabeth Bradley
Maureen Brink
Lynda J. Brown
Greg Bruner
Elizabeth Bryla
Joy Buehler
Justin & Debbie Bulpitt
P Ca
Susan Carlson
Greg Carter
Robert & Tara Cesario
James Chang
Sekon & Younghee Chang
David Childers
Brendan Collier
Richard & Kitt Cook
Diane Cooke
Melinda Creasy & Steve Fitzgerald
Patrycja Cress
Curt Crowell
Laurie Crum
Matt Curtis
The Davis Family

Marichill de Beauvoir
Daniel Dettling
James Dettling
Bruce & Laura Devick
Purna Dhru
Jon & Kim Diersen
Sandi & Greg Dodge
Andrew Dogan
Marv & Joanne Doolin
Mary Duewel
Jim & AnnMarie Dufelmeier
Tracy Dullea
Brett Eatherton
Don Erickson
Lorie & Norberto Estanislao
Charles Fetterly
Harriet Fetterly
Barbara Flack
Lynn Flora
Allison & Chris Fosdick
Susan D. Fosdick
Kelly Gagne
Paul & Amy Gawlik
Benjamin Gilbert
Abby Glassmeyer
Jon & Nancy Goodin
Kim Grauer
Emma Gray
Bruce & Lorraine Green
Gene & Kathy Green
Jerome & Kathy Green
The Grossert Family
Heather Gudino
Madeline Hallock
Hairi Han
John Hanlon
Vincent Hanrahan
Bruce & Murna Hansemann
Julia Hansen
Patricia Harkin
Cynthia Harnew
Jim & Patty Harrer
Lisa Harris
Barbara Hausermann
Lana Hazlett
Myles & Leslie Hollowed
Dave & Sandy Horton
Linda Hou
Lori Hujes
David Hunt & Doug Bella
Phuong & Laura Huynh
Joseph Im
Matthew & Mio Hagle
Beth Ites
The Ivy Family
Alejandra Jacobo
Gerry & Darcy Jacobus
Douglas Jelinek
David & Carolyn Johnson
Terry & Jan Johnson
Robert & Sheila Joynt
Gloria Juan
Leslie Juan
Martin & Renee Kamysz
Richard & Ellen Kamysz
Seoyoung Kim
Mari Kimura
Keiko Kimura
Tina King
Shane Kinikin

Susan Kirby
Steve & Linda Knight
The Kochman Family
Candace Kresmery
Robert Kruk
Ken Kuo
Richard Lamb
Harold & Donna Lamme
Melissa Larson
Dawn Leardi
Diane LeClair
Ian Lee
Xiang Lin
Allison Liska
Josephine Lo
The Lu Family
Jim & Suellen Mack
Amea Majmundar
Senajit & Pranjali Majumdar
Srinath Mallipeddi
Susan Malohn
Virginia Maloney
Lucille Mamon
Padmini Mandavalli
Jake & Kristen Mason
Stirling Mazenko
Kelley & Tim McBride
Michelle & Dan McClellan
Quinn McCoy
Jaymie McGrath
Lucille McKenna
Mark McKenzie
Marc Morency
Jennifer Morgan
Madan & Rajashri Nadgauda
Mark Nadler
Veda & Umesh Navsariwala
David & Lynne Nellesmann
Brenda Nikodem
Julie & Peter Nilsen
Martin Nobs
Michael Noonan
Michelle Olache
Estela Oviedo
Buzz & Saundra Palmer
Renee Pas
Maggie Passini
Kathe Pava
Trinh Pham
Carmelita Pheng
The Picha Family
John & Patricia Pitterle
Bea Pollard
Jane & Geoff Pretkelis
Walt & Ann Pretkelis
Aleksander & Sonja Radovic
Todd & Brigitte Ramm
Laura Rao
David & Jennifer Ratliff
Carol Rauschenberger & Reid Travis
Elisa Rhew & Stephen Chang
Raymond Richetta
William Roberts
Ernest Robertson
Linda Salazar
Debra Schalk
Clarence Scherer
Sandra & Mark Schneider
Tom Schrilla
R&B Schweitzer

Jennifer Seffernick
Jane Shelton
Chelsea Sheppard
Emily Shimizu
Jim & Amy Shively
John Shoop
Bradley & Neelima Sliwa
Jason & Julia Smith
Lisa Smith
Jeff Sommer
Bill & Carol Stage
Mary & Bill Stammer
Vladimir & Leticia Starkov
Joseph & Sandra Stock
Hays Stone
Marianne Stonis
Beth Swigart
Alan Taylor
Ann & Bill Taylor
Susan & Frederick Thorne
Doug & Lesley Throneburg
Kelly Throneburg
Martin & Daisy Tinajero
Ryan Tran
Bill & Lynn Turner
John Turner
Joan Twining
Luke & Dani Valentino
Sangeetha Venkat
Bradley Vincent
Julie VonderHaar
Pat Wagner
Tricia Wallace
Theresa Wang
Jennifer & Dan Watanapongse
Paul Weech & Ellen Suthers
Lauren Whisnant
Barb White
Tracy & Suzanne White
The Wilfong Family
Diana & Ryan Williams
Glenn Williams
Walden Wright
Leonora Wurtzinger
Rama Yammanuru
Kenny Yeun
Jacqueline Yu
Polly Yu
John Zawada & Erik Anderson
Zhan Zhang
Jim & Beth Zielinski
Herman & Mary Zwirn

IN KIND

Cassandra Strings
Noel Childs
Elgin Academy
Elgin Community College
Elgin Math & Science Academy
Jenny McClain
Matt Myers
Anthony Riani
Ellen Sheppard
Anna Stewart
Wellspring Creative Communications
Allison Winsor
William Harris Lee & Company

HONORARIUMS

In honor of Abby & Kaitlyn Kreeger
Michael & MaryBeth Johnsen

In honor of Abigail Creighton
Ann Creighton

In honor of Aidan & Kieran Murray
Linda & Joe Murray

In honor of Ailish Seibert
Phyllis Aldrich-Murphy
Dale Terry

In honor of Alex
David Bertellotti

In honor of Alexa & Thomas Chapski
Keith Fryer

In honor of Ameya Yammanuru
Rama Yammanuru

In honor of Ayaka Vieira
Robert Vieira

In honor of Bert Adams
Anna Adams

In honor of Bijon
Michelle Olache

In honor of Brynn Palmer
Margaret Palmer

In honor of Caroline Weiss
Mark Weiss & Julianna Eshbach

In honor of Cate Winsor
Richard Gadbury

In honor of Chelsea Davis
Allan & Jane Byrd

In honor of Clara Shelton
Jane Shelton

In honor of Damian Placentia
Bob & Nancy Bickham

In honor of Diane Stredde
Dr. Clare Ollayos

In honor of Elizabeth Wallace
Doug Goodrich

In honor of Emily Krasinski
The Kochman Family

In honor of Emily Zimmer
Lauren Raddatz

In honor of Emm Godinez
Oscar Godinez

In honor of EYSO Staff
Arthur Tyrrel

In honor of Frank Cook
Richard & Kitt Cook

In honor of Gideon Crognale
John & Alice Vining

In honor of Gideon Horton
Dave & Sandy Horton

In honor of Griffin Egan
Mark Nadler
John & Julee Rimarcik

In honor of Gwendolyn Wilds
Jeff Wilds

In honor of Harambe
Nicholas Olache

In honor of Harry Graham
The Graham Family

In honor of Hayley Jelinek
Jane Basoco

In honor of Henry Kogler
Donn Dengel

In honor of Irys Martinez Colunga
Penny Ramirez

In honor of Jacy Jacobus
Linda L. Gehrig
Diana & Ryan Williams

In honor of Jessie Myers
Ernest Robertson

In honor of Joyce Dlugopolski
Kathe Pava
Bruce & Murna Hansemann

In honor of Kayden Petrik
James Patak
Casey Barber

In honor of Kinsey Doolin
Marv & Joanne Doolin
Richard & Kristine Benson

In honor of Kyle & Derek Hibben
Jean Hibben

In honor of Lexton Rockwell
Christopher Barbera

In honor of Lucy Bickel
Yan Cao
The Bickel Family

In honor of Lydia Gruenwald
The Greunwald Family

In honor of Maestro Anthony Krempa
Diane Krempa
Charles Palys

In honor of Mairead Bradley
The Bradley Family

In honor of Makaylah Marqui
Bill & Carol Stage

In honor of Margaret & Ephraim Pas
Gregory & Diane Pas

In honor of Mary Veverka
Claudia & David Nelson

In honor of Maxine & Reagan Mikkelsen
Donna Kotler
Karen & Milf Mikkelsen

In honor of Molly Smith
Jason & Julia Smith

In honor of my music mentors
Zachary Bowers

In honor of Oscar Garcia
Carter Woltz

In honor of Quinn McCoy
Anthony Stavros

In honor of Roslyn Green
The Julian Family Foundation

In honor of Sarah Ruth Krohn
Jenny McClain
Maureen Mason

In honor of Taylor Long
Jen Howe

In honor of Tessa Hazlett
Lana Hazlett

In honor of Tommy & Alexa Chapski
Michael & Karen Chapski

In honor of Trevor List
Gwen Anderson

In honor of Tyler Kroll
Marianne Stonis

In honor of Uncle Ben
Katie Gunaratne

In honor of Vladimir & Iraida Starkov
Vladimir Starkov

In honor of Wayne Rogers
Frank Wild

In honor of Zachary Green
Glenn Bremer

In honor of Zachary Taylor
I'va Gail Justice

In honor of Zack Green
Glenn Bremer

MEMORIALS

In memory of Boutrous Boutrous-Ghali
Mike Dorn

In memory of Calvin & Georgiana Stuart
The Stuart Family

In memory of Carol Ann Thomas
Claudia Fortney
Michelle Fortney

In memory of Dr. Winston T Casis
Cristina McKinnon

In memory of Fred Maura
The Bickel Family

In memory of Ginger Kolbaba
Candace Kresmery

In memory of Harry Blizzard
Dr. Gwen & John Gage
Ed & Karen Schock

In memory of Rev. Dr. Herbert Hedstrom
Louise Hedstrom
Pam Lapinski
Jacqueline Monash
Julie & Peter Nilsen
Mary & Bill Stammer
Susan Vandervoort

In memory of Jerome J. Barnack
Karen Barnack

In memory of JLV
John & Alice Vining

In memory of Karminia Bongsu
Rina Petersen

In memory of Kayla Lehmann
Ruthie Lehmann

In memory of Kenneth Green
Gene & Kathy Green

In memory of Linda J. Svanda
Larry Svanda

In memory of Lolo
Urbanita Casis

In memory of Lynn A. Hibben
Jean Hibben

In memory of Marti Myers-Garver
Lonnie Myers

In memory of Modesto &
Constancia Maiquez
Leonora Wurtzinger

In memory of Moo Ja Rhew
Stephen and Elisa Chang

In memory of Nancy Hedstrom Nelson
Louise Hedstrom

In memory of Oliver (Pete) Miller
Cyndi & Jesse Crognale

In memory of Rod Creedon
Chelsea Sheppard

In memory of Stu Ainsworth
Tom Ainsworth
Gary & Rachel Lenell

In memory of Terry Johnson
Harold & Donna Lamme

In memory of Victor C. Yee Concepcion, Sr.
Veronica Rueda

EYSO remembers the legacy of longtime friend.



*In memory of
William "Bill" Stanton Van Nortwick
1952-2022*

Azimuth Capital Management
John & Ellen Bassett
Roger & Carla Bertram
Colin C. & Glorianne Campbell
Julianne Chadwick
Kylie Cichocki
Curt Crowell
Matt Curtis
Grant Davis
Denise Fauntleroy
Lynn Flora
Carolyn Gange
Jerome & Kathy Green
Susan Hall
Roger & Jane Harris
Jan Hewlett
James Hinde & Jane Stastny
Mary Jane & Lawrence Johnson
Robert & Sheila Joynt
Stephen & Anna Marie Keller
James & Cathy Koch

Melissa Larson
Sarah Lawrence
Herbert Lederer
Kelley & Tim McBride
Midwest 356 Club
Jennifer Morgan
Rev. William & Beverly Nesbit
Maggie Passini
Laura Rao
Janis Rogers
Debra Schalk
Tom Schrilla
Mark & Ellen Sheppard
Mark G. Skoning
Lisa Smith
Mary Stith
Hays Stone
Peter Van Nortwick
Paul Weech & Ellen Suthers
Walden Wright
Wellspring Worldwide

IT'S EASY TO DONATE TO EYSO!

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

Did you know that...

- Your gift of \$50 purchases sheet music for five students?
- Your gift of \$100 provides the students of "Starter Strings" with one coach for a day?
- Your gift of \$500 underwrites tuition assistance for a student who could otherwise not participate in EYSO?

You can make a life-changing investment in a student like Palmer, Trudie, or Andy with your gift to EYSO - may we count on you for a gift of \$50 or more?

"EYSO challenges you...each hour is better than the last."

- Palmer, current EYSO student musician

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

- Trudie, EYSO alumna pursuing professional career in music

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

- Andy, EYSO alumnus, Principal in national firm



THANK YOU for supporting EYSO!

Name _____

Address _____

City _____ State _____ Zip _____

Email _____ Phone _____

Donation Information

- ☐ \$1,000 ☐ \$750 ☐ \$500 ☐ \$250 ☐ \$100
☐ \$75 ☐ \$50 ☐ \$25 ☐ Other _____

☐ I would like to make this a reoccurring monthly gift, for _____ months.

Check No. _____ (Please make check payable to EYSO)

Credit Card Number _____

Expiration Date _____ Security Code _____

☐ This gift was made: in honor of _____
in memory of _____

Name as you would like it to appear in acknowledgements: _____

☐ I would like this gift to be anonymous.

EYSO
ELGIN YOUTH SYMPHONY ORCHESTRAS

Visit EYSO.org/GiveNow
or scan the QR code.



Mail:
60 South Grove Ave. Suite 2
Elgin, Illinois 60120

EYSO

ELGIN YOUTH SYMPHONY ORCHESTRAS

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 47th 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)

CHAMBER MUSIC INSTITUTE CONCERTS

FALL CONCERT SERIES (NOVEMBER 6, 2022)
SPRING CONCERT SERIES (APRIL 2, 2023)

EYSO.ORG