



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.

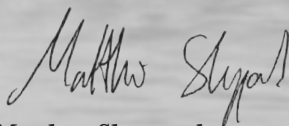
The metaphor of physical structure to symphonic structure is powerful. I imagine my reaction to hearing a major symphonic work for the first time was akin to that of seeing the Golden Gate Bridge: an overwhelming sense of “how is that possible?” with a sprinkling of “I just don’t get it.”

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 21<sup>st</sup>-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 47<sup>th</sup> 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

### HONORS FLUTE 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**

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Robert Hanson

Dear Friends,

On behalf of the entire EYSO team, welcome to *Blueprints*, the first full performances of our 47<sup>th</sup> 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](https://eyso.org/give) and thank you!

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# 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 20<sup>th</sup> 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 20<sup>th</sup>-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 15<sup>th</sup> or 16<sup>th</sup> 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

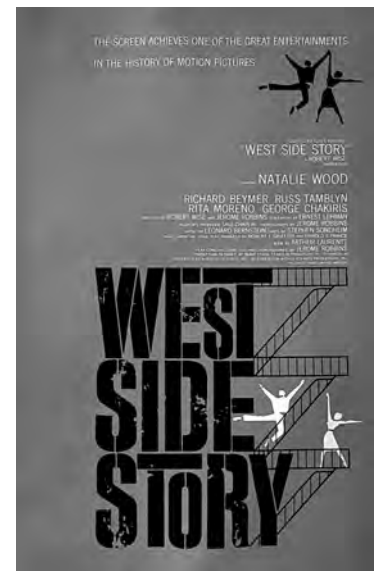
Aaron Kaplan, conductor

## *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 7<sup>th</sup>—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 7<sup>th</sup> 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 7<sup>th</sup> 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 19<sup>th</sup> 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.

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[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.

## HONORS FLUTE 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 **HONORS FLUTE TRIO** (HFT) is one of the premier chamber ensembles at EYSO. Selected by audition, members of the ensemble meet throughout the year to study and perform chamber music at the highest level, working with expert instructors from across the Midwest. The Honors Flute Trio is coached by Chicago Symphony Orchestra flautist Emma Gerstein (Chicago Symphony Orchestra) and a star-studded list of guest coaches. Beyond the concert hall, they perform in the community to serve as representatives for EYSO.

## Tidal Rhythms

Martha Callison Horst (b. 1967)

From composer Martha Horst:

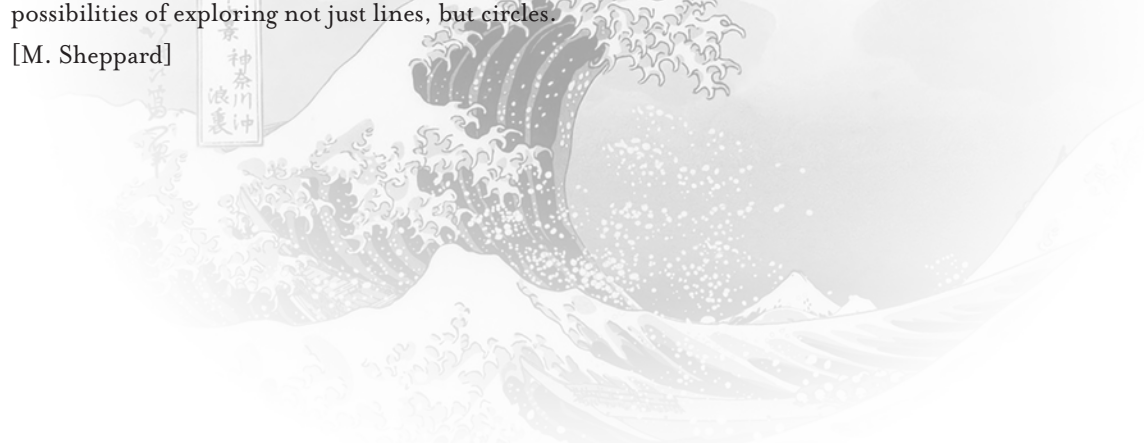
*Countless composers, from Sibelius to Debussy to John Luther Adams, have written music inspired by the ocean. Written in June, 2017, Tidal Rhythms is my attempt to capture the feeling of vastness one feels when standing at the ocean. At the same time, I wanted to portray different sorts of aquatic motion. 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]





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# 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:

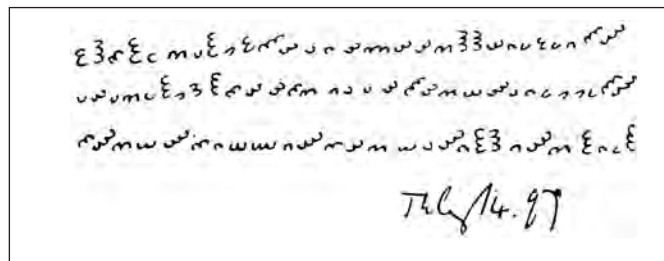
*The Enigma I will not explain—its “dark saying” must be left unguessed, and I warn you that the connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme “goes”, but is not played...so the principal Theme never 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 18<sup>th</sup>-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.

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## 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 Siemienkovicz

**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  
Sally Gross  
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 Siemienkovicz  
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  
☾ Honors 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](mailto: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

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\* 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  
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Metehan Tandag, Elk Grove Village  
Jacob Valentino, Wheaton  
Catherine Winsor, St. Charles ◇ \* \*

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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  
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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 \*

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Brenna Jun, St. Charles  
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Naomi Virgil, Village of Lakewood \* \*

## TRUMPET

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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 \*

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+ Concertmaster  
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◇ Co-principal  
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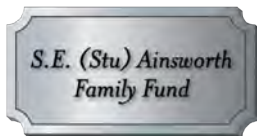
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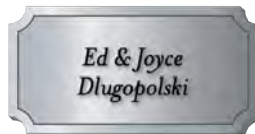
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**Steve Ainsworth**  
1956-2022

## 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.

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# 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 47<sup>th</sup> season, explore how sound comes together through design to make music—and how music can change the world.

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

CHAMBER MUSIC INSTITUTE CONCERTS

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

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