

MARCH 12, 2023

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.

II. 99% INVISIBLE

Looking at the Chicago skyline, sometimes I find myself surprised to recall that this iconic view wasn't always there. These towering buildings of steel, glass, and concrete were all built within the past I40 years, having sprung up in the aftermath of the I87I Great Chicago Fire. This devastating fire left an indelible mark on the city: new construction made from wood was banned, and the grid system was put in place as Chicago was reborn.

Can you imagine seeing the landscape of Chicago after this fire? Somehow, in that area of devastation, the architects, visionaries, and artists were able to see the invisible potential of the future. In the decades that followed, the skyscraper boom saw buildings thrust into the sky, as blueprints went from paper imaginings to real, physical embodiments of human potential for imagination. How could the mind accomplish such a feat of ingenuity, of magic, even—to conjure these designs from thin air?

Listening to symphonic works leaves me similarly awestruck. The powerful affective experiences we have when we hear music aren't accidental. They are the product of visionaries, craftsmen, and artists—the composers who conjure up musical blueprints from thin air.

But this is where the architectural analogy runs into trouble—and where music sees its potential. Because, while buildings are constructed once, professionally, and then permanently memorialized, music has the thrilling opportunity to be built, rebuilt, adjusted, changed, reinterpreted, and redefined based on its blueprints, time and time again by us, the performers. The visible information—the score, and the parts—isn't what brings music to life. It's the invisible work done by the young artists on-stage today that creates meaning from ink on paper.

Music and the arts show the possibility and power of imagination. In The Arts and the Creation of Mind, Elliot Eisner writes poignantly on their potential:

The arts make VIVID the fact that neither words in their literal form nor numbers exhaust what we can KNOW. The limits of our language do not define the limits of our COGNITION...The arts teach students to think through and within a material. All art forms employ some means through which IMAGES become REAL...The arts teach students that SMALL DIFFERENCE can have LARGE EFFECTS. The arts traffic in subtleties...

Intrigued by Eisner's view on the arts and education?

Search "Elliot Eisner 10 Lessons the Arts Teach" to learn more.

In exploring 99% Invisible, EYSO musicians have investigated and explored the invisible as they give meaning, context, and color to the notes on the page. They have been archeologists, digging and uncovering composers and works buried in time. They have been film directors, telling a story with no words or images, only sounds. And they have been scientists, applying critical thinking and investigative skills to uncover more and more details through expert noticing. But most of all, they have been artists: the hard-working and skilled performers who conjure up meaning from a collection of symbols on a page.

In 99% Invisible, 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

Music is the art of the invisible...it gives shape and focus to our innermost inclinations, and can clearly evidence our internal lives with shocking immediacy.

~Wynton Marsalis



99%INVISIBLE

MARCH 12, 2023

2:00PM

PRELUDE

Andrea Ferguson, conductor

HANSON STRING QUARTET

FLUTE CHOIR

Ruth Cavanaugh, conductor

SINFONIA PERCUSSION ENSEMBLE

Joe Beribak, director

SINFONIA

Aaron Kaplan, conductor

4:30PM

BRASS CHOIR

Dan Sartori, conductor

PHILHARMONIA

PERCUSSION ENSEMBLE

Joe Beribak, director

PHILHARMONIA

Anthony Krempa, conductor

7:00PM

PRIMO AND YOUTH SYMPHONY

Tracy Dullea, conductor

YOUTH SYMPHONY

PERCUSSION ENSEMBLE

Joe Beribak, director

MAUD POWELL STRING QUARTET

YOUTH SYMPHONY

Matthew Sheppard, conductor

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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Dear Friend.

Welcome to 99% Invisible, the second full concert day supporting this year's theme of DESIGN. Thank you for joining us today, whether you are here in person or enjoying the performance remotely via livestream. And thanks especially to all those who have given time and financial support to make this possible.

As current or former EYSO students, parents, or other family members, or one of our many community patrons—you know and appreciate EYSO. You've also likely been touched recently, and perhaps in past years by NOTES, our single annual student fundraising campaign. NOTES is a vital component of our fundraising efforts, but it's more than that. It's an opportunity to introduce ourselves to the broader community through personal messages from those whose message carries the most weight in this context—our students.

I'd like to again thank anyone who contributed to this year's NOTES campaign, whether by responding to a student asking for financial support, or encouraging and helping your students get those notes out! And if you aren't yet familiar with NOTES ask an EYSO student musician or visit www.eyso.org/notes-2023 to learn more before the end of this year's campaign on March 26th.

I'd also like to invite you-challenge you in fact-to maintain the spirit of the NOTES beyond the campaign's official closing date. Specifically, I ask that whenever you can, please share your experience of EYSO with your friends, family and coworkers. It's vital that music students and their families know of the opportunities at EYSO so they can explore them. Sharing your direct experience is the most valuable thing you can do for the EYSO community. Once people hear your story, they can learn more at our recently redesigned and updated website at eyso.org. And our entire staff is available to answer specific questions, arrange informal rehearsal tours, and more. Of course, you can also invite people to our next EYSO Open House from 3:30 – 7PM on April 16th, or one of our concerts.

You understand the direct value of EYSO in the growth and development of our student musicians. But we need your help in getting the broader community to understand and invest in the value of the experience we provide for hundreds of young musicians who are on their way to becoming the strongest possible citizens in our community.

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!

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PROGRAM / 2:00 CONCERT PRELUDE

Andrea Ferguson, conductor

Grande Polka

Basile Barès was one of the most groundbreaking American composers that most people have never heard of. Among other things, he was the first person to have a copyright assigned to his composition while he was enslaved—and it was at the age of 16. This work was written and published originally for piano in 1860. Born into slavery in New Orleans, Louisiana, Basile Barès worked in Adolph Perier's piano and organ repair shop his entire life. He was well known in the French Quarter as a street pianist and was a prolific composer of works for piano, especially in the idiom of parlor music of the late 19th century. In the 1870s, Barès, in collaboration with other composers, organized concerts for Creole audiences of color. Barès was a steadfast civil rights activist, particularly in the music community.

In *Grande Polka*, the melody and harmony are carried primarily by the violins, with a fleeting appearance for the cello and bass sections. The upper strings imitate the role of the right hand of a piano player in this musical style, while the lower strings imitate the left hand. Listen for exciting changes in tonality, and the playful, joyous character of this polka.

Basile Jean Barès (1845-1902) arr. Cleo Goldberg



Grande Polka sheet music cover

from Suite for String Orchestra

III. Andante con moto

Leoš Janáček (1854-1928)

This elegant movement comes from Janáček's Suite for String Orchestra, and it marks the first orchestral work by Janáček, composed in 1877. The complete work is made up of six movements, each influenced by the sounds and dances of Moravian folk traditions.

Janáček was part of a large family of modest means. His father was a schoolmaster in Hukvaldy, Moravia, today's Czech Republic—a region ravaged by war during Janáček's lifetime. Janáček showed an affinity for music from an early age and took part in local choral programs, occasionally playing the organ. Janáček studied piano and composition in Vienna and Leipzig in his twenties but became frustrated by the rejection and criticism he faced from his teachers and peers. After a year of study, he returned to Moravia, having all but given up on his ambitions to study composition. Janáček's return to his homeland ignited his passion and fascination for Moravian folk music. After an ethnomusicological journey, not unlike those taken a few years later in Hungary by Bartók and Kodály, Janáček started to weave folk influences into his own distinctive style. It was not until the end of his life that Janáček earned respect and admiration for his compositions, and by his death 1928 he was finally a world-renowned composer.

In its folk music as in everything else, Czechoslovakia was culturally divided. Bohemia, the homeland of Smetana and Dvořák, was heavily influenced by the musical procedures of Germany and the West. Moravia, however, has stronger ties to Eastern European music. Its harmonies and abrupt, repetitive qualities can sound obscure to Western listeners. Those qualities live on in Janáček's music (though not through direct quotation) and are what make his music so distinctive. His music is grounded in 19th-century tonality and hence is accessible and familiar to casual listeners.

The movement we've prepared for today is concise but packed with a remarkable amount of detail for its short length. Listen for the opposing movement in melodic and harmonic lines, as well as intricate phrasing.

from Danzas de Panamá

William Grant Still (1895-1978)

Cumbia y Congo

William Grant Still was the first African American composer recognized on the national stage. Still was a prolific composer of more than 200 works including five symphonies, four ballets, and eight operas. In fact, Still was the first American composer to have an opera produced at the eminent New York City Opera in 1948. Also composed in 1948, Danzas de Panamá (Dances of Panama) incorporates folk melodies of the Caribbean and lively Afro-Latin rhythms. The work is based on a collection of Panamanian folk tunes, collected by ethnomusicologist Elisabeth Waldo in the 1920s.

Listening to the fourth movement, one would likely notice the distinctly Latin melody. Audiences may not realize, however, that cumbia and congo are both dances with African roots. These dances were brought by enslaved Africans to Panama, where they evolved and melded over time with European and indigenous musical traditions.

The movement begins with the orchestra tapping their instruments with their hands to create the sound of drums, joined by a lively melody stated first by the violins. The piece then flourishes into a brilliant and high-spirited dance.

[A. Ferguson]

HANSON STRING QUARTET

String Quartet No. 8 in C minor, Op. 110

Dmitri Shostakovich (1906-1975)

- I. Largo
- II. Allegro molto

Three days. That's all it took for Shostakovich to write this entire string quartet. It is a powerful demonstration of fear, anxiety, and tension that has captivated both performers and audiences alike for over six decades, and it is easy to see why: it's a true masterpiece of modern music. But what makes it so profound and memorable?

Composer Dmitri Shostakovich tends to leave a lasting impression, and this quartet may be one of the best examples of his impact on both the musician and the listener. But what makes Shostakovich so remarkable? This is a question that we have been grappling with as a quartet exploring his music. Three of us performed his Fifth Symphony last year in Youth Symphony; we all went to see the same symphony performed by the Chicago Symphony; his Romanze is a particular favorite of ours to play at gigs; we've listened to his music extensively in our weekly post-rehearsal car rides; cellist Ben Gilbert is performing with Youth Symphony as soloist in Shostakovich's

Cello Concerto. Through all of that, we discovered that Shostakovich resonates with us because of what remains unspoken—or spoken under his breath—in his music.

Shostakovich dedicated this quartet to "the victims of fascism and war" after he visited Dresden and saw the devastation and destruction from the bombings of World War II. But hidden meanings abound: his signature is present all throughout the score in a four note motif: D E C B, spelled D S C H in the German notation system. (This is the opening phrase you'll hear today.) This quartet isn't just about the war: it's about him, and his struggle.

Shostakovich had lived most of his life in fear of being killed, a common fear for an avant-garde composer in Soviet Russia under Stalin's thumb—yet Shostakovich always remained honest in his compositions. The terror and stillness that he instills in the listener in the



Dresden, February 1945

first movement is one of great unease. For long sections of this movement, Shostakovich leaves a drone in the lower parts while the violins sing. The drone becomes a part of the white noise, unnoticed until it changes notes after dozens of measures of just one note. Though in the background, this drone powers the music: without it, the melody would not sing, would not harmonize, and would not be dissonant at times. This drone is the invisible force that looms in the presence of the singing of the first violin: despite being soft, it is intensely focused, embodying the uneasiness of the music. The first movement characterizes the fear of an uncertain future and when the end may come. It shows the anxiety of living life in danger of disappearing entirely.

There is no break between the first and second movements—only a crescendo into chaos. This movement is dissonant, fast, and terrifying. It starkly contrasts the stillness of the first movement, as this movement has no moment of calm. At the outset, the first violin solo plays high notes solely on the lowest string, lending a dark and rough texture to the sound. Despite being the shortest movement in piece, it feels the longest—there is nowhere to catch your breath. It triggers a response in the listener, one of raw terror, and it just keeps going. The viola and the cello battle with the signature motif, playing it out of sync with each other as the violins wail a song of terror. Measure by measure, phrase by phrase, page by page, it is a ceaseless barrage of music that all comes crashing to an end with the viola and cello screaming the melody and violins shouting pained arpeggios, the fear of a premature and violent death strikes the heart of listener and then—

Silence.

The thrashing of the last section abrutly ends, after two phrases of five beats, giving the music an unmeasured and lopsided feel. The silence has more of an impact when you learn that Lev Lebedinsky, Shostakovich's close friend and confidant, said that Shostakovich saw this piece as an epitaph and planned to commit suicide around this time. (This has been disputed by historians since.) The chaos and sudden stop reveal what Shostakovich was feeling, and what he viewed as his escape.

What can we do to portray that fear? What can we do to let the listener know that's what's going on? We learned that the more we looked into Shostakovich, the more questions we had about him and his music, and we could not rely on just playing the notes and rhythms; we had to be detailed in every little motion we made to create the full effect.

Shostakovich first heard this quartet in his home performed by the Borodin Quartet. Their performance brought him to weep into his hands, and when the music was over, the performers quietly packed and left the room, leaving Shostakovich to reflect on the masterpiece he had created.

[D. Hibben]

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

FLUTE CHOIR

Ruth Cavanaugh, conductor

Transverses

Judy Nishimura (b. 1953)

- I. Dizzy Jig
- II. Lip Gloss
- III. Cat Walk in Syrup
- IV. Quicksilver

From the title to the narration to the musical gestures, composer Judy Nishimura has created a complex work that draws upon quirks and jokes that, while invisible to many in the audience, would be instantly recognizable among flutists. The title draws from the horizontal or transverse playing position of the modern flute, which sets it apart from other members of the woodwind family. The verses or narration which accompanies the work is attributable to "Ogden Nish" (with apologies to Ogden Nash).

- I. Dizzy Jig: Nishimura describes this movement as "what you get when an Irish piper has vertigo." The overlapping chromatic runs followed by a Celtic anthem concludes with "a musical sneeze."
- II. Lip Gloss: this movement accentuates embouchure flexibility through use of extreme dynamic contrasts and soloistic melodic leaps.
- III. The bluesy Cat Walk in Syrup highlights the bane of the flutist's existence: sticky pads! The movement begins with random key pops, followed by pitched pops, followed by a musical lament.
- IV. Quicksilver: featuring darting runs and a heroic theme, this movement comes with a challenge from the narrator: "May your own fingers be quicksilver fast!"

Listen for the negative spaces created in this challenging one-on-a part composition. Students used excerpts from the score during rehearsals to help better comprehend the importance of their rests, and to see how their musical gestures are interwoven with the other parts—all while exploring the humorous flute idiosyncrasies.

Chicago based composer/arranger Judy Nishimura is the source of numerous award winning works for flute, performed throughout the world. *Transverses* was the winner of the 2015 National Flute Association Flute Choir Composition Competition.

[R. Cavanaugh]

TRANSVERSES

Judy Nishimura Light verse by Ogden Nish

I. Dizzy Jig

There was a leprechaun who always
Danced and played his flute in the hallways.
His tone didn't please
But when he would sneeze
His high notes were just like James Galway's.
He whirled and he twirled and he spun.
So many turns had he done
That he was so dizzy,
And in a great tizzy
For his jig was over before it'd begun.

II. Lip Gloss

There is nothing so lovely or with such an allure As a perfectly formed flute embouchure. "Your lips should clamp down!" Said my friend with a frown, A clarinetist who actually disagreed. But I would contend The sound that I send Is better, and I don't need a reed.



Judy Nishimura

III. Cat Walk in Syrup Egads! Sticky pads!

IV. Quicksilver

The gods of embarrassment always humble me
Whenever I play "Flight of the Bumblebee,"
And I try to be oh so careful
When playing Mendelssohn's "Scherzo."
I flail and I fail and the question pops into my head:
My flute is made of silver; why are my fingers made of lead?

SINFONIA PERCUSSION ENSEMBLE

Joe Beribak, director

The Washington Post March

John Philip Sousa (1854-1932) arr. Blake Zimmerli

At first glance, the score to *The Washington Post March* might seem like it has nothing to surprise the listener. All the phrases are a predictable eight measures long. The form is standard for Sousa's marches—the standard he created for marches that followed. And, the opening key of F major modulates to B major at the trio as expected.

Working within this rigid framework, however, Sousa manages to throw the listener off guard. He crafts the melody and cadential points (phrase endings) to subvert expectations time and again. The liberal use of chromatic motion in his melodic writing disguises the harmonic pull of the notes within the scale. By eliding phrase endings to phrase beginnings, Sousa obfuscates the regular progression of eight measure phrases. What seems like a straight-forward march reveals twists and turns that have required the students to stretch their skill and intense concentration.

[J. Beribak]

SINFONIA

Aaron Kaplan, conductor

from Symphony XI No. 2

I. Allegro prestoIII. Presto

Joseph Bologne (1745-1799) ed. Aaron Kaplan

Joseph Bologne is widely considered the earliest European musician of African descent to receive widespread critical acclaim. Like many underrepresented composers, his works and music were forgotten for centuries, and only in the last several years have they started to gain recognition and attention in the classical music canon. Bologne was a musician of mixed race, born to a French father (Georges) and an enslaved African mother (Nanon) in the French colony of Guadeloupe. Georges Bologne de Saint-Georges was given the title "Gentleman of the King's Chamber" in 1757, but his son was ineligible for the title under French law because his mother was of African descent. Many leading "Enlightenment" thinkers of the time period argued that people of mixed race and non-white races where inferior to Europeans—a theme that Joseph Bologne encountered for his entire life.

Joseph was taken to be educated in France at the age of 7, where he quickly began excelling in his academics, violin playing, and fencing. He studied violin with Francois-Joseph Gossec (Suzuki students will know this composer from Book I's Gossec Gavotte), studied at the French Royal Polytechnical Academy where upon graduation he was given the title Chevalier (or knight), and began fencing at the age of I3. By I7, he was known as a swordsman with the greatest speed imaginable and beat the fencing master Alexandre Picard in a public (and heavily bet on) match, which further established his credibility. In I77I, he became concertmaster of the orchestra Le Concert des Amateurs, began a prolific composition career, and two years later became conductor of that orchestra. He was highly regarded in musical circles, becoming friends with the likes of Mozart, Gluck, Salieri, and Gossec. In I776, he was poised to be the natural successor as the next director of the Paris Opera until several divas of the day wrote a petition to Queen Marie Antoinette stating that they could never take orders from a mixed-race person.

Bologne's compositional oeuvre is quite impressive: he was the first French composer to write an opera in the "French form" since Lully established the style a century before, and he wrote six operas (including a children's opera), two symphonies, fourteen violin concertos, four symphony-concertantes, vocal music, and scores of chamber music. He had many pieces dedicated to him, and when he was conductor of his orchestra, he commissioned Haydn to write Symphonies No. 82-87 for his orchestra, known today as the "Paris" Symphonies. In 1789, he served as a colonel of the *Légion St.-Georges* in the French Revolution, and in 1792 he established the first all-black regiment in Europe.

His Symphony No. 2 in D major is a vivacious and joyous piece that perfectly represents the musical trademarks of the Classical era of music: brisk tempi, sonata-allegro form, virtuosic string playing, soloistic wind parts, and even a hint of Haydn's mischievous nature in the third movement. Although the Chevalier's music remained invisible for many generations, it is encouraging to see a renewed interest in his music. A new biopic from Fox Searchlight Pictures entitled *Chevalier* comes into theatres in April 2023 that will hopefully continue to renew interest in this impressive and talented composer.

Scherzo Colombine

Cécile Chaminade (1857-1944) orch. Philip Clark

Cécile Chaminade was a French composer and pianist of the Romantic era, affiliating herself with other nationalist composers such as Camille Saint-Saëns and Charles Gounod. Chaminade was born in Paris and raised in a musical family. By the age of ten, she was invited to study at the Paris Conservatory for her piano skills, but her father would not allow it, saying that it was "improper for a girl of her class." He did allow her to study piano with faculty from the conservatory—but not to attend official classes there.

She began composing as a child and caught to attention of composer Georges Bizet. In 1878 she was given the opportunity to perform her music in a salon concert put on by her piano professor. This marked the beginning of a long career traveling throughout Europe and the United States, where she would give concerts of only her compositions. Her music has been praised for her rich melodies and accessibility to musicians and non-musicians alike.

Her compositional output leans heavily towards piano compositions (for solo and four-hand duets), in addition to her music for ballet, an opera, several orchestral works, chamber music, and dozens of French art songs. Her most well-known piece is the Concertino in D major, Op. 107 for Flute and Orchestra, which has become a staple in the flute repertoire. Her *Scherzo Colombine* comes from third suite of her *Suite d'Orchestre* (1881). The original music for this work is believed to have been lost, but Chaminade created a four-hand piano duet of this suite in the 1900s. The version Sinfonia is performing this afternoon was orchestrated by Philip J. Clark, based on the piano duet version

Although Chaminade's music was neglected for much of the 20th century due to gender discrimination, the famous French composer Ambroise Thomas (1811-1896) was an admirer and defender of her work saying that "This is not a woman who composes, but a composer who is a woman." In 1913, she was awarded the title *Chevalier* of the National Order of the Legion of Honour—the first for a female composer.

Ashokan Farewell was written by American folk musician and composer Jay Ungar in 1982. The piece is composed in the style of a Scottish lament and was written to serve as a musical "farewell" at the annual Ashokan Fiddle & Dance Camps that were run by Ungar and his wife Molly Mason. The name Ashokan comes from the name of a former village in the Catskill region in upstate New York, mostly covered by the Ashokan Reservoir. This arrangement for full orchestra captures the tuneful melody with shades of nostalgia and melancholy and is very faithful to the original recording of solo violin, guitar, and bass.

The prolific documentary filmmaker Ken Burns first heard this piece in 1984 and was immediately moved by its hummable and folksong-like melodic line. He decided to prominently feature it in his nine-part miniseries *The Civil War*, which was broadcast for five consecutive nights on PBS from September 23-27, 1990. Due to the huge popularity of the series, the song became widely known and associated with the show, leading most viewers to believe that it was an authentic Civil War-era folk tune. In fact, it is the only contemporary music in the entire miniseries—the rest of score is from actual Civil War-era songs.

In thinking about the concert theme 99% Invisible, I kept coming back to the idea of folk music and how many composers throughout the 19th and 20th centuries used folk music to not only shine a light on the music of their own history, but also as a source of inspiration when composing pieces based on others' histories. For many composers, the idea of composing a piece inspired by the folk music of a specific group of people was a way to introduce those who were "invisible" to a wider audience. In many cases this was done respectfully and with full credit given to the people whose music inspired the orchestral work, but in other cases this was not always done appropriately or at all. I wanted to program Ashokan Farewell, written in fond recollection of a style, as a tribute to those cases where the use of folk music kept people invisible instead of shining a light on them. With this piece, Jay Ungar created a new American folksong with these poetic and simple lyrics.

[A. Kaplan]



Ashokan Reservoir

The sun is sinking low in the sky above Ashokan The pines and the willows know soon we will part There's a whisper in the wind of promises unspoken And a love that will always remain in my heart My thoughts will return to the sound of your laughter The magic of moving as one And a time we'll remember long ever after The moonlight and music and dancing are done Will we climb the hills once more? Will we walk the woods together? Will I feel you holding me close once again? Will every song we've sung stay with us forever? Will you dance in my dreams or my arms until then? Under the moon the mountains lie sleeping Over the lake the stars shine They wonder if you and I will be keeping The magic and music, or leave them behind

PROGRAM / 4:30 CONCERT BRASS CHOIR

Dan Sartori, conductor

Three Brass Cats

- I. Mr. Jums
- II. Black Sam
- III. Borage

Chris Hazell (b. 1948) ed. Sartori/Rodriguez

Composer and classical recording producer Chris Hazell was born on February 18, 1948 in Smethwick, a neighborhood of Birmingham, England. After studying composition at the Royal College of Music, he joined the Argo division of the British record company Decca in 1972. (Decca was the same record label that famously rejected signing the Beatles in 1962, telling them that "guitar groups are on the way out" and "the Beatles have no future in show business." Oops.) Hazell, throughout his career with Decca, worked with all the major London orchestras, as well as the symphonies of Chicago, Berlin, and Montreal. He has also worked extensively with retired New Zealand opera star Dame Kiri te Kanawa. He left Decca in 1997 to become a freelance producer.

This piece was composed for the Philip Jones Brass Ensemble. Founded in 1951 by British trumpeter Philip Jones, the group was one of the first modern classical brass ensembles, counting among its members the most famous English brass musicians. Included in this prestigious company were trumpeters Maurice Murphy (principal trumpet on both the original Star Wars trilogy and the prequel trilogy), trumpeter/composers Elgar Howarth and Howard Snell, hornists Ifor James and Frank Lloyd, trombonists Raymond Premru and Denis Wick (many trombonists have a mute made by the company that bears his name), and virtuoso tubist John Fletcher.

Together, they performed as a 10-piece touring ensemble, visiting 30 countries around the world. In 1986, Jones ran over his trumpet case with his car, taking it as a sign that he should stop performing. After that, the group continued on with some of its former members, rebranded as the London Brass.

According to Hazell: "Some years ago I had four cats in the house—all were strays and decided that I was a soft touch when it came to free board and lodgings, so instead of moving on, they all decided to stay. Sadly, they have all now gone to the great cattery in the sky. However, at the time they were around I was asked to write some pieces for a brass group (The Philip Jones Brass Ensemble). What should I write about? Well, I've always liked writing about the people and places around me (they appear in a lot of my music) so I thought...I know, my cats. These days I don't have any cats as I travel around a lot with my work, but it's nice to think that they're still with me in the music."

Interestingly, given the classical background and expertise of most of the performers of the ensemble, all movements of this piece are written in a jazz or pop style, rather than in the performers' typical milieu. It is impressive how ubiquitous and long-lasting this music has proven to be, since it was not written specifically for musicians that made their careers in that style.

As Brass Choir has rehearsed this piece, we have explored the effect of the most obvious omission from an orchestration perspective to anyone familiar with jazz music: the lack of a rhythm section (drums, bass, piano, guitar). In jazz music, the rhythm section's main job is to provide a strong and consistent pulse, which is why we call it a rhythm section. This omission by the composer actually creates a wonderful opportunity to develop an unshakeable sense of pulse and "groove" among the members of the ensemble, and our collective ability to play together in the groove of the music has come a long way during the preparation of this music. Try to resist the urge to get out of your seat and dance!

[D. Sartori]

PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

Ripeness (2007)

Phillip Long (b. 1979)

In studying *Ripeness*, Philharmonia percussionists immersed themselves in post-tonal musical techniques. The harmonic tension is not built from an underlying harmonic progression, as would be heard in piece of tonal music. Instead, a single tetrachord—a melodic fragment of four pitches known as [0267]—ties this piece together and references the melodic pull of notes within a major scale.

In post-tonal music theory, each chromatic pitch is assigned a number: O=C, I=C#, 2=D, 3=D#, etc., all the way to II=B. (After that, just as in the letters of the scale, the numbers repeat O-II.) The set is transposable; the intervals are what matter. That means that [O247] could be spelled C-D-F#-G...but it could also be transposed to start on a different pitch, such as E-F#-A#-B, or any number of other variations. This set corresponds to the solfège syllables "Fa-Sol-Ti-Do." Thus, Long can move the tetrachord through different tonal centers to suggest a tonality that exists more in the collective memory and understanding of audiences of Western classical music than in the score, itself.

[J. Beribak]

PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, conductor

from Symphony No. 45, "The Farewell"

IV. Finale: Presto—Adagio

The invisible story of the reason behind Haydn's motivation to write this famous symphony ties not to artistic or personal ones, but as a means to solve a management-labor issue. In his position as Kapellmeister to Prince Nikolaus Esterházy, Haydn was both employee and, in a sense, employer of the fine musicians who comprised the resident house band. In 1772, in what was an especially long season at Nikolaus' grand country castle, the musicians, understandably lonely for their families and wanting to return to Vienna, sought their boss' help. Haydn's answer? To write a symphony. In the symphony's final Presto, when the music's dynamic momentum could bring the music to a close, there is a pause, and an unexpected Adagio begins. As this new section proceeds, player after player finishes their part, blows out their candle and departs, until only two violins remain in quiet protest. Mission accomplished: after the premiere, the good Prince gave his musicians their leave.

The finale of the *Farewell* is an exciting and fiery affair until the raison d'être appears. As the orchestra thins out, the atmosphere

Joseph Haydn (1732-1809) arr. Larry VanMersbergen



Haydn Saal in Schloss Esterházy Baroque concert hall where Haydn worked for Prince Nikolaus Esterházy

grows ever more pensive until, at last, the violins' duet speaks of farewell in poignant, rather than happily expectant, tones. Our Philharmonia orchestra has enjoyed not only learning about the protest song nature of this piece, but has explored their theatrical side as they craft a unique and entirely personal way of leaving the stage. Even as the conductor leaves the stage you might be inclined to leave yourself, but hang through!

PHILHARMONIA

Anthony Krempa, conductor

Saudades do Brasil, Op. 67

Darius Milhaud (1892-1974)

Overture Sorocaba Leme

Copacabana

Gávea

Sumaré

Laranjeiras

The young French composer Darius Milhaud worked for the French foreign ministry in Brazil during World War I, a visit that profoundly influenced his stylistic development. Like several of his French colleagues, Milhaud used American folk and popular music as an expression of modernism. In his case, the rhythms of Brazilian music (especially habanera and tango patterns) are combined with the invisible compositional technique called polytonality (multiple key centers at the same time). Listen carefully, and you may notice that the rhythmic accompaniment and the melodic line seem to operate in different zones: that's the polytonal design at work.

The twelve pieces of Saudades do Brasil (Memories of Brazil) reflect Milhaud's new-found interest in South American music. Each of the twelve movements is named after a different district in Rio de Janeiro. The movements Philharmonia will perform today are all dances based on a duple tango or samba rhythm, with a wide variety of styles, tempos, and moods. Soloists come from every section of the orchestra, blending with a huge mix of percussion instruments to create driving, pulsing energy. Philharmonia has taken on the challenge of playing with confidence through each unique polytonal moment: enjoy the spirited energy of their performance!

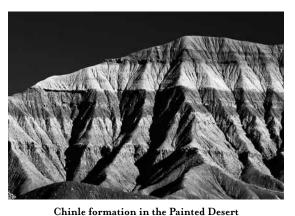
from Grand Canyon Suite

II. Painted Desert

During our *Blueprints* concert cycle, Philharmonia began our journey exploring the *Grand Canyon Suite* by American composer Ferde Grofé. In the opening movement, titled *Sunrise*, we explored the first entry of the suite and all of the unique ways the composer brought forth the energy and sound of the early morning stillness opening up to a bright, sunny sky. Our exploration of this suite continues this afternoon with the second movement from this work, titled *Painted Desert*.

In this movement the listener is greeted with an eerie, almost transparent texture of gritty violins layered with high pitched flutes. The low voices of violas and English horn state the first melody, a simple rising and falling scale accented by angular pizzicato strings and punchy horn calls. A steady keyboard ostinato provides the only forward momentum to the early part of the movement as it slowly develops into a fuller and more expansive sonic topography. The orchestra is finally allowed to reach its full sonic potential in an explosion of

Ferde Grofé (1892-1972)



The Painted Desert is a desert of badlands in the Four Corners area on the border between the United States of Colorado, Utah, Arizona and New Mexico. It is characterized by rocks and minerals of different colors, from red Navajo sandstone to yellow, gray, and lavender.

sound and color, only to retreat back into the simple and thin texture of the opening energy to close the movement. In our study of this work, Philharmonia analyzed the kinds of choices a composer can make to paint a musical picture—and what choices they might have made to further drive the ideas and color of *Painted Desert* home. As you listen, can you see the desert? We hope you can!

The Wreckers Overture

Ethel Smyth (1858-1944)

British composer Ethel Smyth was always a fighter. Born in 1858, she came from a military family for whom the idea of a daughter trained as a professional musician was initially unthinkable. Through some personal protest tactics, Smyth won them over and studied composition in Germany during most of the 1870s and '80s. Her life as a professional composer was spent fighting for recognition in her field, for performances of her works, for women's voting rights, and for support for her personal relationships in the eyes of her country and community. Her 1906 opera, *The Wreckers*, is widely considered her finest work and was something she had to claw and scratch to be performed, supported, and trusted in the artistic community.

The subject of the opera is also one of conflict, as it centers around a Cornish community of pirates who plundered and pirated their way through life, wrecking the ships of unfortunate passersby in order to survive in their impoverished community. Ethyl writes in her memoirs about a trip to Scotland that inspired the music:

Ever since those days I had been haunted by impressions of that strange world of more than a hundred years ago; the plundering of ships lured on to the rocks by the falsification or extinction of the coast lights; the relentless murder of their crews; and with it all the ingrained religiosity of the Celtic population of that barren promontory...

The overture starts with a swashbuckling theme, full of energy and spirit, that is the overarching motif of the opera. The full power of the tutti orchestra ebbs and flows throughout the opening, giving way to woodwind and string soloists who summon a melancholy and delicate middle section. The full warmth of the inner theme is explored throughout the orchestra, suddenly pivoting to a quick and urgent flourish from the upper voices. The brass bring the original theme back to the forefront in layered ways, conceding to a grand chorale complete with a big pipe organ accompaniment. The overture ends with a bang, and closes out our 99% Invisible concert program in a triumphant series of final chords.

The story of Ethel Smyth is the true invisible element here, and her life journey to gain respect and a place among her peers is an inspiration to the members of Philharmonia, and to us all. During the '20s and '30s she achieved notable performances of both old and new works, although her private diaries reflect her deep-rooted feelings of despondency and bitterness over her neglect by the British musical establishment. The neglect continued after her death in 1944, although in recent years Smyth's powerful and expressive music has deservedly found both new advocates and enthusiastic audiences.

[A. Krempa]



Merchantman Running Into Swansea by James Harris



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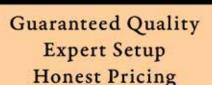
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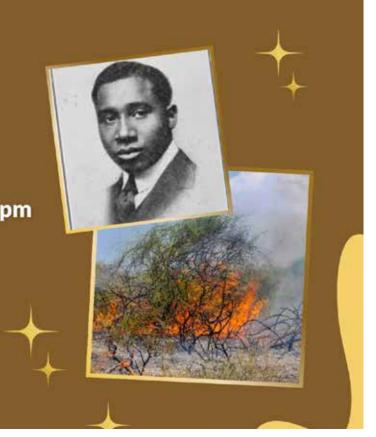
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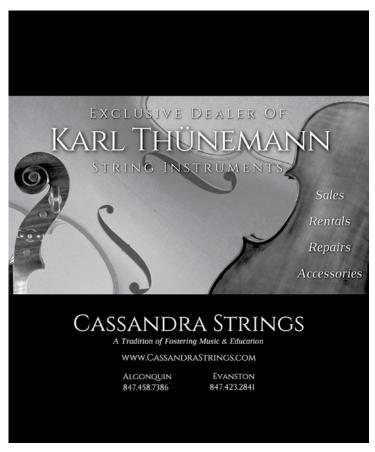


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PROGRAM / 7:00 CONCERT PRIMO AND YOUTH SYMPHONY

Tracy Dullea, conductor

The Stars and Stripes Forever

John Phillip Sousa was the leader of The President's Own Marine Band, bringing the band to new levels of popularity during his tenure from 1880-1892. The Stars and Stripes Forever was composed in 1896 as he sailed home from Europe after a long vacation. It was inspired by a combination of homesickness, fond memories of his time as leader of the marine band, and his stirring recollection of the sight of the American flag flying over the White House. The resulting march stood out above all the rest, becoming his best-known work. In 1897, The Stars and Stripes Forever became our national march and is recognized as the sound of America all over the world.

In Primo, we have explored what America represents and what people think about when they think of our country. The most prominent things mentioned were freedom, being able to be yourself, growing up to be whatever you want to, and being in a place where all people can make a difference. Tying in with our concert cycle theme, we also talked about other parts of America—parts that sometimes might seem 99% Invisible. Answers covered things we don't necessarily care to talk about: violence and intolerance for LGBT and minority communities, homeless people we walk by on the street, and children without basic needs. Visible and Invisible, aspects that may or may not fill us with pride: these are all parts of America.

John Philip Sousa (1854-1932) arr. Keith Brion & Loras Schissel



The Stars and Stripes Forever
Original score cover

This side-by-side concert brings the joy of pairing the youngest members of our organization (Primo) with the most experienced EYSO musicians (Youth Symphony). Being seen as a musical hero is a profound feeling, perhaps just as meaningful as the feeling of having a hero to look up to in the first place! It's a special piece that gets picked for this concert; it must be achievable for a wide range of musicians' ages and abilities, and it must be an iconic, musically satisfying work that belongs in the repertoire of our students' First-Ever Symphonic Pieces. My hope is that *The Stars and Stripes Forever* and the memories from this concert will have a space in their hearts for years to come.

[T. Dullea]

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, director

Ogoun Badagris (1976)

Christopher Rouse (1949-2019)

Ogoun Badagris is scored for a large array of non-pitched instruments. (The timpani is the single pitched exception.) Rouse uses ostinato—repeated rhythmic patterns—to create a baseline of rhythmic consonance. Youth Symphony percussionists focused on balancing instruments with drastically different dynamic ranges to construct a coherent composite groove.

Atop these shifting ostinati, Rouse introduces dissonance through increasingly complex solos, abrasive timbres, and dynamics that range from moderately loud to extremely loud. While the volume and timbre alone are enough to elicit feelings of excitement, the logic of *Ogoun Badagris* remains hidden to the listener unless all the complex rhythms are delivered with a high degree of accuracy. Once the musicians developed that sensitivity to rhythmic nuance so crucial to developing percussionists, they could savor this unique take on the age-old musical drama of tension and release.

[J. Beribak]

YOUTH SYMPHONY

Matthew Sheppard, conductor

Cello Concerto No. 1 in E-flat major, Op. 107

Dmitri Shostakovich (1906-1975)

I. Allegretto

Composed in 1959, Shostakovich's Cello Concerto No. 1 is widely considered one of his most successful works. The concerto is orchestrated lightly for strings, woodwinds, timpani, and only a single French horn in the brass. But even so, the work keeps the listener on the edge of their seat.

Written for the virtuoso cellist Mstislav Rostrapovich, it is a grueling four-movement work that demands perfection of technique and virtuosic poise. The first movement, marked Allegretto, begins with a four note motif: G Fb Cb Bb, a transposition of his musical cryptogram, D Eb C B. (Visit the 2:00 program note about Shostakovich's String Quartet No. 8 to learn more.) This motif was derived from the composer's score for the 1948 film *The Young Guard*, a movie about a group of Soviet soldiers being marched to their deaths at the hands of the Nazis. The motif is constantly warped and reshaped throughout the concerto.

After the opening theme, phrases are traded between the cello and the winds, as things gradually spiral out of control. The strings join in as the piece shifts into a more intense militaristic march, marked ferociously by the timpani and punctuated with recurring motifs between the strings and the winds. The cello joins in again with an intense wall of sound on a melody inspired by Jewish and Romani music, which Shostakovich often used for inspiration. The cello climbs higher and higher up the fingerboard as the melody becomes more and more frantic, then reaches a breaking point and falls back into the lower register as the clarinet takes over the melody heard in the cello moments before.

The cello introduces a new idea in the middle of the piece, coming back into the spotlight while the orchestra murmurs underneath. The dynamic contrast is intense: they change with the blink of an eye, paired with constant jumping from the low to high registers in the cello to create an atmosphere filled with anxiety and worry, right before the cello's frenzied eighth note passage with the same theme heard just before. The cello climbs even higher up the register with biting double stops and dissonant, chromatic, heavily accented chords—a minor second (C# and D) across three strings—while the winds take over the frantic eighth notes.

A striking duet—argument? conversation?—between the French horn and cello melds these various motifs before the music of the opening returns once more. Shostakovich continues to utilize dynamic contrast and variety until the final moment, ending with a dramatic strike of the timpani and flourish from the cello.

[B. Gilbert]

BENJAMIN GILBERT is 17 years old and in his senior year of high school at Hampshire High School. He has played the cello for seven years and started studying with Kerena Fox in 2021. Ben joined EYSO in 2021, playing in the Youth Symphony and the Chamber Music Institute program. This is Ben's second season with EYSO, and he is honored to be a part of the Hanson String Quartet this year. He has been in the ILMEA District 9 and All-State Orchestras, where he was also a featured cello soloist with the ILMEA All-State Elementary Choir; he has served as principle cellist for the HHS Symphonic and Chamber Orchestras and is cellist in the HHS String Quartet. Ben plans on pursuing a career in cello performance at the Boston Conservatory.

Ben would like to thank his parents and family, Emma Leland, Jeremy Beyer, Kerena Fox, Cassandra Thuneman, Matt Haider, Chris Cherry, Greg Matushek, Matthew Bishop, The Hanson String Quartet, Jacob Muller, and Mr. Sheppard for their continued support in his studies, and always believing in him.

Lieutenant Kijé Suite, Op. 60

- I. Birth of Kijé
- II. Romance
- III. Kijé's Wedding
- IV. Troika
- V. Kijé's Funeral

From the earliest days of film, music has been as vital as image and narrative in telling the story. Even before the "talkies" in the age of so-called silent films, music was a critical part, either projected via gramophone or performed by a live orchestra or organist along with the film. The earliest films used pre-recorded or pre-composed music, appropriated for use in films. (This continues today: movies as far ranging as 2001: A Space Odyssey, The Shining, and Shutter Island all use music composed decades before the films were conceived.)

In 1908, Camille Saint-Saëns wrote the first original score for a film, a whopping nineteen years before the first talkie, *The Jazz Singer*, was released. With the success of this score, the burgeoning industry of film composition was born—and composers across the world took note. The artificial line between "classical composer" and "movie music composer" was far more blurred than it is today, and many of the names held up as classical titans explored film scores, including Dmitri Shostakovich, Erich Korngold, Leonard Bernstein, and of course, Sergei Prokofiev.

In 1932, Prokofiev was living in Paris, having spent most of his compositional career far from his native Russia. He was an avant-garde composer, pushing the boundaries of tonality and form in ways that made his music less than palatable—and acceptable—to Soviet audiences, and more importantly, to Soviet leaders. When the opportunity arose for him to compose a film score, he saw a chance to both explore a new compositional style and potentially ingratiate himself with audiences in his homeland. That, combined with a genuine interest in the story itself, led him to accept the commission. The film was released in 1934 to generally positive reviews, though the cultural impact of Prokofiev's music far outweighed that of the film. (You can still find and watch the film online, with subtitles for the Russian text.)

The musical language of *Lieutenant Kijé* is trademark Prokofiev, incorporating elements of both his neoclassical and avant-garde styles. The neoclassical Prokofiev—that of his First Symphony, known as the "Classical", or that influenced his *Romeo and Juliet*—utilized traditional, historical formal structures paired with an obvious melody + accompaniment texture that



Original film poster for **Lieutenant Kijé**

Neoclassical:

a modern revival, reflection, or interpretation of music from the Classical era.

Avant-garde:

new, experimental, and often controversial ideas and philosophies, particularly within art and music.

reflected the clarity of Classical era works. This allowed for a degree of immediate accessibility in his works—a critically important element for the Soviet censorship. Within that clearly organized work, though, Prokofiev added his signature avant-garde use of surprisingly tight dissonances both melodic and harmonic, as well as inventive instrumentation, unique orchestral colors, and brilliantly sharp articulative and textural clarity to reflect his avant-garde ethos. His desire? "Above all, it must be melodious; moreover the melody must be simple and comprehensible without being repetitive or trivial... the simplicity should not be an old-fashioned simplicity but a new simplicity."

With Kijé, Prokofiev nailed it—and he knew it. Though he was reportedly lukewarm about the film, he recognized the possibilities of the music as a separate, standalone concert suite, and within months, he had reconceived the music from the film for the performance you hear today. Featuring both melodic motifs and narrative elements from the film, it was a different take on the possibility of film music, which typically consisted of through-composed symphonic suites that were nearly inseparable from the dramatic storytelling itself. Prokofiev's motivic and thematic composition was the precursor for films decades later, including some of the most celebrated film scores of the 20th and 21st centuries such as Star Wars and Lord of the Rings. Just as in those iconic films and scores, the music can stand on its own without the film—but to watch the film without music is to lose one of the

most critical elements of its design.

But of course, a little contextual knowledge goes a long way—and learning the story behind *Lieutenant Kijé* powerfully influenced our experience in Youth Symphony. The story first appeared in a collection of short anecdotes by Vladimar Dahl, *Stories of the Time of Paul I*, set in the early 1800s. (Dahl's father purportedly told these stories to

him as true, though there is no historical evidence to them.)

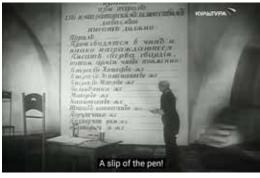
In this first written version, a clerk in the time of Tsar Paul I made a minor clerical error—a slip of the pen, akin to today's typo or autocorrect error—that resulted in a non-existent person being promoted to Lieutenant. Hearing the name and liking the sound of it, the tsar declares that he should be promoted further. The clerks, who were too terrified of the tsar and his regimented, bureaucratic processes to admit to a minor clerical error—double-down and continue to make up increasingly bizarre accounts of the imaginary Kijé. He is used as an excuse for an improper dalliance and harshly punished...but after the real culprit is identified, Kijé is pardoned by the tsar, who then desires to meet his faithful servant. Excuse after excuse ends in a fantastic fictionalized account of his exploits-because there must be good reason for a soldier to miss a meeting with his tsar!—until, after his promotion to general, Kijé must be "killed off" to protect the secret. The clerks (who had been embezzling) recognize an opportunity and blame all of their misdeeds on Kijé, who is posthumously demoted back to private. It is a topsy-turvy, satirical account of a bumbling, ineffective, and wasteful bureaucracy—a historical artifact only, of course, with little relevance today.

The suite depicts five specific scenes or ideas from the story, casting them in a theatrical rather than a literal or blow-by-blow account. The first scene is the "Birth of Kijé," in which a distant trumpet fanfare sets the scene, followed by a drum and fife. The military setting continues with a vibrant, colorful fanfare featuring the full orchestra and leading into the first appearance of Kijé's theme, heard in that orchestral rarity, the saxophone. The second movement "Romance" is another brilliantly orchestrated moment, with an equally rare orchestral soloist in the double bass. Based on an old Russian song, it again creates a mood rather than a literal account—and the mood reflects Prokofiev's feeling of the story, which was somewhat tragic rather than purely comic.

In the third scene, "Kije's Wedding," we hear the celebratory fanfare of the upcoming wedding—but listen carefully, as Prokofiev's sharp dissonances point to the ridiculousness of the whole affair. A delightful cornet solo bounces along, perhaps laughing along from the sidelines as the wedding to an imaginary war hero unfolds. In "Troika," Prokofiev uses an old Hussite song as the main melody—in conjunction with Kije's theme—as he depicts a fabulous ride across the Russian landscape in a troika, the traditional three-horse sleigh. Sleigh bells, sharp turns, wind in your face, biting cold warded off with the warmth of excitement and adventure: this is some of the finest "snow music" ever written.

Finally, in "The Burial of Kijé," Prokofiev recaps and recasts many of the previous themes. The mood is ambivalent: there is somber and mournful funeral music, but the delightful cornet solo titters along above, reminding us of the ridiculousness of the whole affair.

[M. Sheppard]



Scene from **Lieutenant Kijé** (1934) The Birth of Kijé



Scene from **Lieutenant Kijé** (1934) Kijé's Wedding



Scene from **Lieutenant Kijé** (1934) Kijé's Funeral

MAUD POWELL STRING QUARTET

Tonight's performance by the Maud Powell String Quartet is dedicated to the memory of Ed Dlugopolski. Ed and Joyce Dlugopolski are the quartet's founding sponsors and longtime EYSO patrons.

String Quartet No. 1 in A minor

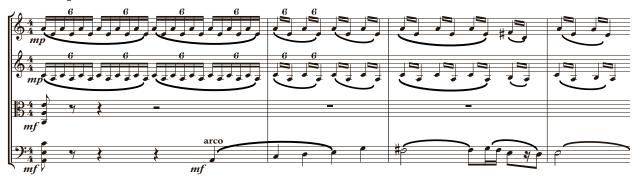
Ernest John Moeran (1894-1950)

I. Allegro

If you were to name quintessential 20th-century British composers, you might list Elgar, Holst, or Vaughan Williams. Moeran? Probably not. Ernest J. Moeran was one of the least researched and understood composers from the first half of the 20th century. He was a veteran of World War I: a motorcycle dispatch rider who sustained a head injury in 1917. After his subsequent discharge in 1919, he became the most active in composition. This period lasted until around 1925, when alcoholism—partly a reaction to his war experiences and injury—first hindered and then eventually ended his compositional output.

In the decades following Moeran's death in 1950, his music was often overlooked or even ignored, being dubbed as dated or obsolete. It wasn't until much later that his music was rediscovered, but even now, his presence in the music world is limited: finding recordings of his works takes a deep dive. Though it is one of his most successful works, his first string quartet is still performed only rarely, remaining mostly invisible in the canon.

Written in 1921, the quartet hails from a when British composers were starting to separate themselves from foreign musical influences. However, Moeran also had roots in Ireland, and as such, he was heavily influenced by both English and Irish folk music. This influence is prominent in this string quartet, as tunes ebb and flow from one musician to another, just as in traditional folk music. The first movement begins with a strummed flourish from the viola and cello along with a transparent wash of repeated notes in the first and second violins comprising an A minor chord. These notes continue to act as a shimmer of sound over the cello's melody, which becomes one of the overarching themes of the movement.



Later in the piece, a new repeated idea is presented and passed around the four parts just like the main theme, in a combination of duple (eighth notes) and triple (triplets), giving the piece a folksy and rolling feeling, as if the music is tumbling forward. We hope you enjoy this piece as much as we enjoy playing it.

[C. Winsor]

The MAUD POWELL STRING QUARTET (MPSQ) is the premier string quartet of the EYSO Chamber Music Institute. A one-of-a-kind program among youth orchestras anywhere, it provides a chance to study and perform significant chamber music literature at the highest level and work with some of the finest artist teachers and chamber music coaches in the world.

Coached primarily by Chicago Symphony Orchestra violist Max Raimi, MPSQ has a star-studded list of guest coaches: Rachel Barton Pine, the Avalon, Jupiter, and Pacifica String Quartets, Charlie Pikler, Isabella Lippi, Peter Slowik, Roland Vamos, Jaime Laredo, Tim Archbold, and more.

EYSO Honors Chamber Ensembles were conceived of by EYSO Executive Director Kathy Matthews, and MPSQ members are supported on full scholarship through the generosity of the quartet's founding sponsors and longtime EYSO patrons Ed and Joyce Dlugopolski.

YOUTH SYMPHONY

Matthew Sheppard, conductor

Pines of Rome

Ottorino Respighi (1879-1936)

- I. I pini di Villa Borghese (The Pines of Villa Borghese)
- II. Pini presso una catacomba (Pines near a catacomb)
- III. I pini del Gianicolo (The Pines of the Janiculum)
- IV. I pini della Via Appia (The Pines of the Appian Way)

The most famous part of Ottorino Respighi's Roman Trilogy, *Pines of Rome* is a vibrant and kaleidoscopic tour of Rome: of the Rome that existed both when Respighi wrote the piece in 1924 and, more importantly, the Rome of legend. With his customarily colorful orchestration and instrumentation, Respighi goes beyond capturing a simple sonic representation of Rome. Instead, he creates a deep connection to the affect and feel of each location, using the ubiquitous and iconic stone pines as a through-line.

Respighi's brilliance in this work was in crafting such spectacularly colorful, evocative, and clear sonic relationships to image and feel while retaining the magic and possibility of imagination. He doesn't use words to tell a specific narrative, yet the music so clearly portrays each character and affect indicated in the titles. Our journey in Youth Symphony has been in bringing to life this invisible painting, and in telling this wordless story through sound.

The first movement takes inspiration from the various pines in the garden of the Villa Borghese. Located on one of the many hills above the city center, the Villa Borghese is one of the enormous open parks in Rome, filled with open spaces, pathways, fountains, playgrounds, and of course, a tremendous variety of trees and gardens. These all offer ample opportunity for children to run, play, hide, shout, laugh, and find joy—and Respighi captures this joy, this enthusiasm, this tremendous energy in his music.

This movement is a spectacle of child-like excitement and energy, bursting out of the gate with thrilling runs in the woodwinds, trills and sforzandos in the strings, and high-register colors from all instruments. The cellos—playing in treble clef high up the fingerboard, creating a uniquely bright timbre—open with a sing-song melody that trades across the orchestra, imitating the songs and games of children. New voices join in from across the orchestra, bursting onto the scene to say their piece before being interrupted with the next new and exciting idea. (Respighi used a combination of melodies he wrote and ones that he remembered from his childhood games.) Duple meter (I-2, I-2) and triple meter (I-2-3, I-2-3) alternate and overlap as the games played and songs sung change, dynamics constantly cascade up and down, subito (sudden) interjections of dynamics, instruments, and new motifs echo the joy and spontaneity of children's play among the pines.

The brass—and especially the trumpets—have a particularly prominent role in this movement, acting as the faux-military fanfare for the children playing as soldiers. Even at soft dynamics, the orchestra can hardly contain themselves, interjecting suddenly with loud outbursts and tumbling away giggling as they go in the violins. But finally, as the music reaches its dramatic peak, we hear an off-color note in the trumpets. This note, hear repeatedly, serves as both a call to attention and perhaps a warning, as we round the corner and arrive suddenly at the catacombs.



Garden of the Villa Borghese



The Catacombs of St. Callixtus in Rome

This second movement (played attaca or without pause, as are all four movements in Pines of Rome) is musical whiplash—everything about it is opposite from the music we have just heard. In contrast to the fast, bright, high-timbred, and deliriously joyful music that represents children playing, the second movement opens slow, dark, low-pitched, and somber. This is the music of the catacombs: the burial chambers underneath the city, built up over millennia and harboring the religious memories of Rome throughout the ages. The first notes played by the basses, who were conspicuously absent in the brightness of the opening movement, lend tremendous depth and darkness to the music of the catacombs. French horns intone a chant-like melody, while muted strings sustain in stillness. As they climb, the color changes: a light appears, perhaps, as the off-stage trumpet evokes a faraway memory—nostalgic rather than melancholic, surrounded by shimmering strings.

As the trumpet solo fades, the strings descend to a new sound: a psalm, and an invocation chanted long ago by monks whose bones lie in the catacombs. The imaginary procession grows in strength, size, and intensity as each new section enters, building to a powerful climax before receding into the distance of time. Listen as Youth Symphony moves forward in relentless rhythm, never breaking the solemnity of the psalm. (And ask them how we practiced it!) The bassoons offer one final echo of the opening French horn chant as the music slips out of the catacombs and into the moonlight of the third movement: the pines of the Janiculum Hill.

Having begun in the bright afternoon of children playing and moved through the twilight of the catacombs, we now emerge into the stillness of night, lit only by the moon as the light flickers and washes across us, and as the piano and lone clarinet sing out reflectively. The pines on the Janiculum reflect the two faces of Janus, both lit brilliantly by the shimmering whiteness of the moon and buried in the shadows of the night. The music, too, alternates between these moods, reaching and rushing forward before holding back, moving quickly to the highest register only to fall back immediately, and featuring quicksilver harmonic changes. Again and again, Youth Symphony rushes forward... only to be held back by Respighi, who wrote trattenuto before each climax. This forward motion without arrival echoes the two-sided Janus coin—always moving, never arriving.

But a signal from the trees indicates that daybreak is near: the nightingale sings from the percussion section, in one of the first instances of recorded music being utilized in live orchestral performance. (Respighi actually chose a specific nightingale recording, and the percussionists operate it on cue.) As the sky lightens, our ears pick up on a new sound: the tremendous pounding of footsteps, miles and miles away but relentless in their intensity. We have reached the pines of the Appian Way, the most famous artery of the Roman Empire—and we are about to encounter the Roman Legions, the most famous army in history.

This final movement captures the excitement, the thrill, and the anticipation of the soldiers marching back from far-away lands. In this movement, pacing is everything. We hear only hints at first: the soft pounding of feet, and distant flourishes from the woodwinds and brass. An English horn solo inflected with Middle Eastern intervals and rhythmic patterns shows the distances traveled, and dissonant intervals in strings and horns imply pain. We hear the troops before we see them, growing closer and closer until finally, they burst on the scene over the hillside with brassy, triumphant fanfares, building relentlessly and unstoppably to a tremendous climax.

[M. Sheppard]



View from the top of Janiculum Hill



Tombs of the Festoons and the Frontispiece (Sepolcri dei Festoni e del Frontespizio), funerary monument in Via Appia Antica, Rome

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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 X 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 ~

VIOLA

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

Ameya Yammanuru, St. Charles *~ *

Kenny Yeun, South Barrington ~ *

Ella Zielinski, Gilberts ~

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 *

OBOE

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

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 *

BASSOON

Lars Dudley, Yorkville * Tyler Kroll, Geneva ~

HORN

Dominic del Mundo, Geneva Alex Gagne, St. Charles * Sarah Goodin, Glen Ellyn ~ Clara Klapperich, Woodstock ~

TRUMPET

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

TROMBONE

Alton Beck, Peru

EUPHONIUM

Milly Matula, Crystal Lake *

PERCUSSION

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

PIANO/KEYBOARD

Amelia Baran, Bartlett *

- + Co-concertmaster
- * Principal/Co-Principal
- ~ Chamber Orchestra
- * 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 Eysturlid, Geneva Nathan Throneburg, St. Charles *

FLUTE

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

OB0E

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

CLARINET

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

BASSOON

Karsin Bader, Huntley James Lusk, Geneva *

SAXOPHONE

Zach Solomon, Tinley Park

HORN

Logan Carlson, Naperville Brendan Coller, 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 * %

TUB/

Christopher Kelleher, Carpentersville * %

PERCUSSION

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

HARP

Melissa Gavin, Naperville

PIANO/KEYBOARD

Henry Wolf, Geneva 🏶

- + Concertmaster
- * Principal
- Co-principal
- * Chamber Music Institute
- → Maud Powell String Quartet
- % Sterling Brass Quintet
- ∞ Hanson String Quartet
- ${\mathfrak C}$ Honors Flute Trio
- X Percussion Ensemble

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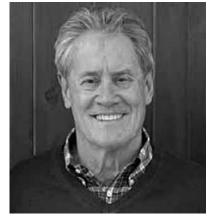
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