EYSO

FIGIN YOUTH SYMPHONY ORCHESTRAS



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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.

IV. IMPACT

Ludwig van Beethoven. Pablo Picasso. Georgia O'Keefe. Steve Jobs. Martin Luther King. Leonardo da Vinci. Che Guevara. Benjamin Franklin. Igor Stravinsky. Marie Curie. Plato.

This wide-ranging collection of artists, philosophers, scientists, activists, and icons left indelible marks on the world we live in today. They were luminaries in their chosen field, recognized—for the most part—both during their lives and posthumously for powerfully influencing the course of history. Studying and learning about these figures gives us insight into our shared humanity, and into our world history and culture as we explore how they changed the world.

Today's concerts celebrate and examine music and composers that made an impact—that left their own mark on the world. **Prelude** opens the 2:00 concert with three composers whose influence in their fields was undeniable: J.S. Bach, often considered the father of Western harmony; George Gershwin, one of the first composers to successfully meld the worlds of jazz and classical music; and Gioacchino Rossini, a composer whose music has been immortalized from the operatic canon to the concert stage and even to Saturday morning cartoons. **Sinfonia** and **Youth Symphony** both dive into Shakespeare's most enduring story, *Romeo and Juliet*, studying and performing versions by two of the most notable Russian composers of the 19th and 20th centuries: Sergei Prokofiev and Pyotr Ilyich Tchaikovsky.

All three percussion ensembles channel the power and impact of meaningful performances through uniquely performative and conceptual pieces—including a world premiere—while Brass Choir dives into contemporary music used beyond the concert stage with music connected to the Olympics, television and film, and popular culture. With La Folia, Flute Choir performs a piece recently named "history's most enduring tune" by the BBC, and Primo takes the Platonic approach by examining how the music they perform—and the stories this music tells—influences their moods and feelings. And, in some of the most colorful and downright joyous music of the day, Philharmonia and Youth Symphony celebrate two of the great Mexican composers of the 20th century and the impact of folk music on the classical orchestral world. Since our last concert, the over three hundred students of EYSO have been not only learning how to play their notes and rhythms, but also interrogating themselves and others, investigating how art makes a difference in the world.

In March, I shared the words of Chicago native Elliot Eisner, one of the most influential voices in art education over the past hundred years. In *The Arts and the Creation of Mind*, he wrote "The arts teach students that **SMALL DIFFERENCES** can have **LARGE EFFECTS**. The arts traffic in subtleties." We used this idea—and a few others—to set the stage for 99% *Invisible*. Today, I share one further lesson from Eisner: "The arts' position in the school curriculum symbolizes to the young what adults **BELIEVE** is **IMPORTANT**." Your support of these students, of EYSO, and of music as an irreplaceable and fundamental expression of the human experience through sound, shows to them what matters, and what you believe is important. You have an impact on their lives.

Thank you for being a part of EYSO.

Matthew Sheppard
Artistic Director

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

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

P.S. Eager to learn what's in store at EYSO next season? Turn to the back cover for a sneak-peak of what's to come...





2:00PM

PRELUDE

Andrea Ferguson, conductor

PRIMO/PRIMO INTERMEZZO

Tracy Dullea, conductor

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

YOUTH SYMPHONY

Matthew Sheppard, conductor

YOUTH SYMPHONY

PERCUSSION ENSEMBLE

Joe Beribak, director

STERLING BRASS QUINTET

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 Friends,

Welcome to IMPACT, the final concerts of our 47^{th} season. I am so glad you can join us as we bring this year's journey to its conclusion.

It is also a logical time to thank those who make the EYSO experience possible.

The passion and hard work of our students is at the core, with support from their parents, families, and friends. And the hard work and dedication of EYSO staff and volunteers is vital and greatly appreciated.

Equally important is the support we receive from the community—both in-kind and financial.

EYSO is an In-Residence Ensemble of Elgin Community College. Through that relationship, ECC provides a high level of in-kind support through access to facilities and service and is a key partner in the delivery of our mission.

We also receive valuable in-kind support from businesses like TEC-Direct, a Chicago-based media and buying agency that is owned and run by the parents of a former EYSO student.

And individuals with specific skills and expertise donate professional services as well. EYSO board president and parent of two former students, Anthony Riani, has for years provided pro bono support through his long-standing videography and related services. Former board member and parent of three EYSO musicians, Noel Childs, designed our logo and has created our season theme and graphic for several years. And current EYSO director and parent Allison Winsor provides pro bono graphic design (including this program book!).

I thank the many donor companies and individuals who support us financially, as well as our advertisers.

Finally, I'd like to highlight and thank two institutions who provided financial support specific to today's performances.

Elgin Cultural Arts Commission works to enhance the quality of life in our community by creating and supporting diverse, innovative, and accessible visual, performing, and cultural arts programming. Support through the commission's organizational grants program helps ensure that Elgin remains home to one of the best youth orchestras in the state, if not the nation.

The Hoffer Foundation has donated and raised millions of dollars for local charities, organizations, and families in Greater Elgin since 1966. We are honored to benefit from their long-standing support.

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

Gratefully,

K. Eric Larson Executive Director

Did you know that more than 60% of the cost to educate an EYSO student is underwritten with gifts from public and private foundations, businesses, and generous people like you? You can make a life-changing investment in a young student musician when you give to EYSO. Visit eyso.org/give and thank you!

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PROGRAM / 2:00 CONCERT PRELUDE

Andrea Ferguson, conductor

Brandenburg Concerto No. 3

- I. Moderato (abridged)
- II. Allegro

Brandenburg Concerto No. 3 is one of six concertos dedicated to Christian Ludwig, Margrave of Brandenburg-Schwedt in 1721. This concerto was originally composed for a small group of instruments: three violins, three violas, three cellos, and continuo. This work showcases J.S. Bach's masterful use of counterpoint and his ability to create complex musical structures with seemingly simple materials.

Bach's music has had a profound impact on classical music. One of Bach's most enduring contributions to classical music was his development of the well-tempered tuning system. This system allowed for all twelve notes of the chromatic scale to be played in tune, which opened up new possibilities for harmonic exploration and paved the way for the development of tonality in Western music. Additionally, Bach was a master of counterpoint (the art of combining multiple independent melodic lines in a harmonically pleasing way), and his works are full of intricate and complex musical structures that continue to challenge and inspire musicians and composers to this day.

Brandenburg Concerto No. 3, like his other Brandenburg Concertos, has had a lasting impact on classical music. It has been studied, performed, and admired for centuries, and it continues to be a vital part of the classical music canon. Bach's use of counterpoint in the first movement of Brandenburg Concerto No. 3 has been particularly influential. The movement features three different themes, each introduced by a different group of instruments, and Bach weaves them together in a complex and intricate web of sound. This technique of using multiple themes in a single movement, and developing them through the use of counterpoint, has been imitated by composers throughout history.

J.S. Bach (1685-1750) arr. Merle J. Isaac



Portrait of Christian Ludwig,
Margrave of Brandenburg-Schwedt
After hearing Bach perform, the Margrave
of Brandenburg-Schwedt commissioned
several works from Bach. It took two
years for Bach to deliver the Brandenburg
Concertos. Such royal requests could be
quite lucrative for a composer, but the
margrave never paid for Bach's work, for
reasons that remain unclear.

Prelude No. 2

George Gershwin (1898-1937) arr. Carrie Lane Gruselle

George Gershwin's Prelude No. 2 is one of a set of 24 Preludes for Solo Piano that he composed in 1926. The original is a short piece, just over a minute in length, but it showcases Gershwin's unique style and his ability to blend elements of classical music with the rhythms and harmonies of jazz and popular music. Gershwin was one of the first composers to integrate these styles in a serious way, paving the way for other composers to do the same. Today, this fusion of classical and popular styles is a common feature in contemporary music. Gershwin's music had a significant impact on American culture: his works celebrated the energy and vitality of American life and helped to establish American music as a force to be reckoned with on the global stage.

Stylistically, this piece is a blend of classical and jazz music. It opens with a lilting, syncopated melody that is reminiscent of the swing rhythms of jazz, but then transitions into a more traditional classical style. Throughout the piece, Gershwin plays with the contrast and tension between these two styles, creating a musical language that is uniquely his own.

Formally, the music is a simple ABA form. It opens with the main theme, which is then followed by a contrasting middle section. The main theme then returns, but with some slight variations and embellishments. The piece is characterized by lush, chromatic, extended, and altered harmonies, all of which are typical of Gershwin's music.

The Barber of Seville

Gioacchino Rossini (1792-1868) arr. James "Red" McLeod

Gioacchino Rossini's *The Barber of Seville* is one of the most beloved and famous operas in the classical repertoire. It was first performed in Rome in 1816 and quickly became a hit with audiences. Rossini's music for *The Barber of Seville* is characterized by its energy, wit, and playfulness. His use of articulations and dynamics helps to bring the music to life and create a sense of drama and tension. In particular, Rossini's use of staccato and unexpected accents in the overture helps to create a sense of excitement and anticipation, while his use of crescendos and decrescendos throughout the opera helps to build tension and release.

The Barber of Seville has remained a staple of the repertoire in many ways. It has been adapted for numerous other art forms, including ballet, film, and television. The opera has also been parodied and referenced in popular culture, from Bugs Bunny cartoons to *The Simpsons*.

Rossini's music also had a significant impact on the development of the operatic overture. His overtures, including this one for *The Barber of Seville*, are characterized by their lively rhythms and memorable melodies, and they have helped to establish the overture as an important part of the operatic experience.

[A. Ferguson]

PRIMO INTERMEZZO

Tracy Dullea, conductor

Bonaparte's Retreat

Trad. American tune arr. Geslison Groberg (b.1934)

Bonaparte's Retreat is about the most poignant, unbelievable change in fortunes. Within three years of coming to power, Napoleon completely reorganized France. He set in place a strong, centralized government with a tightly structured bureaucracy. He built parks, bridges, docks, reservoirs, roads, and canals. He founded the Bank of France, which assured French businesspeople credit at a reasonable rate. Slowly the economy revived, wealth returned to France, and all of Europe was in awe! Napoleon's military structure, staffing, and tactical-maneuver techniques are still studied and used in modern militaries. He is widely considered one of the greatest generals who ever lived.



Napoleon's Retreat from Russia (1851) by Adolph Northen

Napoleon had conquered nearly all of Europe and won 52 out of 60 battles when he made what many consider his worst mistake: he marched from Paris to Moscow with more than 500,000 men (about half the population of Montana), the largest European military force ever assembled to that date. The Russian Army refused to directly engage the superior French Army, and they instead burned most supplies, houses, and food behind them as they retreated deeper and deeper into Russia. After waiting a month for a surrender that never came, Napoleon realized he was facing the harsh Russian winter with freezing, disease-ridden men, and he was forced to order his starving army to retreat from Moscow. He lost about 380,000 men (76% of the army) during this single invasion and his reputation of invincibility was absolutely shattered.

Intermezzo students began to explore the profound truth and heaviness that Napoleon might have felt after so much accomplishment and devastation. What would it take to reorganize an entire city? How might he have felt once he faced the truth in Moscow? How can we use our own inspiration, passion, and gifts to make a huge—and positive—impact on the world? Napoleon's ultimate goal was a crown; where did he lose his helpful trajectory? How do we keep to our own impactful path?

We have time in Intermezzo to explore arranging our fiddle tunes, telling a story that will never be played the same way again. We chose to start slow and solemn, thinking of so many men who died in war, the loss of a dream, and the heaviness of Napoleon's retreat. Listen for the slow transformation of this tune into the fun barn dance we know as Aaron Copland's *Hoedown*. Our arrangement gets faster as we regain hope for a brighter tomorrow and strive to make a positive difference in the world.

PRIMO

Tracy Dullea, conductor

Evening Dusk

"The color is faded, but the setting sun still has a powerful glow in the sky."

Using these notes from Ms. Nishimura, we closed our eyes and appreciated a sunset. We asked questions: what colors do you see? How does that picture affect your mind? Answers included "calm," "peaceful," "relaxed." We took time to go outside, be silent sitting in the grass, feel the wind, and talk about how that impacts us. How does nature ground us? And if we are grounded, how does that affect our decisions, the people around us, our inner dialogue?

Yukiko Nishimura (b. 1967)



Chasing the Storm

Deborah Baker Monday (b. 1953)

From the solemn beginning in Bonaparte's Retreat to the mindfulness of Evening Dusk, we are catapulted into the tornadic energy of Chasing the Storm. This depicts an oncoming storm and the excitement of chasing it to experience its unpredictable energy and drama. The music begins softly, yet the driving eighth notes let chasers know something is brewing. As the storm builds and releases some of its fury, a sudden cool breeze overtakes the storm. It doesn't last long. The dark clouds and pounding rain return with loud thunder and blinding lightning. The threat of a twister seems close by. The storm chasers remain safe as they savor every moment, yet they continue following it as it intensifies even more. This particular storm continues to move at breakneck speed and the music comes to a spectacular end before knowing how the storm fades away.

Primo musicians thought about how severe storms have affected us here in Chicagoland recently—we collected our animals, went into our basements, and hung out with our families. Some had power go out and lit candles to see. Primo students shared: "The house is so silent when all the appliances are turned off"; "It was a little scary"; "My cat never stopped meowing the whole time!"; "We couldn't open the refrigerator because power was out."

How do storm chasers keep us safe? Can you think of people or circumstances where it's even scarier to have severe weather? Together, Primo explored these ideas and more in the music of *Chasing the Storm*.

[T. Dullea]

FLUTE CHOIR

Ruth Cavanaugh, conductor

Flute Flower

Gary Schocker (b. 1959)

Flutist-composer Gary Schocker made his professional solo debut with the Philadelphia Orchestra and the New York Philharmonic at age fifteen. He is an award-winning flutist, performing in duo with guitarist Jason Vieaux.

Schocker has composed solo and chamber works for most orchestral instruments. His compositions have received awards from the International Clarinet Association and the National Flute Association, and he was commissioned to compose a work for the International Flute Competition in Biwako, Japan. He has also written several musicals.

Schocker is sought out as a private instructor, clinician, and adjudicator. He is on the faculty of New York University.

Les Folies d'Espagne

Marin Marais (1656-1728) arr. Gudrun Hinze

Les Folies d'Espagne, by French Baroque composer Marin Marais, was originally written for the *viola da gamba* (the predecessor of the cello) and *continuo* (bassline and harmonies, played by another instrument). The theme is thought to be a dance tune originating in the 15th century, consisting of a sum total of four different pitches above a repeated harmonic progression.

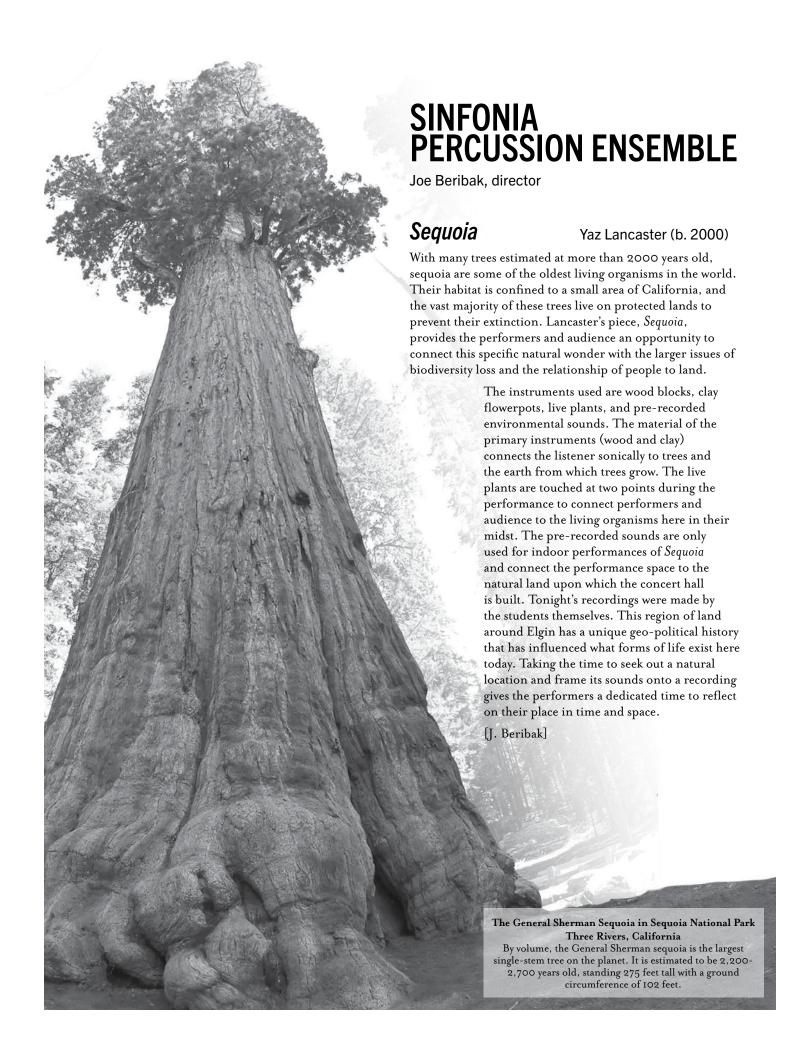
The "La Folia" theme, as it is known, captivated the imaginations of countless other Baroque composers, including Jean-Baptiste Lully, Arcangelo Corelli, Antonio Vivaldi, and J.S. Bach. The simplicity of the theme provided composers with endless opportunity for variation and displays of virtuosity. In the 20th century, Sergei Rachmaninoff composed variations for piano, while Manuel Ponce composed guitar variations, inspired by virtuoso Andrés Segovia.

I find this work an interesting fit for our *IMPACT* concert. Why has a four-pitched theme with a repetitive harmonic progression captivated the imagination of so many composers, performers, and audience members? In preparation for our performance, we explored French Baroque ornamentation as well as characteristics of string instruments of the time period. We hope you enjoy the range of characters across the variations (couplets) in our arrangement of this iconic work.

FaM Rém LaM Rém DoMDoMRém LaM DoMRém/LaM Rém Rém RaM Rém \mathbf{DoM} FaM

The iconic melody and bassline of La Folia.

[R. Cavanaugh]



SINFONIA

Aaron Kaplan, conductor

Suite from Romeo and Juliet

Sergei Prokofiev (1891-1953) arr. Merle J. Isaac

It's no accident that we are bookending our season with different musical interpretations of Shakespeare's most famous tragedy. We began the year with music from West Side Story as we set the **blueprint** for this **DESIGN** season. This ageless story continues to find new ways of being interpreted and accessible to audiences more than 420 years after it was first published. Its **impact** on society, education, theatre, music, dance, and drama knows no bounds.

Of the many musical adaptations of William Shakespeare's Romeo and Juliet, Prokofiev's ballet score stands out as not only being true to the plot of the play, but also having some of the most passionate, dramatic, and intensely emotional music written for the stage. The thrilling and bombastic fury of the "Death of Tybalt", the stirring and gut wrenching "Romeo at Juliet's Tomb", and the profound love-swept romanticism of the grand "Pas de Deux"—these are just some of the moments of emotional impact that Prokofiev's score gives the audience.

Prokofiev composed the ballet score in 1935 at the urging of Adrian Piotrovsky, a dramaturg, and Sergey Radlov, a member of the Kirov Ballet in St. Peterburg (now more commonly known as the Mariinsky Ballet). Despite the rapid turnaround of the score, several delays prevented the work from being premiered until 1940, featuring choreography by Leonid Lavrovksy. In fact, the three orchestral suites that Prokofiev arranged from the ballet



Detail from Death of Romeo and Juliet (1884-1847) by Gustav Klimt

music for symphony orchestra had their premieres in 1938, before the ballet was ever staged with dancers. For the last 80 years, the ballet has been a signature of ballet companies throughout the world and the orchestral suites are some of Prokofiev's most frequently performed works.

I. Masks

In the play, the Capulets host a ball that three of the Montagues—Romeo, Benvolio, and Mercutio—attempt to crash. Romeo is wearing a clown mask, which Tybalt considers to be a mockery, leading eventually to their fatal duel. The march tempo of this movement not only gives us an evening dance quality but also gives the party scene a stately and dignified feel, in contrast to the "tongue and cheek" melody heard in the first violins and clarinets, signifying the mischievous intent of the three Montague rogues.

II. Montagues and Capulets

This, the movement that opens the first orchestral suite, is one of the most recognizable themes from the ballet. The opening dissonant chords and percussion perfectly set the mood for the evening and remind the audience that this story does not have a happy ending. The dissonance also signifies the tension and hatred between these "two houses, both alike in dignity." Then comes a rousing theme with sharp dotted eighth-sixteenth note rhythms that create a very rigid and militaristic structure. The middle section is strikingly in contrast to the opening section, with legato woodwind lyricism accompanied by harp and pizzicato strings that almost sounds like a Renaissance dance from the actual time period of our fair Verona. The movement closes with the main theme repeated with a few rhythmic and harmonic alterations, as only Prokofiev could do.

The emotional, dramaturgical, and visceral impact of Prokofiev's music enhances the story and brings the theatricality and stakes to an even higher level, ensuring that the audience will leave the ballet having experienced the emotional depths of the human psyche.

P.S. Learn more about another interpretation of Shakespeare's timeless story in Youth Symphony's program notes from our 7:00PM concert.

Finale *from* Symphony No. 5 in E minor

Pyotr Ilyich Tchaikovsky (1840-1893) arr. Richard Meyer

Tchaikovsky's compositional oeuvre is impressive—six symphonies, chamber music, vocal music, concerti, tone poems (including his own musical interpretation of *Romeo and Juliet*, which will be performed by Youth Symphony at 7:00PM), ten operas, and three of the most popular ballets ever written: *The Nutcracker*, *Sleeping Beauty*, and *Swan Lake*. Just imagine if he received royalties every time music from one of his ballets were performed!

His six symphonies are some of the most commonly performed works in the symphonic canon, particularly the last three. Tchaikovsky's first three symphonies were written in his first ten years after graduating from the St. Petersburg Conservatory, but the last three were written over the course of twenty years, and many scholars say that these later symphonies represent a more mature and introspective composer. All three of the later symphonies deal with the idea of fate in one way or another; his fifth symphony is the least programmatic of the bunch.

Tchaikovsky's Symphony No. 5 is cyclical, meaning that a recurring theme is heard throughout each of the symphony's four movements. This main theme opens both the first and fourth movement of the symphony and is a wonderful example of how one small change—a note, a key, or a rhythm—can have a huge impact on the outcome of a work. It is in our human nature to often wonder about the road not taken, but it is almost always a fool's errand because one small change can have massive implications on the outcome of any scenario.

This recurring theme begins the symphony in the somber key of E minor, played by two clarinets in their lower register, at a barely audible dynamic—almost as if they are begging not to be heard. From this small thread, the melody grows into a tumultuous whirlwind of excitement and despair, but ultimately leads us back to the same two clarinets playing incredibly soft, again in their lower register, so that the first movement comes to one of the quietest endings of a symphonic movement.

In a stark contrast, the fourth movement finale begins proudly—almost patriotically—with the same incisive rhythm that has been featured in every movement thus far, but with the small change from E minor to E major making it sound like we are pledging allegiance to the flag with the power of the entire string section. The finale takes the listener through several different worlds including the patriotic introduction, the stormy development, and an optimistic and youthful counter melody that leads the audience to one of the biggest fake-out endings in classical music ending on a big half cadence. (Be sure not to clap there—we have more!) The movement ends triumphantly with, yet again, another small change in the tempo and time signature that profoundly adds to and alters the symphony's impact when it ends with the final four powerful chords.

[A. Kaplan]



Pyotr Ilyich Tchaikovsky in 1887
Tchaikovsky approached his Fifth Symphony from a position of extreme self-doubt, nearly always his posture vis-à-vis his incipient creations. In May 1888, he confessed in a letter to his brother, Modest, that he feared his imagination had dried up, that he had nothing more to express in music.

(Courtesy of the San Francisco Symphony)

PROGRAM / 4:30 CONCERT BRASS CHOIR

Dan Sartori, conductor

Olympics Fanfare

Robert Washburn (1928-2013)

Robert Washburn was an alumnus and later the Dean of the Crane School of Music at State University of New York (SUNY) Potsdam. He completed his Ph.D. in composition in 1960 studying with Howard Hanson, Bernard Rogers, and Alan Hovhaness. He also studied composition with Darius Milhaud and the famed Nadia Boulanger, the same teacher who instructed Aaron Copland and a bevy of other famous composers.

In 1980, Washburn was commissioned to compose music for the opening ceremonies of the Lake Placid Winter Olympics which were broadcast over ABC (America), CBC (Canada), and BBC (UK) television. The Olympics Fanfare is striking, as far as fanfares go, for its unusual harmonic structures and contrary motion. This makes it somewhat difficult on the performers, since there is a portion of the piece that you need to simply either not listen or listen to specific people in the group but not others who are playing something that doesn't seem to make sense with your part.

Deep RiverTrad.

arr. Anthony O'Toole (b. 1988)

American composer Anthony O'Toole holds a BA in Music Theory and Composition from Indiana University of Pennsylvania and a MM of Composition from George Mason University. He has composed more than 120 works over the last 15 years. About this arrangement of *Deep River*, he writes:

In 2010, I arranged the Traditional Spiritual 'Deep River' for Brass Choir. It has been performed quite a few times over the last decade and is published through Cimarron Music Press. The arrangement utilizes a modern sense of tonality, with lots of added notes, suspensions, modal interchange and clustered voicings. This musical setting portrays the river itself but also attempts to represent the emotion of the subject who seeks their salvation and, more particularly (rather than allegorically) to this era, the collective voice of the millions of enslaved black people yearning for their freedom and refuge from oppression.

The Quest for Elysium

Frank Gulino (b. 1987)

Frank Gulino is a composer and bass trombonist whose works have been performed by some of the world's foremost brass musicians, including euphonium virtuoso Steven Mead and members of the Atlanta, Baltimore, Boston, Chicago, Cincinnati, Dallas, Houston, Iceland, Milwaukee, National, Philadelphia, Pittsburgh, St. Louis, and Vancouver symphony orchestras.

The Quest for Elysium for large brass ensemble and percussion harkens to older Hollywood movie scores and has a tinge of spaghetti Western character. The concept of "Elysium" in Greek mythology is roughly analogous to the Judeo-Christian concept of heaven—a place where the righteous among mortals would spend the afterlife engaged in pleasurable athletic and musical pastimes. You will hear many sections that sound like movie music, similar to what you might have heard in a theater or on your TV at home. As we have discovered during the rehearsal process, movie music is deceptively difficult to play. Although it is possibly our most familiar musical milieu, the technical challenges it presents are not to be underestimated. But the impact this music has when performed well is stunning. We think you, as the audience, will leave the concert hall humming these tunes in a way that you wouldn't necessarily do with other pieces.

[D. Sartori]

PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

Buckets in B# minor

Jessie Myers (b. 2008) and Toby Morden (b. 2008)

When I read the audition sheets of the Philharmonia percussionists in the summer of 2022, I was struck by how many of them expressed an interest in composing. As an active composer myself, I am keenly aware that composing can help a young performer to hear more nuance and detail in the pieces they play. This is especially true for young percussionists, who tend to have less active parts in orchestra. My own forays into composition have been spurred on by friends and teachers who encouraged me to devote the time to writing. Wanting to pass this along to these young Philharmonia percussionists, I was delighted to hear Jessie and Toby ask me in November if I would be willing to program a piece they composed. Jessie and Toby wrote the following about their experience:

When we first started this composition, we had no idea what we had gotten ourselves into. In the beginning of our composition process, we had a single basic groove, and not much more. Through weeks of experimentation, however, we must have tested fifteen or more alternative rhythms and eventually narrowed that down to three "main ideas" of the piece and three "supporting ideas" that you hear in our composition. Weeks into the process, however, we received an email from Mr. Beribak complimenting our "dotted eighth motif," which was the first time either of us realized that we had created a consistent motif throughout the piece.

From there, we fully embraced the repeated figure, and it can be heard in a large portion of the bass bucket/trash can part. This baseline rhythm provides a foundation on which the rest of the piece is built. After countless hours spent brainstorming, rehearsing, and battling with Noteflight, we are very excited to premiere our one-of-a-kind bucket composition! A special shout out goes to Mr. Beribak and both of our families for supporting us through this entire project. We really could not have done this without your constant enthusiasm and assistance.

Re: DisasterSusan Powell (b. 1971)

With Re: Disaster, percussionists have been invited to reflect with the composer on an impactful moment in her music education. She writes of the composition:

This piece was inspired by a memo sent to Eastman School of Music percussion students by Professor John Beck. It read, "Responsibility is the key factor to being successful—without it...DISASTER." Within the piece, a "planned" disaster occurs, but as is usually the case, everything ends successfully.

Most of the piece is a highly coordinated sonic and visual choreography. About halfway through the piece, each performer is instructed to first "improvise" and then "gradually becomes a disaster." Students have carefully crafted tonight's drama that lead into and out of the disaster, reflecting on some of their own musical disasters and the memo from Prof. Beck that left its impact on Prof. Powell. The end result is a piece of musical comedy that allows the students to play with the ideas of personal responsibility and the disasters that can result from lapses in this virtue.

[J. Beribak]

PHILHARMONIA

Anthony Krempa, conductor

Danzón No. 2

Arturo Márquez (b. 1950)

Mexican composer Arturo Márquez was born into a musical family and, as a young man, made regular visits to the dance halls in Mexico City to experience and be inspired by the energy in those spaces. The traditional danzón style, similar to a tango, oozes passion, elegance, and sophistication, and it was a popular favorite there. This left a big impact on the young composer, one that stayed with him through his entire life. As he developed into a prominent composer in his home country, he never lost his memory of those experiences.

Commissioned in 1994 by the National Autonomous University of Mexico, $Danz\'on\ No.\ 2$ is one of the most frequently performed pieces of Mexican contemporary classical music. Márquez composed eight danz'on works in total, with the second being by far the most popular. The work is dedicated to his daughter Lily and was premiered in March 1994 in Mexico City. The music utilizes syncopation, offbeats, and pauses, simulating where dancers hold elegant positions before carrying on. $Danz\'on\ No.\ 2$ has been described by the composer as representing "sensuality, nostalgia, and jubilant escape."

With a sultry clarinet, the slow introduction sets the tone for the work. Starting with a moderate tempo is typical of a danz ón, and the music grows in fiery passion after a prolonged build. The light touches of the claves offer some rhythmic focus, and the solo soon turns into a duet with an oboe. The idea of these two instruments circling one another in this duet represents the two dancers on the dance floor, swirling, twirling, and handing the music off to some larger forces. Lyrical sections stack, tempos quicken, and the passion of the danz ón launches into an energetic, pulsing variation that throbs like the beating heart of the romance between the invisible dancers. Márquez repeatedly switches up the energy in the orchestra, eventually reaching a thunderous and explosive final section that threatens to shake the very walls of the auditorium! The power of the music is clear, and the lasting importance of this work for Mexican-born musicians drives home its incredible impact.

PHILHARMONIA CHAMBER ORCHESTRA

Anthony Krempa, conductor

Allegro appassionato

Kenneth Chang, cello

Camille Saint-Saëns (1835-1921)

Of the works for cello that Camille Saint-Saëns wrote, the *Allegro appassionato* is famed cellist Pablo Casal's favorite, and one that he championed throughout the early 20th century. The energy of this piece is immediate, as the orchestra instantly sets the tempo for the cello soloist who is quick to follow. The work moves between major and minor colors, brilliant technical passagework, and intense lyricism, and it always keeps the soloist center stage. Tonight's cello soloist, EYSO Concerto Competition winner Kenneth Chang, deftly leads the orchestra through the quick movements and mood swings of this work and, in his own way, makes the cello line fly above the bouncy orchestral accompaniment in a fun and spirited performance.

KENNETH CHANG started studying the cello with the Community School of the Arts at Wheaton College at age five. He has achieved several accomplishments and attended music-related events ranging from participating in the Illinois Music Education Association 2021 and 2022, the Illinois Grade School Music Association Strings 2022 with the Belle Armonia Ensemble of Thompson Middle School, a cellist within a cello quartet at EYSO's 2022 Summer Chamber Music Camp, part of a quartet during EYSO's 2022-23 season of Chamber Music Institute, and third prize winner at the Grandquist Music Competition in 2018. Kenny joined EYSO as a Primo musician during *The Little Prince* season and is currently studying with Kerena Fox. He enjoys programming and transportation filming as a hobby and is a current 8th grade student at Thompson Middle School in St. Charles, Illinois. Kenny would like to give thanks to his parents, his little sister, his grandmother, Kerena Fox, and Mr. Krempa for all of their support.

PHILHARMONIA

Anthony Krempa, conductor

from Grand Canyon Suite

V. Cloudburst

In 1916, an itinerant pianist named Ferdinand Rudolph von Grofé (then in his early 20s) strapped gas cans to a jeep and drove across the Arizona desert to watch the sun rise over the Grand Canyon. The resulting emotional reaction to seeing the sun rise over that majestic landscape led to his five-movement work titled *Grand Canyon Suite*, although not all of it came together in that one trip. Grofé used every instrument in the orchestra, and some that were a little unconventional, to bring his composition to life.

It wasn't until a full ten years later, after a successful collaboration with American phenom George Gershwin, that Grofé began writing this work. Over a period of two years, he worked out his five-movement epic, with the last movement "Cloudburst" conceived whilst trapped

Ferde Grofé (1892-1972)



Cloudburst over the Grand Canyon

in an outhouse during a Minnesota thunderstorm. Pictorial orchestration is sometimes overlooked when we consider the merits of musical compositions but the full suite, with its almost non-stop musical effects, communicates an infectious passion for the beauty of the untouched American West.

During our first two concert cycles, Philharmonia explored two previous movements, "Sunrise" and "Painted Desert", and music from both movements appears in the final section. This last selection summons the full power of the orchestra in unique sound effects, altered sounds, and even wind and thunder machines to drive home the stormy impact. At the tail end of the final and sometimes violent movement, Grofé leaves us with a happy ending, with two sections he titled "Moon coming from behind the clouds" and "Nature rejoices in all its grandeur". Listen close and you can hear those sentiments in the music!

[A. Krempa]



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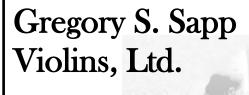
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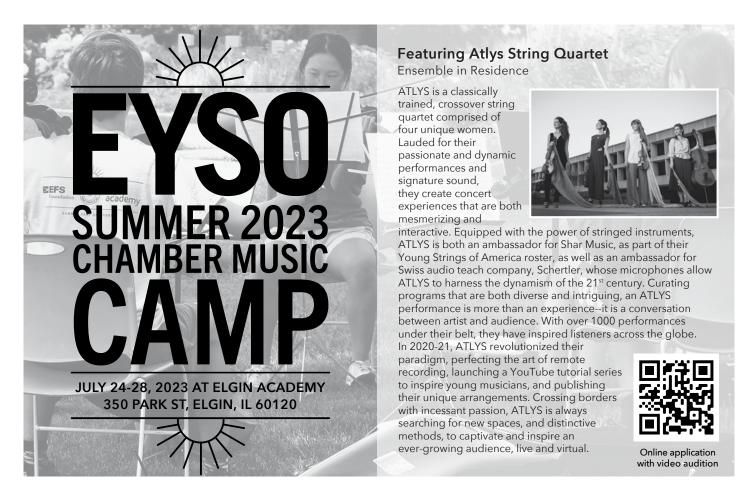
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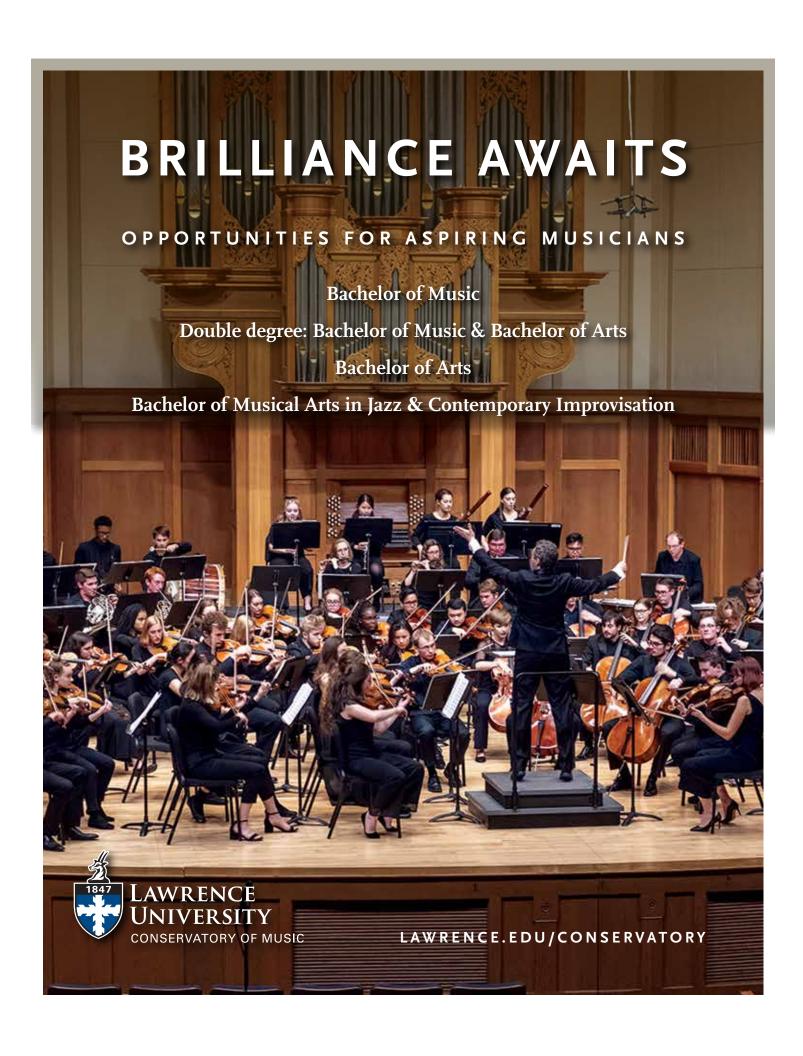


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PROGRAM / 7:00 CONCERT YOUTH SYMPHONY

Matthew Sheppard, conductor

Huapango

José Pablo Moncayo (1912-1958)

When studying music history, students are often confronted with the questions like "when was the Romantic period?" These questions can be particularly confounding because the answers are ambiguous: only occasionally do musicologists demarcate musical eras by specific years, such as 1750 hastening the end of the Baroque period with J.S. Bach's death, or 1830 launching the Romantic period with Berlioz's norm-shattering Symphonie Fantastique.

Included on this list is June 16th, 1958, when composer José Pablo Moncayo died, and the date known now as the end of the thirty-year period of Mexican Nationalism in classical music. Historian Yolanda Moreno Rivas wrote that "The death of Moncayo in 1958 tangibly marked the end of the Mexican nationalist composition school...his death closed the predominance of a composition style whose imprint marked musical creation in Mexico during more than three decades..." Moncayo's impact on Mexican classical music was transformative. His music, and that of his predecessor Silvestre Revueltas (whose composition Sensemayá was performed in May 2022 by Youth Symphony) laid the foundation for a new style of classical music in Mexico, particularly in orchestral writing. In their works, these composers authentically and seamlessly combined the influence of traditional timbres, melodies, rhythms, and styles with classical idioms, instruments, forms, and textures. Moncayo was so wildly successful in capturing the national identity with Huapango that today, it is considered the second national anthem of Mexico.

In Huapango, Moncayo uses four primary techniques to evoke the spirit and feeling of traditional music in the orchestral setting. The first is in his use of three specific **folk melodies** from the son jarocho folk music style, stemming from music Moncayo heard while on assignment from his teacher, Carlos Chávez, in Veracruz. These three melodies (El Siquisirí, El Balajú, and El Gavilancito) are the main thematic material in Huapango. But what sets Moncayo's Huapango apart from a more basic arrangement is how he utilizes these melodies within his work. He doesn't just create an arrangement of the entire tune, which was a more typical practice. Instead, he develops it in accordance to his own musical tastes and experiences. Moncayo reported on his trip:

I went to Alvarado, one of the places where folkloric music is preserved in its most pure form; we were collecting melodies, rhythms, and instrumentations over several days. The transcription of it was very difficult because the huapangueros never sang the same melody twice in the same way. When I came back to Mexico, I showed the collected material to Candelario Huízar; Huízar gave me a piece of advice that I will always be grateful for: "Present the material first in the same way you heard it and develop it later according to your own thought." And I did it, and the result is almost satisfactory for me.

The second technique Moncayo uses to meld the worlds of folk and classical music is his **instrumentation**. He uses a combination of standard orchestral instruments—violins, oboes, trumpets, trombones—and colorful percussion instruments such as the güiro, maracas, tamburo indiano, claves, and sonajas to evoke the timbres and sonorities of Veracruz. He features the violins and harp (performed today on keyboard) in ways idiomatic not to Western classical music—think long lyrical lines and glissandos, like in Tchaikovsky's *Romeo and Juliet*—but rather to the rhythmic, percussive accompaniment common in Latin America.

In his **formal structure**, Moncayo imitates the four-movement structure of a classical symphony but in a through-composed piece played (and written) without breaks. The first "movement" is a fast, driving *Allegro* in the classic sonata-allegro form, while the second is the typical *Scherzo* movement: joking, imitative, and playful throughout. The third section slows down, with a warm and lyrical melody first presented in the French horn before the entire orchestra joins in song. Finally, a closing *Allegro* drives the music to its stunning final flourish: a perfect orchestral miniature.

The final compositional technique? Moncayo's incredible use of **rhythm**. Mexican and Latin American folk rhythms are distinctly different from European and American, and they often incorporate both a feeling of triple and duple. He divides things up in two different ways:

- I. Each measure has **two big beats**, which are divided into either groups of three (1 2 3 4 5 6) or two (1 2 3 4) while taking up the same amount of time.
- 2. Most measure have **six small beats**, which are divided into groups of either two (1 2 3 4 5 6) or three (1 2 3 4 5 6).

The result? A stunning combination of rhythmic variety and play across the orchestra. Common in Mexican folk music, this rhythmic language is highly complex and much less common in orchestral music—ask a Youth Symphony student how we internalized these hemiolas by clapping, singing, dancing, and grooving to it, or better yet, move along with it in this colorful performance of *Huapango*!

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, director

Ojo Joe W. Moore III (b. 1986)

Dr. Moore composed *Ojo* (*Evil Eye*) to showcase his percussion ensemble at the University of Texas Rio Grande Valley in the 2018 Percussive Arts Society percussion ensemble competition. Given the ambitious speed plus the numerous unison and hocket passages (where one player fills in the rests of the other), a clean performance of this piece is truly impressive and would be sure to impress a panel of judges. Competition has had a marked impact on the way that performers and composers approach music creation. The approach Dr. Moore takes with this composition is described in his performance note:

The inspiration for the piece comes from Latin American folklore mal de mojo which is essentially staring or looking on someone with envy or praising them without touching them. It is believed that your spirit will haunt the person you've looked at with a desire to touch but didn't. This is the goal of the piece; to keep the audience engaged throughout the work with quick passages, rhythmic variety, and timbre changes, giving the performers "mojo" because there is no other option but to watch and listen intently.

Playing to a sympathetic audience is a different endeavor than playing for a panel of judges. Performers have needed to develop strategies in order deliver engaging performances in competitive settings. When performing

Ojo, Dr. Moore envisions a performance so impactful that it rebounds from the audience back to the performers. While the performers are the ones giving from their artistic labors, the audience becomes the active agent in the exchange when their envious eye sends its spirit to haunt the performers who captivated them.

[J. Beribak]

YOUTH SYMPHONY

Matthew Sheppard, conductor

Violin Concerto No. 2 in G minor

Sergei Prokofiev (1891-1953)

I. Allegro moderato Sofia Radovic, violin

Composed in 1935, Prokofiev's second concerto was presented to the French violinist Robert Soëtans, who was given exclusive rights to perform this masterpiece. In contrast to Prokofiev's first concerto, which immediately engulfs the listener with a lyrical and dreamy aura, this second concerto takes a vastly different approach.

Ominous, like the mist hovering above a still lake in the dark of night, this concerto opens with a simple five-beat phrase in the violin solo, alone:



The first six notes of the five-beat phrase are all that Prokofiev needed to captivate the audience. After the first phrase finishes, this motif is then repeated by the cello and bass as the flow of the music builds to a change in character. The crescendo signals that the music is approaching a more militaristic style with a driving short-short-long rhythm, musically painting the picture of an army of soldiers pushing fearlessly forward. (Shostakovich used this rhythm and its inverse relentlessly in his own militaristic compositions.) Then, in just a few measures, the music returns to the mysterious melody from the beginning.

Numerous tempo changes occur throughout the piece, creating a colorful quilt of different melodies and emotions all stitched into a single piece of music. These different melodies perhaps depict the different life experiences of Prokofiev during his residencies in four different countries: Russia (then the Soviet Union), the United States, Germany, and France. Lyrical sections alternate with grueling passages that are difficult for both the solo violin and the orchestra. During the lyrical sections, Prokofiev stirs the imagination by featuring gorgeous melodies in the violin, like the bright summer sun peeking out from dissipating black clouds, pouring all its glory on the world. These sections last for only a moment, always interrupted by a more turbulent and unsteady fast passage.

But even through all the turmoil, Prokofiev ingeniously finds the means to weave in the main melody; the five-beat phrase keeps recurring in mysterious ways, always somehow slightly different than the previous times in the piece. This is how Prokofiev choses to conclude the first movement: the cellos and basses begin the main motif with violin interruptions until the dynamic spirals to the top with triumphant chords from the violin with the militaristic quality once more. But almost immediately, the music swings back into a murky darkness, until it drops to nothing.

Frank Zappa, himself a notable artist and composer from the second half of the 20th century, said that, "Music, in performance, is a type of sculpture. The air in the performance is sculpted into something." And it seems that Prokofiev, even though born earlier in the century, wrote his masterpieces with this similar mindset. The ingenious way Prokofiev used his imagination to masterfully sculpt the air with his second violin concerto is what gives this music life, power, and impact.

[S. Radovic]

SOFIA RADOVIC, seventeen years old, began her music education with the study of violin with the Wheaton College CSA at the age of six. She currently studies violin and viola under the tutelage of Desirée Ruhstrat. As a multi-instrumentalist, Sofia has devoted her life to the study of music performance, piano theory and composition. Playing her first solo performance at the age of nine with the Fox Valley Philharmonic Orchestra, then with Wheaton College Symphony Orchestra with Dr. Sommerville. Sofia has continued to build an accomplished stage presence with multiple competition successes and many solo and chamber performance opportunities with several conductors and professional orchestras.

Currently Sofia performs as a member of the Elgin Youth Symphony Orchestras under the direction of Matthew Sheppard. She very much enjoyed the enthusiastic concerts and after-concert Q & A sessions with Mr. Sheppard and orchestra members. EYSO truly brings a different perspective on what a concert experience is along with great repertoire and high caliber musicians!

She is especially grateful to those who have inspired her solo and chamber performances, including her viola/violin coach Desirée Ruhstrat, Dr. Dennis, Linda Yu, piano coach and music collaborator Sooka Wang, and Mr. Kulenovic for his musical inspiration. Sofia's involvement with the OPUS Naperville chamber organization and Orion ensemble performances have also been instrumental in nurturing her musical growth and development over the years. She will be featured on WFMT Introductions with Robbie Ellis this summer on both violin and viola repertoire.

Sofia would also like to extend her sincerest gratitude to her HRSOC church community, SOKO ethnic folklore groups, organizers/directors, and her choir director, Jelena Stojakovic, and Mr. Kulenovic for providing her many opportunities to highlight her ethnic roots and cultural diversity with a competitive spirit.

Sofia and her two younger sisters enjoy performing ethnic Balkan folk music, along with classical music at surrounding Chicago area churches, community festivals, weddings, and cultural events. She also enjoys competitive tennis, drawing, creative writing, creating theatrical music videos, and spending time with her friends and family. Her support of family, teachers and mentors play a significant role in pursuing her musical gifts, for which she is truly grateful.

STERLING BRASS QUINTET

Fire Dance

Anthony DiLorenzo (b. 1967)

How can you make an impact? Musically, there are endless routes composers can take, and oftentimes this impact comes through pushing the envelope. In Fire Dance, composer Anthony DiLorenzo does just that: through his flashy, sparkly, technical passages and energy-driven contrasting lines, he opens the ears of listeners and performers alike.

The practice of "fire dancing" has been an important part of many different cultures throughout history. Some of the earliest mentions of fire dance date back to Jewish sukkot holidays around 15 AD. Over time, fire dances and performances have been intertwined with many cultures, such as the Māori people in New Zealand and the Siddha Jats of the Thar Desert in India. Fire dancing takes many forms and is utilized for different purposes depending on the culture, but it is most often accompanied by drums and involves flaming objects being swung through the air. In DiLorenzo's Fire Dance, you can almost visualize the flaming tendrils swinging around a dancing figure—and you can certainly feel the dangerous excitement associated with risk!

As the Sterling Brass Quintet dove into this piece, we have had a challenging time exploring how to convey the visual impact that a fire dance has. Fire sparks your attention. Humanity is drawn to fire in part because it keeps us on edge—it is dangerous. Its destructive quality serves as a constant reminder that life is temporary. To a skeptical observer, fire dances may seem not worth the risk, yet something about them piques your interest and stimulates incredible concentration. Fire dances make an impact, there is no doubt. Watching someone risk their life is memorable. Fire Dance creates a soundscape that exemplifies this experience.

Although DiLorenzo's Fire Dance will influence each listener in its own way, we hope you can see and hear the impact it has on us.

[K. McClellan and SBQ]

Founded in 2007, the STERLING BRASS QUINTET (SBQ) is the premier brass ensemble of the EYSO Chamber Music Institute. Members are selected by competitive audition and offered full scholarships thanks to the generosity of the Ainsworth Family in memory of SBQ's first patron, Sterling "Stu" Ainsworth, a tireless supporter of music and education throughout the Fox River Valley. SBQ members 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, including weekly coaches Matt and Kari Lee (DePaul University, Chicago Brass Quintet) and guest coaches such as former CSO trumpet Will Scarlett, Stephen Burns (Fulcrum Point), Floyd Cooley (DePaul), Rex Martin (Northwestern) and members of the Wisconsin Brass Quintet (UWMadison).

YOUTH SYMPHONY

Matthew Sheppard, conductor

Romeo and Juliet

Pyotr Ilyich Tchaikovsky (1840-1893)

Shakespeare's Romeo and Juliet hardly needs an introduction. The classic tale of star-crossed lovers, this story has been produced on stage and in countless adaptations for over 425 years, crossing boundaries between the worlds of theater, literature, music, visual art, and film. It is a cultural touchstone filled with archetypical characters, scenes, and ideas, and its influence can been seen, felt, and heard in both classical and popular art.

From the earliest days of opera and musical theater, composers have been drawn to this compelling story. The drama, the narrative, and even the specific language of Shakespeare's tragic story align closely with music. Within the play, music is specifically referenced and used in the masked ball when Romeo and Juliet meet: Shakespeare's specific direction is "Music plays and they dance." In "Measure for Measure", Eve R. Meyer's comprehensive analysis of music in Shakespeare, Meyer identifies a particularly striking example in the daybreak scene after Romeo and Juliet are married, when Juliet says

It is the lark that sings so out of tune, Straining harsh discords and unpleasing sharps. Some say the lark makes sweet division; This does not so, for she divideth us.

Meyer's analysis is deeply musical:

Shakespeare implies that the lovers are harmoniously in tune with one another, as in simple diatonic melodies, but that fate (the lark's song announcing daybreak) is forcing them apart; thus, the lark is out of tune, creating discord (sharps).

Romeo and Juliet is ripe with opportunities for musical interpretation, as the dozens of operas, symphonic dramas, ballets, popular songs, and musicals have shown. From the singspiel (an early form of opera) written in 1776 by Georg Benda to the 2021 film adaptation of West Side Story, the song "Romeo and Juliet" by British rock band Dire Straits to "Love Story" by Taylor Swift, many have tried to capture the conflicting feelings and emotions, and most of all the human drama of this story.

In the classical realm, none is so well known as Tchaikovsky's fantasy overture, written in 1869 and revised until its final version was completed in 1880. Adopting a free, imaginative approach, Tchaikovsky does not depict the narrative in a blow by blow account, or in chronological order. Rather, he aims to capture the spirit of the characters and their trials in a series of musical portraits that embody some of the big themes and ideas of the play.

The music opens with a solemn hymn-like passage, invoking both the spirit of Friar Laurence and the drama, tragedy, and pathos that follow. The dark timbres of the clarinet and bassoon give way to a sobbing, suspension-laden motif shared across the strings and horns. A harmonic pivot to major led by the flutes momentarily brightens the mood...until a minor cadence foreshadows the ending, outlined by a shimmer in the harp.

This somber "once upon a time" music urges forward in dynamic and tempo, leading directly to a fiercely energetic Allegro. As Meyer writes, the "brilliant impact of the full orchestra, with its crashing cymbals and sweeping runs, so typical of Tchaikovsky's ebullient style, plus the sharp rhythms and syncopations, suggest the violent arguments, the street fights, and the tragic duels between the families [Montague and Capulet]." The opening motif—a long note, followed by three short bursts—sets off a syncopated response over and over again, building in energy until bursting into relentless sixteenth notes in the strings. These running sixteenths are punctuated—stabbed—by ferocious rhythmic bursts in the winds and percussion as the tension grows until finally reaching a breaking point: a tumultuous climax that immediately recedes into the distance.

As the music unravels, it falls into the misty world of possibility and, finally, to one of the most famous melodies of all time: the love theme of Romeo and Juliet. It has been immortalized in countless movies, television shows, and even video games, coming to exist almost as a parody of itself, and of over-the-top romanticism. (If you can't quite call it to mind yet, don't worry—you'll recognize it when you hear it.) But in the context of Tchaikovsky's entire

overture, its original pathos, as well as the underlying anxiety and uncertainty, comes through. The music of the outside world—the feud between the Montagues and Capulets—begins to interject, eventually superseding the love them and driving yet again to a ferocious climax that falls, ominously, to the low strings and timpani.

The final iteration of the love theme is a melancholy: in a minor key, and underpinned by relentless strokes from the timpani and basses. Yet, just as in Shakespeare's play in which there is not just one moral or lesson to be learned, in Tchaikovsky's music, the duality of the world comes through at the end. Is it the triumph of love? An outpouring of despair? Great art opens our minds and hearts to the possibility of multiple perspectives—and invites us to return again and again to works that have left an impact on the world.

[M. Sheppard]

P.S. Learn more about another interpretation of Shakespeare's timeless story in Sinfonia's program notes from our 2:00PM concert.

The Turtle Dove

Trad. English folk song arr. G. Winston Cassler

Fare you well, my dear, I must be gone and leave you for a while.

Though I go away, I'll come back again, though I roam ten thousand miles my dear...

It's different when it's you.

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

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

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

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



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BASS

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- + Concertmaster
- * Principal
- z Primo Intermezzo

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TROMBONE

Alton Beck, Peru

EUPHONIUM

Milly Matula, Crystal Lake *

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

TROMBONE

Connor Franke, Oswego Daniel White, Batavia * %

TUBA

Christopher Kelleher, Carpentersville * %

PERCUSSION

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\$100 to \$249 Acosta Family & Anna Adams & Monica Agler & Tom Ainsworth Laura Alegria Karin & Dennis Allen & Ned & Susie Allen & Todd Anderson Brian & Arlene Anderson & Mark Anderson & Anonymous (7) & Steven Austin Eric Bahena Nancy Baran & Karen Barnack & John & Ellen Bassett James & Lois Bauer Roger & Carla Bertram Nathan & Amy Bluhm & Mary Jane Boenker & The Boniak Family & Elizabeth Bradley Jack & Jo Brinckerhoff & Richard Brink The Brunson Family Elizabeth Bryla & Heather Buelow & Adrian Burson Olive Cabingao Soriano & Cathy Callans & Yvonne Callans Thomas Canoles & Susan Carlson & Bonnie Casis & Nestor Castillo § Robert & Tara Cesario The Chang Family & Joe Chang & Sekon & Younghee Chang & Stephen & Elisa Chang & Connie Chen Wendy Chen & David Childers & David & Melissa Creech & Bart Creedon Curt Crowell Matt Curtis Laurie DeMeyer 🍕 Shuyuan Deng 6 David Dettling & Jon & Kim Diersen Deborah Doherty & Felz Don & Carrie & Marvin Doolin & Marv & Joanne Doolin & Mark Dragan & Tracy Dullea Tee & Jennifer Duncan & Brett Eatherton & Dennis Eatherton § The Edsall Family Lorie & Norberto Estanislao & Gwen Fisher § Barbara Flack Noah Fleck & Lynn Flora Robin Gabriel ∮ Doug Gagne & The Gilbert Family Jaimie Giraldo Christine Goetz & Jon & Nancy Goodin § Doug Goodrich & Mark & Kathy Granquist & Emma Gray Bruce & Lorraine Green Donna Green Gene & Kathy Green & Jerome & Kathy Green Jim & Lisa Gruman

Stephanie Hall & Madeline Hallock Gini Hammelman & Jane Haney & John Hanlon Bruce & Murna Hansemann & Kelsey Hanson & Patricia Harkin Cynthia Harnew Julie Hart & Mary Hatch Bill & Lana Hazlett & Zoey Helle-Kuczynski & Eric Hill & Myles & Leslie Hollowed § Dave & Sandy Horton Linda Hou Yebing Huang & Lori Hujcs & David Hunt & Doug Bella Peter Huynh & Michael & MaryBeth Johnsen & David & Carolyn Johnson & Steve & Valerie Johnson & Terry & Jan Johnson & Robert & Sheila Joynt Sarah Juan 6 Brian & Kelly Ann Jun & Renee Kamysz 6 Aaron Kaplan 🖟 Michael Kies & Steve & Linda Knight The Kochman Family Bill & Judy Kreeger & Tony Krempa & Candace Kresmery & Georgiann Krulewitch & William & Donna Lamme & Melissa Larson Barbara Lee 6 Ji Young Lee & Eng Chong Lim & Loren Lingren & Rose Lipke § Linda Lockwood Yin Lu & Jim & Suellen Mack & David Malecek § Srinath Mallipeddi 🖇 Kimberly & Nick Marqui & Gretchen Martin & Steve & Lynn Martin & Jake & Kristen Mason & Melanie Mathew & Kelley & Tim McBride Jaymie McGrath Gary & Carol Midkiff & Tess Mitrenga & Marc Morency CJ Morgan & Jennifer Morgan Rodney Morney & Molly Murray & Veda & Umesh Navsariwala & The Nielson Family & Martin Nobs Michael Noonan & Michelle Olache Buzz & Saundra Palmer § Margaret Palmer § Charles Palys & Chang Park & Margaret Pas & Maggie Passini Kathe Pava Jinty Pestell & Bradley Petrik & Thomas Petrik & The Picha Family & Esther Pieniazek Lynne Pierson & Bea Pollard

Jane & Geoff Pretkelis § Ivana Preuss & Aleksander & Sonja Radovic Todd & Brigette Ramm & Laura Rao Carol Rauschenberger & Reid Travis Ji Jin Rhew & Renee Riani William Roberts Jeana Ryan 🍕 Mary Kay Samaan Maria Sandine & Debra Schalk Clarence Scherer & Sandra & Mark Schneider & Tom Schrilla John & Jan Schroeder Jennifer Seffernick 6 Jane Shelton Jeanine Shipman McMillen & Jim & Amy Shively Brett & Teresa Shoup § Patricia Sklar & Lisa Smith Jason & Julia Smith & Patricia Smith & Scott Smith § Genevive Snopko & Zachary Solomon & William & Carol Stage & Gary & Rita Stanton & Vitaly Starkov 🍕 Vladímir Starkov & Mary Ann & Sharla Stearn Laura Sterba & Adam Gray & Joseph Sterba 🖟 Anna Stewart & Paul Stinsa & Hays Stone Moon Sung Joon & Joan Sutton & Beth Swigart & Piotr Tekiela & Kelly Throneburg & Martin & Daisy Tinajero & Rev. Arlyn & Jeanne Tolzmann Bill & Lynn Turner & Suzanne Turner & Bill & Judy Vecchione & The Vincent Family Bradley Vincent Kristy Virgo Julie VonderHaar Nikunj Wagle 🖟 Tricia Wallace & Jennifer & Dan Watanapongse Paul Weech & Ellen Suthers Laurie Wennemar & Dee West & Tracy White § Glenn Williams & Ann Wolf & Bill Wolf & Emily Wolf & Michael Wolf & Walden Wright Benxian Wu & Jiao Wu & Dan Xu 🖟 Rama Yammanuru § Kenny Yeun & Ming Zhang & Jim & Beth Zielinski 🖟 Lynne & Daniel Zuk 🖟

\$99 and under Josie Adams &

Sean Adams & Sean Adams & Sharon Adams & Tara Addelia & Becky Alaniz & Adam Alexander & Sherry Alonso & Carl Amrhein Kerri Andersen & Adrian Anderson & Ashlev Anderson & Daniel Anelli & Anonymous (24) § Arlene Balagtas & Amelia Baran 🖟 Sue Bartels & Michelle Bartolome & Roseanna Beaudette Sally Becker & Dana Bellew & John & Alice Belmont Richard & Kristine Benson & Joe & Elena Beribak Tvler Berlin & Édna & Robert Bernardin Bob & Nancy Bickham Laura & Dean Bienak & Dan & Diane Billing & Nancy Billings & Alicyn Blanchette & John Bockelmann Joanne Botten & Zachary Bowers & Sonja Brazell & Glenn Bremer James Brennan Julie Bronsteatter Betty Brown Lynda J. Brown Kennedy Buehler & Jane Burich & Gary Cabingao 🖟 Greg Cabingao & Rhonda Callans & Lori Callis & Colin C &

Glorianne Campbell Jay Carlson & Timothy Carlson & Jill Carr & Rosie Castillo & Ruth Ann Cavanaugh Erkan Celme & Julianne Chadwick Moses Chan & Deepika Chandarana & Jung Ja Chang & Helen Chen Rebecca Chewning & Chris Childers & Eugene Childers & Kylie Cichocki Daryl & Michele Clark & Mary Clauss & Mark Clemens Russ Cochran & Sheryl Coleman & Julie & Brian Coller & Linda Collins & Rob Colten & Larraine Cook § Richard & Kitt Cook Tim Corpus Gail Creighton & David M Crognale & Ray & Gretchen Crognale & Peter & Vicki Culver Carrie Curry & D303 Orchestra Teachers & Harpling Danelle &

Shawana Davis &

Citlalli de Lama &

Monica Degand &

Melia Delaney &

Chris Deng 🖟

Steven & Karen Delaney &

Bruce & Laura Devick &

Mary Klitzke

Cherry Kohl &

James & Cathy Koch

Jyotsna Diwadkar & Patricia Dobes & Kristy & Chris Domico Mike & Paula Donaldson & Rumy Dukandar & Kathy Eback 6 Isaac & Courtney Edwards § Griffin Egan & Andrew Ertmanis & Nicole Everix & Erica Eysturlid Nickey Farr Lori Fernandez & Charles Fetterly Danielle Filippone & Martha Fitzgerald & Claudia Fortney Susan D Fosdick David Fritzsche & Carolyn Gange David Gans & Neil Garlock Dan & Mary Gathof & Paul & Amy Gawlik & Linda Gehrig La'Taia Giddens & Paige Goepfert & Kamila Golebiowska & Jennifer Gontarek § Keri Gonzalez & Sherri Goodlove Sharene Gould Dulabaum Leonard Govednik Susanna Graham & Michelle Greenfield-Sliwa & Bob Gregory Ramarao Gundlapalli & Susan Hall Elizabeth Hamilton & Jonathan & Beverly Hancock & Mary Jo Herdman Christi Herdman Long & Charles Herre & Derek Hibben & Jean Hibben & Heather Higgins & Emma Hill & Sachie Hill & Calista L. Hillman Jonathan Hirtzig & Mary & Paul Holden Jiefei Hong 🖟 Xiaoxiao Hong (Mary & Robert Huisman Phong Huynh & Quyen Huynh & Joseph Im 🖟 Robert Ingham & Brooke Ingram Sandy Ishaq & Beth Ites Ramanathan Iyer § Alison Johnson & Ed, Carie, Cora & Ellie Johnson & Renee Pas & Ken & Mary Johnson & Mary Jane & Lawrence Johnson Ravichandra Juluri & Megan Kamysz & Richard & Ellen Kamysz Anahita Kanga 🖇 Neville Kanga & Viraf Kanga 🖟 Shashi Karanam 🖟 Joseph & Jackie Kararo & Christine Karas Stavros & Marilyn Kebhsek & Stephen & Anna Marie Keller Seoyoung Kim & Susan Kirby &

Emily Krasinski Ian Kravitz 6 Angela & David Kreeger & Diane Krempa & Don Kreusch & Matthew Kroll & Carol Kudish & Shoshana Landow & Sarah Lawrence Diane LeClair & Herbert Lederer June Leonard Amanda Lesondak & Rachel Lewandowski & Jannet Ling 🖟 Charlie Liu 6 Evelyn Loehrlein Richard Lu & Richard & Rita Luetkemeyer & Miriam Lytle Maureen Mack & Jacinthe Malalis Susan Malohn & Patricia Mangin & Kathy Martin-Mohn & Eric McAlpine & Anne McDermott & Tom & Debbie McGuire Cassandra McKenna & Loni Mecum Anjani Mehta Alice Mellican April Migel Shelley Mikkelson & Trisha Mills & Carl & Chris Missele § Rahul & Tejal Modi & Que Mohring & Anne Moore Bailey Moore & Glenda Morrise & Arnold & Rosele del Mundo & Noemi Muniz & Poikaipakkam Murali § Krisilee Murphy Rajgopal Mutluru & Mark Nadler Thomas Nanna Christine M Neff § Amanda Nelson & Claudia & David Nelson Phillip Nelson & Rev William & Beverly Nesbit Bill & Tracie Nicholson Lena Nicker & Teresa Noles-Puccio Anita Nyberg 🖟 Christine Ocampo & Cecilia Oconnor Office of Clare M. Ollayos, D.C. Manmohan Reddy Pachipala & Yuying Pan & Noelle Park 6 Brian Penniall & Rina Petersen & Dina Pilipczuk Veronica Pitchan 🖟 John & Patricia Pitterle Steven Pituch & Kate Plonowski & Dan Pollack & Yazmin Pons 🖟 Rashna Pooniwala & Janak Pratap 🖟 Corey Pritchett & Karen Prokopec § Tony & Emily Puntuzs & Karthik Ramanathan & Paneesh Rao Barbara Razowsky

Barb Reding 6

Veronica Rodriguez & Janis Rogers Melanie Rosado § Linda & Dave Rosten § Andrei Rugamas & Yelsin Rugamas & Gina Rundle & Nils & Kim Rurack & David & Arlene Russell & Claudia Sandine & Beth Sartori Daniel Schaefer & Kiersten Scherer & Jeanne Schneider & Daniel & Susan Schoenberg & Max & Tracy Schoenberg & Robert Schroeder R & B Schweitzer & Samantha Schweitzer & Edward Seighman & Bob Shabowski & Doreen Shipman & Katie Shoemaker Helen Shullaw & JoBeth Silvey Karen Skolnik 🖟 Stacy Slater Brad Sliwa 🖟 Libda Sliwa 🖟 Rev. James & Carol Smith & Marge Smith Rebecca & Jimmy Smith & Sherry & Jon Sohn Gina Song Mehul Soni & Kristin Standish & Vladimir & Leticia Starkov & Jake Staudt 🖇 Ryan Staudt & Zoran Stojanovic § Marianne Stonis Ann Storm & Damian Sulikowski & Vidhya & Narendar Sundaram 🖟 Anita Suttman & Larry Svanda Jenny Tan & Zeny Tan & Christian Tekiela 🖟 William & Elissa Tennant & Hal Theis Susan & Frederick Thorne Eric & Jennifer Thorstenson & Susanne Thorstenson § Siumore Tinojero § Kenneth Tokarz Fernando Torres & Carrie Trouten & Candace Tseng & Murali Vaidyanathan & Debbie Valentino Luke & Dani Valentino § Susan Van Weelden Anushi Varma Luis Vasquez & Ivey Virgil & Lisa Volle & Christine Voth & David Wade & Rohan Wagle 🖟 Peggy Walker Yinmei Wan 🖟 Ken Wang & Su Wang Annie & Kirk Wangbickler & Beth Wantuch Bartsch & Alyssa Watanapongse § Ben Watanapongse & Dhani & Rachanee Watanapongse & Tyler Watanapongse § John & Teresa Wawro Ken & Dina Weber §

Zhiyong Wei & Mark Weiss & Julie Eshbach Ashley Wenzel & Amy & Paul Wessel & Kaitlyn Wessel & Barb White Frank Wild Lucy Wilfong & Wayne Williams & Leslie Wolko Maryanne Woo & Zachary Wu 🖇 Paige Xu & Peggy Youngren Jindan Yu & Lynn Yu & Éddie Yue 🖇 Deborah Zelman & Shuangqing Zhang & Lei Zhong Jianming Zhu 🖟 Pamela Zoller

IN KIND

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

HONORARIUMS

In honor of Aaron Fisher Cathy Callans

In honor of Ainslie McKenna Bonnie Casis

In honor of Alan Wei Zhiyong Wei

In honor of Anaka & Rebecca Riani Renee Riani

In honor of Anna Elisa Huynh Roseanna Beaudette

In honor of Anthony Krempa Charles Palys

In honor of Anushi Varma Anjul Varma

In honor of Aubrey McMillen Doreen Shipman

In honor of Ayaka Vieira Robert Vieira

In honor of Benjamin Gilbert Nancy Baran The Gilbert Family

In honor of Bert Adams Anna Adams

In honor of Caroline Weiss Mark Weiss & Julie Eshbach

In honor of Cate Winsor Calvin & Danielle Stuart Richard Gadbury The Winsor Family In honor of Clara Shelton Jane Shelton

In honor of Conor Brennan, EYSO Alumnus Cheryl & James Brennan

In honor of Damian Placencia Linda Lockwood

In honor of Derek & Kyle Hibben John & Patricia Pitterle William & Donna Lamme

In honor of Diane Stredde Clare Ollayos

In honor of Eliza Puntuzs Glenn Williams

In honor of Elizabeth Wallace Doug Goodrich

In honor of Emily Hart Patricia Dobes

In honor of Emily Krasinski Evelyn Loehrlein The Kochman Family

In honor of Emm Godinez Oscar Godinez

In honor of EYSO Staff Anonymous

In honor of Ezra Maras Dee West

In honor of Fernandez Family Fernando Torres

In honor of Gideon Crognale John & Alice Vining

In honor of Grace Fernandez Monica Castillo

In honor of Grady Mellican Alice Mellican

In honor of Griffin Egan Mark Nadler

In honor of Jacob Valentino Debbie Valentino

In honor of Jacy Jacobus Linda L. Gehrig

In honor of Jenna Mack James & Amy Shively

In honor of Jessie & Neela Myer Anjani Mehta

In honor of Joe Garbula Chris Childers

In honor of Joyce Dlugopolski Kathe Pava Bruce & Murna Hansemann

In honor of Kaitlyn & Abby Kreeger Michael & MaryBeth Johnsen

In honor of Kayden Petrik James Patak

In honor of Kinsey Doolin Marv & Joanne Doolin In honor of Levi Polsky Patricia Sklar

In honor of Logan Carlson Susan Carlson

In honor of Lou Saynis Paul Stinsa

In honor of Mairead Bradley David Agler

In honor of Makaylah Marqui Bill & Judy Vecchione William & Carol Stage

In honor of Maxine Mikkelson Donna Kotler

In honor of Naomi Virgil Tara Addelia

In honor of Nathan Throneburg Beth Swigart Luanne Throneburg

In honor of Paige Xu

In honor of Sarah Ruth Krohn Jenny McClain Maureen Mason

In honor of Teagan Hagemeyer Mary Kay Samaan

In honor of Tyler Thymian Nickey Farr

In honor of Vladimir & Iraida Starkov Vladimir Starkov

In honor of William Garlock Neil Garlock

In honor of Zachary Green Glenn Bremer **MEMORIALS**

In memory of Cal & Gee Stuart The Stuart Family

In memory of Carol Ann Thomas Claudia Fortney Michelle Fortney

In memory of Chere Anderson Tom Anderson

In memory of Dick & Jeane Breslich Miriam Lytle

In memory of Douglas Smith Patricia Smith

In memory of Edward Dullea Tracy Dullea

In memory of Floyd Brown Betty Brown

In memory of Harambe Michelle Olache

In memory of Hebert Hedstrom Louise Hedstrom

In memory of Hong Kuan Lim, Ph.D. Eng Chong Lim

In memory of Jerome Barnack Karen Barnack

In memory of JLV John & Alice Vining

In memory of Karminia Bongsu Rina Petersen

In memory of Kathy Matthews Clare Ollayos

In memory of Kayla Brooke Lehmann Ruthie Lehmann In memory of Linda J. Svanda Larry Svanda

In memory of Lynn A. Hibben Jean Hibben

In memory of Margaret Bostwick Eng Chong Lim

In memory of Mary Krasinski The Kochman Family

In memory of Mary Veverka Claudia & David Nelson

In memory of Maud Powell Gwendolyn Gage

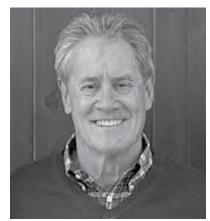
In memory of Shirley M Dullea Tracy Dullea

In memory of Stu Ainsworth Tom Ainsworth

In memory of Wayne Rogers Frank Wild

In memory of Winston T. Casis Cassandra McKenna

EYSO remembers the legacy of our longtime friend.



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

Adrian Burson Azimuth Capital Management Carolyn Gange Colin C & Glorianne Campbell Curt Crowell Debra Schalk Denise Fauntleroy Grant Davis Hays Stone Herbert Lederer James & Cathy Koch James Hinde & Jane Stastny Ian Hewlett Jane Van Nortwick Janis Rogers Jennifer Morgan Jerome & Kathy Green John & Ellen Bassett Julianne Chadwick Kelley & Tim McBride Kylie Cichocki

Laura Rao Lisa Smith Lynn Flora Maggie Passini Mark & Ellen Sheppard Mary Stith Mary Jane & Lawrence Johnson Matt Curtis Melissa Larson Midwest 256 Club Paul Weech & Ellen Suthers Peter Van Nortwick Rev. William & Beverly Nesbit Robert & SheilaJoynt Roger & Carla Bertram Roger & Jane Harris Sarah Lawrence Stephen & Anna Marie Keller Susan Hall Tom Schrilla Walden Wright Wellspring Worldwide



OUR 48TH SEASON

I.Terra naturalis November 5, 2023 II.Terra nostra March 10, 2024 III.Terra una May 12, 2024

EYSO.ORG

