

terra naturalis



For millennia, the complex and rich relationships between the natural world and humankind have captivated scholars, scientists, philosophers, and artists. Fruitful and fraught, timeless and fragile, these relationships inspire a tremendous spectrum of artistic expressions that imitate, investigate, and emulate the interconnected worlds of nature and humanity. In EYSO's 48th season, explore how sound reflects the natural and built worlds around us—and how the two are united through music.

I. TERRA NATURALIS

All art is but imitation of nature...
-Seneca the Younger

The natural world is a source of endless inspiration. It overflows with possibility for poets, painters, and composers, providing archetypes in repetition and uniqueness in variety.

Take trees, for example. Can you picture one now? This likely isn't a hard task: most of us see hundreds or thousands of different trees every day. But that tree you pictured—does it exist in the physical world? Perhaps so, if it was the tree from your front yard...or perhaps you conjured up an artistic rendering of a tree based on your years of observing them. Though it exists only in your mind's eye, this is art: this is an *imitation* of nature through your humanist lens, rather than a direct *replication* of nature.

For the vast majority of human history, imitation was the only source of recreation. To hear a jungle, a waterfall, or an ocean, you had two options: 1) travel to that (likely distant) location at tremendous expense and risk, or 2) find a written description of that sound to spark your imagination in imitation. When he first arrived at Niagara Falls on December 8, 1678, Father Louis Hennepin encountered something that few on earth had experienced before. Putting pen to paper, he tried to describe that for others:

Betwixt the Lake Ontario and Erie, there is a vast and prodigious Cadence of Water which falls down after a surprising and astonishing manner, insomuch that the Universe does not afford its parallel...The Waters which fall from this horrible Precipice, do foam and boil after the most hideous manner imaginable, making an outrageous Noise, more terrible than that of Thunder; for when the Wind blows out of the South, their dismal roaring may be hear more than Fifteen Leagues off..

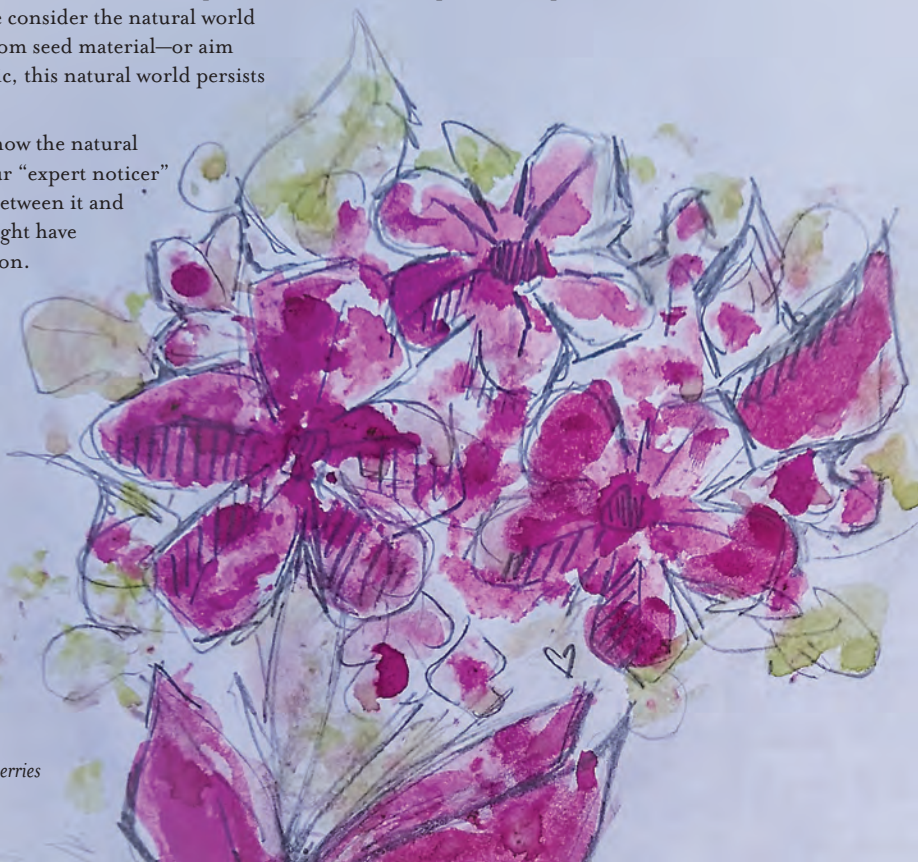
This description sparks the imagination: it forces each one of us to create an artistic rendering of nature. In the visual arts, paintings and drawings were often commissioned and valued for their verisimilitude—for the artistry required to draw as close to replication as possible. Only recently in human history have we had the ability to capture and replicate natural images and sounds through photography, videos, and audio recordings.

Certainly, much has been gained by our ability to replicate the natural world with greater accuracy than ever before. And yet, artists continue to paint trees; poets continue to muse about the night sky; musicians continue to compose bird calls and seascapes. The inspiration we draw from the natural world is part of our shared humanity. Whether we consider the natural world as a metaphor—a sonic ecosystem, or an organic unfolding from seed material—or aim to translate the sounds of rivers, fields, and flowers into music, this natural world persists as one of our greatest inspirations.

In *Terra naturalis*, EYSO students and teachers have explored how the natural world inspires, impacts, and connects to our music. Using our “expert noticer” approach, we interrogated our music, drawing connections between it and the world around us. We speculated as to what a composer might have intended, and we used visual metaphors to fire our imagination. In this, our 48th season, we continue to explore big ideas, celebrate and cultivate curiosity, and examine the world around us...all while exploring music through the spectacular works of art our students study and perform. Thank you for being a part of this journey.

Matthew Sheppard
Artistic Director

At Fall Camp, Youth Symphony students went for a walk in the woods. They left cell phones and conversations behind to be alone with nature as artistic inspiration, and each student came up with their own artistic response. This stunning piece was created by Aanya Nausariwala using crushed leaves and berries she found on her walk.



terra naturalis

1:30PM

PRELUDE

Andrea Ferguson, conductor

SINFONIA & PHILHARMONIA

PERCUSSION ENSEMBLE

Joe Beribak, director

SINFONIA

Greg Schwaegler, conductor

4:30PM

BRASS CHOIR

Dan Sartori, conductor

FLUTE CHOIR

Ruth Cavanaugh, conductor

PHILHARMONIA

Aaron Kaplan, conductor

7:00PM

YOUTH SYMPHONY

PERCUSSION ENSEMBLE

Joe Beribak, director

STERLING BRASS QUINTET

YOUTH SYMPHONY

Matthew Sheppard, conductor

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OF THE YEAR**

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Dear Friends,

Welcome to *Terra naturalis*, the first set of concerts in our 48th season. Our students and conductors have worked hard this fall to explore the relationships between humanity and the natural world through the lens of our season theme of *GAIA*. And today we share in their excitement as they bring this process to the stage today for all of us to see and hear.

Thank you for being here today and supporting not only the joy of this music, but the growth and development of these young men and women through their study and performance of excellent music.

They will be musicians for life, and their EYSO experience will support their continued involvement in music.

Far beyond any single performance or individual skill set, the value of the EYSO experience is in creating a unique opportunity for young people to grow into well-rounded, insightful adults. What they learn and the values they develop will carry over into the rest of their lives through whatever involvement in music they choose. But it will also carry over into the rest of their lives: careers, families, public leadership. And that benefits our entire community.

As a member of the EYSO family, you have already made an investment in this process by paying tuition, securing musical instruments, getting a student to and from rehearsals, volunteering on Sundays or at events, providing support and encouragement to your student when it's needed, or (most likely) some combination of the above. Thank you!

Financial support beyond our basic tuition is critical to ensure our ability to sustain this opportunity for our students in the future. This funding comes from corporate sponsorship, foundation grants, and individual contributions from people like you.

I want to give a special thanks to those of you who have already helped us this year through your generous financial gifts and ask that you continue that generosity in the coming months.

As you consider a financial donation to EYSO, please think about what the impact of the EYSO to your student, and to our broader community – then consider the impact of not having that. Then understand and appreciate that your gift will help ensure that never happens!

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 / 1:30 CONCERT

PRELUDE

Andrea Ferguson, conductor

from *Hebrides Suite*

I. The Peat-Fire Flame

II. An Eriskay Love Lilt

Clare Grundman (1913-1996)

arr. Robert Longfield

Hebrides Suite transports listeners to the rugged, windswept landscapes of the Hebrides: an archipelago off the west coast of Scotland. Clare Grundman (1913-1996) was an American composer known for blending traditional folk tunes with contemporary composition techniques.

The Peat-Fire Flame is a traditional Scottish “tramping” (walking) song, originally intended to be sung on the trail or around a campfire. Listen for the interplay between voices of the orchestra: as soon as one section introduces an idea, another section takes over. Before we know it, these musical ideas have been spread around the ensemble like a wildfire.

Eriskay Love Lilt serves as a sonic representation of the island of Eriskay. Its gentle, flowing melody evokes the calm waters surrounding the island, as well as the peaceful tranquility that characterizes this region. In refining this movement, we were faced with the challenge of pizzicato sections inadvertently accelerating. To help mitigate this tendency, we imagined the descending pizzicato motif as a gentle rain. We learned to be aware of our counterparts and to stay highly responsive to one another to prevent a “downpour” and keep the movement flowing at a tranquil pace.



View from the Isle of Eriskay looking Northwest

Allegro from Concerto Grosso Op. 6, No. 1

G. F. Handel (1685-1759)

arr. Sandra Dackow

Handel's *Concerto Grosso, Op. 6, No. 1* is representative of Handel's genius and mastery of the concerto grosso form. The term “concerto grosso” refers to a musical composition featuring a small group of solo instruments that is accompanied by a larger ensemble. Sandra Dackow's arrangement maintains the spirit of the original work while inviting all sections of the orchestra to play the role of both soloist (*concertino*) and accompaniment (*ripieno*). The art of fitting oneself into the greater ecosystem of an ensemble is crucial in the development of a young musician. Handel's *Allegro* has provided a great opportunity for Prelude students to hone this skill, as seldom does one section's part match another. Prelude musicians were challenged to learn not just their own notes and rhythms, but also each other's parts in order to achieve a cohesive performance.

The *Allegro* movement is also considered a *fugue*. A fugue is a musical form in which an introductory theme is introduced and subsequently imitated, echoed, and (most excitingly) built-upon by other musicians throughout the rest of the piece. As a new group of musicians responds to the theme, the previous group continues with a counter-theme, creating a layering effect to the texture of the piece. What results after several themes have been introduced is an elaborate and truly vibrant soundscape. Listen to how Prelude introduces, responds to, and transforms the initial theme, adding layer upon layer.

From the first day we worked together at Fall Camp, Prelude students began observing the connections between a fugue such as this one and the natural world. Considering concepts such as evolution, metamorphosis, and plant life cycles, we were able to identify and discuss all kinds of examples of how one idea, when repeated and developed, can expand into something else entirely.

[A. Ferguson]

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

Quintic (2020)

Josh Gottry (b. 1974)

As seen in the natural world, the common structural foundation shared by each part in *Quintic* creates a framework upon which an individuality can blossom. In *Quintic*, that structure is built from the number five, which is reflected in the meter, the number of players, and the intervallic distance between pitches.

These underlying patterns of five are engaging food for the numerically interested listener, but *Quintic* also employs a timbral-spatial development worth noting. The piece begins with a coordinated melody played across the ensemble on desk bells. From this common origin, the players branch off to their respective main instruments: two players on mallet keyboards and three players on groove instruments. The groove instruments are distinguished by their material. One player uses only metal instruments, one plays only membranes, and the third plays snare drum utilizing both the rim and the drumhead to highlight its hybrid metal/membrane nature of metal and membranes. The desk bells reappear throughout the piece to keep in the listener's mind the common origin of all the players. Ultimately, as seen throughout nature, the final destination of their individuated development is that same common origin whence they emerged. Now at the end, this common origin is revealed as their common destination.

[J. Beribak]

SINFONIA

Greg Schwaegler, conductor

from Symphony No. 6 "Pastoral"

- I. Awakening of cheerful feelings upon arrival in the countryside (Allegro non troppo)

"Wanna get away?"

That familiar slogan from Southwest Airlines speaks to the weary worker in all of us: an invitation to change our surroundings and change our pace. It was with a similar sentiment that composer Ludwig van Beethoven often left the bustling city of Vienna for the wide-open Austrian countryside, writing "Nature is a glorious school for the heart." Both the vast expanses of the country and the generous gift of time are present in his Sixth Symphony. The harmony takes its time to develop, melodies unfurl delicately with repetition, and all sounds are approached gently and warmly.

For this symphony, Beethoven embraced the nickname "Pastoral," meaning a work which portrays an idealized version of country life. He gave each movement its own subtitle or descriptive phrase, with that of the first movement being "Awakening of cheerful feelings upon arrival in the countryside." With this music, Beethoven captures the wondrous feeling of arriving in a favorite vacation retreat.

Ludwig van Beethoven (1770-1827)
orch. Greg Schwaegler



Ludwig van Beethoven on a walk (ca 1901)
by Julius Schmid

In 1802, Beethoven took a trip to the village of Heiligenstadt on the recommendation of his doctor. In the summer of 1808, Beethoven continued writing what would become his Sixth Symphony while in Heiligenstadt, inspired by his many walks next to the Schreiberbach brook.

“Aquarium” from *Carnival of the Animals*

Camille Saint-Saëns (1835-1921)

arr. Greg Schwaegler

The seventh movement of Saint-Saëns’ grand zoological fantasy contemplates life in the watery world. The music takes the listener beyond a surface-level viewing of the aquatic ecosystem and, instead, fully immerses the observer into and below the waves. Even just a few meters down, there exists a separate world where light and gravity seem to play by different rules. The deeper we go, the more the darkness thickens, and movement becomes slower as we rely more on sound and touch to guide us.

Saint-Saëns’ music perfectly captures the suspended, free-floating environment of underwater life. Eerie harmonies and arpeggiating piano suggest rippling and refracted light, while moments of stillness force the listener to experience the sensation of holding one’s breath and listening for danger. The deep water is both magical and alien, and “Aquarium” reminds us of nature’s boundless creativity and variety.



Storm

Franz Liszt (1811-1886)

orch. Greg Schwaegler

The *Years of Pilgrimage* are three suites for solo piano that summarize Liszt’s compositional style as well as his personal character as a traveler, reader, and deep thinker. In his introduction to the work, he writes:

Having recently traveled to many new countries, through different settings and places consecrated by history and poetry; having felt that the phenomena of nature and their attendant sights did not pass before my eyes as pointless images but stirred deep emotions in my soul, and that between us a vague but immediate relationship had established itself, an undefined but real rapport, an inexplicable but undeniable communication, I have tried to portray in music a few of my strongest sensations and most lively impressions.

Storm is the fifth movement of the first suite, and in it, Liszt captures the fury of a thunderstorm. Chaos is immediately upon us as aggressive thunder and lightning burst through a swirling texture of powerful wind and driving rain. Is this nature’s cruelty or the fullness of her strength and majesty? Byron’s poetry, given by Liszt in the preface to the movement, poses a similar question: “But where of ye, O tempests, is the goal?” The storm, however, takes no interest in pausing for conversation or explanation. Earth’s weather was never ours to control, and we can do nothing but huddle and bear witness to its awesome power.

The construction of the original piano score is already quite orchestral. Its wide compass of both pitch and tone color translates well to a large ensemble format, and assigning roles to the various instruments of the symphony orchestra proved to be fairly straightforward, with inspiration taken from the scoring of Beethoven’s “Storm” from the *Pastoral Symphony* and Liszt’s own compositions for full orchestra. Every member of Sinfonia is utilized to the fullest degree to make our symphonic rendering of Liszt’s masterpiece come to life.

[G. Schwaegler]

PROGRAM / 4:30 CONCERT

BRASS CHOIR

Dan Sartori, conductor

October

Eric Whitacre (b. 1970)
arr. David J. Miller
ed. Sartori/Rodriguez

What's your favorite month of the year? Do you have a standout favorite, or do you like a few different months for different reasons? Do you have a LEAST favorite month? Though this may seem like a kindergarten question, as with many simple things in life it has multiple layers if you investigate more deeply—and each one leads to far more complex questions. Why are there seasons? How did the ancients figure out how to make a calendar where each month has basically the same weather profile over the course of millennia? Why do humans prefer certain weather over other types of weather, and why does this vary from human to human at all? You can scarcely reach the end of the related topics that this simple question brings up.

Music has reflected the seasons for a long time, as composers draw inspiration from nature. A famous example is *The Four Seasons* by Italian composer Antonio Vivaldi, which is a group of four violin concerti written by the composer around 1718-1720, but he wasn't alone in his inspiration. Tchaikovsky wrote a set of twelve short character pieces for piano, each based on a different month of the year in Russia. Haydn wrote an oratorio entitled *The Seasons* with a libretto based on an English poem of the same name by James Thomson in 1730. And Alexander Glazunov composed music for a ballet in one act also entitled *The Seasons* in 1899. It seems inevitable that composers will continue to create music based upon the seasons and centered around particular months—inspired by the natural world.

One of my recent favorite composers is Eric Whitacre, a native of Nevada. Whitacre's *Lux Aurumque* (*Light and Gold*) was the selection my wife and I chose for the candle-lighting ceremony at our wedding, and I have an indelible memory of the resonant and sonorous chords from that piece, as played by the Chicago Brass Band, wafting into the cavernous ceiling of the church and back down to my ears. I had the sensation of being enveloped in glorious sound, and I remember thinking as I was standing there how much it felt like a foretaste of heaven. It was quite an experience.

Whitacre's music has a distinctly choral flavor, likely due to his roots as a choral composer. *October*, which was written not for a choir but for wind ensemble, continues in this vein. He shares:



October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together."

(Brian Anderson is a high school band director from Fremont, Nebraska who put together a consortium of 30 high school bands to commission Whitacre to compose *October*.)

We used this piece to explore the effortless unity of sound and approach it requires to perform effectively in a choir of any kind—even a Brass Choir!

[D. Sartori]

FLUTE CHOIR

Ruth Cavanaugh, conductor

Mélange of Neumes

- I. Scandicus
- II. Climacus
- III. Torculus
- IV. Porrectus

Stephen Lias (b. 1966)

The title of this work provides some hints as to the composer's inspiration. By definition, a *mélange* tends to be a mixture of incongruous elements. Neumes are predecessors to modern musical notation, and during the Middle Ages, they specified both pitch and manner of performance, usually representing two to four notes. Each movement is named for a particular neume, with all the specific characteristics—including movement—this name implies.

The four contrasting movements are all built on the symmetrical scale called "octatonic", which is built by alternating half (H) and whole (W) steps.



Octatonic scale: though it starts and ends on C, the symmetrical and repetitive structure does not "pull" toward specific notes, creating more ambiguity and potential for dissonance.

This is unusual: standard Western musical scales that our musicians practice use the pattern W W H W W H to create a sense of pull toward the tonic, or the root key of the piece.



C major scale: the pattern of whole and half steps (W W H W W H) helps create a harmonic framework and gravity toward C, the tonic pitch.

This compositional device creates challenges on multiple fronts. In terms of technical challenges, the mastery of major and minor scales is not directly applicable. By their nature, symmetrical scales do not have a tonic or home key, creating melodies that function differently than what our ear anticipates. Harmonies built on symmetrical scales such as this octatonic scale tend to be dissonant, providing challenges in terms of identifying phrases and climaxes.

The unpredictable character of this composition provides our connection to the season theme, specifically the ever changing and volatile aspects of movement in nature. Chosen by the National Flute Association as the Best New Published Work in 2010, *Mélange of Neumes* was premiered by the NFA Professional Flute Choir in New York City.

[R. Cavanaugh]



Gaudeamus omnes

from the *Graduale Aboense*, a hymn book of Turku, Finland, 14th-15th century that was scripted using square notation.

PHILHARMONIA

Aaron Kaplan, conductor

An Outdoor Overture

Aaron Copland (1900-1990)

Written specifically for and dedicated to the High School of Music and Art

This dedication sits atop the first page of the score to this nine-minute overture. Aaron Copland, whose musical soundscape would become the definition of the “American sound,” believed that music was a vital community and educational experience and wrote several compositions with the express purpose of being performed by young musicians. In 1937, Copland wrote *The Second Hurricane* as a “high school opera,” and one of the attendees of the performance was Alexander Richter, violinist and orchestra conductor at the High School of Music and Art in New York City. The school, deemed by Mayor Fiorello H. LaGuardia as “the most hopeful accomplishment” of his administration, was a public school where students could hone their talents in the performing arts. The High School of Music and Art would merge with the High School of Performing Arts in the 1960s and eventually become what we know today as the LaGuardia High School of Music & Art and Performing Arts.

Richter approached Copland to write a new work for the school orchestra, planning that the commission would launch their new initiative: American Music for American Youth. In the program note, Copland wrote:

The extraordinary development in recent years of the school orchestra in our country, particularly in the public high schools, had convinced me that our composers could and should supply these enthusiastic young people with a music commensurate with their emotional and technical capacities.

What a wonderful goal to aspire to for all public education institutions!

In thinking of music for *Terra naturalis*, images of the natural world, the environment, open spaces and natural resources filled my head, and Copland seemed like a perfect fit. His music has become the iconic “American sound” through the hummable, tuneful, and accessible melodies juxtaposed with still, slow-changing harmonies that have come to represent the vast open landscape of the outdoors. The idea of harmonies using perfect or open



The open, spacious, and sonorously consonant interval of a “perfect fifth” compared to the close together, crowded, and sharply dissonant interval of a second.

intervals to create gaps of space is found in all of his compositions, from his ballets and film scores to his operas and symphonic work. The idea of open spaces and seeing the world as it exists also lends a sense of optimism that is present in all of his works. The sense of optimism lives strongly in this work, as it was written for a new generation of young musicians.



Aaron Copland, circa 1935

The Moldau (Vltava)

from *Má vlast*

Bedřich Smetana (1824-1884)

Bedřich Smetana was a highly prolific composer and is considered by his homeland as the father of Czech music. Living at a time when nationalism through music was an increasingly important political statement, Smetana developed a musical style that identified with the Bohemian aspirations for a political and cultural revival. His two most frequently performed works are his opera *The Bartered Bride* and *The Moldau* from his tone poem *Má vlast* (*My Fatherland* or *My Country*).

Má vlast was composed between 1874-1879 and is comprised of six tone poems that each explore the history, legends, and landscapes of Bohemia. Although originally conceived as six separate pieces, they are often programmed and recorded together as a set. The symphonic pictures occur in this order:

- I. Vyšehrad (The High Castle)
- II. Vltava (The Moldau, a river)
- III. Šárka (a legendary female warrior)
- IV. Z českých luhů a hájů (From Bohemia's Woods and Fields)
- V. Tábor (a city in South Bohemia)
- VI. Blaník (Mountain)

The second tone poem, *The Moldau*, is Smetana's most popular work and recognizable melody. It is frequently performed separately from the rest of the symphonic poems. The Moldau is the longest river in the Czech Republic, and Smetana uses tone painting to evoke the sounds of the river. Smetana writes:

The composition describes the course of the Vltava, starting from the two small springs, the Studená and Teplá Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The Vltava swirls into the St John's Rapids; then it widens and flows toward Prague, past the Vyšehrad, and then majestically vanishes into the distance, ending at the Elbe.

At the beginning of the piece, you can hear the two small springs represented by the flutes and clarinets as they swirl around each other, becoming a single current when the main melody is heard in the first violins. This theme in an adaptation of the Italian melody *La Mantovana*, which itself is a borrowed Romanian theme upon which *Hatikvah*, the Israeli National Anthem, is based upon. The Moldau rises and falls, eventually passing a wedding in the woods, represented by a rustic country dance in duple time. The river continues to the dance of the mermaids, accompanied again by swirling woodwind figures, before it arrives to the violent and abrasive St. John's Rapids. After what sounds like white-water rafting, the Moldau widens towards Prague, passes the High Castle theme from the first movement, and ends triumphantly with brass fanfares, woodwind chordal harmonies, and elegant arpeggios in the strings, emulating the ebbing and flowing of the Moldau as it ends at the Elbe.

[A. Kaplan]



Vltava (The Moldau) from Solenice viewpoint, Czech Republic

The Moldau is the longest river in the Czech Republic, running southeast along the Bohemian Forest and then north across Bohemia, through Český Krumlov, České Budějovice and Prague, and finally merging with the Labe at Mělník. It is commonly referred to as the "Czech national river."



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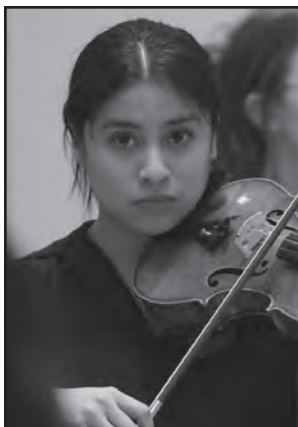
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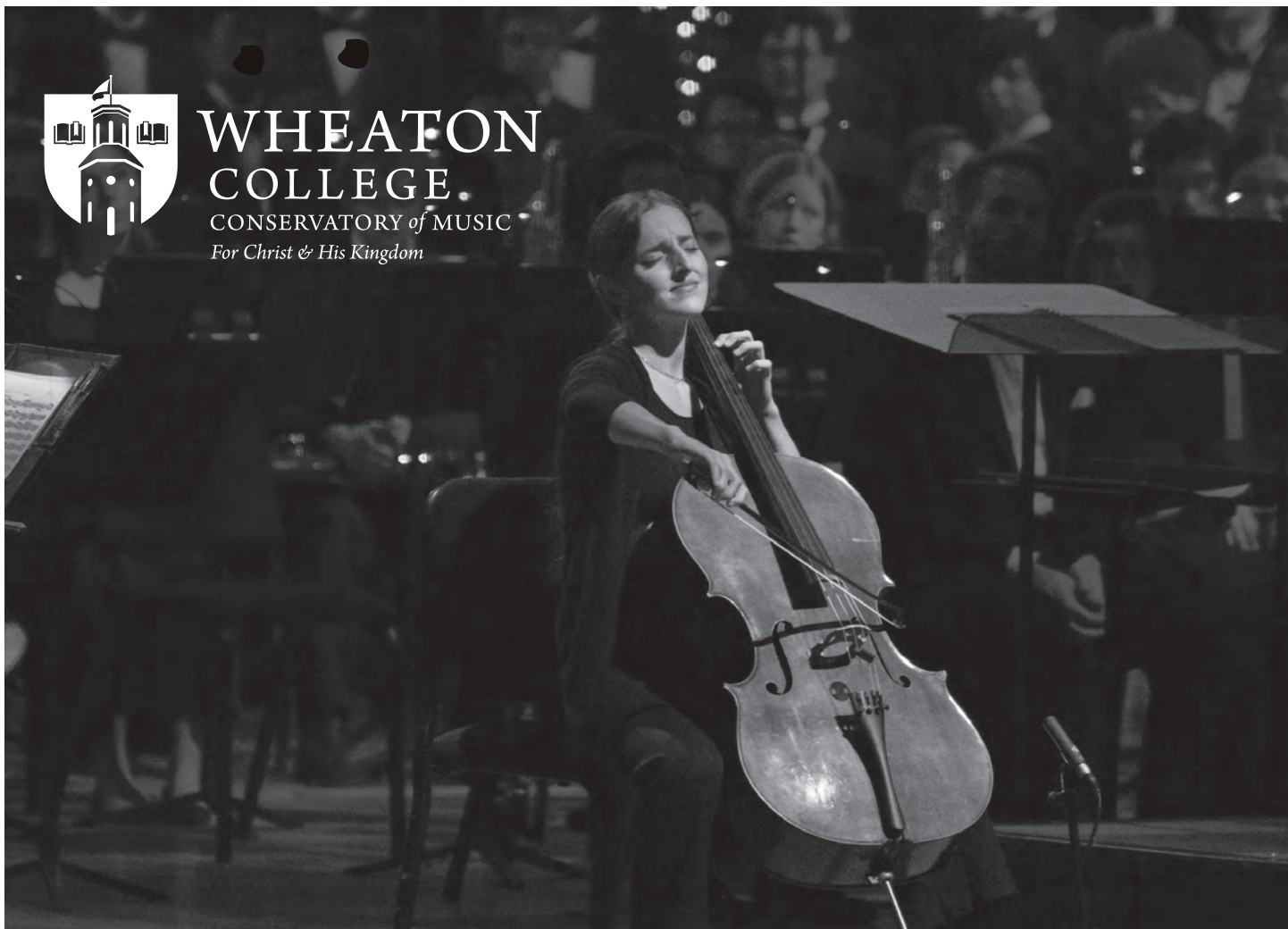
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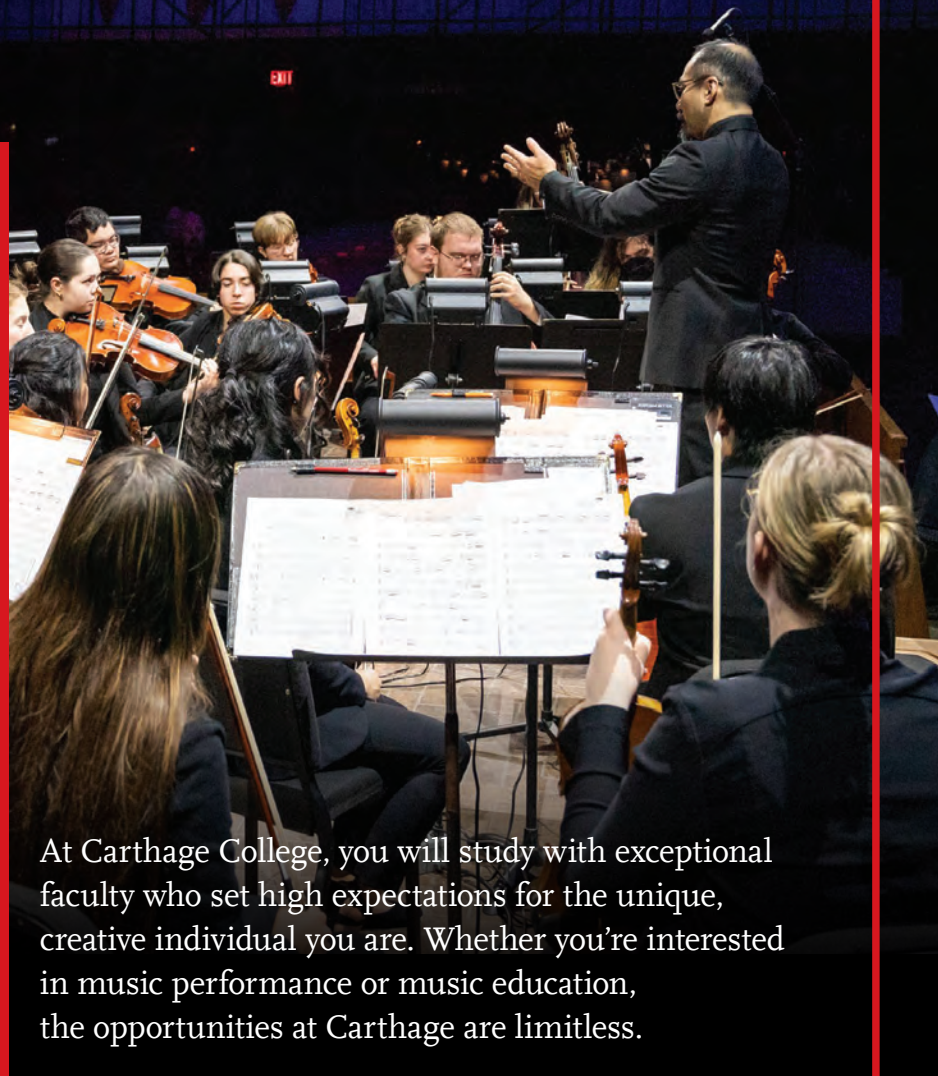
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YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, director

Rhythm Strip (1997)

Áskell Másson (b. 1953)

In orchestral percussion playing, the snare drum has an honored place. The drumming techniques developed through intense study of snare drumming transfer to many of the other instruments, so professional percussionists spend a significant portion of their time devoted to snare drumming. The Icelandic composer Áskell Másson is among a select few composers who have explored the musical possibilities of the snare drum with scarce reference to its use in military drumming contexts. *Rhythm Strip* belongs to that musical genre known as fantasy, a free-flowing piece of music that develops a theme in a quasi-improvisatory style. This associative mode of progressing from one idea to the next ties *Rhythm Strip* to *Terra naturalis*, where borders are nebulous and ecologies morph seamlessly from one to the next.

It is a curious juxtaposition to hear music with such freedom of expressivity and pulse played on instruments with such a precise point of attack. This pairing of freeness and precision heard in the composition of *Rhythm Strip* mirrors the easy feeling the player experiences when precisely executing an intricate rhythm on the snare drum.

[J. Beribak]

STERLING BRASS QUINTET

Brass Quintet No. 1

Sir Malcolm Arnold (1921-2006)

II. Chaconne. Andante con moto

Born in 1921, Sir Malcolm Arnold lived through many of the horrors of the 20th century. He served in the British military during World War II and, following that, put most of his focus into composing music. He wrote his first brass quintet in 1961 when his life was at its most chaotic and unpredictable. Music had been with him all his life, but his experiences changed his outlook on life. He wanted to create, to show people things they'd never seen before, and to help people understand the true nature of our world through music.

Seven continents. Seven oceans. Seven wonders of the world. Seven deadly sins. Seven days of creation. Seven colors. Seven sacred directions. Seven musical pitches. Seven is a number that many perceive to be the ultimate perfection of nature. In many ways, the structure of this piece resembles our perception of nature. It is broken down into fourteen sections of seven measures, each offering a new idea or development, yet seven, superficially perceived as perfection, has a duality of imbalance in this piece as an odd meter that is paired with fluctuating dissonance; nature isn't always as beautiful as it seems at first glance. This piece starts and ends the exact same way: the tuba and horn playing a soft concert "A". This is a cycle, a common phenomenon in nature. Every day is a cycle—a rotation of the earth around its axis. The sun comes up and goes back down.

As you listen, pay close attention to how each instrument functions within this cycle and how the relationship between the instruments changes throughout. What do you imagine when you hear the peaceful drone of the horn and tuba? What do you imagine when you hear the soaring and intertwined trumpet lines? What do you imagine when the trombone comes out of nowhere in its spectacular and intense declaration? Feel the fear, uncertainty, and anguish—and the cycle of tension and release that echoes the natural world.

[A. Gagne]

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

Rainbow Body

Christopher Theofanidis (b. 1967)

Why *ARE* there so many songs about rainbows?

Kermit the Frog—an unusual and unlikely character in our EYSO program notes—asked the golden question in his 1979 hit song “The Rainbow Connection.” What is it about rainbows that has so captivated our collective attention for millennia? Artists, poets, playwrights, mystics, scientists, scholars, and schoolchildren alike have been intrigued, interrupted, and inspired by this fabulous natural phenomenon.

At its core, a rainbow is a simple and common enough thing: a multicolored arc created when light enters water droplets in the air. The multiple wavelengths within sunlight travel together through the sky, but when they enter a new medium—water—each is bent by a slightly different amount. You see a similar phenomenon when you stick a straight pole into a pool: the light bends, making it seem as if the object itself bends. (The bending is known as refraction, and the separation of previously unified wavelengths is called dispersion.) Both instances are optical illusions. Were you to reach where your eyes show you in the water, you would miss. Similarly, there is no object that is “the rainbow;” rather, its perceived location depends on the location of each viewer and the light source. As you likely remember from science classes, you can recreate rainbows with other reflective and refractive materials: prisms of plastic or glass, or even the back of CDs. (Ask Youth Symphony about this one.)

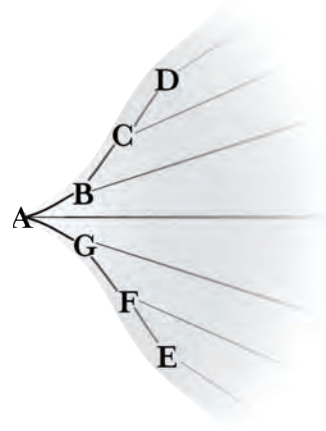
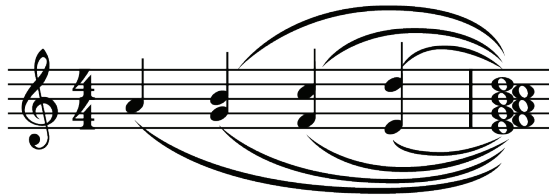
But despite their abundance and simple scientific explanation, rainbows have always contained magic and mystery. Perhaps it is the timing of sunlight following storms, or the sense of possibility “just over the hill” that rainbows carry: either way, cultures across the globe have connected rainbows with religion and mythology. They have been signs from deities and bridges between the heavenly and earthly worlds—circular bridges in both creation stories and, in Tibetan Buddhism, at the culminating moment of enlightenment, as seen from an outside perspective as the body of the enlightened one is absorbed back into the universe.

In composing *Rainbow Body*, Christopher Theofanidis drew on the possibility of the rainbow. Over 13 minutes, the music builds and ascends through different spaces, traveling through sections of both challenge and joy to culminate in a vibrant and soaring melody sung out by the entire orchestra. This growth and transformation of the music evokes the transformative power of the rainbow, and its sense of possibility in traveling from our earthly plane to a more enlightened one.

The introduction starts low, slow, quiet, and ominous with solos in the bass clarinet and cello, punctuated only by fluttering outbursts in the woodwinds and a shimmering halo of sound from the vibraphone, harp, and violins. The cello solo introduces the soaring melody, though you may not immediately hear it as such. It is darker, harsher, and grittier in the cello. The sparse texture and thin instrumentation are unnerving and unsettling, and constant meter changes (3/4 time to 4/4 time, for example) undermine any rhythmic stability.



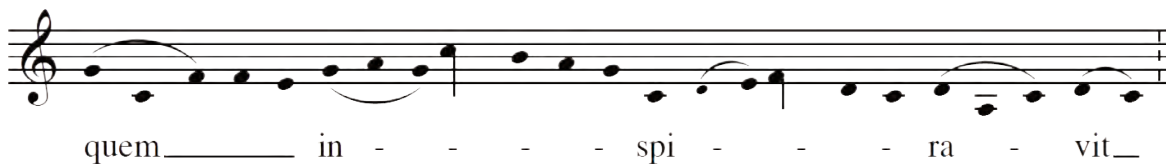
After the second cello solo, Theofanidis presents what we took to calling his “dispersion” technique. This sudden outburst from nearly the entire orchestra starts powerfully on a unison A 440. This is the tuning note for the orchestra: the “seed” pitch for the entire evening ahead. But just as we strike this A, it immediately splits, as if the timbre of each instrument bends and refracts the sound in a different direction and at a different rate. The unison A splinters into the constituent parts of the entire scale (A B C D E F G), moving in contrary motion while retaining each note in a sonic rainbow:



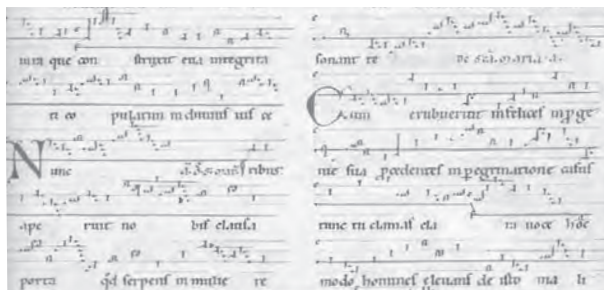
At the end of this rainbow? Silence—but just for a moment, as Theofanidis invites the string section to enter *niente*, meaning “from nothing.” And from this silence, this nothing, comes the first full statement of the singing melody. Shimmering again in its dispersion technique, the melody evokes a sense of mysticism, reflection, and calm. It is a melody with a long history, composed not by Theofanidis but rather by Hildegard von Bingen, a 12th-century Benedictine abbess, philosopher, medic, musician, and mystic who included this melody in her responsory hymn *Ave Maria, O auctrix vite* (Hail Mary, O authoress of life).



Primary melody from *Rainbow Body* (Theofanidis)



Melody from *Ave Maria, O auctrix vite* (Hildegard von Bingen)



Theofanidis borrows from a specific moment in the responsory: the text “...quem inspiravit Spiritus Dei.” The direct translation is typically “...on whom breathed God’s spirit”, but the word *inspiravit* has another meaning: to inspire, to invigorate, and to inflame. And in *Rainbow Body*, this melody does precisely that. It inspires, invigorates, and inflames the senses, creating vibrant hues and halos of sound, shimmering and resonating in time with our world.

How do you recreate the experience of a 12th-century chant?

In Youth Symphony rehearsal, we filled the hallway of the Blizzard Theatre with both our bodies and sound. In this echoing chamber, we sang the melody from *Rainbow Body*, experiencing the echo and sonic blurring of pitches that might have taken place in Hildegard von Bingen’s time—the same blurring that Theofanidis expertly uses in his dispersion technique.

YOUTH SYMPHONY

Matthew Sheppard, conductor

Symphony No. 1 in E minor

Jean Sibelius (1865-1957)

- I. Andante, ma non troppo—Allegro energico
- II. Andante (ma non troppo lento)
- III. Scherzo. Allegro.
- IV. Finale (Quasi una Fantasia)

I admire the symphony's style and severity of form, as well as the profound logic creating an inner connection among all of the motives...

—Jean Sibelius

Jean Sibelius loved nature. From a young age, he drew inspiration and solace from his time outdoors in his native Finland. Though he grew up in the city of Hämeenlinna, Sibelius often traveled with his family to the seaside village of Loviisa for the summers, where he would spend time exploring the varied rural landscapes. As he wrote, “For me, Loviisa represented sun and happiness. Hämeenlinna was where I went to school; Loviisa was freedom.”

Born into the nationalist fervor of the late 19th century, Sibelius and his music came to represent not only cultural identity and strength, but also the tremendous influence of the natural world on the Finnish people. Much of his music was directly inspired by both physical and mythological nature, including tone poems such as *Finlandia*, *Four Legends from the Kalevala* (the 19th-century Finnish epic poem of creation), *Tapiola* (about the animating spirit of the forests), *The Wood Nymph*, and *The Oceanides*.

Beyond these direct representations of nature, Sibelius's compositions—including his First Symphony—consistently exhibit the influence of the natural world. Perhaps counterintuitively, Sibelius's oft-cited quote at the top of this program note exemplifies this philosophy. This “profound logic” that connects the symphony together directly anticipates the Gaia hypothesis of James Lovelock—that all the world is a synergistic system working together to perpetuate life. (Though disproven scientifically, this hypothesis offers a useful metaphor and is, of course, one of the starting points for our *GAIA* season theme.)

The ideas of thematic unity, and of the organic unfolding of a symphonic landscape from tiny seed motifs, are readily apparent in this symphony. The introduction stuns: the desolate loneliness of the clarinet solo with far-off rumbling from the timpani draws the listener into Sibelius's world. First-time listeners have no way of knowing that here, in the opening 28 measures, Sibelius has planted the seeds for the whole symphony. In the four movements and approximately 40 minutes that follow, entire themes and new sonic worlds are created as the motifs in this solo germinate.

Just as the solo sinks below our sonic perception, a new sound bursts forth from the second violins. This energetic major third (G and B) sets the stage for the opening theme, introduced by the upper strings and immediately echoed by the lower. Its architecture of descending thirds and fifths stems directly from the clarinet solo, as does its climactic upward expansion featuring the full orchestra a minute later. The circular “secondary



theme” is a direct inversion of the opening notes of the solo, following exactly the contour and spacing of the intervals. But, as is often the case in the symphony, the “profound inner logic” never overtakes the emotional and narrative impact of the symphony as a whole. It is indeed inner logic: the music flows from this motif naturally, with the structure always supporting and never constraining the music.

Through the development (the unsettled “in the wilderness” music), Sibelius spins and turns these motifs, casting them in different sonic settings just as Monet painted the same haystack at different times and in new lights. Emphasizing the organic unity, he seamlessly slides back into the recapitulation, eliding the structural markers of the movement. A triumphant major-key false ending deceives us before slipping away into the mystery of the introduction...and a reassertion of the E minor key of the symphony.

The gorgeous melody of the second movement is derived from the opening clarinet solo (the repetitive circling) and anticipates the fourth movement “love theme.” Layered atop this melody is what Sibelius’s biographer Erik Tawaststjerna called the “bird warbling motif;” listen for the flutes to lead and pass this motif across the woodwinds. A new character appears in the bassoon solo—this time a direct quotation of the clarinet solo—as the music turns unexpectedly stormy. Formally, this shouldn’t happen: the second movement is the place for calm, not strife! Yet almost as suddenly as it began, the storm dissipates, leaving us with a transformed melody, like a dark reflection of the movement’s beginning.

Timpani hammer-blows accompanied by strumming strings begin the fiery third movement scherzo. Following the traditional ABA form, the scherzo is a virtuosic celebration of all instruments of the orchestra. Woodwind soloists skitter over each other in imitative passages while the strings race below in scales and arpeggios—all the while trying to avoid the hammer blows of the timpani. A delicate, lushly harmonized trio (the B section) features the brass and particularly the French horn in melodic lines stemming directly from the opening string melody in the first movement. Like a foghorn bellowing out warning, the tuba signals a return to the A section, spinning off into a stretto (faster) ending led by the timpani.

Upon reaching the Finale, we are greeted by none other than the clarinet solo that started the whole symphony. This time, however, it is passionately and expansively sung by the strings while the brass deliver their stentorian response. Sibelius calls this opening “Quasi una Fantasia,” encouraging an organic unfolding of sound as each section of the orchestra enters in turn. Resolutely, the low strings drive forward into the first of two Allegro passages. This syncopated and relentlessly restless music builds to a held climax until falling into the “love theme” anticipated long ago in the second movement. Sibelius’s masterful thematic and motivic unity across the four movements is evident: this music feels familiar, even at its first appearance.

The Allegro / love-theme pattern repeats itself once again, culminating in a glorious C major climax. If only we could stay there! Perhaps a different composer—Beethoven, or another teleologically oriented composer—might have never left. But Sibelius, mindful of the symphony’s origins, feels the gravity of its E minor opening, first forecast in the clarinet solo so long again. As Vesa Sirén writes,

Sibelius's orchestra would never play with more pathos and exuberance. At the end of the symphony the cyclic organization is emphasized, when the questions raised by the first movement are answered and the work ends—as did the first movement—with two pizzicato chords.

[M. Sheppard]



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Zach Green
Deborah Grimes
Katie Heise
Paula Johannesen
Naomi Johnson 🎵
Drew Lecher 🎵
Agnieszka Likos
Karen Meyer 🎵
Don Montgomery
Ann Montzka Smelser
Victoria Moreira
Aanya Navsariwala
Joanna Nerius 🎵
Billy Oh
Carol Ourada
Hanna Pederson
Amelia Piscitelli
Laura Polick
Susan Posner
Stephanie Preucil
Emily Puntuzs 🎵
Kristin Rohrbach
Jeff Rollins 🎵
Lori Rollins 🎵
Desiree Ruhstrat
Kathryn Seigel
Patrick Smith
Susan Starrett
Joseph Steinbart

Moryna Sulii
Annika Sundberg 🎵
Simonne Tingley
Catherine Tofilon
Ashley Tracey
Emi Vo 🎵
Melody Walker
Emily Ward
Nathan Yasumoto

VIOLA

Bernardo Arias
Rose Armbrust-Griffin
Katy Balk 🎵
Dana Bellew
Lamar Blum 🎵
Rita Borkowski
Ryan Caparella
Lisa Chodorowski
Lilian Chou
Denise Connolly
Tracy Dullea 🎵
Emelinda Escobar 🎵
Theresa Goh 🎵
Zach Green
Roslyn Green 🎵
Lisa Hirschmugl
Paula Johannesen
Drew Lecher 🎵
Melissa Milford
Joanna Nerius 🎵
Carol Ourada
Hanna Pederson
Laura Polick
Susan Posner
Emily Puntuzs 🎵
Guangzhi Qi
Nissa Sampson
Patrick Smith
Susan Starrett
Annika Sundberg 🎵
Simonne Tingley

CELLO

David Bednarek
Lamar Blum
Allie Chambers
Diane Chou
Dorothy Deen
Tracy Dullea 🎵

Richard Evans 🎵
Marian Fadowski
Karena Fox 🎵
Kathleen Gaiden
Benjamin Gilbert 🎵
Larry Glazier
Ann Griffin
Sally Gross
Brian Hoffman
Anita Hwang
Jeanne Johannesen
Julie Lawrence
Alexa Muhly
Emily Munn-Wood
Susanne Murray
Jake Muzzy
Elizabeth Newquist
Carol Ourada
Christopher Pettit 🎵
Nissa Sampson
Andrew Snow
Magdalena Sustere
Simonne Tingley
Julia Wen

BASS

Katy Balk 🎵
Ryan Carney
David Chapman-Orr
Tracy Dullea 🎵
Ian Hallas
Don Montgomery
Steve Reichelt
Tim Shaffer
Ken Stuz

FLUTE

Denise Beiermann
Lamar Blum 🎵
Megan Cahill
Ruth Cavanaugh 🎵
Allison Domanus-Brady
Maria Fadowski
Lynne Green
Lisa Hall
Eileen Heise
Cate Hummel
Krissy Lenceski
Scott Metlicka 🎵
Kristin Paxinos
Leah Stevens
Matt Wifler

OBOE

Emily Fagan 🎵
Kristine Mertens
Laura Niesler
Julie Popplewell
Deb Stevenson

CLARINET

Laurie Beard
Matthew Beck
Lacy Garbar
Sally Gerber
Aissa Maese
Garrett Matlock 🎵
Trevor O'Riordan
Jennifer Swenson
Matt Wifler
Deborah Zelman

BASSOON

Theresa Brooks
Gwyn Downey 🎵

HORN

Ingrid Gross
Russ Henning
Susan Ozsvath
Chris Scotellaro

TRUMPET

Mark Baldin
Lev Garbar
Ryan Hobbs
Matt Lee 🎵
Nick Lowe
Amy Nelson
Doug Schuler
Tom Tait 🎵
Logan Wooden

TROMBONE

Darren Castellanos
Ian Fitzwater 🎵
Mark Fry 🎵
Andrew Rozsa

EUPHONIUM

Mark Fry 🎵

TUBA

Max Briggs
Avery Osborne

PERCUSSION

Brett Baxter
Zachary Bowers 🎵
Jeff King
Paul Ross

PIANO

Kerri Andersen
Sandra Anderson
Melissa Arndt
Debbie Ayotte
Carol Beilke
Lilian Chou
Grace Ciccolella
Lubov Laura de Valois
Kathy Diem
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Mallory Miller
Karen Rajterowski
Jane Syme
Cindy Trowbridge
Emi Vo 🎵
Joyce Ann Wilder
Julie Wilson

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Julie Bickel 🎵
Ruth Cavanaugh 🎵
Stella Childs 🎵
Gordon Daole-Wellman
Andrea Ferguson 🎵
Izabella Gieron
Catherine Kuna
Kari Lee ⌘
Matt Lee ⌘
Garrett Matlock
Jinty McTavish
Kathryne Pirtle ©
Keith Polito
Max Raimi ♡

🎵 Denotes EYSO Alum
or parent of Alum
♡ Maud Powell String Quartet
⌘ Sterling Brass Quintet
∞ Hanson String Quartet
© Earl Clemens Wind Quintet

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

PRIMO / PRIMO INTERMEZZO

VIOLIN

Colton Bergeron, Elgin
Eliana Farooq, Batavia z
Maddie Gustafson, Bartlett
Diego Juarez, Wayne
Hannah Kinikin, Elgin
Maggi Lim, Streamwood
Barbara Lopez, Elgin z
Margaret Lynch, St. Charles
Viviana McKinnon, Lake in the Hills
Kaitlyn Neidlinger, Bartlett z
Alana Reese Paluero, West Chicago
Lenali Petrik, Woodstock z
Lauren Sawitz, Geneva
Calvin Schoenberg, Geneva z

VIOLA

Zachary Caplin, St. Charles

CELLO

Jesse Bitting, Jr., Elgin
Eleanor Bradley, Wheaton
Theodore Dunn, Barrington z
Parker Kelly, Riverside
Oliver Malecek, Elgin z
Desmond Sobota, Streamwood z
Addison Truesdell, South Elgin z

BASS

Evangeline Lechowicz, Elmhurst

z Primo Intermezzo

PRELUDE

VIOLIN

Sydney Acosta, St. Charles
Izabella Boniak, Campton Hills *
Olive Brinkerhoff, Genoa *
Kaden Chow, Hoffman Estates
Alicia DeMarco, St. Charles
Quinn Frolich, St. Charles
Elie Hsieh, Hoffman Estates
Reece King, Bartlett +
Jannet Ling, Carol Stream
Genevieve Mason, Huntley
Quinn McCoy, Barrington
Noelle Park, South Elgin *
Lucas Pilipczuk, Aurora
Sophia Punnoose, Hoffman Estates
Hope Werst, Elgin

VIOLA

Kienna Isip, South Elgin *
Amy Robbins-Jones, St. Charles *

CELLO

Mairéad Bradley, Wheaton *
Abigail Collins, St. Charles
Morgan Firak, Huntley
Isabella Frolich, St. Charles
Ayda Hagopian, Algonquin
Matilda Karkosch, St. Charles *
Ronan Mallipeddi, Bartlett
Charlotte Mikes, Hoffman Estates *
Arnav Modi, Inverness
Aaira Navsariwala, Bartlett *
Zinnia Saher, Elgin *
Suran Soni, South Barrington

BASS

Dorothea Delaney, St. Charles
Anthony Lullo, Bartlett *
Emma Shields, Bartlett
Tyler Watanapongse, St. Charles *

+ Concertmaster
* Principal
* Chamber Music Institute

FLUTE CHOIR

FLUTE

Gail Creighton, Carol Stream ☼
Ume Hashimoto-Jorgensen, St. Charles
Somerlyn Lancaster, South Elgin
Jenna Mack, Elgin
Katelyn Manoj, Carpentersville
Daniella Martin, Huntley
Erick Morales, Streamwood
Niva Murali, Naperville

Gwenneth Nika, West Chicago
Mia Piloto, St. Charles
Divija Ram, Hoffman Estates
Dante Serna, South Elgin
Violet Welchel, Naperville ☼
Molly Whitfield, South Elgin

PICCOLO

Gail Creighton, Carol Stream ☼
Ume Hashimoto-Jorgensen, St. Charles

ALTO FLUTE

Gail Creighton, Carol Stream ☼
Jenna Mack, Elgin
Daniella Martin, Huntley

BASS FLUTE

Ava Taylor, Sugar Grove

☼ Earl Clemens Wind Quintet

CHAMBER MUSIC INSTITUTE ONLY

VIOLIN

Gwendolyn Wilds, Gilberts

SINFONIA

VIOLIN

Eleanor Archbold, Wheaton ✱
Lucy Bickel, Wheaton
Samantha Botello, Elgin
Georgia Bowen, St. Charles ✱
Paige Choi, St. Charles
Simon Choi, St. Charles
Charles Deng, Naperville
Benjamin Devroye, Sycamore
Eleanor Dunn, Barrington ✱
William Garcia, Carpentersville
Kyralee Himawan, Palatine
Claire Jeong, Winfield +
Unnati Kammannagari, St. Charles ✱
Teo Lee, Crystal Lake
Kyla Leman, Batavia
Katie Lin, Crystal Lake ✱
Swara Maruvada, Hoffman Estates
Aubrey McMillen, Geneva ✱
Tess Mitrenga, South Elgin ✱
Aoife Murray, Chicago
Nathaniel Park, South Elgin
Kayden Petrik, Woodstock ✱
Sienna Pham, Bartlett
Dante Serna, South Elgin ✱
Tyler Stewart, St. Charles
Karis Tchoi, Barrington
William Tian, Naperville
Livvie Votaw, St. Charles
Nova Walker, Lafox
Nadia Wang, Elgin

VIOLA

Lucy Archbold, Wheaton ✱
Lucas Balgeman, Woodstock ✱
Alexa Chapski, Elgin ✱
Chris Deng, Naperville
Madalyn Sawitz, Geneva
Paige Xu, Naperville

CELLO

Nolan Bluhm, Carpentersville
Bryce Bowman, Schaumburg
Luca Cangelosi, Lake in the Hills
Michelle Cardozo, Hoffman Estates
Minah Choi, Geneva ✱
Autumn Davis, St. Charles
Sebastian Duque, Streamwood
Lilia Gao, Naperville
Natalie Juan, Geneva
Sarah Krohn, St. Charles
Lynda Ma, Inverness
Krishna Poruri, South Elgin ✱
Eliza Puntuzs, Wheaton
Luz Rodelo-Bristol, South Elgin ✱
Maleyah Rodriguez, Naperville ✱
Pratul Sankaravadiel, Naperville
Anagha Sheethal, Naperville
Molly Smith, Elgin ✱
Natalia Sulikowski, North Barrington

BASS

Kathryn Davison, Geneva
William Zuk, Wayne

FLUTE

Somerlyn Lancaster, South Elgin
Katelyn Manoj, Carpentersville
Daniella Martin, Huntley ✱
Erick Morales, Streamwood
Mia Piloto, St. Charles

OBOE

Momoko Hashimoto-Jorgensen, St. Charles
Anna Schwaegler, Naperville

CLARINET

Sungjun Cho, Schaumburg
Abhika Mishra, Hoffman Estates
Gabriel Tulgar, Carpentersville ✱
Matthew Tulgar, Carpentersville ✱

BASSOON

John Drew, Hoffman Estates

HORN

Tyler Hashem, Batavia

TRUMPET

Morgan Doyle, Oswego

TROMBONE

Noah Fleck, Bartlett

PERCUSSION

Mhaya Mei Baito, South Elgin X

PIANO

Maxwell Lucas, Elgin

+ Concertmaster
✱ Chamber Music Institute
X Percussion Ensemble

BRASS CHOIR

HORN

Alex Gagne, St. Charles %
Emily Hart, Yorkville ©
Tyler Hashem, Batavia
Clara Klapperich, Woodstock

TRUMPET

Melody Alonso, Crystal Lake %
Jacob Bryla, Elgin
Olivia Burgan, South Elgin
Thomas Chapski, Elgin %
Morgan Doyle, Oswego
Julia Hansen, Lake in the Hills
Olivia LaCerra, Chicago
Levi Polsky, Chicago
Norah Quinn, Batavia

TROMBONE

Noah Fleck, Bartlett
Sam Kagan, Naperville
Jack Kujawa, Elgin
Milly Matula, Crystal Lake
Daniel White, Batavia %

EUPHONIUM

Amana Omale, Lake in the Hills
CJ Russo, Crystal Lake

TUBA

Skanda Iyer, Aurora
Samuel Lorentz, Crystal Lake %

% Sterling Brass Quintet
© Earl Clemens Wind Quintet

PHILHARMONIA

VIOLIN

Jason Allen, Elgin ✱
Ella Britton, Crystal Lake
Junna Dettling, Schaumburg
Cooper Frolich, St. Charles
Emily Goodin, Glen Ellyn
Kyle Hibben, Elburn X
Emma Hill, Chicago ✱
Alex Huang, Naperville ✱
Amalia Im, St. Charles
Kaitlyn Kreeger, St. Charles
Amari Kukreja, Algonquin
Stephanie Lu, South Elgin
Ezra Maras, Algonquin ✱
Bobby Meinig, St. Charles +
Emily Mrowca, Carol Stream ✱
August Nelson, Sleepy Hollow
Makayla Preuss, Bartlett
Zubin Saher, Elgin ✱
Miles Serra, Palatine
Reno Varalli, Batavia ✱
Parker Whitaker, South Elgin

VIOLA

Madison Curcio, Bartlett
Kinsey Doolin, South Elgin ✱
Kyler Gao, Naperville
Delaney Gerard, St. Charles
Diego Gomez, Elgin
Kavya Gundlapalli, South Barrington
Annika Johnson, South Elgin ✱
Makaylah Marqui, St. Charles
Vladimir Morev, St. Charles
Joshua Nasello, Algonquin ✱
Uche Oguejiofor, Bartlett ✱
Levi Polsky, Chicago
Greyson Talkington, Gilberts ✱
Layana Velazquez, Elgin

CELLO

Rachel Bodmer, Algonquin
Camryn Clark, Algonquin
Gideon Crognale, Elgin
Evan Luxton, St. Charles
Ainslie McKenna, Arlington Heights
Kieran Murray, Glen Ellyn
Mithali Obadage, Batavia ✱
Michael Sandine, Medinah
Olivia Seighman, Elmhurst
Tyler Thymian, Barrington
Michelle Zhao, Naperville ✱

BASS

Olivia Beach, Wayne ✱
Liam Buehler, St. Charles ✱
Iain Goetz, Elgin

FLUTE

Jenna Mack, Elgin
Niva Murali, Naperville
Neela Myers, West Chicago
Gwenneth Nika, West Chicago
Paul Pituch, Barrington
Divija Ram, Hoffman Estates
Ava Taylor, Sugar Grove ✱

OBOE

Nicholas Adams, Naperville ✱
Taylor Long, St. Charles
Elise Strohm, Geneva

CLARINET

Zoey Helle-Kuczynski, Bartlett ✱
Clay Kabbe, Naperville ✱
Mason Madej, Yorkville
Faith Negele, McHenry ✱
Sophia Rubin, St. Charles
Lily Wennemar, Elburn ✱
Corina Xiong, Naperville

BASSOON

Jonah Rurack, Hampshire
Maximilian Sansone, St. Charles

HORN

Brooke Bieker, Aurora
Sarah Goodin, Glen Ellyn
Clara Klapperich, Woodstock

TRUMPET

Olivia Burgan, South Elgin ✱
Julia Hansen, Lake in the Hills ✱
Olivia LaCerra, Chicago ✱
Norah Quinn, Batavia

TROMBONE

Jack Kujawa, Elgin ✱
Milly Matula, Crystal Lake

EUPHONIUM

Amana Omale, Lake in the Hills ✱
CJ Russo, Crystal Lake

TUBA

Skanda Iyer, Aurora

PERCUSSION

Harry Koester, St. Charles X
Hayden Techter, South Elgin X
Cari Techter, South Elgin X

PIANO/KEYBOARD

Maxwell Lucas, Elgin

-
- + Concertmaster
 - * Principal
 - ✱ Chamber Music Institute
 - X Percussion Ensemble

YOUTH SYMPHONY

VIOLIN

Christian Balgeman, Woodstock *
Defne Celme, Schaumburg
Mina Chang, Naperville +
Connie Chen, Naperville #
Luca Edsall, Campton Hills
Ella Felz, Huntley * *
Fareeha Fuzail, South Barrington
Marilyn Gans, Batavia * ~
Vivianne Gawlik, St. Charles
Sarah Goodin, Glen Ellyn
Zachary Green, Hampshire * ~
Ume Hashimoto-Jorgensen, St. Charles * ~
Gloria Kravchenko, Chicago
Hanna Marszalek, Algonquin ^ *
Aanya Navsariwala, Bartlett
Maria Olache, Batavia
Maison Preuss, Bartlett
Kiersten Scherer, Naperville
Rohini Sliwa, Bartlett
Neil Soriano, Algonquin *
Vitaly Starkov, Geneva * ~
Michelle Su, South Elgin
Metehan Tandag, Elk Grove Village
Jacob Valentino, Wheaton
Ayaka Vieira, Streamwood
Ameya Yammanuru, St. Charles

VIOLA

Hannah Brazis, Deer Park *
John Drew, Hoffman Estates
Alyssa Dzien, Bartlett
Allison Goade, South Elgin
Emm Godinez, Elgin
Derek Hibben, Elburn ^ * ~
Charles Malohn, Lake Zurich
Katie McAlpine, Glen Ellyn
Ollie Mecum, Batavia *
Valerie Monroy, Schaumburg *
April Zhang, Naperville * * ~

CELLO

Matthew Brunson, St. Charles * ~
Kenneth Chang, St. Charles *
William Colangelo, Bartlett *
Griffin Egan, Geneva ^
Gretchen Grossert, Batavia *
Megan Kamysz, St. Charles * * ~
Olivia Lang, Hanover Park *
Tiffany Lu, South Elgin
Millan Mallipeddi, Bartlett
Dia Murali, Naperville
Mallory Pretkelis, St. Charles
Damian Sulikowski, North Barrington
Joshua Thorstenson, Huntley *

BASS

Max Blanco, Palatine
Mateo Estanislao, Elgin
Thor Eysturliid, Geneva

FLUTE

AnnMarie Ellison, Naperville
AnnaElisa Huynh, Palatine *
Jesse Perez, Carpentersville
Violet Whelchel, Naperville * C

OBOE

Molly Creech, Glen Ellyn
Gail Creighton, Carol Stream * C
Jonathan Folkerts, Batavia *
Adam Kararo, Oswego
Makena Ndicu, Sycamore

CLARINET

Delaney Coleman, Lockport
Abigail Edwards, Glen Ellyn * C
Aaron Fisher, Aurora
Kelsey McGregor, Yorkville

BASSOON

Lars Dudley, Yorkville * C
James Lusk, Geneva

HORN

Alex Gagne, St. Charles * %
Emily Hart, Yorkville * C

TRUMPET

Melody Alonso, Crystal Lake * %
Jacob Bryla, Elgin
Thomas Chapski, Elgin * %

TROMBONE

Noah Fleck, Bartlett
Sam Kagan, Naperville
Daniel White, Batavia * %

TUBA

Samuel Lorentz, Crystal Lake * %


PERCUSSION

Jessie Myers, West Chicago X
Cibi Vadivel, Hawthorn Woods X

PIANO/KEYBOARD

Amelia Baran, Bartlett

-
- + Concertmaster
 - # Assistant concertmaster
 - * Principal
 - ^ Assistant principal
 - * Chamber Music Institute
 - ~ Maud Powell String Quartet
 - % Sterling Brass Quintet
 - ~ Hanson String Quartet
 - C Earl Clemens Wind Quintet
 - X Percussion Ensemble

 The Van Nortwick Family First Bass Chair is supported in honor of the memory of Bill Van Nortwick. Bill was a lifelong lover of music even though he professed to have no musical talent. Both of his sons attended Kindermusik classes, began playing the instruments in elementary school and continued through high school. Bill's appreciation for classical music was greatly enhanced by that of his son, Peter, who played bass for 5 years in EYSO. Bill became an enthusiastic supporter of EYSO having witnessed the musical and personal growth that Peter experienced due to his participation. The Van Nortwick Family is happy to support this chair so other students can benefit from the amazing experience that is EYSO.

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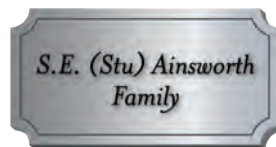
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IT'S EASY TO DONATE TO EYSO!

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

Did you know that...

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

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

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

- Palmer, current EYSO student musician

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

- Trudie, EYSO alumna pursuing professional career in music

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

- Andy, EYSO alumnus, Principal in national firm

THANK YOU for supporting EYSO!

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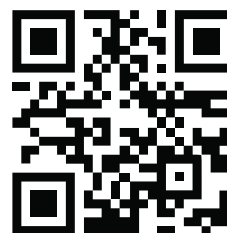
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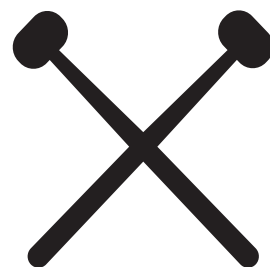
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ELGIN YOUTH SYMPHONY ORCHESTRAS

AUDITIONS

FOR THE 2024-25 SEASON

MAY 30-JUNE 2, 2024



STRINGS: MAY 30-JUNE 2

WINDS AND BRASS: MAY 31-JUNE 2

PERCUSSION, PIANO, AND HARP:

JUNE 1, MORNING ONLY



**VISIT [EYSO.ORG/AUDITIONS](https://eyso.org/auditions)
FOR MORE INFORMATION**



TO JOIN A MID-SEASON WAIT LIST, EMAIL OFFICE@EYSO.ORG

GET INVOLVED WITH EYSO!



RE-LIVE THE WONDER OF TERRA NATURALIS

Join us to watch the *Terra naturalis* concerts!
Come and watch any or all concerts!
Bring family and friends!
Everyone is welcome!

Hosted by Oakhill Elementary School
502 S Oltendorf Rd, Streamwood, IL 60107

Saturday, December 2, 2023
Doors open at 1:10PM

1:30PM Concert Viewing starts at 1:00PM
4:30PM Concert Viewing starts at 3:00PM.
7:00 Concert Viewing starts at 5:00PM.

Bring snacks, drinks, and something to sit on.

UPCOMING EVENTS

JANUARY

JAN 12, 2:00PM 13th Annual Faculty Recital

FEBRUARY

FEB 18, 3:30-7:00PM EYSO Open House

MARCH

MAR 10 *Terra nostra* concert day

APRIL

APR 7, 3:30-7:00PM EYSO Open House
APR 13 *Terra metallicum* concert day

MAY

MAY 12 *Terra una* concert day
MAY 30-JUN 2 Auditions

JUNE

TBA Bravo Breakfast*

*Please check eyso.org for updates.



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ELGIN YOUTH SYMPHONY ORCHESTRAS 2023-24 SEASON

For millennia, the complex and rich relationships between the natural world and humankind have captivated scholars, scientists, philosophers, and artists. Fruitful and fraught, timeless and fragile, these relationships inspire a tremendous spectrum of artistic expressions that imitate, investigate, and emulate the interconnected worlds of nature and humanity. In EYSO's 48th season, explore how sound reflects the natural and built worlds around us—and how the two are united through music.

I. Terra naturalis

November 5, 2023

II. Terra nostra

March 10, 2024

III. Terra metallicum

April 13, 2024

IV. Terra una

May 12, 2024

Chamber Music Institute Concerts

November 12, 2023 April 14, 2024

Fall Camp

August 25-27, 2023