



terra nostra



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.

II. TERRA NOSTRA

In the dialectic process of philosophical inquiry, there are three main stages:

Thesis: An idea or viewpoint is proposed, explained, and defended;

Antithesis: The opposing view is presented with the aim of negating the original thesis;

Synthesis: The resulting view is derived from thoughtful and honest intellectual debate, analytical rigor, and critical thinking around the thesis and antithesis.

Related to the Socratic method (a system of debate distinguished by answering and asking questions), this formula was first codified through the philosophical teachings and writings of the ancient Greeks including Socrates, Plato, and Aristotle.

This dialectic process as applied to music and art is at the core of our EYSO experience. EYSO rehearsals go beyond “sit ‘n git”: students are encouraged, invited, and pushed to engage deeply with their own ideas, those of their peers, and those from the wider world—all while asking and answering questions that sharpen their critical thinking, deepen their engagement with the music and art we study, and help them develop from technical practitioners of instruments into thoughtful participants in the arts.

Micro examples of this dialectic process abound in rehearsals, weekly emails, program notes, and so much more. But it exists in the large scale arc of the season too, in our development of repertoire and season themes. In *GAIA*, we apply this dialectic process by examining the natural world in *Terra naturalis*, defining and exploring its antithetical “built world” in *Terra nostra*, and searching for symbiosis and synthesis in *Terra una*.

As we’ve explored the antithesis over the past few months, students have joyfully ventured through a tremendous variety of repertoire: the music of “our world.” Through this music, they have touched on ideas of:

Technology, examining its role in our world and its influence on us as creators and artists;

Identity, investigating what it means to say “our music” and how concepts of identity, tradition, and culture can both define and permeate boundaries all at once;

Cultural icons, exploring the music of theater, film, and video games;

and so much more. And by grappling with these big ideas through music and art, we’ve built meaningful and tangible connections to them—connections that outlive a single performance and will lead to a lifetime of engagement in the arts. Thank you for supporting EYSO and your students in this life-changing mission.

Matthew Sheppard
Artistic Director

One of the most fascinating and polarizing topics of the day is the proliferation of AI as it moves from the world of theoretical and elite usage to the vernacular, particularly through apps like ChatGPT and DALL-E (its visual parallel). Our world is captivated: ecstatic and terrified in equal measure about the potential of this growing technology.

For over a decade, Noel Childs has been our graphic designer—but he’s also a former EYSO board member and parent of three EYSO alums, so he has a particularly wide-ranging and unique perspective on the EYSO. After we met to talk about this concert and our big ideas, he wrote a prompt for DALL-E:

Create an abstract yet realistic representation of a woman, portrayed from the waist upward, positioned to have her gaze directed to the right. Her face is uniquely composed of landscape lines and three-dimensional structures, capturing the essence of geography. The overall composition is rendered entirely in varying shades of brown, with a plethora of circular details subtly incorporated, thus creating a harmonic blend between the artistic and the scientific. The landscape features should contribute to her facial contours and the buildings should contribute to the complex details of her face, offering both a geographical and a scientific feel to the image.

The result?



Six vibrant and different possibilities...and none of them were quite right. Applying human ingenuity, he fed the same prompt to ChatGPT, then took the resulting prose description and tried again with DALL-E. This continuous cycle—this bridging of technology and humanity—brought to life the cover you see on this book.



Scan code to read the full prompt that resulted in the cover for this program.

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Dear Friends,

What's a community? It can be many things, and our mission refers to community in two ways.

First is in reference to our student musicians who are passionate about the study and performance of excellent music. And the primary role of EYSO is to foster and support this community.

Secondly, our mission refers to the 70 municipalities where our students and their families live, and in which many of them will live a significant part of their adult lives. So what's the significance of a youth symphony orchestra within these communities?

Cultural Enrichment and Joy. A youth symphony orchestra contributes to the cultural fabric of a community. Orchestral music resonates broadly with human beings in a way that can transcend language and borders. It fosters a sense of shared experience and cultural identity.

Artistic Development. The experience of participating in a youth orchestra can be transformative. It provides a platform to hone instrumental proficiency, learn from experienced mentors and peers, and develop artistic expression. Our students develop important skills that will extend beyond music and can positively impact academic pursuits and professional careers.

Community Vitality and Identity. A vibrant and relevant youth orchestra such as EYSO contributes to the overall health of our communities, attracting residents and visitors alike. It also creates ways for us to actively engage with the community, offering accessible programs, educational initiatives, and community outreach efforts.

Empowerment and Creativity. Youth orchestras empower young musicians by providing them with a platform to express their creativity and passion. They learn discipline, teamwork, and perseverance through their musical journey. These experiences shape character, instilling confidence, and a sense of personal responsibility.

A youth orchestra is a bridge between art and community. By nurturing young thinkers, fostering appreciation for both the natural and man-made worlds, and creating shared moments of engagement with beauty, it enriches the lives of both musicians and the community they live.

With that, I welcome you to *Terra nostra*, the second set of concerts in our 48th season. Today's performances reflect hours of exploration, study and discussion by our students and conductors through the lens of our season theme of *GAIA*. And today we share in this as they share this through their performances for their communities!

Gratefully,



K. Eric Larson
Executive Director

The Mission of Elgin Youth Symphony Orchestras is to create a community of young musicians, enriching their lives and the lives of their families, schools, communities, and beyond, through the study and performance of excellent music.

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

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terra nostra

1:30PM

PRELUDE

Andrea Ferguson, conductor

SINFONIA & PHILHARMONIA

PERCUSSION ENSEMBLE

Joe Beribak, director

SINFONIA

Greg Schwaegler, conductor

SINFONIA & BRASS CHOIR

Greg Schwaegler, conductor

4:30PM

BRASS CHOIR

Dan Sartori, conductor

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Ruth Cavanaugh, conductor

PHILHARMONIA

Aaron Kaplan, conductor

7:00PM

PRIMO & YOUTH SYMPHONY

Tracy Dullea, conductor

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Joe Beribak, director

MAUD POWELL STRING QUARTET

YOUTH SYMPHONY

Matthew Sheppard, conductor

PROGRAM / 1:30 CONCERT

PRELUDE

Andrea Ferguson, conductor

from *Hebrides Suite*

III. Milking Song (Hebridean Game Song)

IV. The Road to The Isles

Clare Grundman (1913-1996)

arr. Robert Longfield

Each of the songs of the Hebrides used in Grundman's suite gives us a glimpse into the human lives and stories of the region. Why is it that communities and artists throughout history have chosen music as a medium for telling such stories, and why do these songs continue to be passed down? Prelude reflected on the musical traditions from their own cultural backgrounds and everyday lives to explore these questions and more in the music of *The Hebrides Suite*.

The third movement "Milking Song" (also known as "Milking Croon" or, even more humorously, "A Cow's Lullaby") is a whimsical tune that milkmaids and farmers would traditionally sing when milking or tending to their cows to soothe them. Listen for unexpected, playful time-signature changes.

The final movement of the suite, "Road to The Isles", is based on a poem by Kenneth McLeod dedicated to Scots who served in World War I. Together, Marjory Kennedy-Fraser and McLeod set the poem to an already well-known folk melody. This setting of *Road to The Isles* remains a folk standard in Scotland and Celtic fiddling communities worldwide. With its proud, fearless melody, the illusion of droning bagpipes, and heavy use of the iconic Scottish "snap" rhythm, *Road to The Isles* is the pinnacle of Scottish folk music.



The Isle of Skye, Neist Point looking Southwest. The Isle of Skye is part of the Inner Hebrides archipelago in Scotland. It is the largest island of the Inner Hebrides, connected to the northwest coast of Scotland by the Skye Bridge and the Malaig-Armadale ferry.

Elegy

Edward Elgar (1857-1934)

Composed in 1909 to commemorate a deceased member of a local music guild, Edward Elgar's *Elegy* captures the essence of profound grief and introspection. This time also marked a period of personal turmoil following the death of a close friend, and Elgar's use of chromaticism adds tension and complexity to the already emotionally-laden landscape, while the recurring motif provides a sense of continuity amidst the shifting moods. The music ostensibly opens in the key of E-flat major but is predominantly in the key of C minor, creating a somber and introspective atmosphere. It culminates in a cathartic climax, as the music swells with anguish before gradually subsiding into a gentle and reluctantly optimistic conclusion (listen for the final C major chord strummed by the cello and bass sections). To this day, this piece is performed annually at St. Paul's Cathedral in London in honor of members who passed away in the previous year.

Prelude students took time throughout this concert cycle to reflect on our role as musicians in memorializing and remembering people and major events throughout history.

[A. Ferguson]



Edward Elgar



August Jaeger

Although Elgar never formally acknowledged it, it seems likely that, despite the formal dedication of *Elegy*, Elgar wrote this short, peaceful elegy in memory of his friend, August Jaeger, who recently passed. The lack of formal acknowledgment perhaps indicates that Elgar intended it as a very personal tribute. Equally, however, he may have recognized that, in the public's mind, his friend would always be remembered by Elgar's earlier, unsurpassable tribute to him: "Nimrod" from the *Enigma Variations*.



Before or after the performance, scan this code scan code to hear a clip of EYSO's Youth Symphony perform "Nimrod" from Elgar's *Enigma Variations*. Performance from the *Blueprints* concert during the 2022-23 *DESIGN* season.

SINFONIA & PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

Effect of Friction on the Distance Between Cells

Dwayne Engh (b. 1972)

The forms our world of classical music has developed extend beyond musical forms such as symphonies and string quartets. There are also many social assumptions that form the backdrop of our performances. Among the many assumptions listeners make when they enter the concert hall is that the music will come from the stage and that the musicians will play with a unified sense of pulse. In *The Effect of Friction on the Distance Between Cells*, Dwayne Engh indicates that the four marimbists play from the stage, while the vibraphonist plays from within the audience. For a few audience members sitting in the perfect midpoint of the two units of musicians, the pulse will line up precisely. For most, there will be some disconnection between the pulse of the marimbas and the pulse of the vibraphone due to the relatively slow speed of sound.

The marimba quartet plays intricately coordinated repeating patterns. Engh describes these patterns as “cell-based grooves” (hence the title). The vibraphone, which has a much longer decay than most percussion instruments, plays melodic lines reminiscent of vocal music. These two musical worlds proceed parallel to one another, only interacting in one short passage in the middle of the piece. This juxtaposition of these disparate textures across the hall from one another mirrors the parallel experiences of the audience and performers in a concert, inviting all to notice the unseen forms that fill our human world.

[J. Beribak]

SINFONIA

Greg Schwaegler, conductor

The Magnificent Seven

Elmer Bernstein (1922-2004)
arr. Roy Philippe

Elmer Bernstein stands as one of the most prolific and versatile composers in the history of film music. With a career spanning five decades, he was a transformative force in the industry, earning numerous accolades and establishing himself as a master of cinematic scoring. You may have heard his music in films such as *The Ten Commandments* (1956), *To Kill a Mockingbird* (1962), or, somewhat more recently, *Airplane!* (1980) and *Ghostbusters* (1984). However, his work on *The Magnificent Seven* (1960) is widely regarded as one of the most iconic and influential scores in film history.

Directed by John Sturges and featuring an ensemble cast led by Yul Brynner and Steve McQueen, *The Magnificent Seven* is a Western adaptation of Akira Kurosawa's *Seven Samurai*. Bernstein's score not only captures the spirit of the American West but also made an indelible mark on the genre itself. The main theme, a bold and rousing motif, has become synonymous with the essence of cinematic heroism. Its distinctive, syncopated fanfare and galloping rhythm set the tone for the film, evoking a sense of adventure, camaraderie, and the frontier spirit. The score's versatility is evident in its ability to seamlessly transition between moments of high-energy action and poignant reflection.

The GAIA connection...

Storytelling has been a human characteristic since time immemorial. Films like *The Magnificent Seven* are a 20th-century update to an age-old tradition of sharing stories about our adventures. The more exciting, the better!



The Magnificent Seven (1960)
Original movie poster



Seven Samurai (1954)
Original movie poster

from Symphony No. 25 in G minor

III. Menuetto

Wolfgang Amadeus Mozart (1756-1791)

arr. Ralph Matesky

The Classical-era minuet, a popular dance form, held a significant place in the structure of symphonies, string quartets, and other instrumental compositions. Emerging during the 17th century, the minuet became a standard movement within the framework of the symphony and other multi-movement works, particularly during the Classical period.

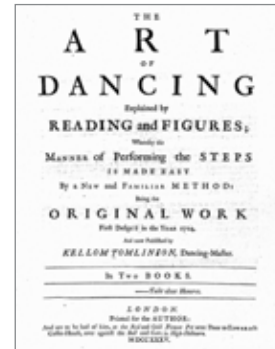
Typically placed as the third movement in a four-movement symphony or string quartet, the minuet served as a graceful and sophisticated dance characterized by its moderate tempo, triple meter ($\frac{3}{4}$ time), and elegant, stylized steps. Its refined nature made it a suitable counterpart to the more extroverted outer movements of a classical work.

The minuet typically adhered to an A-B-A form, with the contrasting B section referred to as the "trio." The trio often featured a lighter, more lyrical and melodic character with a change in orchestration, providing a pleasant contrast to the stately atmosphere of the A section.

Composed when Mozart was a mere seventeen years old, Symphony No. 25 is characterized by its intense emotional depth and striking orchestration. The Minuetto provides a moment of grace and elegance amidst the symphony's overall fervor. It begins with a serious and regal unison statement from winds and strings together. The contrasting trio section, featuring the winds alone, introduces a more buoyant and light-hearted atmosphere.

The GAIA connection...

Human beings are social creatures, and minuets are written in service to the social function of dancing. The shared experience of dancing is used to mark special occasions, and the stylized movement enhances connections between people in pairs or in large groups. As a genre, dance music continues to be a major contributor to human societies across the globe.



Pages from *The Art of Dancing* (1735)
by Kellom Tomlinson

The Art of Dancing explained by Tomlinson:

"The art of dancing explained by reading and figures, whereby the manner of performing the steps is made easy by a new and familiar method: being the original work, first designed in the year 1724, and now published by Kellom Tomlinson, dancing-master ... In two books."

Wachet auf, ruft uns die Stimme

Johann Sebastian Bach (1685-1750)

arr. Eugene Ormandy

Composed in the early 18th century, this work showcases Bach's profound ability to weave intricate contrapuntal textures while imbuing sacred melodies with deep spiritual resonance. The composition begins simply with two voices: a gentle melody in the upper strings and a steadily pulsing bass providing accompaniment. The high "melody" is soon revealed to be an obligato counterpoint to the underlying hymn tune, presented in the bassoon, horn, and viola.

The hymn, "Wachet Auf," is a Lutheran chorale by Philipp Nicolai. Translated as "Sleepers, Wake," the text is a call to vigilance and spiritual readiness. Bach's setting is a testament to his deep connection with the Lutheran tradition and his ability to elevate simple hymn tunes to artistic heights. The piece not only showcases technical brilliance but also conveys a profound sense of reverence and contemplation. Whether experienced within the liturgical context or appreciated in a concert setting, this choral prelude continues to resonate as a timeless testament to Bach's enduring legacy as a master of sacred music.

The GAIA connection...

Nature can be seen as both wild and ordered, with randomness and variety sharing an embrace with logic and rules. The music of J. S. Bach is profoundly ordered but never comes across as artificial or mechanical. Rather, the patterns and structures within Bach's forms and the interplay of voices seem to follow the natural order, harmonizing with creation itself.

[G. Schwaegler]

SINFONIA & BRASS CHOIR

Greg Schwaegler, conductor

from Symphony No. 2 in B minor

I. Allegro

Alexander Borodin (1833-1887)

arr. Merle J. Isaac

In his youth, Alexander Borodin received an excellent education. His fields of interest included both music and science, eventually leading him to pursue a Doctor of Medicine degree at the Saint Petersburg Academy of Medicine and Surgery. His dissertation, titled *On the Analogy between Arsenic Acid and Phosphoric Acids*, marked his entry into the world of research chemistry. When not in the lab or the classroom, Borodin dedicated his time to composition, conducting, and performance. During off-hours between 1869 and 1877, he worked busily on both his opera, *Prince Igor*, and his second symphony.

The first movement begins with a muscular unison, establishing B as the tonic note and introducing the unique modal harmony of the main theme. Borodin's contemporary Cesar Cui wrote: "Right from the start, the first unison phrase startles the listener with its originality and strength. The latter increases and reaches its upper limit after the middle section, at the return of the same phrase augmented twofold, halting on bleak, energy-filled chords."

The music is distinctively Russian in character, incorporating elements of Russian symphonic and folk music traditions. Cui described it as music for a "solemn ritual," while the Russian music critic, Vladimir Stasov, claimed Borodin had described it as a "gathering of Russian warriors."

The GAIA connection...

Human beings naturally look for and create forms to help organize information. Traditionally, the first movement of a symphony uses Sonata-Allegro form, and Borodin's Symphony No. 2 is no exception. This form is characterized by its three main sections: 1) Exposition, 2) Development, and 3) Recapitulation. During the exposition, the composer presents the main theme or themes. In the development, the composer subjects these themes to "testing," altering the key signatures, cutting them into fragments, or passing them around the orchestra. In the recapitulation, we hear a restatement of the original themes in the home key. As a chemist, Borodin must have appreciated this scientific way of organizing a piece of music!

[G. Schwaegler]



Symphony No. 2 in B minor is considered to be one of Alexander Borodin's most important works. The theme from the first movement, Allegro, is shown on a mosaic on Borodin's tomb.

PROGRAM / 4:30 CONCERT

BRASS CHOIR

Dan Sartori, conductor

from *Of Kingdoms and Glory*

Anthony DiLorenzo (b. 1967)

III. Guinevere and the Dragon's Lair

V. The Rescue and the Battle of the Red Dragon

What does the word **legend** mean? According to Merriam-Webster, there are four possible definitions:

1. A story or body of stories coming down from the past;
2. A person or thing that inspires legends;
3. An inscription or title on an object;
4. An explanatory list of the symbols on a map or chart.

We could talk about the legend of King Arthur (1). A nickname for famed 80s basketball player Larry Bird was Larry Legend (2). If you get a spelling bee trophy you get to refer to your name on that trophy as a legend (3)—who knew??? And, of course, if you want to know what the circles and triangles on a map mean, you refer to its legend (4).

One way to think *Terra nostra* or “our world” is to consider the world that we create through our interactions with each other: relationships that blossom or are severed between people, or on another level, the societies we create. In the first case you can think of words like love, respect, honesty, deceit, hatred, enemies, friends, etc. In the second case we use words like alliances, war, capitalism, communism, dictatorship, social justice, etc. Symbolically speaking, this tracks with the concept of **ORDER**. It is the yang side of yin-yang, part of a Chinese philosophy that you may be familiar with. With too little order, anarchy reigns, anything goes, and the world is a scary and foreboding place. With too much order, society freezes in place, without opportunity or hope for the dispossessed.

Another way to think of *Terra nostra* is to explore how we interpret the natural world. In myths and legends, the natural world is often portrayed in a negative light, as a fearful, monstrous, lawless place. It is the dragon. It is huge and uncontrolled, and it creates problems for humans. Many of the quests undertaken by the characters of myth are attempts to conquer the natural world and to bring it under submission: to order the natural world. This world is the opposing yin side of yin-yang, symbolizing **CHAOS**. In ancient times, the natural world was less understood and scarier for people than it is today. Sure, it is still scary today, but when almost everyone is living on the edge of poverty and fighting for scraps just to survive as was true throughout most of history, people aren't too keen on seeing the wolf as majestic; it's just another enemy, another creature fighting for limited resources.

But the natural world is also the place where ideas come from and creativity is born. It is where gold is to be found both symbolically and literally (or at least mythologically) with the dragon sitting on its hoard of gold. In modern times, our view of the natural world is more positive. It is a place that exists in harmony with itself and a place we can go to become refreshed and renewed. We use terms like unspoiled, natural, virgin, and even “real world” to describe it. As with the concept of chaos, a balance is required. With too much chaos, actions are meaningless: there is no hierarchy, prioritization, or differentiation. With too little chaos, movement is impossible: no new ideas or methods of getting things done are generated and the society calcifies and disintegrates.



Guinevere and the Dragon's Lair
(AI generated)

In the Arthurian legend, as in any effective and long-lasting legend or myth, both ways of interpreting *Terra nostra*—relational and interpretive—are present. The part of the legend that relates to *Of Kings and Glory* is steeped in the chaotic element of the natural world as represented by the dragon. The dragon captures Gwennivere (her name is spelled several different ways in different sources of the legend), and the Black Knight sallies forth at the behest of the king with a small army to save her, knowing full well that this quest might spell his end, which it indeed does.

The achingly beautiful harmonies of "Guinevere and the Dragon's Lair" provide an opportunity for the Brass Choir to showcase musicality and a sound that emphasizes balance in all ways—just as the yin-yang does—which we focused intently on in our preparations. Nobility and monstrosity face off in "The Rescue and the Battle of the Red Dragon", with order finally prevailing over chaos in the ultimatum. The powerful sound of the EYSO brass and percussion musicians will put some fire in your blood at the sound of the last chord.

[D. Sartori]



The Rescue and the Battle of the Red Dragon
(AI generated)

FLUTE CHOIR

Ruth Cavanaugh, conductor

Seven Memories

Robert Raines (1954-2023)

Seven Memories is a recently released work by composer Robert Raines. Reviews write evocatively and poetically about his music, as listeners encounter "...spinning polyphonic lines [that] lift the music off into the air" (AllMusic.com) and "a life-force behind the music which engages the listener and keeps the music fresh" (Flute World). Flute Choir members connected to the swarming, kinetic energy of the lines and how they are interwoven to create shifting moods, not unlike the ever-changing landscape of the natural world.

Bamburia

Wil Offermans (b. 1957)

Bamburia is based on the Spanish flamenco rhythm, known as bulería, known for its twelve-beat cycle, originating in Jerez and popularized in the 19th century. Dutch composer Wil Offermans uses the infectious rhythm to great effect, which includes a soaring, improvisatory flute solo performed by Gail Creighton.

[R. Cavanaugh]

PHILHARMONIA

Aaron Kaplan, conductor

Sweeney Todd Suite

Stephen Sondheim (1930-2021)
arr. Don Sebesky

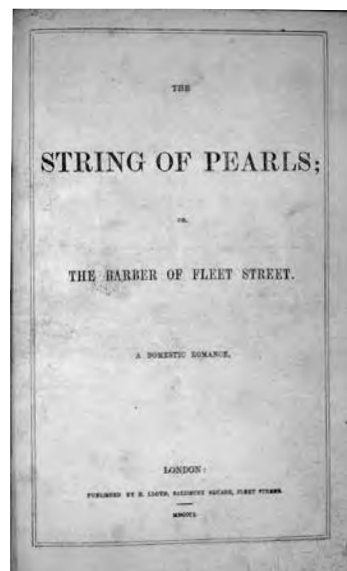
Sweeney Todd: The Demon Barber of Fleet Street has defied genre, convention, and expectation ever since it premiered on Broadway in 1979. The show, written in the sensationalist “Grand Guignol” style, has blurred the lines between musical theatre and opera, having had successful productions in both Broadway theaters and opera houses throughout the world while featuring casts of experienced musical theatre performers in addition to well-known operatic performers. It has also found its way into the popular culture zeitgeist with a 2007 film adaptation starring Johnny Depp and directed by Tim Burton, in addition to current Broadway revival which opened in March 2023 to both financial and critical acclaim, starring Josh Groban and Annaleigh Ashford in Tony-nominated performances.

The character Sweeney Todd was first introduced in *penny dreadfuls*, Victorian London popular fiction, between 1846-1847. The murderous barber became a stock character and inspired many literary adaptations over the centuries, including a 1970 play by Christopher Bond that Stephen Sondheim used as source material for the musical. Sondheim wanted to write a horror musical in the Grand Guignol style, something that hadn’t been done before. His wisely suspected that if audiences enjoyed being thrilled and scared while watching horror films, then surely, the same would apply in musical theatre settings.

The show begins with Benjamin Barker, a former barber, returning to London after being exiled to Australia for 15 years by Judge Turpin, the corrupt “moral authority” who assaulted his daughter, poisoned his wife, and framed Barker. Vowing to seek revenge for his loved ones, Barker plans to reopen his barbershop on Fleet Street above Mrs. Lovett’s meat pie shop and bide his time until he can seek justice on the Judge. Mrs. Lovett instantly recognizes Barker, who has now chosen the pseudonym Sweeney Todd, and after hearing his plan, she suggests that they team up together to help bring down the judge. Their business “arrangement” consists of Todd slitting the throats of his clients, sending them down into the bakehouse oven, where Mrs. Lovett makes them into meat pies, creating a huge profit until they kill the judge.

On the surface, this isn’t precisely relatable subject matter for...well, any of us. But despite its macabre exterior and theatricality, *Sweeney Todd* is a very humanistic story and deals with themes that all humans experience, which has formed the core of our discussions throughout the *Terra nostra* cycle. The dualities of light and dark, good and evil, and right and wrong are just some of the ideas that are explored in the show. Revenge, betrayal, obsession, and justice are all experiences within the natural world—but how we cope with these thoughts is what makes humans different from other species. Ideas of religion vs. atheism, industry vs. technology, and high class vs. low class are all explored by the various characters in the show. Beyond its thrilling moments, the show is terrifically funny and uses this comedy to balance out the more shocking moments of the show.

Musically, Sondheim uses the famous *dies irae* (day of wrath) motif throughout the score as a nod to its musical origins, and his balance of harmonic dissonance vs. consonance adds to the musical subtext of the show and has a profound impact on the audience. Sondheim studied composition with Milton Babbitt and was heavily influenced by Ravel, Prokofiev, and Stravinsky. Their harmonic and contrapuntal influences are evident in the score, especially in the various Greek chorus moments (“The Ballad of Sweeney Todd”) and the 20-minute final sequence of the second act.



Pages from *The String of Pearls-The Barber of Fleet Street*
The String of Pearls: A Romance as first published in 18 weekly installments *penny dreadfuls* by Edward Lloyd in *The People's Periodical and Family Library*, from 1847-1848. In 1850, Edward Lloyd published a greatly expanded version titled *The String of Pearls-The Barber of Fleet Street*.



Scan code to view scans of the 1850 publication of *The String of Pearls-The Barber of Fleet Street*.

As we explored the idea of built worlds for this cycle, we examined both our individual worlds within our family and friends and the world that we build as a society. There are elements of our world that are out of our control—the family we are born into, the socioeconomic status we grow up in, the choices others make that affect us—and there are elements of our world that we choose—the friends we bring into our chosen family, the way we decide to deal with opportunities and challenges given to us, and the choices we make for ourselves. *Sweeney Todd* is just one example of these choices...and it's up to us to learn from this tale and choose our own path.

Suite from Video Games Live

arr. Ralph Ford (b. 1963)

There are two types of media that still pay for their music to be recorded by a large symphony orchestra: film music and video game music. In the last five years, the global video game music market nearly doubled in value, from \$1.2 billion to \$2.1 billion—strong evidence to support that the music of video games is a growing market with wide consumer appeal. Long before symphony orchestras started to perform film scores live to the film, *Video Games Live* and *Final Fantasy* concerts were staples of arenas and concert halls all over the world. Combined with stunning video game footage and spectacular lighting, video game concerts brought thousands of people to the concert hall who otherwise might never have ventured into one.

Each of the four video games in this arrangement explores different worlds: *Halo* takes place in the year 2525 across different planets, *Civilization IV* spans thousands of years starting in 4000 BC and going past present day into the future, *Advent Rising* takes place in the future across a different solar system, and *Kingdom Hearts* takes place across different Disney universes. As with any role-playing game, the player must inhabit the world of the game to understand how to survive and ultimately win. Part of what makes video games so popular is that you get to inhabit a different character in a new world—a world that you are choosing to join. This idea of building your own worlds and exploring the different types of worlds fit perfectly with *Terra nostra* and led to this immersion in *Video Games Live*.

The role of music in video games is similar to that of a film score. It is meant to completely immerse the player into the world, support the dramatic and narrative elements of the story, and help set the tone of the game. In some ways, composers have even more creative freedom in video games because their music is more episodic than linear. For example, a film composer's music must match the linear action that is going on in real time on the screen, whereas a video game composer typically writes a new piece for each new level, location, or advancement, but in episodes. This is just one of reasons why video games have attracted such great composers: they get to write the music they want for a long period of time, without having to worry about the scene getting cut!

Video games, like movies, television, books, and music, are another way to provide a distraction from the ups and downs of daily life. The idea of using these mediums as a form as escapism is second nature to us. We all need to get lost in a good book, musical score, or TV series with a good old-fashioned binge watch now and then. Entertainment, at its best, can help shed a light on our own shared humanity and can help us realize that the worlds we chose to build are only as strong as the shared world that we must protect and treat with respect.

[A. Kaplan]

Game box artwork from video games highlighted in *Suite from Video Game Live*



Halo: Combat Evolved (2001)



Civilization 4 (2005)



Advent Rising (2005)



Kingdom Hearts (2002)



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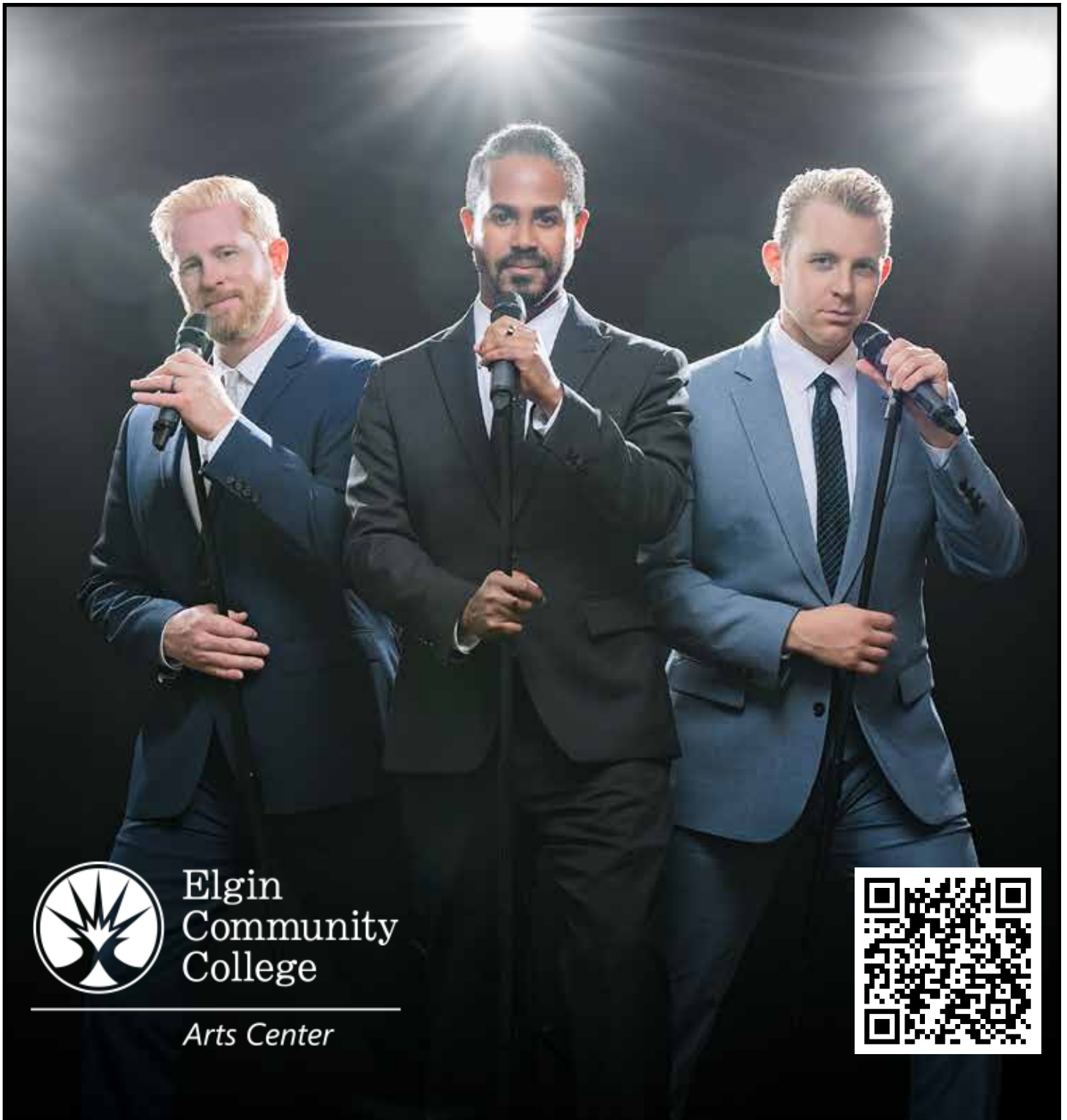
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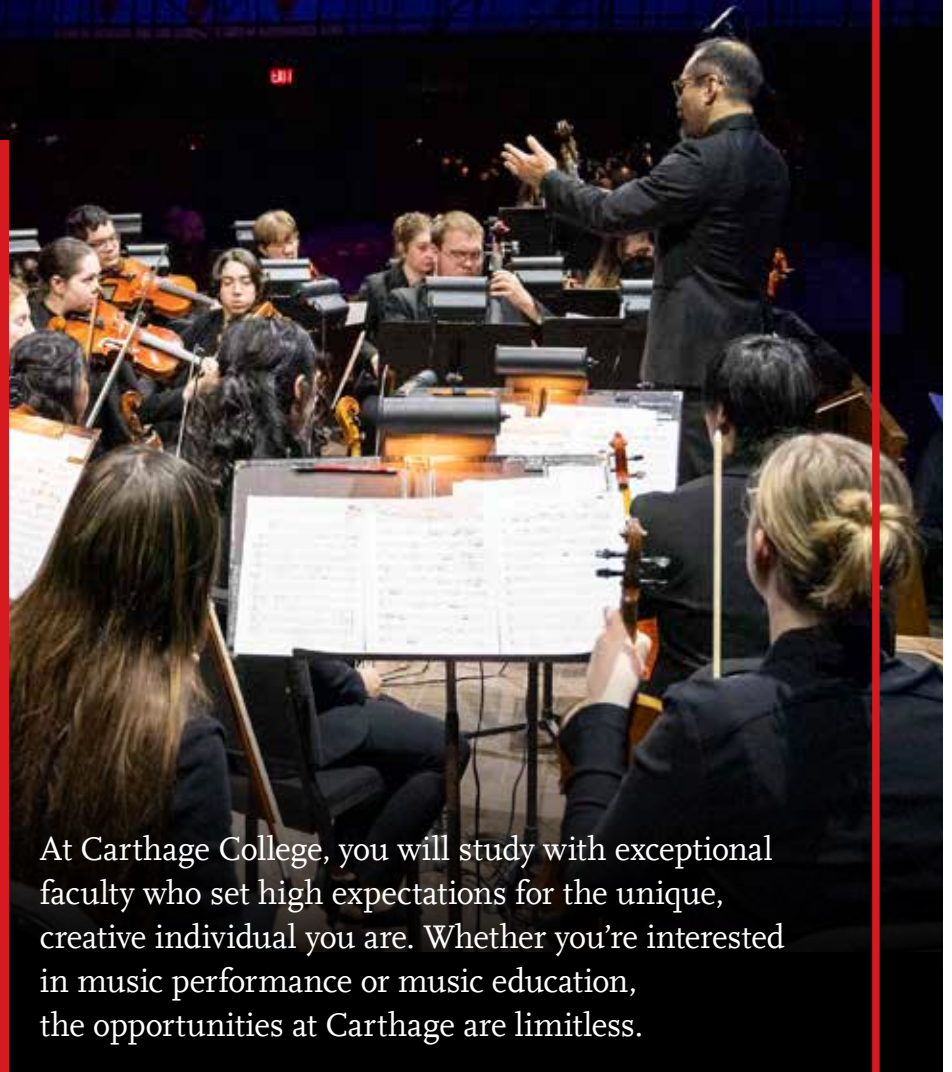
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BRAHMS | *Academic Festival Overture*

R. SCHUMANN | *Piano Concerto*

TCHAIKOVSKY | *Symphony No. 2, "Ukrainian"*

SUN • 2:30 PM

APRIL 7

Chad Goodman, conductor

Orli Shaham, piano



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JESSIE MONTGOMERY | *Hymn for Everyone*

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Mary Philips, mezzo-soprano

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PROGRAM / 7:00 CONCERT

PRIMO & YOUTH SYMPHONY

Tracy Dullea, conductor

“Bacchanale” from *Samson and Delilah*

Camille Saint-Saëns (1835-1921)

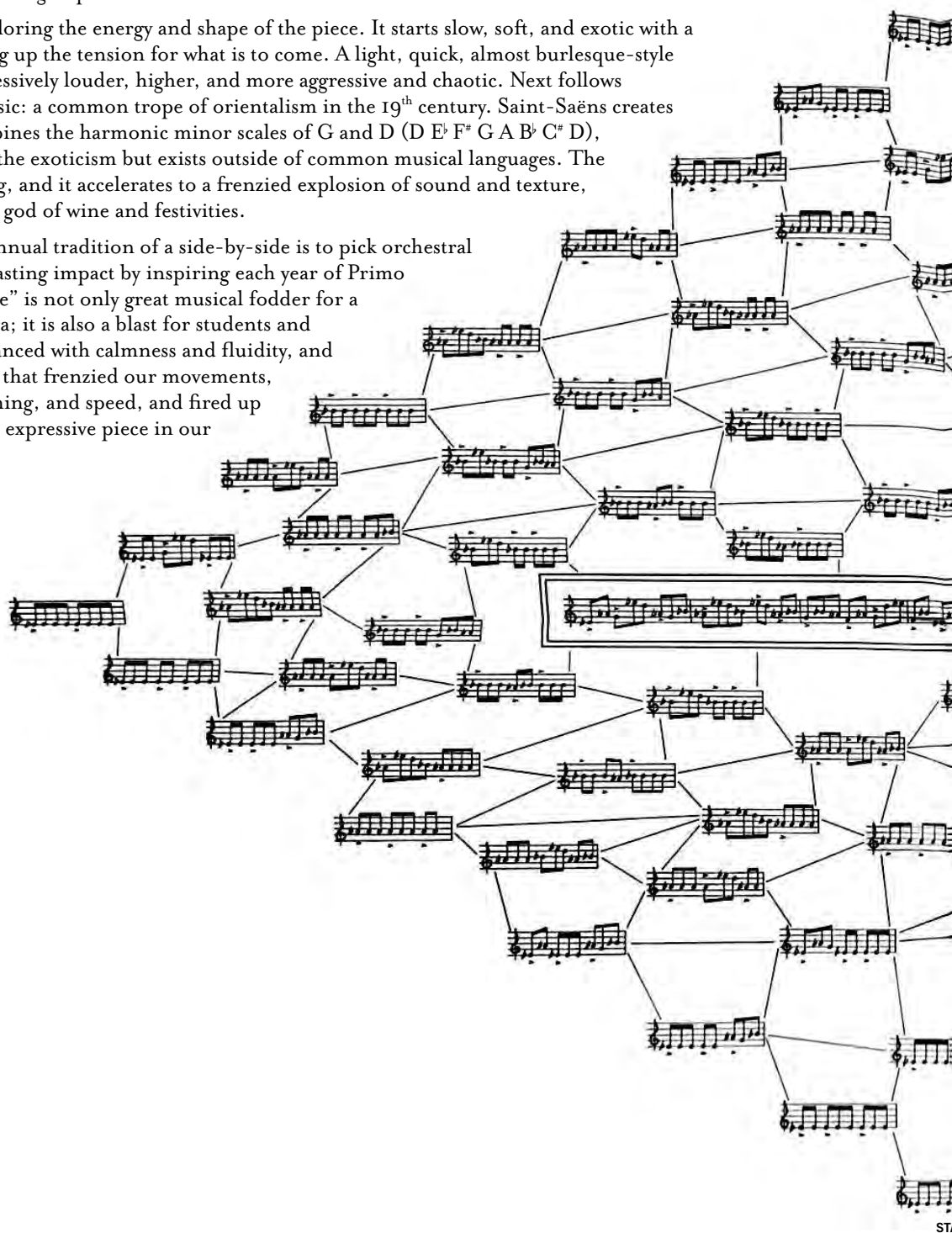
arr. Merle J. Isaac

The opera *Samson and Delilah* was widely acclaimed by contemporary audiences, but it took twenty years for it to be premiered in France (the native land of composer Saint-Saëns) because of rules against portraying biblical characters on the stage. Today, it is Saint-Saëns' best-known opera, and the “Danse Bacchanale” itself is not only a timpanist's dream, but a thrilling staple in concert halls.

In Primo, we have been exploring the energy and shape of the piece. It starts slow, soft, and exotic with a captivating oboe solo, setting up the tension for what is to come. A light, quick, almost burlesque-style dance begins, getting progressively louder, higher, and more aggressive and chaotic. Next follows iconic “snake-charmer” music: a common trope of orientalism in the 19th century. Saint-Saëns creates an unusual sound that combines the harmonic minor scales of G and D (D E^b F[#] G A B^b C[#] D), creating a scale that adds to the exoticism but exists outside of common musical languages. The energy of the piece is driving, and it accelerates to a frenzied explosion of sound and texture, all in honor of Bacchus, the god of wine and festivities.

Part of our mission in the annual tradition of a side-by-side is to pick orchestral masterworks that will have lasting impact by inspiring each year of Primo musicians. “Danse Bacchanale” is not only great musical fodder for a dramatic French grand opera; it is also a blast for students and musicians of any age! We danced with calmness and fluidity, and we listened for musical cues that frenzied our movements, increased our energy, breathing, and speed, and fired up our arms and legs to get this expressive piece in our bodies.

[T. Dullea]



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YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, director

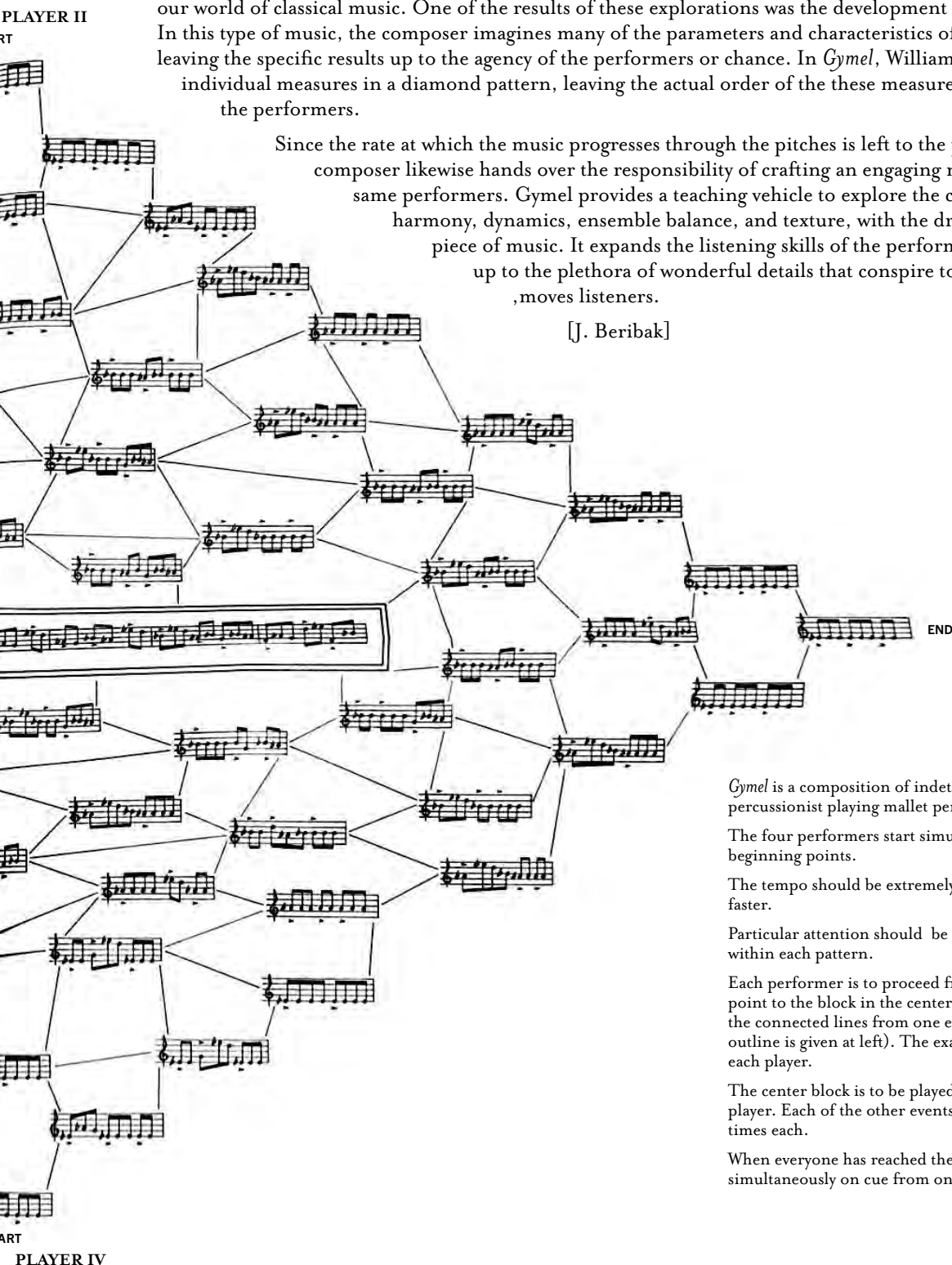
Gymel

William Duckworth (1943-2012)

In the decades following the end of World War II, composers worldwide re-examined the roles of musicians within our world of classical music. One of the results of these explorations was the development of indeterminate music. In this type of music, the composer imagines many of the parameters and characteristics of the sounds, while leaving the specific results up to the agency of the performers or chance. In *Gymel*, William Duckworth arranges individual measures in a diamond pattern, leaving the actual order of these measures up to the discretion of the performers.

Since the rate at which the music progresses through the pitches is left to the performers, the composer likewise hands over the responsibility of crafting an engaging narrative arch to those same performers. *Gymel* provides a teaching vehicle to explore the connections of pitch, harmony, dynamics, ensemble balance, and texture, with the dramatic trajectory of a piece of music. It expands the listening skills of the performers, opening them up to the plethora of wonderful details that conspire to create music that, moves listeners.

[J. Beribak]



Gymel is a composition of indeterminate length for four percussionist playing mallet percussion instruments.

The four performers start simultaneously at one of the two beginning points.

The tempo should be extremely fast with ♩ = M.M. 176 or faster.

Particular attention should be paid to the accent structure within each pattern.

Each performer is to proceed from his indicated starting point to the block in the center and then to the end following the connected lines from one event to the next (a general outline is given at left). The exact route to follow is left up to each player.

The center block is to be played a total of 5 times by each player. Each of the other events should be played 1 to 12 times each.

When everyone has reached the end, they should stop simultaneously on cue from one of the performers.

YOUTH SYMPHONY

Matthew Sheppard, conductor

Academic Festival Overture

Johannes Brahms (1833-1897)

When the heads of the University of Breslau heard that Johannes Brahms had accepted their proffered honorary degree—and its unspoken stipulation of a *quid pro quo* in the form of a composition—they must have been thrilled. Who better than Johannes Brahms, the preeminent composer of serious German music, to write a piece fitting for the grandeur, pomp, and traditions of a graduation ceremony—a serious affair if there ever were one.

Boy, were they mistaken.

Despite his reputation as a serious, imposing, and even severe figure in composition, he was well-known by his friends to be a bit of a prankster. And, even worse: he was a good prankster. The note of thanks he sent to the university engendered a forceful “ask” from the university conductor, who clarified that protocol demanded a piece of music. So, latching onto the idea of protocol, the traditions of student and academic life, and the intricate and at times overwrought structures of academia, he began to write—and he lampooned them all.

On the surface, the piece seems to fit the bill. It opens softly, appropriately serious in C minor. But, though we may not recognize it today, the 19th-century audiences may have noted more than a passing resemblance to the *Rákóczi March*, a famous Hungarian march used popularly to both curry favor with audiences and, historically, as a lament about oppression from heavy-handed powers-that-be. Surely, there was no intent there from Brahms at a university graduation.

When the music reached its first tense pause, underpinned by the dramatic roll of a timpani—just as it was in the famous introduction to the last movement of Brahms’s magnificent first symphony—the excitement must have been palpable. So, imagine their surprise when the orchestra, under Brahms’s baton, launched into nothing less than a student fraternity song! The next four themes, in fact, were all known by students and audiences alike as famous, fun, folksy, and highly irreverent pub songs:



University of Breslau (19th century)
Drawing by Carl Würbs (1807-1876)
Steel plate engraving by Johann Poppel (1807-1882)

- ***Wir hatten gebauet ein stattliches Haus*** (We had built a stately house): A tune that was strictly forbidden in 19th-century Vienna, but that Brahms has received special dispensation to use. It was a tune sung by progressive nationalists advocating for unification of states. One hundred years later, it was used in a similarly ironic way in none other than the movie *Animal House*.
- ***Der Landesvater*** (The Landowner): Referencing the heads of state, the *Ladesvater* incorporated a tradition of piercing a student’s cap upon graduation and expressing fealty to the state and the institution...which in turn stemmed from the same tradition that was used to express loyalty from a young man to his beloved.
- ***Fuchslied*** (Fox Song): Ostensibly about a fox hunt, the lyrics to this pub song quickly make the metaphor clear. The fox—a shy, timid, wary creature—was none other than the young freshmen, and the good-natured hazing games that followed were intended to create fraternity among young academics.
- ***Gaudeamus igitur*** (Let Us Rejoice): Officially titled *Die Brevitate Vitae* (Shortness of Life), this centuries-old tune pokes fun at the serious trappings at life. It could be generously described as a “carpe diem” tune, with more than a touch of ribald and irony as it throws sharp and witty jabs at the pomposity of university life.

When Youth Symphony first approached this serious art by this most *serious* composer, they didn't know what they were getting into. Just as the academic audiences were bamboozled by Brahms, we were tricked into thinking there were no fun and games—only “great music” to be consumed in a serious and proper manner. As we explored the layers of traditions, set-ups, and jokes within *Academic Festival Overture*, we delved into the trappings of tradition that we build up around ourselves as part of our cultural heritage—and ways that we can honor them, even sometimes with a wink and a nod.

↔ Brief intermission ↔

Short Ride in a Fast Machine

John Adams (b. 1947)

"You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

This was John Adams's commentary on the title for his 1986 fanfare *Short Ride in a Fast Machine*. And over the course of learning this piece, Youth Symphony leaned into this idea. We watched an interview with John Adams, and we jumped into the passenger seat (virtually) of a Ferrari racing through mountain roads. We felt the thrill of acceleration, the feeling of pushing our machinery—the orchestra—to its limits of speed, endurance, and agility, all while hoping to avoid a crash.

No, this is not a literal depiction of a fast car ride through the hills. But the metaphor couldn't be more apt. The woodblock is the pace-setter, both pushing us and keeping us honest through the first three main sections of this five-minute composition. Its mechanical rhythm is an unforgiving lifeline, demanding absolute concentration both to play and to play with while offering much-needed stability of pulse. The flurry of eighth notes from the clarinets—soon joined by the rest of the woodwinds—is punctuated rhythmically by brass interjections as the orchestra navigates a musical obstacle course: meter changes, hemiolas, syncopations, and unequal meters, all taken at a frightful speed.

Each section of the piece is demarcated by a change in the woodblock. Much like a racecourse, each segment has its own unique challenges:

Part 1: high-pitched woodblock. Getting “out of the gate” without stumbling is hard enough...and doing it with a 90-person orchestra is particularly challenging. Triplets, syncopations, and ever-changing accentuations of rhythmic patterns require tremendous agility and lightning-quick reactions.

Part 2: low-pitched woodblock. The low instruments (basses and low brass) take over with a new rhythm: four quarter notes in a $\frac{6}{4}$ measure. The rhythmic interplay needs to operate with the precision of an internal combustion engine, with every piece moving in the right direction at the right time. Listen as the woodwinds lean into the curves with their dynamic shapes.

Part 3: return to high-pitched woodblock. Short, sharp interjections from the strings threaten to derail the syncopated rhythmic groove of the brass and woodwinds. A sudden grand pause surprises—is it a momentary respite, or did we just lose contact with the ground?

Part 4: medium-pitched woodblock and then, shortly thereafter, no woodblock. The finish line is in sight as the brass soar above the rest of the orchestra. Strings and woodwinds continue to press ahead at a slightly more relaxed tempo. The question: do we have enough gas in the tank to make it to the finish line?



Before or after the concert, check out these two resources we used in Youth Symphony to inform our study of *Short Ride*.

MAUD POWELL STRING QUARTET

String Quartet No. 1

Edvard Grieg (1843-1907)

IV. Finale: Lento—Presto al saltarello

Written in 1878, this quartet is Edvard Grieg's only complete and published quartet. A previous one was lost, and a latter one was not completed before Grieg died. His publisher refused to publish this piece, claiming it had too many double stops to be worth performing. Fortunately, Grieg persisted, eventually moving to a different publisher. Now, this quartet ranks as one of his most famous and beloved works.

This quartet is full of tension. At first listen it is blindingly complex, full of dissonance and powerful chords. The fourth movement is no exception, with chords that at times create a sound and feel more like an orchestra than a string quartet of four players. It is constantly moving, with both upbeat rhythms and, at times, beautiful joyous melodies. At other times, however, Grieg uses dissonant harmonies and sudden dynamic changes to create underlying uncertainty. Even within the more uplifting moments, Grieg utilizes disparate and strange rhythms and intervals to maintain the tension.

This quartet is a novel example of human persistence. From Grieg's trouble in publishing to the tension that spans across a thirty-minute performance of the whole quartet, it demonstrates how relentless strength can be beautiful. It shows how even when something (or someone) can seem happy and uncomplicated on the outside, there can still be something incredibly complex going on underneath. Both the complex darkness and the bright happiness can exist in one piece of music—and in one person—at the same time. This quartet brings to light the fact that every person has a unique, complex, devastating, joyous life happening, and that each of these lives are intersecting at every moment.

[U. Hashimoto-Jorgensen]

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

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

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

YOUTH SYMPHONY

Matthew Sheppard, conductor

Symphony No. 4 "Autochthonous"

William Grant Still (1895-1978)

- I. Moderately
- II. Slowly
- III. With a graceful lilt
- IV. Slowly and reverently

Autochtho...what?

Autochthonous! (Ah-TOCK-thuh-nus) In 1947, composer William Grant Still decided to write a symphony that would capture the feeling and spirit of the American people. He used this word—autochthonous—to declare his intent and his inspiration for the symphony. And, he used the symphony's dedication to tell us a little about it:

As the subtitle indicates, the Fourth Symphony has its roots in our own soil, but rather than being aboriginal or indigenous, it is intended to represent the spirit of the American people...It may also be said that the music speaks of the fusion of musical cultures in North America.

In Youth Symphony, we approached it like a musical autobiography: the history of a person (biography) written by that person themselves (auto), except extrapolated out to the entire American people. And, as you might imagine, that was quite the undertaking for William Grant Still.

In his *Autochthonous Symphony*, Still aims to do more than simply reference the cultures or musical traditions of the American people. Perhaps he recognized that trying to “tag” each of the cultural traditions in the terrific melting pot of 1940s America would be folly in a cohesive artistic endeavor, or perhaps he simply started from a deeper understanding and objective. Either way, Still’s music is far more than a musical address book of America. As he says, it depicts the spirit of the American people, in comprehensive yet specific ways through his musical language: a language that itself was a fusion of multiple streams of music.

Born in Mississippi, William Grant Still was exposed to music of the Deep South from a young age. With a father as a local bandleader during the burgeoning period of the blues, a grandmother steeped in the traditions of African American spirituals, and (later) a stepfather who fostered young William’s interest in opera through the new recording industry, Still’s upbringing was truly autochthonous to the musical cultures of America. This comprehensive melting-pot musical upbringing continued with studies at Oberlin Conservatory—a force in the blossoming world of American composition—and with Edgard Varèse, a tremendously influential French avant-garde composer. Landing in New York City after a stint in the Navy, Still went on to be a leading musical figure in the Harlem Renaissance. By the time Still wrote his fourth symphony, he had already received three Guggenheim Fellowships for composition, recorded with Artie Shaw, composed for NBC radio broadcasts, conducted the Los Angeles Philharmonic, arranged works for films starring Bing Crosby, and written the music for the 1939 World’s Fair in New York City.

This tremendous musical experience had fostered a tremendously complex yet accessible musical language. His *Autochthonous Symphony* is at once richly melodic and sharply dissonant; it is both conventional in form and adventurous in genre and style; it is both jubilant and clear-eyed about the American experiment. Each movement aims to capture a certain element of the American identity, as he writes in his introduction to the symphony:

1. Moderately: The spirit of optimism and energy: the American ability to ‘get things done’
2. Slowly: pensive, then later in the second subject, animated in a folksy way
3. With a graceful lilt: humorous and unmistakably typical of our country and its rhythms
4. Slowly and reverently: the warmth and the spiritual side of the American people, their love of mankind.

Exploring and studying this work raised questions about the concept of identity, both through Still’s interpretation of the American identity through sound and in our identity as an orchestral community. Because, ultimately, while William Grant Still wrote the *Autochthonous Symphony* from his 1947 vantage point, it will be up to Youth Symphony students to craft the next chapter for our world.

[M. Sheppard]

AU•TOCH•THON•OUS

(Ah-TOCK-thuh-nus) **adjective**

ORIGIN

AUTO-: *self* (ENGLISH)

KHTHŌN: *earth* (GREEK)

-OUS: (ENGLISH)

1. (of an inhabitant of a place) indigenous rather than descended from migrants or colonists.
"newly colonized islands hitherto inhabited by autochthonous people"

• BIOLOGY

indigenous to a particular environment, habitat, or geographical area.

2. MEDICINE
(of a disease) originating in the geographical area where the patient lives; locally acquired.
"substantial yearly increases of autochthonous infections were observed"
- (of a pathological process or formation) remaining in or confined to its site of origin within the body.
"autochthonous metastatic pancreas cancer"

3. GEOLOGY

(of a deposit or formation) formed in its present position.

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









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

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

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Mark Fry 



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Avery Osborne
Alex Tschetter

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

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Izabella Gieron
Catherine Kuna
Kari Lee 
Matt Lee 
Garrett Matlock
Jinty McTavish
Kathryne Pirtle 
Keith Polito
Emily Puntuzs
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 *
Aagusthya Singh, South Barrington

CELLO

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

BASS

Evangeline Lechowicz, Elmhurst

-
- + Concertmaster
 - * Principal
 - 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

PICCOLO

Ume Hashimoto-Jorgensen, St. Charles

FLUTE

Gail Creighton, Carol Stream ☼
Shiyao Gu, Lisle
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 Wheelchel, Naperville ☼
Molly Whitfield, South Elgin

ALTO FLUTE

Gail Creighton, Carol Stream ☼
Daniella Martin, Huntley

BASS FLUTE

Ava Taylor, Sugar Grove

☼ Earl Clemens Wind Quintet

CHAMBER MUSIC INSTITUTE ONLY

VIOLIN

Gwendolyn Wilds, Gilberts

VIOLA

Joshua Nasello, Algonquin

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
Eleanor Dunn, Barrington ✳
William Garcia, Carpentersville
Kyrilee 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 ✳
Tenley Samson, Naperville
Pratul Sankaravadiel, Naperville
Anagha Sheethal, Naperville
Molly Smith, Elgin ✳
Natalia Sulikowski, North Barrington

BASS

Kathryn Davison, Geneva
Lauren Hermany, Barrington
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
Alex Gagne, St. Charles ^
Emily Hart, Yorkville ^
Clara Klapperich, Woodstock ^

TRUMPET

Morgan Doyle, Oswego
Olivia Burgan, South Elgin ^
Julia Hansen, Lake in the Hills ^
Norah Quinn, Batavia ^

TROMBONE

Noah Fleck, Bartlett ^
Sam Kagan, Naperville ^
Jack Kujawa, Elgin ^
Austin Rabig, Huntley ^
Daniel White, Batavia ^

TUBA

Skanda Iyer, Aurora ^
Samuel Lorentz, Crystal Lake ^

PERCUSSION

Mhaya Mei Baito, South Elgin X

PIANO/KEYBOARD

Maxwell Lucas, Elgin

+ Concertmaster
^ Borodin Brass
✳ 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
Austin Rabig, Huntley
Daniel White, Batavia ✂

EUPHONIUM

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

TUBA

Calder Gagne, St. Charles
Skanda Iyer, Aurora
Samuel Lorentz, Crystal Lake ✂

PERCUSSION

Jessie Myers, West Chicago
Cibi Vadiel, Hawthorn Woods

✂ 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
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
Alexander Steinke, Crystal Lake
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
Uche Oguejiofor, Bartlett *
Levi Polsky, Chicago
Greyson Talkington, Gilberts *
Layana Velazquez, Elgin

CELLO

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

BASS

Olivia Beach, Wayne *
Liam Buehler, St. Charles *
Allison Foley, Bartlett
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

Calder Gagne, St. Charles
Skanda Iyer, Aurora

PERCUSSION

Kyle Hibben, Elburn X
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
 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 * 


OBOE

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


CLARINET

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

BASSOON

Lars Dudley, Yorkville * 
 James Lusk, Geneva

HORN

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

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

Harrison Cohen, Northbrook X
 Toby Morden, Batavia X
 Jessie Myers, West Chicago X
 Cibi Vadivel, Hawthorn Woods X

PIANO/KEYBOARD

Amelia Baran, Bartlett

-
- + Concertmaster
 - # Co-concertmaster
 - * Principal
 - ^ Assistant principal
 - * Chamber Music Institute
 - ~ Maud Powell String Quartet
 - % Sterling Brass Quintet
 - ~ Hanson String Quartet
 -  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.

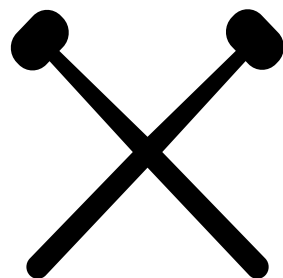
EYSO

ELGIN YOUTH SYMPHONY ORCHESTRAS

AUDITIONS

FOR THE 2024-25 SEASON

MAY 30-JUNE 2, 2024

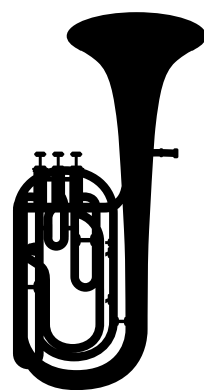


STRINGS: MAY 30-JUNE 2

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**



EYSO SUMMER 2024 CHAMBER MUSIC CAMP

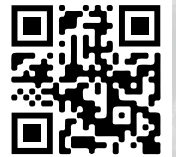
JULY 22-26, 2024
CHURCH OF THE BRETHREN
1451 DUNDEE AVE, ELGIN, IL 60120

Featuring Atlys String Quartet Ensemble in Residence

ATLYS is a classically trained, crossover string quartet comprised of four unique women. Lauded for their passionate and dynamic performances and signature sound, they create concert experiences that are both mesmerizing and

interactive. Equipped with the power of stringed instruments, ATLYS is both an ambassador for Shar Music, as part of their Young Strings of America roster, as well as an ambassador for Swiss audio teach company, Schertler, whose microphones allow ATLYS to harness the dynamism of the 21st century. Curating programs that are both diverse and intriguing, an ATLYS performance is more than an experience—it is a conversation between artist and audience. With over 1000 performances under their belt, they have inspired listeners across the globe.

In 2020-21, ATLYS revolutionized their paradigm, perfecting the art of remote recording, launching a YouTube tutorial series to inspire young musicians, and publishing their unique arrangements. Crossing borders with incessant passion, ATLYS is always searching for new spaces, and distinctive methods, to captivate and inspire an ever-growing audience, live and virtual.



Online application
with video audition

EYSO OPEN HOUSE

ELGIN YOUTH SYMPHONY ORCHESTRAS

APRIL 7, 3:30-7:00PM



FIND YOUR PLACE



GET INVOLVED WITH EYSO!

EYSO

ELGIN YOUTH SYMPHONY ORCHESTRAS

MUSIC IN THE NEIGHBORHOOD



Are you passionate about music?

Youth development? Music education?

Helping ensure the long-term sustainability
of a vital community resource?

Or perhaps you just like to host parties!

We are always looking for partners to help raise awareness of our programming and the funding to support it by hosting an EYSO community event.

Music in the Neighborhood is a series of informal events that you host (with our help) for your friends, family, or co-workers to raise awareness of EYSO and create an opportunity to support our programming through a performance by EYSO students, with an EYSO representative to answer questions about this invaluable community resource and how to support it.

Sound like something you would be able and willing to do? *If so, please contact Kyla Brittain at kbrittain@eyso.org or (847) 558-2246 to learn more.*

Bring EYSO to Your Neighborhood!

UPCOMING EVENTS

APRIL

APR 7, 3:30-7:00PM	EYSO Open House
APR 13	Terra metallicum concert day
APR 14	CMI Spring Concerts
APR 20	Tasting Notes Wine Tasting

MAY

MAY 12	Terra una concert day
MAY 18	Bravo Breakfast
MAY 29	Fundraiser at Alter Brewing STC
MAY 30-JUN 2	Auditions

Check [EYSO.org](https://eyso.org) for updates



STOP BY THE

EYSO POP UP SHOP

ELGIN YOUTH SYMPHONY ORCHESTRAS

Located in the lobby
outside the Bizzard Theatre

SHOW YOUR SUPPORT FOR EYSO!

- Limited edition Music Friends Memories cotton totes
- The perfect EYSO mugs
- Limited edition EYSO beverage glasses
- Terra nostra November 2024 DVDs
- Car magnets



In person purchases only. **Payments:** Credit, cash, and check accepted.


Today!
Sunday, March 10 • 10:30am-9:30pm

EYSO + OBERWEIS
ELGIN YOUTH SYMPHONY ORCHESTRAS DAIRY

*A Sweet Combination
 Fundraiser*

Oberweis Dairy
 400 S. Randall Road
 Elgin

**Simply mention
 Elgin Youth
 Symphony Orchestras
 when you order!**



**Tasting Notes with
 EYSO**
ELGIN YOUTH SYMPHONY ORCHESTRAS

**Join EYSO for Wine Tasting,
 Small Bites, & Music!**

Saturday, April 20, 2024 • 4-6PM
 Side Street Art Studios • Elgin



\$35 per person

Scan QR code or visit
EYSO.org/tasting-notes
 for tickets



Bravo Breakfast
 Award recognition event

MAY
 SATURDAY **18** 9:30-11AM
 2024

ELGIN COUNTRY CLUB
 2575 WELD RD, ELGIN, IL 60124

\$35 per person
\$25 for current EYSO Students & Alumni

Scan QR code or visit
EYSO.org/bravo
 for tickets



EYSO
ELGIN YOUTH SYMPHONY ORCHESTRAS



EYSO
ELGIN YOUTH SYMPHONY ORCHESTRAS

**Celebrate our amazing
 GAIA 23-24 Season!**

**Join EYSO & Alter Brewing + Kitchen
 for great food & drinks to support EYSO!***

Wednesday, May 29, 2024
 4:00pm-11:00pm

Alter Brewing + Kitchen
 12 S. 1st Street • St. Charles
 Located on the newly designed First Street Plaza

**Come raise a glass & make
 a difference with us!**

*\$1 from every alcoholic drink sold will go directly to EYSO.






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