



terra una



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.

IV. TERRA UNA

"We are clothed in a single garment of destiny, and whatever affects one nation directly in the world, indirectly affects all."

~Dr. Martin Luther King, Jr.

This garment of destiny is a powerful image: one of both opportunity and warning. As our world grows through technological advances, population increases, and leaps forward in knowledge and understanding, we see possibilities for connection in ways that could hardly have been imagined in years past. But, ironically, with the world at our fingertips, it is easier than ever to feel isolated—to feel alone.

In 1964, Dr. King explored this garment of destiny in the context of the unique possibilities and perils of our newly interconnected world:

As we grow and come to see the oneness of mankind and the geographical oneness of the world, made possible by man's scientific and technological ingenuity, more and more we are going to have to try and see our oneness in terms of brotherhood.

Earlier this year, we explored two poles of our world: the natural and the built worlds. This was always an artificial separation—a thought experiment to hone our viewpoints and understandings of two perspectives within our inextricably joined world. Through the dielectric process of presenting a thesis, its opposite, and their synthesis, we can peel apart layers, examine each side, and ultimately come to a deeper and more holistic understanding of our world—and of our place in it.

If you spend enough time in our EYSO world, you'll eventually hear the phrase "expert noticer." We use it as a shorthand for the approach students and conductors take in rehearsals: how they learn that small differences that have an outsized effect, and that questions can have more than one answer. This is one hallmark of the EYSO Difference—the type of education students and parents expect from EYSO.

And the second half to that coin—the portion that is inextricably linked together to form the EYSO Difference? Community. The feeling of knowing that at EYSO, you're making music and exploring the world with inquisitive, caring colleagues with whom you might not always agree (the arts celebrate multiple perspectives, after all), but whom you can always count on.

From the first day of Fall Camp to the final strains of *Turtle Dove* floating through the air after today's performance, community is at the heart of the EYSO experience. Building a community together takes hard work, and it takes buy in and commitment from not just students and staff, but also from parents, teachers, donors, community leaders, and more. And this means that at EYSO, you're not alone.

For some of our families, today's concerts are page turn: a change from our 48th season GAIA to whatever comes next in our 49th year. (Take a look through our program book for a sneak peek!) For others, today ends an era as musicians perform their final concerts as EYSO students. No matter where you are on that journey, we're grateful to each of you for what you bring to this community—for what you bring to these outstanding student musicians.

Thank you for being a part of EYSO.

A handwritten signature in black ink that reads 'Matthew Sheppard'.

Matthew Sheppard
Artistic Director

Our Single Garment of Destiny
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Our Single Garment of Destiny, at the Washington Gladden Social Justice Park in Columbus, OH.
Scan the QR code to learn more about this art installation.



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Dear Friends,

Welcome to the season finale performances of our 48th season!

I'm experiencing mixed emotions as I write this, knowing it will be my last such letter. As we announced earlier this spring, I'll be stepping down from my role as EYSO's executive director as this season ends.

Since taking on this leadership role in 2016, I am fortunate to be able to look back on my tenure at EYSO and as I do so I am honored to have been able to contribute to EYSO as a unique and valuable resource for our youth, and for our community. Elgin Youth Symphony Orchestras is one of the nation's leading institutions for youth development through music education and I have learned so much, from so many, during this time – thank you!

The EYSO Board of Directors has formed a search committee comprising stakeholders across EYSO and is working to ensure a smooth transition and oversee the search for a successor who shares EYSO's commitment to inspiring and supporting young musicians. I'm already working with Kyla Brittain who will be taking on the role of interim executive director as I depart. Many of you already know Ms. Brittain in her role as director of development and community engagement, and I have full confidence in her ability to steer EYSO during the interim.

While I am handing off the executive director role, I do not plan to leave the EYSO community! Rather, I intend to remain a friend and supporter of EYSO, continuing to advocate on behalf of the orchestra in new ways.

And I encourage you to explore the myriad ways you can be a continuing part of our community as well.

If you are parents of a student returning to EYSO next season, consider exploring the many opportunities to give your time, from volunteering at ECC on Sundays, to attending or even helping plan other EYSO events and activities.

And parents of EYSO alumni have a unique perspective on our mission and our organization that might make you an ideal member of our board of directors, serve on one of our committees, or as donors.

If you are a current or recent student, we truly hope you stay connected to EYSO and to the people you have gotten to know during your time here.

With that, I welcome you to *Terra una*, the finale performances of our 48th season. Today's concerts are a culmination of study and discussion by our students and conductors through the lens of our season theme of *GAIA*. Thank you for being here today as part of the EYSO community!

With gratitude,

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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EYSO
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terra una

1:30PM

PRIMO/PRIMO INTERMEZZO

Tracy Dullea, conductor

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

Matthew Sheppard, conductor

YOUTH SYMPHONY

PERCUSSION ENSEMBLE

Joe Beribak, director

HANSON STRING QUARTET

PROGRAM / 1:30 CONCERT

PRIMO

Tracy Dullea, conductor

In rehearsal conversations and check-ins, Primo students and I noticed a pattern: we often felt overwhelmed, which could lead to a sort of numbness of expression, or uncertainty of emotion. To explore our entire palette of emotional responses, each piece in *Terra una* was a useful “feeling” lens.

Evening Prayer

Engelbert Humperdinck (1854-1921)
arr. Elliot del Borgo

Humperdinck composed the opera *Hansel and Gretel* based on the Grimm Brothers' fairy tale by the same name. The basic story of this opera is that a brother and sister are abandoned in the forest and ensnared by a witch who intends to eat them. Gretel saves them both by shoving the witch into the same oven she was about to cook Hansel in.

Students were invited to share some of the feelings that might have come up as Hansel and Gretel sang the *Evening Prayer*, alone in the forest as nightfall settles in. There were many thoughts including the fear of the unknown, loneliness, sadness, isolation, hopelessness, but also hopefulness, togetherness, and trust in a higher power, ancestors, and God. Listen for the confusion and simplicity of their predicament, heard in this most famous of Humperdinck's folk-inspired themes, *Evening Prayer*.



Hansel and Gretel (1886)
Original artwork by E. Härtel

PRIMO INTERMEZZO

Tracy Dullea, conductor

(De)Composition

Caryn Wiegand Neidhold (b. 1962)

(De)Composition was created to expose young players to the myriad of possible sounds on string instruments. The list of these techniques here ranges from impressive to fun to discomfoting: play with the wood of the bow, behind the bridge, on the bridge, tap fingernails, snap strings against the fingerboard, loosely slide fingers up and down the fingerboard, slap the back of the instrument, make crunchy bow sounds, play two clashing notes, and more.

In Primo Intermezzo, there are one to three musicians on a part, encouraging a more soloistic approach to playing and music-making. Some of the topics we discussed and boldly embraced include:

- What happens if one person doesn't count or make an entrance?
- Who is a soloist here?
- How do nine young students make unique string "movie music" techniques sound more convincing in a huge concert hall?

The feelings that came up with this piece showed insight and open-mindedness, and included calm, disgust, frenzied, strength, anger, and determination.

PRIMO

Tracy Dullea, conductor

from *Brandenburg Concerto No. 3 in G major*

I. Moderato

Johann Sebastian Bach

(1685-1750)

arr. Merle J. Isaac

It is a great irony in Baroque music history that one of the most famous sets of instrumental concertos, the so-called *Brandenburg Concertos* by J.S. Bach, were never performed at the court in Brandenburg, nor were they originally written for that court. It is quite probable that Bach intended these pieces as a kind of job application, hoping to gain a court position with Christian Ludwig, the Margrave of Brandenburg in Berlin. But the scores were never opened and sat unperformed on the Margrave's shelf until his death. Bach was never offered a position in Berlin.

This is a classic war-horse of a piece, and musicians often encounter its memorable theme several times as both students and professionals. Feelings that were associated with this piece included joy, exhaustion, confusion, challenges, and satisfaction.

Music helps us feel playfulness, sadness, peace, anger, sweetness, faith, loneliness, and much more. We explored how to embrace these diverse feelings as integral parts of ourselves, our friends, our family, and the human race.

[T. Dullea]

PRELUDE

Andrea Ferguson, conductor

Overture to *Nabucco*

Giuseppe Verdi (1813-1901)

arr. Sandra Dackow

In the early 19th century, Italy was fragmented into numerous states and under the control of foreign powers. The desire amongst citizens for national unity and self-determination ignited a wave of revolutionary fervor across the Italian peninsula. Composed amidst this fraught political backdrop, Verdi's opera *Nabucco* tells the story of the Babylonian captivity of Jewish people and their eventual liberation. This narrative deeply resonated with the aspirations of the Italian people for their own liberation from foreign oppression. With stirring melodies and extreme dynamic range, the overture evokes a sense of struggle, triumph, and hope. It reflects the collective yearning for freedom and unity and was a rallying cry for the Italian people in their quest for independence.

Verdi's overture to *Nabucco* remains a symbol of the power of music to inspire social and political change. Its impact on society and classical music is profound, reflecting the aspirations of a nation and the enduring legacy of one of Italy's greatest composers. As an ensemble, Prelude musicians learned to move and play as one. Listen and watch for complete rhythmic unison and synchronized bow strokes amongst players.



The Flight of the Prisoners (1896)

by James Tissot

This painting portrays the flight of Judeans from the ancient Kingdom of Judah. Judeans became captives in Babylon, the capital city of the Neo-Babylonian Empire.

Waltz No. 2

Dmitri Shostakovich (1906-1975)
arr. Paul Lavender

Dmitri Shostakovich's *Waltz No. 2* embodies the complex relationship between art and politics in the Soviet Union. With its deceptively light and elegant melody, *Waltz No. 2* serves as a poignant commentary on the oppressive nature of the Soviet regime and the resilience of the human spirit.

Despite its seemingly cheerful character, *Waltz No. 2* carries a deeper subtext that resonated with audiences in the Soviet Union and beyond. On the surface, the waltz exudes charm and elegance, reminiscent of the grand ballrooms of Imperial Russia. However, when paired with its minor mode, a sense of irony and sarcasm is detectable beneath the piece's light-hearted surface. This irony is reflective of Shostakovich's own experiences living in Soviet Russia. Throughout his career, Shostakovich grappled with censorship and persecution by the Soviet authorities, who sought to control and manipulate his artistic output for their own political ends. *Waltz No. 2* is thus interpreted by many as a subtle act of defiance.

Furthermore, the *Waltz No. 2* exemplifies Shostakovich's unique ability to blend elements of traditional classical music with modernist techniques and contemporary themes. Its fusion of classical waltz form with dissonant harmonies and biting satire showcases Shostakovich's skill as a composer and his willingness to challenge the conventions of his time.



Want to learn more about Shostakovich and the challenges he faced in Soviet Russia?
Scan code to read program notes from the
March 13, 2022 Youth Symphony 7PM
performance of Shostakovich's
Symphony No. 5 in D minor, Op. 47.

Finale from Symphony No. 5 in C minor

Ludwig van Beethoven (1770-1827)
arr. Deborah Baker Monday

Joy follows sorrow, sunshine—rain.
~Ludwig van Beethoven

After navigating moments of darkness and uncertainty in the preceding movements, Beethoven's final movement of the Fifth Symphony erupts into a jubilant expression of victory. Whereas the iconic first movement is famously in C minor, the finale is in C major; an unexpected choice at this time in music history.

Beethoven's Fifth Symphony revolutionized the symphonic form and left an indelible mark on classical music. It exemplifies Beethoven's departure from the Classical conventions of his predecessors, paving the way for the Romantic era of music. The symphony's emotional depth, innovative structure, and sheer power challenged the norms of the time and inspired generations of composers to come. The Fifth Symphony transcends the boundaries of classical music and continues to be celebrated in popular culture. Its motifs have been used in film, television, and even in political contexts, symbolizing everything from heroism to resilience.

[A. Ferguson]

To learn more about Beethoven's *Finale* from Symphony No. 5, please see Brass Choir's notes in the 4:30 concert.



Theater an der Wien in Vienna.

Beethoven's Symphony No. 5 premiered on December 22, 1808 at the Theater an der Wein, alongside two other monumental works: Symphony No. 6 (the "Pastoral Symphony") and Beethoven's Piano Concerto No. 4.

SINFONIA/PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

Stars n' Swing Forever

Kyle Hibben (b. 2008)

Terra una is an idea of variable size. Like Russian dolls nested within each other, our world can be tiny or vast, grouping together persons, ideas, and lands according to the demands of context. Composed from a place of admiration for the musical and cultural diversity of America, *Stars n' Swing Forever* takes the familiar tune of Sousa's famous march, *Stars and Stripes Forever*, and takes it on a tour through a variety of jazz styles.

In our study of this piece, we explored what it would mean for our country to move toward the vision printed on our currency, *E pluribus unum*. That is, how does a unity form from a diversity? As Americans, we inherit our musical culture from all over the Earth. How do we do take in this collective wisdom while respecting the significance of those musical styles and symbols for the peoples who brought them to our shores? How do we foster communal action as musicians, rather than appropriating the artistic riches of another musician's culture? Given the widely understood patriotic symbolism of Sousa's original piece, how do we play the song respectfully in styles developed by peoples who were enslaved under the protection of the very flag honored in the piece? These important considerations will be essential to heal the historic wounds from which our world suffers.

[J. Beribak]

SINFONIA

Greg Schwaegler, conductor

Overture to *The Pirates of Penzance*

Sir Arthur Sullivan (1842-1900)

In musical theater, an overture sets the tone for the entire evening. It goes beyond simply announcing that the show is about to begin and, through style and tonality, establishes the mood and character of the plot to follow. Some overtures are self-contained pieces of music while others fulfill their purpose in the form of a medley, stringing together thematic material from various numbers of the show.

The overture to *The Pirates of Penzance* is of this second type. Using melodies from throughout the operetta, it was assembled by Arthur Sullivan's musical assistant, Alfred Cellier. (Naturally, Sullivan gave his approval to the final composition.) It follows the typical structure of Savoy opera overtures: a lively opening, a slow middle section, and a concluding allegro in a compressed sonata form. The overture opens with the energetic melody of "With cat-like tread", which sets the playful and absurdist tone of the opera. This is followed by the slower, more lyrical section "Ah, leave me not to pine alone". The concluding allegro combines two of the opera's most famous tunes—"How beautifully blue the sky" and "A paradox, a paradox"—in a virtuosic display of musical craftsmanship. These themes are developed and interwoven, building to an exhilarating climax that perfectly encapsulates the wit and charm of Gilbert and Sullivan's collaboration.



Cover from the program from the original production of *The Pirates of Penzance*.

Throughout the overture, Sullivan's music playfully parodies the styles of other composers, most notably Verdi and Rossini. This skillful blending of pastiche and originality is a hallmark of Sullivan's score, which seamlessly combines high-brow and low-brow elements to create a work of enduring popularity and appeal. The overture sets the stage for the delightful absurdities and social satire that follow in an opera wacky enough to hold its own against modern British comedies. If you like Monty Python, you are probably a fan of Gilbert and Sullivan, too!

"Amen Chorus" from *Messiah*

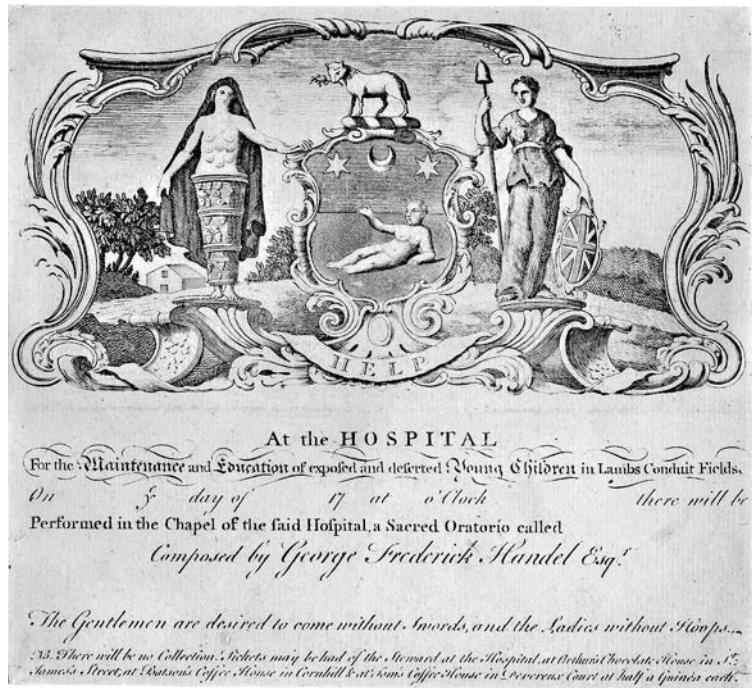
George Frederic Handel (1685-1759)
arr. Greg Schwaegler

Though born in Germany, Handel lived over half of his life in England and is often considered an adopted son in the family of English composers. Many of his most famous works—*Music for the Royal Fireworks*, *Water Music*, and the *Coronation Anthems*, to name a few—were composed expressly for use by the British monarchy. With the declining popularity of Italian opera in London, Handel pivoted his creative output towards oratorio, which is a multi-part composition with dramatic or narrative text for soloists, choir, and orchestra. These were less expensive to produce since they were “concert works” that did not require staging, costumes, or memorization.

The structure of *Messiah* resembles opera in its use of solo recitatives, arias, choruses, and acts. The final chorus of the final act is a contrapuntal setting of a single word: *Amen*. This Hebrew word might be translated as “truly” and is often used to express a solemn ratification or agreement. In summation of the entirety of what has been performed in the preceding oratorio, the Amen gathers it all up and declares “certainly, it is so.”

Our theme of *Terra una* dares us to imagine all our world's elements existing in agreement with one another. On a smaller scale, our orchestra brings together over 70 individuals, performing different parts on different instruments, and unifies them all in harmonious collaboration. For these reasons, there can be no better finale to Sinfonia's 2023-2024 season than Handel's “Amen Chorus”.

[G. Schwaegler]



Uncompleted ticket for *Messiah*

Ticket for the May 1750 charity performance at the chapel of London's Foundling Hospital. Because of the anticipated size of the audience, the ticket reads "Gentlemen are desired to come without swords and the Ladies without Hoops."

PROGRAM / 4:30 CONCERT

BRASS CHOIR

Dan Sartori, conductor

The Right Side of the Line *A Salute to Painting* *Research Fanfare*

Arthur Bliss (1891-1975)

Fanfare of Hope

John Stevens (b. 1951)

Hear ye! Hear ye!

Music has been used for ceremonies and special occasions throughout human history. While specific attested sources from ancient times and prehistory (by definition) are scarce, we can safely assume that the royal and powerful quickly learned the inherent power of musical instruments to command attention—especially instruments of the brass and percussion families. Trumpets and drums have been used to display the power of the sovereign, and to alert royal subjects to specific events or proclamations. Notably, fanfares have long been used to announce the arrival of a king or queen, to herald the beginning of a special event, or to celebrate a momentous achievement.

As music evolved and changed form, brass instruments remained a compositional tool to delineate a momentous moment in a piece. In what is widely considered one of the greatest musical transitions of all time, Beethoven introduced the trombones at the beginning of the final movement of his Fifth Symphony, an early and impactful instance of trombones being used in a symphony. The trombones here signify the transition from struggle (C minor) to triumph (C major). In Beethoven's words: "...joy follows sorrow, sunshine-rain." It is the crucial pivot point that defines the entire piece.

To learn more about Beethoven's *Finale* from Symphony No. 5, please see to Prelude's notes in the 1:30 concert.

Arthur Bliss, a 20th-century British composer and conductor, was the BBC Director of Music during World War II, after having served with distinction in the British army during World War I. Throughout his life, he composed many fanfares for special occasions. *The Right of the Line* was created for the 250th anniversary of the Royal Artillery, which was founded in 1715. *A Salute to Painting* was premiered at the Royal Academy dinner in 1954 to celebrate Sir Gerald Kelly, a famous English painter who served as its President from 1949-1954. *The Fanfare for the National Fund for Crippling Diseases* was composed in 1973 to celebrate the first British polio vaccine and its success at steeply reducing instances of poliomyelitis in the UK.

John D. Stevens is an American tubist, composer, arranger, and brass pedagogue. He is one of the most well-known composers of low brass music and a highly regarded pioneer of the ensemble known as the tuba quartet (two euphoniums, two tubas). I have a personal connection to him: in 2003-2004 I was a member of his prestigious tuba/euphonium ensemble as a student at the University of Wisconsin, and I was involved with the premiere of his Sonata for Trombone, performing it in masterclasses several times leading up to its premiere by Mark Fisher of the Lyric Opera of Chicago in a recital at the university. In 2003, Mr. Stevens composed the *Fanfare of Hope* for the Elgin Youth Symphony Brass Choir, dedicated to musicians in youth symphonies everywhere. It is full of compound meters and raucous rhythmic energy, as well as majestic unison statements by the various brass instruments, punctuated by percussion.

Each of these four fanfares has its unique history, but each is intended as a celebration of something or someone. And in celebration, we often find one of the few times that every person in a community is truly unified. In this way, unification brings with it a modicum of *Terra una*, or "one world." For a singular moment, everyone has common cause and purpose.

[D. Sartori]

FLUTE CHOIR

Ruth Cavanaugh, conductor

For the beauty of the earth

John Rutter (b. 1945)

arr. Matt Johnston

John Rutter's iconic work for choir is a setting of the 1864 hymn by Folliott Sandford Pierpoint. The text not only speaks to the power and beauty of nature, but of human connection. This reimagined setting for flute choir asks performers to look to the original, not only to inform musical considerations of balance and phrasing, but to consider the meaning of the text.

*For the beauty of each hour
Of the day and of the night
Hill and vale and tree and flow'r
Sun and Moon and stars of light
'Lord of all, to Thee we raise
This our joyful hymn of praise*

Seven Memories

Robert Raines (1954-2023)

- I. Lovers Entwined
- II. Surf's Up

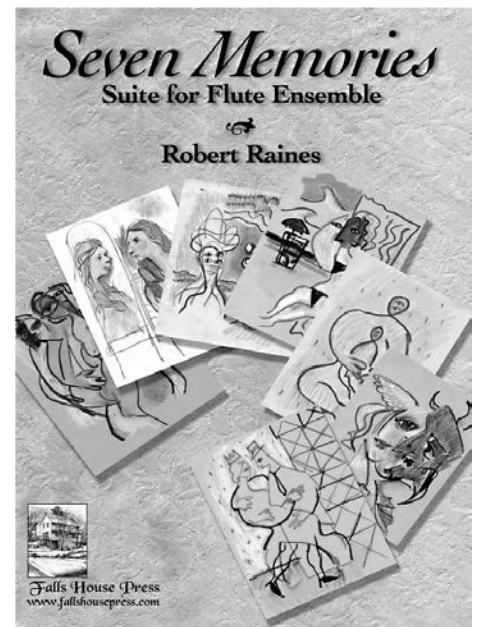
This rehearsal cycle, Flute Choir continues its journey through the polyphonic complexities of Raines' *Seven Memories*. Though some of the motivic material is the same as the movements presented in March, the layering and transitions present new challenges. The varying voices overlap and compete to emerge, not unlike the ever changing landscape of the natural world and its interaction with our built world.

Talisman

Alexandra Molnar-Suhajda (b. 1975)

Alexandra Molnar-Suhajda's work premiered at the National Flute Association Convention Opening Concert in 2015. Our performance goal is to connect to the word *talisman* and its definition and connotations: something producing apparently magical or miraculous effects. The memorable themes, theatricality and movement throughout the work demonstrate parallels to many animated film scores.

[R. Cavanaugh]



Seven Memories score cover artwork

PHILHARMONIA CHAMBER ORCHESTRA

Aaron Kaplan, conductor

Rondo from Serenade No. 7 ("Haffner") in G major Wolfgang Amadeus Mozart (1756-1791)

Bobby Meinig, violin

Mozart wrote his "Haffner" Serenade in 1776 at the request of his friend Sigmund Haffner the Younger. A serenade is a musical composition that is written to honor someone or something and is a tradition that has continued to this day, extending back as early as the Baroque era of music. Haffner commissioned the serenade for the wedding of his sister Marie Elisabeth Haffner to Franz Xaver Spaeth. The piece was received so well that it inspired the Haffners to commission another piece from Mozart: the very popular Symphony No. 35 in D major, the "Haffner" Symphony, in 1782. Serenades have no standard number of movements, but the Haffner Serenade is a particularly long, 8-movement work that when played in its entirety lasts just under an hour.

In this piece, the second, third, and fourth movements feature prominent violin solos, giving a feature for either a soloist or the concertmaster of the orchestra. The movement performed today, the Rondeau movement, is frequently extracted from the serenade and performed as a showpiece on its own. A rondo (or rondeau) is a musical form that begins with a principal theme (A) and alternates with different melodic episodes. A common rondo form is A-B-A-C-A, where the main melodic idea is heard at the beginning, the end and between the contrasting B and C episodes.

BOBBY MEINIG is currently a junior at the Chicago Academy for the Arts. This is his fifth year in EYSO and his ninth year of playing violin. He studies classical violin under Rachel Brown, and studies jazz violin under Gregory Dudzienski. He also enjoys programming, playing logic games, and composing music.

PHILHARMONIA

Aaron Kaplan, conductor

In the Balance

Steven Andrew Taylor (b. 1965)

For *Terra una*, I hoped to find music that explored both the literal and metaphorical contexts for the idea of "one world." After listening to lots of different pieces and not finding something that quite fit what I was looking for, I stumbled upon an old orchestra concert program from my time at the University of Illinois at Urbana-Champaign. On the program was a piece by Stephen Andrew Taylor, a professor of music composition at UIUC. After seeing his name, I was hit with a memory that he had written a piece that had something to do with the Earth, so I started to explore his website to find the piece that I recalled in all but name. Within a few minutes, the memories flooded back to me as I spotted the title: *In the Balance*. Composed in 2000 and revised in 2008 (and again uniquely for EYSO in 2024), this was it—and it was a piece by a composer who lived within driving distance of EYSO!

Prof. Taylor includes in the score some notes about the process of writing this piece:

When the Central Illinois Youth Symphony commissioned me to compose In the Balance for Earth Day, they had in mind a striking idea: the orchestra members, each representing a different species of animal life, would gradually leave the stage until just a single bass player was left, portraying the mass extinction that humanity is inflicting upon our planet.

This is a powerful image, but I felt it might be too dark. The idea of Earth Day is to celebrate and cherish what we still have, not to mourn what we have lost. Still, as I read about the subject (I read lots of books to get ideas for pieces), I found myself returning to that image again and again. Scientists today think that advanced life in the Universe is a good deal less likely than people once thought. If we take into account all the things that Earth seems to require to support animal life—everything from the right kind of galaxy and Sun to water and air to volcanic activity and even the Moon—we could be an extremely rare phenomenon in the Universe.

The thought of all of us disappearing is scary, but it is a very real possibility. So about halfway through the piece the trombones throw out shattering chords, accompanied by the heartbeat of the bass drum—a sort of "extinction event." The other instruments return, playing their different themes from earlier in the piece, but gradually they falter and die away, leaving only the solo bass. After a pause the opening music returns, fragile and lonely.

*I think this is what I was trying to get across when I wrote the piece: we live on a delicate and fragile Earth which we must protect. There's only one other possibility. This choice is reflected in the title, an homage to Al Gore's book *Earth in the Balance*.*

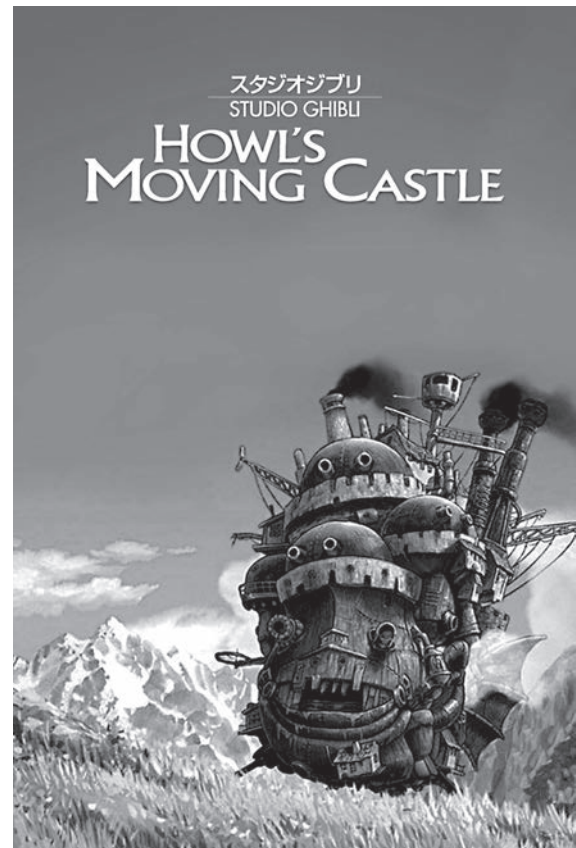
Symphonic Variation "Merry-go-round + Cave of Mind" Joe Hisaishi (b. 1950)

Japanese composer, conductor, and pianist Joe Hisaishi has scored over 100 films since 1981. His music has become iconic for its exploration and incorporation of many different genres including Western classical, Japanese classical, minimalist, and experimental music. He is most well-known for his association with Japanese director and animator Hayao Miyazaki, scoring eleven of his twelve highly successful and critically acclaimed animated films. "The Merry-Go-Round of Life" theme from Miyazaki's 2004 film *Howl's Moving Castle* is arguably Hisaishi's most recognizable melody, featured not just in the film but also in hundreds of television commercials, Instagram reels, and TikTok videos. His ability to express deep emotion through accessible and seemingly simple melodies is part of the reason why his music has hundreds of millions of streams on Spotify, Apple Music, and all music platforms.

Born in 1941, Hayao Miyazaki has an international reputation as a master storyteller, animator, and filmmaker. His films (from the company Studio Ghibli) have become some of the highest grossing in all of Japanese cinematic history, yet it was not until the late 1990s when they became more widely known in the West, when the Walt Disney Company saw the artistry and mastery in the films and became the North American distributors for his animated films. Since then, two of Miyazaki's films have won Academy Awards for Best Animated Feature Film (*Spirited Away* in 2003 and *The Boy and the Heron* in 2024), and his films have reached new generations and millions of people. Miyazaki's films share many recurring themes: love, family, strong female protagonists, pacifism, environmentalism, and the relationship between human beings and nature. In many of his films, this relationship is shown through how technology threatens the sacredness of nature—similar to Taylor's *In the Balance*. As you listen to this symphonic variation from *Howl's Moving Castle*, notice how Hisaishi's simple melody changes in subtle ways to express different emotions: a playful dance, a heroic military call, a nostalgic thought, and dreamlike hysteria.

As mentioned in the program note for the Taylor, I wanted to find a piece that had more of a figurative or metaphoric meaning behind the idea of *Terra una*, and the Hisaishi appropriately serves that role. When we think of one world, we often think of exchanging and celebrating our culture as well as the cultures of our friends and neighbors. It is the combination of many different cultures that makes America the great melting pot that it is—and the diversity of experiences and ideas is a strength that we should cherish and hold dear to our hearts.

[A. Kaplan]



Howl's Moving Castle movie poster.
Illustrated by Studio Ghibli

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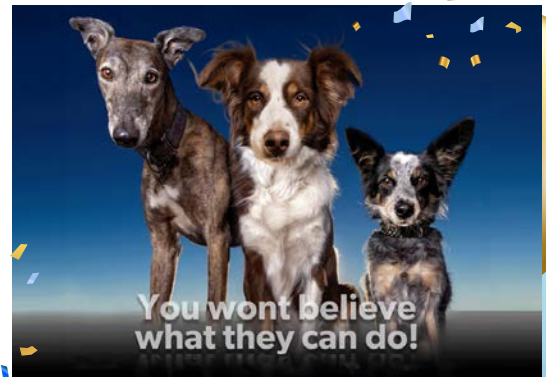
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PROGRAM / 7:00 CONCERT

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, director

Time Began (2024)

Amelia Brey (b. 1994)

World premiere

Our season themes at EYSO help us to plan repertoire that engages students on a deeper level than notes and rhythms. When I first approached Amelia with the proposal to commission a new work for the EYSO Youth Symphony Percussion Ensemble, she was immediately captivated by the nominal connection to Greek mythology. Many of her works explore mythological topics, so *GAIA* seemed like a perfect fit for her to contribute a brand-new piece.

Myths are the foundations of many of the cultural assumptions of our world. Through the study of *Time Began*, students have explored the cloudy understanding we have of our origins. As we navigated the obscured and shifting pulses of time emerging from chaos in the music, we drew parallels with our collective experiences of time in life. We find ourselves moving along a temporal continuum that feels like it is in a state of constant flux, and we only sense it from our perspective. When we share parts of our journey of life with others, we find that we move at different rates in the moment. In the aggregate, however, we flow together, like apples bouncing along in a basket on the front of a bicycle rolling over rough terrain.

From the composer:

In the Ancient Greek myth of creation as told in Hesiod's Theogony, a First Order of beings emerges spontaneously from the void of Chaos: Gaia (the earth), Tartarus (hell), Eros (love), Erebus (darkness), and Nyx (the night). Gaia then alone births Ouranos (the sky), Pontus (the sea), and Ourea (the mountains). The union of Earth and Sky then produces Time and sets the entire world of this order into motion. Stephen Fry's retelling of this story in Mythos (2017) makes the eerie stillness of these emergences-within-eternity palpable, and when he announces that in this moment time began, I can hear the deep rumbling of this universe coming into motion. My musical interpretation of this scene rhymes in some ways with Haydn's Creation, which in syncretistic fashion connects Chaos with the "darkness on the face of the deep" in the Book of Genesis, but where Haydn's eerie murk is pierced through by the ordered, major-key brilliance of Enlightenment, mine instead begets a series of more ambivalent figures possessed of their own conflicting passions.

[J. Beribak]



Gaia entrusts Erichthonios to Athena.

From left to right: Hephaestus, Athena, Erichthonios, Gaia, Aphrodite. This pentelic marble frieze is believed to come from the temple of Hephaestus in Athens. Circa 100-150 AD.

YOUTH SYMPHONY

Matthew Sheppard, conductor

Cello Concerto, Op. 104

Antonín Dvořák (1841-1904)

I. Allegro

Megan Kamysz, cello

Composed in 1894, Antonín Dvořák's Cello Concerto in B minor is among the most monumental concertos in the classical repertoire and one of his most well-known works. Shockingly, it was almost not written!

Dvořák began writing a cello concerto early in his career but took a pause and did not complete it. Later in his career, his close friend Czech cellist Hanus Wihan requested that he compose a concerto for him, but Dvořák refused for a multitude of reasons, the most notable being his opinion that the instrument was unsuitable and insufficient for a solo concerto. By his reasoning, claiming that it “whinges up above, and grumbles down below.” Fortunately, he conceded after attending the premiere of Victor Herbert's cello concerto, and he returned to the project. In a letter from Dvořák to his friend Alois Göbl, Dvořák reported being the most surprised out of anyone in his decision to write a cello concerto, considering his long-held reservations about the instrument as a solo voice.

After finishing his draft of the piece, he gave it to Wihan to explore and critique, although Dvořák only ended up taking the most minor feedback. Wihan had proposed adding a traditional virtuosic solo cadenza, but it was met with distaste from Dvořák. He was very particular with what he wrote, insisting on keeping everything as it had been written. To one of his publishers, he wrote, “I give you my work only if you will promise me that no one—not even my friend Wihan—shall make any alteration in it without my knowledge and permission, also that there be no cadenza such as Wihan has made in the last movement; and that its form shall be as I have felt it and thought it out.” His refusal wasn't completely without reason, as it reflected not only aspects of Herbert's cello concerto but also some of his experiences from that particular time in his life. He was still in New York at the time of composing the piece, but the New World no longer filled him with the joy it once had. He was greatly missing his wife and children who were back at home in the Czech Republic, and full of grief over the news of his ailing sister-in-law, who died before the concerto was finished. He had crafted a deeply intimate conclusion for this concerto, and a virtuosic and showy cadenza would ruin this still and solemn ending he created. Despite this strong disagreement about the potential cadenza, Dvořák still wanted Wihan to premiere his concerto, but Wihan's performances of this concerto never left the privacy of his home, and ultimately it was premiered by English cellist Leo Stern instead on March 19th, 1896.

The first movement, composed in sonata form, opens with a lengthy and famous orchestral exposition that masterfully introduces and establishes the two main themes. It opens with a distant minor melody in the clarinets, a two-measure motif that is echoed throughout the A section of the movement:



The orchestra expands this melody to a dramatic peak before winding down to a sweet and lyrical horn solo in the second part of the introduction. This melody is colored with deep, rich sound across the orchestra, which ultimately pivots into a joyful conclusion to the orchestral introduction. The cello then enters marked *Quasi improvvisando* in a fluid yet heroic cadenza-like opening with much room for the soloist to linger and stew in the motif. Following this dramatic solo section, it passes into an *Allegro*, a quick and rhythmic passage that winds itself up until releasing the tension with another dramatic repeat of the first motif, before relaxing and transitioning into the second theme.

This second theme, introduced by a French horn solo during the middle of the exposition, is a passionate but nostalgic melody that has a vocal-like quality, unlike any other theme or motif in the piece. Dvořák noted that it took him a great deal of reflection to find the correct form for this melody, but his success in finding this form adds to its emotional impact on the listener. He had a strong attachment and affection for this theme, as he once wrote to

his friend Alois Göbl that “every time I play it, I start to tremble all over.”

Following this reminiscent and longing theme, the first motif undergoes various transformations during its development until the second theme is brought back in a still and deeply sorrowful manner, the quietest yet most strained part of the piece. The development further explores and expands these themes until a dramatic color shift, the recapitulation, which introduces a much more optimistic and joyous variant on our initial theme, as Dvořák modulates the first theme into the key of B major. The coda of this movement is one of bright color and tone strikingly different from the beginning. The two major themes blend and come into full bloom, until reaching a joyful conclusion to the movement leaving the listener feeling emotional yet fulfilled.

[M. Kamyž]

MEGAN KAMYSZ is a senior at St. Charles East High School. She started playing cello at the age of 8 and has been studying with ESO and Lyric Opera cellist Kerena Fox since the age of 13. Megan joined EYSO in 2016 and progressed through each group until reaching Youth Symphony in her freshman year, now performing as principal. Megan has also participated in EYSO's Chamber Music Institute and is honored to be a part of the Maud Powell String Quartet this year. She has also been a part of ILMEA's District 9 and All-State Honors Orchestras, as well as participating in pit orchestras, and St. Charles East High School's choir program and Chamber Choir group. Megan plans on pursuing Cello Performance in the fall at the Cleveland Institute of Music, with the goal of playing for a major symphony down the road.

Outside of music, Megan enjoys numerous activities, such as camping and hiking with her family, gardening, rollerblading, jewelry making, and sewing. She would like to thank all of her wonderful friends and family for their continued support throughout her musical journey. She would especially like to thank her brilliant teachers, Kerena and Mr. Sheppard, for always pushing her to excel and for offering numerous opportunities to grow and improve.

HANSON STRING QUARTET

String Quartet No. 1

Adolphus Hailstork (b. 1941)

I. Allegro con brio

II. Adagio

Adolphus Hailstork is one of those composers you wish you heard more often. Having written an array of works ranging from solo to orchestral, he has won several notable awards including Ernest Bloch Award for choral composition and University of Delaware Festival of Contemporary Music award. His String Quartet No. 1, composed in 2002, showcases his unique compositional style and musicality as an artist. Through his combination of Western classical and jazz idioms, he creates a rhythmic and harmonic drive that embodies a distinctly American voice.

The first movement of Hailstork's first string quartet is bristling energy in its exiting use of motif, dissonance, and unanticipated rhythmic patterns that interact between each of the four string instruments. Written in sonata form, its main theme is consistently developing and modulating, with the second, slower theme uniquely being played only once throughout. The Adagio movement contains a thematic continuation of the first movement, with a development of bittersweet tension, and poignant stillness.

In 2022, Youth Symphony first discovered the music of Adolphus Hailstork while performing Celebration! Members of Youth Symphony had the opportunity to meet Hailstork while on tour in New York City last summer, where another work of his was being premiered. This interaction was the catalyst to explore and perform this string quartet.

[Hanson String Quartet]

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

YOUTH SYMPHONY

Matthew Sheppard, conductor

Four Sea Interludes from Peter Grimes

Benjamin Britten (1913-1976)

- I. Dawn
- II. Sunday Morning
- III. Moonlight
- IV. Storm

What does it mean to be in community...and what happens when you are rejected by your own community? These questions lie at the heart of Benjamin Britten's opera *Peter Grimes*.

Set in a fictional town resembling Britten's hometown of Suffolk on the east coast of England, the opera borrows themes from the eponymous section of the narrative poem *The Burrough* by George Crabbe. When Britten discovered Crabbe's work, he was immediately drawn to it as a uniquely English story, later writing "In a flash I realised two things: that I must write an opera, and where I belonged." Britten's *Peter Grimes* draws together various strands of Crabbe's story, merging characters and stories. Peter Grimes of *The Borough* is a psychopath, depicted as "untouched by pity, unstung by remorse and uncorrected by shame." Peter Pears, Britten's partner and a world-renowned tenor, helped Britten reimagine Grimes as

...neither a hero nor a villain...an ordinary, weak person who, being at odds with the society in which he finds himself, tries to overcome it and, in doing so, offends against the conventional code, is classed by society as a criminal, and destroyed as such. There are plenty of Grimeses around still, I think...

This humanized Peter Grimes is a more fully-realized and complex character: a "tortured idealist" in Britten's words, rather than the spiteful misanthrope. This change centered the opera not on the sensationalist narrative, but rather on the relationship—and conflict—between the distrusted outsider and close-knit community. Britten had experienced this conflict first-hand, both as a gay man in the 1940s and as a pacifist and conscientious objector to the ongoing horrors of World War II. (Britten and Pears left Europe to live in the United States for the first years of the war. It was during this time that he worked on *Peter Grimes*, and that he was approached by famed arts patron Serge Koussevitzky and commissioned to complete the opera.)



Peter Pears as the lead character in the 1945 production of *Peter Grimes*.

This four-movement suite draws on the orchestral interludes from the opera. Each interlude captures the mood and affect of the sea at a particular moment: the first break of dawn, the glitter of Sunday morning, the stillness of moonlight, and the terror of the storm. The music paints not only the “landscape picture” of its direct inspiration, though; it also creates an allegorical structure through which to view emotional affect.

In “Dawn”, Britten captures stillness and possibility as night shifts to day. The movement is a masterclass in orchestration, opening with both violin sections and all flutes in unison: the thinnest of timbres and textures, high and clear. Quicksilver and shimmering waves break in the clarinets and violas, puncturing the stillness as the brass join from the deep with their own slow-motion crashing of suspended harmonies. With each return of the motif, the amplitude of the cascading waves increases, building to a tremendous climax before falling away just as suddenly. This music—the eternal cycles of the waves, at the stillness of “before time”—returns to end the opera.

“Sunday Morning” captures the brilliant, sparkling joy of the light dancing on the waves as the community comes together for worship. This is exuberant music: there are bells and ship horns clanging, church organs ringing, birds darting through the sunlight, and villagers moving as one through the world Britten creates. It is a moment of community coming together, alluded to in the rhythmic energy and (mostly) cohesive interplay of voices throughout the movement. Yet, all is not well in the village, as the music makes clear in the unsettled and unresolved final notes of this interlude.

As a counterpart to “Dawn”, the third movement “Moonlight” shows the stillness and quiet of the waves through the silvery light of the moon. The music moves gently, rocking forward and back with each beat. Sonic splashes cut through in the flutes and percussion, sending gentle rhythm ripples through the orchestra. Though outwardly peaceful and still, the music is highly complex: ask a Youth Symphony student to explain the rhythmic relation between the waves and the splashes. Britten masterfully undermines his own stillness with unrooted harmonies and bracing dissonances, coloring the night with a chilling disquiet. (Appropriately so, in the opera: this is the interlude after the mysterious disappearance and death of Peter Grimes’s second apprentice, and just before the opera’s tragic ending.)

The final movement “Storm” in this suite bridges two moments from the opera. Its furious opening depicts the savage storm battering the fishing village as Grimes’s outsider status is affirmed: a relentless deluge of chromaticism and accents from the strings and woodwinds punctuated by shattering blasts of thunder from the timpani. As each section joins in, the attempt to stay above water feels more futile, building to a relentless outcry that suddenly and unexpectedly fades...and leads us into the terrifying stillness at the eye of the storm. This, the second moment, depicts Grimes as he sings “What harbor shelters peace?” just before scuttling his ship in the sea and ending his tortured relationship with life and the village community. The meteorological metaphor for Grimes’s psychological storm is clear as his hope is dashed relentlessly, furiously, and mercilessly upon the rocks.

[M. Sheppard]



Covehithe Beach on the North Sea in Suffolk, England.



Benjamin Britten in 1947.

The Turtle Dove

Youth Symphony is joined onstage today by EYSO alumni.

Trad. English folk song
arr. G. Winston Cassler

*Fare you well, my dear, I must be gone and leave you for a while.
Though I go away, I'll come back again, though I roam ten thousand miles my dear...*

It's different when it's you.

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

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

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

But somehow, with the changed perspective of looking back in reflection on something more than looking ahead to it, the meaning comes into sharper focus. As our graduates transition from one side of the dividing line into the next, with *Turtle Dove*, our most heartfelt and poignant goodbye, they know that they will forever be part of EYSO—of our world.

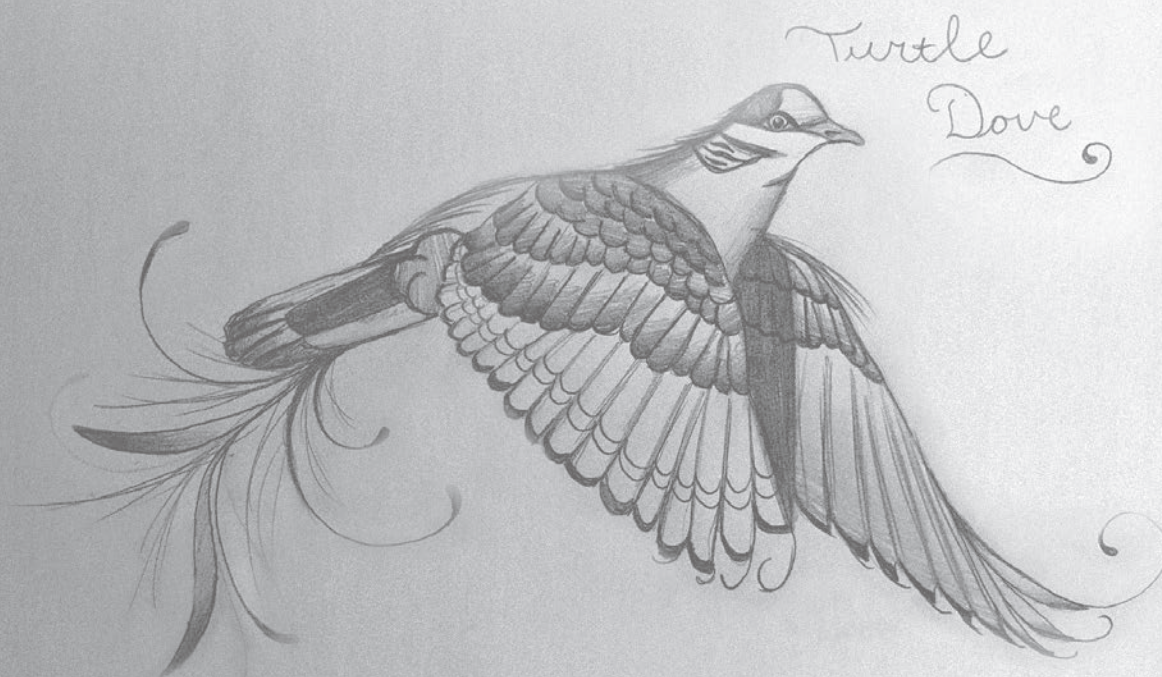


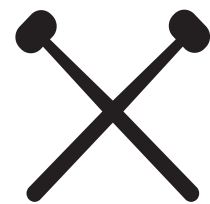
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A background image for the EYSO Summer 2024 Chamber Music Camp. It shows a group of young musicians, both male and female, sitting on the grass and playing string instruments like violins and cellos. The image is in a light, artistic style with a sun icon at the top and bottom.

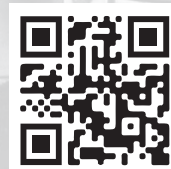
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Logan Wooden

TROMBONE

Darren Castellanos
Ian Fitzwater 🎵
Mark Fry 🎵
Andrew Rozsa

EUPHONIUM

Mark Fry 🎵

TUBA

Max Briggs
Avery Osborne
Alex Tschetter

PERCUSSION

Brett Baxter
Zachary Bowers 🎵
Jeff King
Kurt Lubbe
Paul Ross

PIANO

Kerri Andersen
Sandra Anderson
Melissa Arndt
Debbie Ayotte
Carol Beilke
Lilian Chou
Grace Ciccolella
Lubov Laura de Valois
Kathy Diem
Gwyn Downey 🎵
Dave Feltenberger
Virginia Hammelman
Heather Hart
Anita Hwang
Naomi Johnson
Robert Kania
Chiayi Lee
Elizabeth Lieberman
Karen Lilly
Cheryl Lim
Mallory Miller
Karen Rajterowski
Jane Syme
Cindy Trowbridge
Emi Vo 🎵
Joyce Ann Wilder
Julie Wilson

EYSO CHAMBER MUSIC INSTITUTE COACHES

Timothy Archbold ∞ 🎵
Julie Bickel 🎵
Ruth Cavanaugh 🎵
Hannah Christiansen
Gordon Daole-Wellman
Andrea Ferguson 🎵
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
Avyukt Tripathi, Elgin

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

- + Co-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 *
Jannet Dragan, Carol Stream
Quinn Frolich, St. Charles
Elie Hsieh, Hoffman Estates
Reece King, Bartlett +
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 ☼
Jenna Mack, Elgin
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 ✱
Samantha Botello, Elgin
Georgia Bowen, St. Charles ✱
Paige Choi, St. Charles
Simon Choi, St. Charles
Charles Deng, Naperville
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 ✱
Tenley Samson, Naperville
Pratul Sankaravadivel, 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

TRUMPET

Morgan Doyle, Oswego

PERCUSSION

Mhaya Mei Baito, South Elgin X

PIANO/KEYBOARD

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
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

Harrison Cohen, Northbrook
Toby Morden, Batavia
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 ~*
Kyle Hibben, Elburn ~
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

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

PIANO/KEYBOARD

Maxwell Lucas, Elgin

-
- + Concertmaster
 - † Assistant Concertmaster
 - * Principal
 - ^ Assistant Principal
 - Co-Principal
 - ~ Philharmonia Chamber Orchestra
 - * 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 o
 Gretchen Grossert, Batavia *
 Megan Kamysz, St. Charles o * ~
 Olivia Lang, Hanover Park *
 Tiffany Lu, South Elgin
 Millan Mallipeddi, Bartlett
 Dia Murali, Naperville
 Mallory Pretkelis, St. Charles
 Joshua Thorstenson, Huntley o *


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
 - ‡ Assistant Concertmaster
 - * Principal
 - ^ Assistant principal
 - o Co-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.

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!

Bravo Breakfast Award recognition event

MAY
SATURDAY **18** 9-10:30AM
2024

VILLA OLIVIA
1401 W. LAKE ST, BARTLETT, IL 60103

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

Scan QR code or visit
[EYSO.org/bravo](https://eyso.org/bravo) for tickets



EYSO
ELGIN YOUTH SYMPHONY ORCHESTRAS

STOP BY THE

EYSO POP UP SHOP

ELGIN YOUTH SYMPHONY ORCHESTRAS

Located in the lobby outside the Bizzard Theater
SHOW YOUR SUPPORT FOR EYSO!

UPCOMING EVENTS

MAY

MAY 18	Bravo Breakfast
MAY 29	Fundraiser at Alter Brewing STC
MAY 30-JUN 2	Auditions

JULY

JULY 21	EYSO Day at the Kane County Cougars
JULY 22-26	Summer Chamber Music Camp

AUGUST

AUG 23-25	Fall Camp
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Check [EYSO.ORG](https://eyso.org)
for updates



OUR 49th SEASON // 2024-2025

SOUNDSCAPES

- I. Canvas
- II. Palette
- III. Image

EYSO

Elgin Youth Symphony Orchestras



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