

# CANVAS

OUR 49<sup>TH</sup> SEASON // NOVEMBER 10, 2024 // **SOUNDSCAPES**



## *How do you paint a symphony?*

**With the flick of a brush, painters can manipulate elements of color, contrast, and texture to craft meaning from visual inputs and create powerful emotional experiences from everyday tools and images. In EYSO's 49<sup>th</sup> season, explore how composers transform simple soundwaves into extraordinary art through the awesome sonic palette of the orchestra.**

### **I. CANVAS**

*White. A blank page or canvas.*

*The challenge: bring order to the whole.*

*Through design*

*Composition*

*Tension*

*Balance*

*Light*

*And harmony.*

The 1984 musical *Sunday in the Park with George* opens—perhaps predictably—with the eponymous George sitting in the aforementioned park. (The day? Sunday.) Immediately, though, with these words, our protagonist makes clear that this is no simple blow-by-blow account of a day. Stephen Sondheim, one of the world's great composers, is about to take us on a journey to explore central concepts of artistic identity: the responsibilities of artists to their creative muse, the role of artists in telling stories and capturing the world as they perceive it to be, and even the relationship between artists and those in their world.

The first challenge? A blank page, as George grapples with both its challenge—to bring order to the whole—and the endless possibilities within. His opening monologue is an ode to canvas: to what it is, what it isn't, and what it can be.

Think back to the most recent time you faced a blank page, whether metaphorical or literal. Perhaps it was the start of a new initiative at work, or the redesign of a physical space...or perhaps it was a fresh and crisp sheet of paper at the start of a writing project. (As I write, erase, scratch out, and rewrite, this one hits closest to home.) Our language is filled with different examples that speak to both the promise and the terror of starting anew: the blank page, the empty canvas, or the clean slate, all awesomely boundless and terrifyingly open-ended before joy emerges as lines, colors, words, and notes start to flow.

For many artists, choosing the canvas (or more broadly speaking, the medium) is the critical first decision that starts the journey along the path from idea to art. The ramifications of that decision reverberate through and influence each choice that follows. Michelangelo's *Sistine Chapel* wouldn't be the same on a postage stamp; Herman Melville's *Moby-Dick* would read differently as a haiku. Music is the same: composers often make decisions early in the process that inform everything to follow. How can we, as the performing artists who help bring a composer's vision to life, help understand and illuminate these choices as we take them and frame them as our own?

Since Fall Camp, EYSO musicians have explored these ideas and more through music, visual art, and spirited engagement with big ideas. Using our "expert noticer" approach, we interrogated our music, drawing connections between it and the rich world of visual art. We speculated as to composer intent, and we crafted our own images and visual metaphors to fire our imagination. In *Soundscapes*, our 49<sup>th</sup> season, we continue to explore big ideas, celebrate and cultivate curiosity, and examine how we fit into the world around us...all while exploring music through the spectacular art that we study and perform. Thank you for being a part of this journey.

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Dear parents, family, friends, and neighbors,

Joining the EYSO feels a bit like coming home. I didn't grow up in Elgin or the surrounding area, but the culture, spirit, and philosophy of the EYSO feel like a familiar place. It's like returning to the house you grew up in, full of nostalgia and familiarity, but also new and ready to be discovered again. You know all the little nooks and crannies, but not how they've changed or been reimaged.

In my first week here, Youth Symphony and Philharmonia participated in side-by-side rehearsals with the St. Olaf College Orchestra, my alma mater. The four years I spent as an "Orchie" defined not only my relationship to music, but to my community and the world around me. Playing in the St. Olaf Orchestra wasn't just an opportunity to engage creatively, challenge myself, or be "cultured." It taught me how to see myself in others, and others in me, how to relate to each other across difference through the experiences we share, and how to nurture the unique sparks that make each of us come alive. I learned how to step beyond myself and into the vibrant communities and worlds around me.

Since stepping into the EYSO as a guest at Fall Camp in August, it's been clear that it plays the same defining role in these students' lives. These incredible young people embrace exploration and curiosity, they take pride in each other's accomplishments, they help each other to be their best, and they are driven to create something new and special for each other, and for you.

Take a moment and think about how special that is. Then, think about what our communities, our jobs, our world would be like if more people had experiences like these students.

You're here today to hear these exceptional young musicians play, and I promise you will witness some incredible performances. As you watch and listen, notice how the students interact with each other, the way they grin in support or chuckle at private rehearsal jokes, the way they move together and embody the emotion in the music. Notes and rhythms are just the beginning for these students; our ensemble directors have coached them to dig deeper, to find their connection with the emotion and the music and to share that with you.

I am so excited and grateful to be here at the EYSO, to help grow these ensembles and deepen the experience of these students, and to share the EYSO difference with audiences and communities beyond these walls. That is the mission that we are all participating in together, and it wouldn't happen without everyone—students, parents, audiences, volunteers, donors, sponsors, and community partners—who works together to make it possible.

I look forward to joining you in the mission.

Daniel/Mr. Meyers

**Daniel Meyers**  
*Executive Director*

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# CANVAS

## 1:30PM

### PRELUDE

Michael Naughton,  
interim 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

# PROGRAM / 1:30 CONCERT

## PRELUDE

Michael Naughton, interim conductor

### *Nimrod*

Edward Elgar (1857-1934)  
arr. Mitchell Bender

A composition beloved by audiences and performers alike, *Nimrod* is beautifully subdued and introspective, yet heartfelt and passionate. It is the ninth and most famous variation of the *Enigma Variations* by Edward Elgar. Each movement is a variation on a melody dedicated to a friend or family member with the intent to create a musical homage. The composer dedicated this movement to a dear friend, A. J. Jaeger. Its title refers to the Biblical hunter Nimrod, a connection to Jaeger's last name, which is German for "hunter."

Elgar spoke of a memory that inspired the movement: "a long summer evening talk, when my friend [Jaeger] grew nobly eloquent (as only he could) on the grandeur of Beethoven, and especially his slow movements." Similarly, the piece is slow, and the melody builds from the faintest pianissimo to the grandest fortissimo before retreating again. It is sublime in its use of a repetitive simple melody and varying dynamics to evoke the deep love between close friends. The orchestra practiced diligently to use their bows to alter the volume and balance of the music, which is no small task. They developed a keen sensitivity to its dynamics and expressive playing while discovering music's profound emotional power.



"Nimrod" refers to August Jaeger, Elgar's dear friend and publisher. Jaeger died young in 1909, and twenty years later Elgar wrote that "His place has been occupied but never filled."



**Want to learn more about Elgar's *Enigma Variations*?**

Scan code to read program notes from the November 13, 2022 Youth Symphony 7PM performance of Elgar's *Enigma Variations*.

### *Over the Rainbow*

Harold Arlen (1905-1986) and Yip Harburg (1896-1981)  
arr. Andy Masters

*Over the Rainbow* is a signature piece for Prelude, having been arranged by Andy Masters, Prelude's conductor from 2010-2020. He first arranged the famous song for string quartet to be played at a friend's wedding. He then reworked it for the Prelude Orchestra, and it has since been performed only by this orchestra.

Though many of the musicians were passingly familiar with this iconic song from the 1939 movie, most had not seen *The Wizard of Oz*. The arrangement became a great tool for discussing how arrangers and composers use finely crafted, often unnoticed details to create overall mood and expression in music, much like when you examine the details of a painting after observing the whole. The musicians spent time learning about the song's lyrics and the movie's plot to understand the song's intent. They also worked to fine-tune the piece's details so the audience could reminisce about the time a young girl from Kansas and her dog got swept into a magical adventure and returned home with a greater sense of love and belonging.

[M. Naughton]

# SINFONIA/PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

## *Lift-off!*

Russell Peck (1945-2009)

For many forms of art, intensely collaborative projects are the exception. The Van Goghs, Michelangelos, Kahlos, Beethovens, and Goethes of the world are known for toiling individually in the studio more than collectively on the stage. Performing artists such as musicians, however, regularly work together to craft their art. A significant part of the work we do in rehearsals each week revolves around discovering our shifting roles as a piece of music unfolds. Often, some players create a musical texture upon which a soloist plays, analogous to how an artist paints on a canvas. This concert theme affords us the opportunity to examine those accompanimental textures in detail.

*Lift-off!* is unusual in the way it unfolds, and it offers a unique opportunity to examine these textures. It doesn't fit neatly into any of the historical forms of the Classical or Baroque era. Rather, it follows a novel narrative pathway, progressing in stages from a single musical line, through polyphony (multiple lines), to homophony (solo with accompaniment), ultimately ending with a stark accompanimental texture only, without soloist. It is a form reminiscent of a painting being systematically stripped of its paint to reveal the canvas underneath. Listen for solo lines that are interrupted, covered over, passed around, and ultimately transformed into accompanimental textures as *Lift-off!* thwarts expectations at each turn, never giving listeners a chance to set their feet on the solid ground of familiarity.

[J. Beribak]



# SINFONIA

Greg Schwaegler, conductor

## Concerto Grosso

- I. Intrada
- II. Burlesca ostinata
- III. Sarabande
- IV. Scherzo
- V. March and Reprise

Ralph Vaughan Williams (1872-1958)  
arr. Greg Schwaegler

Many people who are familiar with the word “concerto” may find it surprising that the meaning of the original Latin word is “to contend” or “go against.” We think of concerts as acts of collaboration, but the nature of a concerto is to pit sounds against each other in friendly competition. This is most obvious in a solo concerto where a single instrument is set in relief against the sound of the full orchestra—a full orchestra that may itself alternate between muscular ensemble statements and subservient accompaniment backgrounds.

In the Baroque period—roughly 1600 to 1750—the concerto grosso was a common form of music. Here, instead of a single soloist, a small group of players would be set against a larger group of musicians, just like the solo concerto model, but bigger...so a concerto *grosso*! Baroque composers such as Corelli, Handel, and Bach used the concerto grosso model to create a greater expressive range in dynamic and timbral effects.

In 1910, the English composer, Ralph Vaughan Williams, gained great popularity for his piece *Fantasia on a Theme by Thomas Tallis*. Although the piece is categorized as a free-form fantasy, its orchestration is a kind of extension of the concerto grosso model. Sometimes described as “three organ stops,” the *Fantasia* uses three unequal groups of string instruments: a large string orchestra, a small string orchestra, and a string quartet. The interplay of these three groups creates depth and variety within the all-string setting.

Forty years later, this success may have been on Vaughan Williams’ mind when he was approached by three music educators with the request to write a new piece for the string program at their school. Vaughan Williams quickly hit upon the idea to write a piece for three orchestras, each of a different skill level, that would allow them to perform together. Indeed, the parts for the youngest students would consist of mostly open strings. The work premiered in November 1950 at Albert Hall with more than 400 musicians performing.

The Concerto Grosso’s five movements are a tour of various styles and tempos, though all keeping with the fashion of Vaughan Williams’ mid-20<sup>th</sup>-century English harmonies. *Intrada* is a grand entrance, introducing the sound of the full ensemble and its various divisions. *Burlesca ostinata* presents a theme in the open strings that playfully serves as the foundation of the entire movement, similar to the Baroque idea of a passacaglia. Listen carefully, as this theme is sometimes nearly invisible but always present! *Sarabande* features a solemn, somber melody that passes through a tender moment for two players—piano and cello—before expanding into a deeply felt climax with the full orchestra. *Scherzo* is a spritely chase in triple meter, while *March* is a charming, light-hearted British melody in a march style. A *Reprise* of the opening movement rounds out the entire work.

In today’s performance, Sinfonia expands on Vaughan Williams’ composition by adding winds, percussion, and piano. The added instruments allow us to go further in using the concert hall as our canvas. How much of the space should we fill with sound at any particular moment? Where will certain instruments be placed on the stage? Will the sound appear in the front rows of the ensemble or the back? How will the natural reverberance of the hall contribute to our performance choices with regards to tempo and volume? We hope you will enjoy today’s confluence of musical form, orchestration, melody, accompaniment, and the concert hall in which you now sit!

[G. Schwaegler]



Ralph Vaughn Williams conducting the London Symphony  
at the Royal Albert Hall, London, 1946





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# PROGRAM / 4:30 CONCERT

## BRASS CHOIR

Dan Sartori, conductor

### *Fanfares Liturgiques*

Henri Tomasi (1901-1971)

- I. Annonciation
- II. Evangile
- III. Apocalypse (Scherzo)

*"Music that doesn't come from the heart isn't music."* ~Henri Tomasi

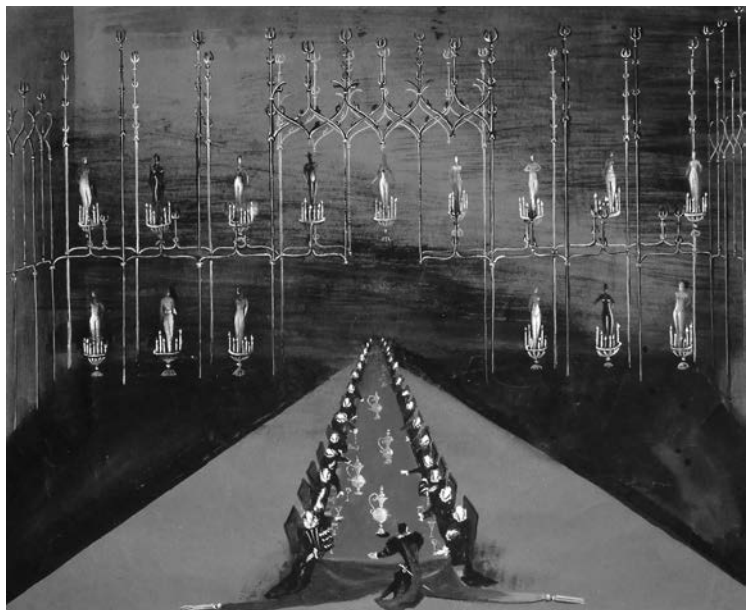
Henri Tomasi was a French composer and conductor born in Marseilles. His parents were from Corsica, where his grandmother remained. During the summer, Tomasi stayed with his grandmother and learned many traditional Corsican songs. These, along with the early films of Charlie Chaplin, influenced much of his work.

Tomasi excelled at improvisation at the piano yet was described by his friend and fellow musician Maurice Franck as "an inveterate workaholic." He was one of the first radio conductors, but he spent equal time composing as conducting. In 1939 he was drafted into the French army and served as a marching band conductor at the Villefranche-sur-Mer fort southwest of present-day Monaco. Tomasi became disillusioned by World War II and subsequently rejected all faith in God, which is particularly interesting in the context of this piece.

Tomasi loved the theater and loved writing music for wind instruments. The *Fanfares Liturgiques* for brass and percussion are musical vignettes (admittedly, the final movement is quite long to be labeled as a vignette) that are symphonic in nature, though they derived from his opera *Don Juan de Mañara*. *Fanfares Liturgiques* was premiered first in 1947, even though the opera had been completed in 1944. (The full opera wasn't given a staged performance until 1956 in Munich, Germany.)

The first movement, *Annonciation*, depicts the main character, Miguel, renouncing his past life of depravity in order to marry the innocent and pure Girolama. In the opera, Girolama dies shortly after their marriage, and Miguel Mañara becomes a monk, devoting his life to charity and selflessness. The second movement, *Evangile*, evokes Miguel's reading of sacred text as he struggles with doubt over his piety and grief over his wife's death. The third movement, *Apocalypse*, features raucous hunting horn calls as a picture of the apocalyptic horsemen, as an aged Miguel faces a final withering temptation to renounce his faith.

Tomasi's statement on music coming from the heart came in response to criticism from his musical contemporaries that his music remained firmly tonal, even as many others began committing to post-tonal and atonal idioms in the avant-garde. He was certainly responding with a modicum of criticism himself, insinuating that those composers were straying from "writing from their hearts." How ironic that this most famous of works by Tomasi chooses religious stories as its canvas, even as he himself staunchly rejected God. Even the word *liturgical* connotes something having to do with a religious service or with religious rites. Being that Tomasi rejected all religious insinuations, one could certainly make the case that this piece fails to meet the basic criterion for music he lays out in the quote above, since he claimed to have no religious fervor whatsoever. Criticism of the work asks the question how a heart empty of religious zeal could produce music with deep religious undertones?



Stage design by Helmut Jürgens for  
Henri Tomasi's opera, *Don Juan de Manara*, 1956

Nevertheless, the *Fanfares Liturgiques* is a work of art with great depth of musical meaning. From polytonality to extensive use of mutes in the third movement, Tomasi clearly understands the capabilities of his instrumental canvas (that is, what brass instruments are capable of). He deftly employs the soundscapes at his disposal to portray the announcement of a changed life in movement one, the open-air sermon of outdoor tent preaching with the subsequent altar call in movement two, and the deathly temptations of worldly pleasure that threaten to drag the pious down to hell in movement three.

Beyond the technical demands of this piece, which are considerable (especially for the horns), Tomasi's work provided the brass choir with an opportunity to explore tonal options often not employed by a work for this ensemble. The polytonality of the horn ballad in the first movement, as well as the horror movie sounds of the third movement, are prime examples of this stretched tonality. How do you understand notes that seem to clash with what everyone else is playing around you? Well, you find the people in the ensemble you do match with, of course! We spent a lot of time discovering who had matching parts across the ensemble, a strategy that has clear ramifications for ensemble playing in any piece these students will come across in the future. This has been a great work for opening up our ears and learning how to listen in an ensemble. I am confident you will be amazed at what a brass choir can sound like in the hands of a master composer and arranger like Tomasi.

[D. Sartori]



Henri Tomasi in Cassis, France, 1965



# FLUTE CHOIR

Ruth Cavanaugh, conductor

## *For Love of Swans*

Catherine McMichael (b. 1954)

In September, Flute Choir members each chose one of three works of visual art that, to each individual member, best represented the concept of color value (darkness/lightness). We used this metaphor of color value and applied it to various aspects of performance: articulation style, dynamic levels, vibrato intensity, and more.

I deliberately selected works of art representing contrasting eras, cultures, and mediums. It was fascinating to hear flutists' rationale for their choices to represent color value and its application to flute performance.

*For Love of Swans* was commissioned by the National Flute Association (NFA) to honor the memory of Phil Swanson, cofounder of the organization. Catherine McMichael is a Michigan-based pianist, composer, arranger, and educator. In addition to her award-winning works for flute choir, McMichael has written for the Canadian Brass, Saginaw Bay Symphony Orchestra, and the Saginaw Choral Society, among other ensembles.



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Georgia O'Keeffe, Charcoal on paper  
drawing; MoMA, New York  
(Not currently on view)

## *Big and Bright*

Timothy Hagen (b. 1981)

Timothy Hagen is an internationally acclaimed composer, performer, scholar, and educator. His accolades include numerous awards in prestigious solo competitions including the Myrna Brown Artist Competition, as well as solo performances with orchestras across the country. He is currently the principal flutist of the Dubuque Symphony. Hagen's compositions have frequently won awards from the National Flute Association.

Timothy Hagen was commissioned to write a celebratory work for flute choir to be performed at Froot Fire Workshops during 2018. At the time, the organization was in its 25<sup>th</sup> year, under the leadership of the exceptional Texas flutist/educators Kimberly Clark and Claire Johnson. The dramatic entrances by section symbolize the letters of the founders' names. Both the title and the thematic material are derived from the popular tune, *Deep in the Heart of Texas*.

[R. Cavanaugh]



# PHILHARMONIA

Aaron Kaplan, conductor

## *Hymn for Everyone*

Jessie Montgomery (b. 1981)

Jessie Montgomery was born in New York City in 1981 and is one of the leading voices in the cross sections between classical music and its relevancy to the 21<sup>st</sup> century. Raised in the Lower East Side of Manhattan, she began studying the violin at an early age and received her bachelor's degree in violin performance from The Juilliard School and then a master's degree in Composition for Film and Multimedia from New York University. Her compositional oeuvre boasts dozens of pieces for orchestra, chamber ensemble, and instrumental and vocal solo—all with a focus on improvisation, language, and social justice. In 2021, she was appointed by Riccardo Muti, Zell Music Director of the Chicago Symphony Orchestra, as the ensemble's Mead Composer-in-Residence for a three-year term, ending this past June 2024. As the CSO's composer-in-residence, Montgomery received commissions to compose 3 new orchestral works for the CSO, curated the CSO's MusicNOW program, and worked with the Negaunee Music Institute to oversee the orchestra's educational and community activities.



Jessie Montgomery after the world premier of *Hymn for Everyone*.  
Performed by Chicago Symphony Orchestra, April 28, 2022.

Her first commission for the CSO, along with a co-commission from the National Symphony Orchestra and Music Academy of the West, resulted in the creation of this piece: *Hymn for Everyone*. Written against the backdrop of the social upheaval during the summer of 2020 along with the isolation of the COVID-19 pandemic still raging strongly 18 months after it first began, *Hymn for Everyone* begins with a simple hymn-like melody in the solo horn and viola section, before growing into more complex and chromatic layers.

In her own program note, Montgomery writes:

*Hymn for Everyone is based on a hymn that I wrote during the spring of 2021 that was a reflection on personal and collective challenges happening at the time. Up until that point, I had resisted composing “response pieces” to the pandemic and social-political upheaval, and had been experiencing an intense writer’s block.*

*But one day, after a long hike, this hymn just came to me — a rare occurrence. The melody traverses through different orchestral “choirs” and is accompanied by the rest of the ensemble. It is a kind of meditation for orchestra, exploring various washes of color and timbre through each repetition of the melody.*

## Symphony No. 8 in G major, Op. 88

Antonín Dvořák (1841-1904)

III. Allegretto grazioso—Molto vivace

I. Allegro con brio

*In today's performance, the order of movements will be reversed. Return in May for the full symphony in order.*

Antonín Dvořák was revered, both in his time and today, as one of the most versatile of the Romantic composers. The Romantic Era of music (ca. 1830s-1910s) has many characteristics: larger orchestras, longer pieces of music, increased orchestral virtuosity, a rise in programmatic music (music written to express a specific idea, story, etc.), and perhaps one of the most consequential movements: the rise of nationalistic music from different European

countries. For the majority of the Baroque and Classical periods, the center of the classical music world was Germany and Austria, but the Romantic period not only saw musical advances from these two countries, but also composers from many different European countries bringing their own cultural melodies and idioms into the Western European style of classical composition. Russia had Tchaikovsky, Finland had Sibelius, Norway had Grieg, Poland had Chopin, Britain had Elgar, France had Berlioz, and the Bohemia (now the Czech Republic) had the likes of Smetana, Janacek, and Antonín Dvořák.

No composer married the aspects of their folk music with the European symphonic tradition better than Dvořák, infusing his compositions with melodic and rhythmic aspects of the music from his native Bohemia. Dvořák was a prolific composer, writing nine symphonies, choral music, symphonic poems, concerti, chamber music, opera, and the ever-popular *Slavonic Dances*. In 1885, Dvořák premiered his Seventh Symphony to great acclaim; a dark and stormy symphony that was held up as an example of the next great romantic symphony, following in the footsteps of Beethoven and Brahms. For his Eighth Symphony, Dvořák made the conscious choice to write something warmer and lighter in tone.

Symphony No. 8 was written in the late summer of 1889 on the occasion of Dvořák's election to the Bohemian Academy of Science, Literature and Arts. More so than his other symphonies, Dvořák drew inspiration from his roots and most of the melodic material that occurs in the symphony is inspired and quoted from Bohemian folk music. In addition to the melodies, many of the rhythmic motifs throughout the piece are also from Bohemian dance music traditions. Throughout the course of the *Soundscapes* season, Philharmonia will be examining, preparing, rehearsing, and performing movements from the Eighth symphony on each concert cycle, culminating in a performance of the entire symphony in May. Today, we present to you two movements: the third and then the first.



Dvořák's summer home in Vysoká u Příbramě where he composed Symphony No. 8

### III. Allegretto grazioso

For centuries, classical symphonic composers used the following structure for the four-movement symphony:

- Movement I: slow introduction, moving to Allegro (fast)
- Movement II: Adagio (slow)
- Movement III: Dance movement
- Movement IV: Journey to a triumphant ending in a major key

The third movement in the time of Mozart and Haydn was typically a dance movement: a minuet and trio. Minuets were common dances of the time and usually had a faster minuet section in  $\frac{3}{4}$  time, followed by a slightly slower trio section, and then a repeat of the minuet section, creating an A-B-A form. In the early 19<sup>th</sup> century, Beethoven altered the third movement dance form from a Minuet-Trio to a Scherzo, another dance in  $\frac{3}{4}$  time, but with mischievous intent. A scherzo, meaning joke or prank, is a fast and lively composition with a fast A section, followed by a contrasting B section, before restating the A section again, continuing the A-B-A form. Dvořák's Symphony No. 8 scherzo movement is more of a melancholy waltz, with a lyrical and sweeping melody in the violins, accompanied by hurried and rustling triplets in the flutes and clarinets in G minor. The B section occurs in G major with a sighing musical figure that goes up and comes down, all against a hemiola "2 against 3" pattern in the cello and bass. Dvořák repeats the A section again, thus completing the A-B-A form, but then jumps to a bombastic coda at the end providing new melodic material and excitement to close out the waltz movement.

### I. Allegro con brio

The opening statement of the symphony is both a yearning cry and an optimistic call in the cellos, clarinets, bassoons, and horns that takes us on the journey from G minor to G major within the first 17 measures of the piece. Followed by a bird call in the flute, the energy and inertia builds into something of a G major celebration with muscular rhythms and jubilant excitement before the second theme is introduced by the violas and cellos. The movement deals with the juxtaposition of duality: minor vs. major, duple vs. triple, staccato vs. legato, and soft vs. loud. These ideas are expanded upon in the tumultuous development, leading to a stormy and chromatic climax that ultimately subsides back into G major when clouds clear away and the bird call is heard again, this time on an English horn. The Coda is another wild celebration that uses repeated rhythms to build excitement to a very robust and abrupt ending.

[A. Kaplan]



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# PROGRAM / 7:00 CONCERT

## YOUTH SYMPHONY

Matthew Sheppard, conductor

### *Toccata and Fugue* in D minor, BWV 565

Johann Sebastian Bach (1685-1750)

orch. Leopold Stokowski

*What's the difference between an organ and an orchestra?*

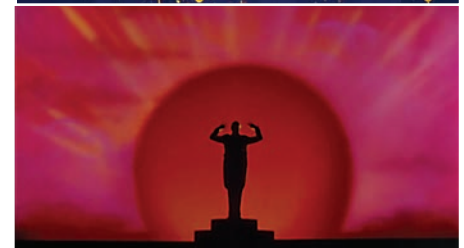
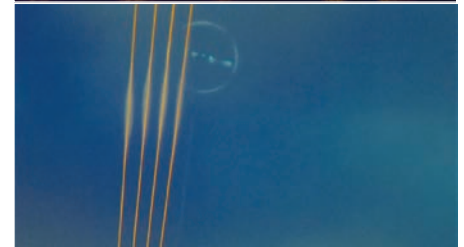
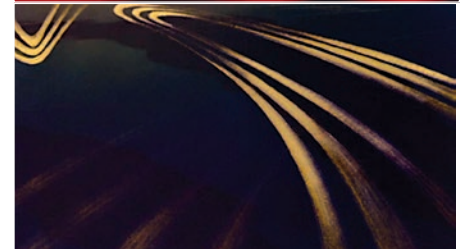
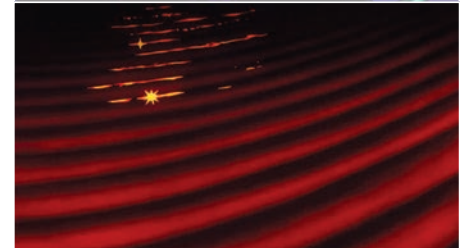
If that sounds like the setup to a joke...well, it isn't. Rather, that is the question at the core of a musical exploration of the magnificent *Toccata and Fugue*. Made famous in part by Leopold Stokowski's masterful orchestral transcription, the *Toccata and Fugue* was written in the mid-1730s by Johann Sebastian Bach. Or at least, we think it was: scholars are split on whether it was written by Bach or was mistakenly attributed to him after the fact by Johannes Ringk, Bach's faithful but error-prone copyist.

There is no doubt, however, that Stokowski's transcription is part of what launched it from relative obscurity (an organ piece among many by Bach) into absolute stardom and near-instantaneous recognition from aficionados and newcomers to classical music alike. (If you aren't sure you know the piece, just wait until the opening few measures: this is music you know.) In 1937, Walt Disney was experimenting with ways to move from utilizing classical music as a slapstick-esque accompaniment into centering it as a narrative force within an animated feature of *The Sorcerer's Apprentice*. A chance encounter between Stokowski and Disney left Stokowski intrigued enough that he offered to conduct the orchestra for free, recognizing the potential impact of this visual and auditory collaboration. (His agent wrote to Disney, saying that Stokowski was "really serious in his offer to do the music for nothing. He had some very interesting ideas on instrumental coloring, which would be perfect for an animation medium.") Quickly, the potential of the project ballooned, and Stokowski was contracted to be an integral part of the entire creative process for the film we know today.

To make the strongest possible statement from the outset, that creative team chose to begin *Fantasia*, their visionary new link between animation and music, with the *Toccata and Fugue*. But why? What about the music lent itself to animation? As Youth Symphony students explored Stokowski's transcription through Disney's interpretation, they analyzed the animation techniques and, importantly, considered how the animators' decisions contributed to their own understanding and interpretation of the music. Ultimately, they came to the conclusion that Disney's interpretation was exactly that: an interpretation of Stokowski's interpretation of Bach's original work. It wasn't the "right" visualization, but rather one way of framing the work and bringing it to life—of making the notes leap off the page and come alive in a specific way. And, ultimately, that was our job as performers, too: to use Stokowski's score as a canvas, but to recognize that we as the orchestra had a critical role in the next step of crafting an image.

Our Youth Symphony interpretation of *Toccata and Fugue* centered around two main concepts. The first—which they felt the Disney animators aimed to capture, too—was the pivot from "stillness" as a musical concept in the Toccata (the first half of the work) to "motion" in the Fugue. These had serious timbral and tonal implications on us, as we had to adjust our sound and our approach to create the feeling of stillness as time rolled forward, or to instill a vibrancy of motion through long repeated passages. The second concept was the idea of space. Could we utilize literal space—our rehearsal room, and this Blizzard Theatre—to emulate and channel the immensity of a cathedral organ with all the stops pulled out...but with the tremendous color palette of an orchestra?

What's the difference between the two? Listen and decide.



Stills from Bach's *Toccata and Fugue* in Disney's *Fantasia*

# YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, director

## *Carpe Diem*

Susan K. Powell (b. 1971)

A canvas is a starting point for a painting. It is the surface upon which a new creation is placed. One such musical canvas is the form of a piece—the structure that both organizes the notes and allows for creative freedom within it. Composers often start with a traditional form in mind and place their notes in that form. While they may alter the form for creative reasons, it gives them a tried-and-true framework in which to develop musical themes.

*Carpe Diem* employs the sonata-allegro form, made popular in the 18<sup>th</sup> and 19<sup>th</sup> centuries. This form was originally conceived in terms of harmony. That is, the form took its shape from playing a pair of themes in different keys, developing those themes through various key areas, and ultimately reconciling those themes in the same home key from which the piece began. *Carpe Diem*, however, uses only non-pitched percussion instruments. This is a radical departure for his canvas: instruments requiring a total avoidance of harmony matched with a form built on it! Here's how Powell "paints" on the "sonata-allegro canvas."

A powerful slow introduction immediately grabs the listener's attention, framing the sonic picture. Next, a five-beat pattern is built up atop an ostinato: this is the primary theme. The transition section that follows intersperses drum fills with this primary theme, until the striking timbral change of engaged snares signals to the listener that the secondary theme is approaching. This secondary theme features rapid virtuosic snare drum playing accentuated by loud "piggyback cymbal" crashes. These two themes (and the transitional material) are developed in a conversational manner, in which the players complete each other's gestures. After returning to the primary theme for the recapitulation, Powell gives the listeners a surprise: instead of returning to the secondary theme, she continues with the conversational playing from the development, but now much busier. A raucous coda section rounds out this virtuosic celebration of drums and life that has helped lift our Youth Symphony percussionists to new heights of groove, pocket, and ensemble cohesion.

[J. Beribak]



We [Toby and Jessie] would like to dedicate this performance to the memory of Mr. Jeff King. Mr. King was a percussionist, performer, and private lesson instructor, and taught countless EYSO percussionists over the past twenty years; ourselves included. He facilitated incredible growth in both of us, and developed our technique and passion for music. Our favorite memories with Mr. King were our unofficial jazz trio jam sessions. On multiple occasions, we met with Mr. King together in his studio to play the twelve-bar blues on the drumset and marimba while Mr. King played keyboard. These improv sessions were spaces where we could experiment with new rhythms and melodies, and we cherished the time we spent making "sick beats" in the studio. Mr. King also encouraged us to perform our first duet together, and greatly enhanced not only our rhythmic abilities but the cooperation and nonverbal communication that will prove to be crucial in Percussion Ensemble performances such as this one. After his passing of cancer in October, we decided to perform this piece, *Carpe Diem*, in honor of his dedication to percussion and to his students. We would like to express our deepest gratitude and appreciation for all he has done for us, as neither of us would be where we are today without him. He will be greatly missed by his friends, family, and all of us students whom he impacted so deeply.

# YOUTH SYMPHONY

Matthew Sheppard, conductor

## Symphony No. 9 in E-flat major, Op. 70

Dmitri Shostakovich (1906-1975)

- I. Allegro
- II. Moderato
- III. Presto
- IV. Largo
- V. Allegretto—Allegro

The last three movements are performed without interruption.

The year was 1945. After six years of war, the world was beginning the arduous process of peace, with countries and communities hoping to recover some sense of normalcy. Many turned to arts and culture in hopes of invigorating their battle-weary populace and re-engaging national pride and unity in the light of such devastation. Expecting greatness, Joseph Stalin's Soviet Union turned to its pre-eminent composer Dmitri Shostakovich, who had inspired hope with his seventh symphony written for the siege of Leningrad during the war. Shostakovich had long abandoned the 'dangerous' atonality of the 1930s in conformity with the governmental 'just [fair] criticism' of his opera *Lady Macbeth*, and he was on the cusp of composing his ninth symphony. The shadow of Beethoven loomed large over any composer reaching toward their own ninth, as "The Ninth" had long been synonymous with majesty, fraternal unity, and the most elevated and noble of sentiments. There could hardly have been a better and more appropriate time for him to reach this, what was expected to be his magnum opus.

Instead, he gave us *this* ninth symphony.

With his sharp wit, biting irony, and quirky humor, Shostakovich did anything but follow in the grand tradition of Beethoven's ninth. Painting well-outside the lines of conventional expectations for a ninth symphony, he peered behind Beethoven's monumental work all the way back to the traditional symphonic forms of the 18<sup>th</sup> century, utilizing not Beethoven's composition as his template but rather that of Beethoven's teacher, Franz Joseph Haydn. Reveling in the joy of thwarted expectations, he combined these anachronistic forms and idioms with his own characteristic wit in this delightful musical joke of a symphony.

From its very opening phrase, the symphony giggles at itself. Hiding behind the appearance of a balanced and predictable Classical phrase, it is filled with quirky moments—little jolts of the 20<sup>th</sup> century bursting through its disguise. The opening four measures could be from a lost Haydn symphony but for one thing: the surprising and unexpected G<sup>b</sup> with an impolite trill and accent giving the listener a jab in the ribs.



Soviet soldiers marching in Red Square, Moscow during a victory parade on June 24<sup>th</sup>, 1945





Shostakovich spins away quickly, as if to give cover to his joke: nothing to see here! But throughout the first movement—and the entire symphony—he playfully sets up and deviates from expectations. In *Youth Symphony*, we dove into the humor of the music, taking advantage of a certain playful sarcasm that these young artists embody to activate moments of delight and spontaneous joy.

As always, though, Shostakovich has more in store. While the overall mood of the symphony is buoyant and joyful, the historical canvas on which it was painted rips through the façade at times, lurching, stumbling, and screaming its way into the foreground with moments of overwhelming terror or debilitating depression. These quicksilver changes between brilliant humor and devastating truth show an enormous palette for color and emotion—one that *Youth Symphony* musicians use to incredible effect.

Each individual movement contains moments of both worlds, as does the entire arc of the symphony. The first movement is mostly joyful and charming, whereas the second lives in a darker, more subtly terrifying world. Predictably, the third movement is a brilliant scherzo, throwing joke after joke at the orchestra and audience with notes almost too fast to hear (or play!), pivoting from traditional symphonic music to a Spanish fandango, and with hocket (hiccupping) rhythms abounding. But in the end of its short four minutes, something happens, and the music unravels, falling down a rabbit hole into something that is, perhaps, more sinister.

The fourth movement confirms this suspicion with a stentorian pronouncement from the low brass, alternating with a recitative-like solo from the bassoon, one of the instruments most capable of imitating the human voice. Has Shostakovich finally realized the momentousness of the ninth, and of this specific symphony's place in history? Nope.

After playing at seriousness, Shostakovich confirms the joke in the finale, stringing us along until exploding into laughter with its riotous conclusion. In exploring this masterpiece of musical humor, *Youth Symphony* explored its context—its canvas—to help better appreciate Shostakovich's little jokes with a wry smile, as well as hear the moments when darker sentiments threaten to overcome the humor...but never quite do.

[M. Sheppard]



Dmitri Shostakovich with Yevgeny Mravinsky. Mravinsky conducted the world premier of Shostakovich's Symphony No. 9.

Mravinsky gave world premieres of seven of Shostakovich's symphonies: 5, 6, 8, 9, 10, 11, and 12. He refused to conduct Shostakovich's Symphony No. 13 'Babi Yar', which caused a rift between the composer and conductor.



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Susanne Murray  
Carol Ourada  
Michael Pecherek  
Amali Premawardhana  
Nissa Sampson  
Genevieve Tabby 🎵  
Simonne Tingley  
Julia Wen

## BASS

Katy Balk 🎵  
Tracy Dullea 🎵  
Don Montgomery  
Steve Reichelt  
Tim Shaffer

## FLUTE

Denise Beiermann  
Lamar Blum 🎵  
Megan Cahill  
Gianna Capobianco 🎵  
Ruth Cavanaugh 🎵  
Harry Choin  
Annie D'Amico-Vargas  
Allison Domanus-Brady  
Maria Fadrowski  
Lynne Green  
Cate Hummel  
Krissy Lenceski 🎵  
Scott Metlicka 🎵  
Dan Rider  
Leah Stevens  
Matt Wifler

## OBOE

Emily Fagan 🎵  
Laura Niesler  
Julie Popplewell

## CLARINET

Laurie Beard  
Lacy Garbar  
Cally Laughlin  
Aissa Maese  
Garrett Matlock 🎵  
Trevor O'Riordan  
Jennifer Swenson  
Matt Wifler

## BASSOON

Mackenzie Brauns  
Theresa Brooks  
Gwyn Downey 🎵  
Kimberly Richter

## HORN

Louis Faucheux  
Anya Gavin  
Ingrid Gross  
Russ Henning  
Chris Scotellaro  
Kevin Sutherland

## TRUMPET

Matt Baker  
Mark Baldin  
Anya Gavin  
Ryan Hobbs  
Tom Tait 🎵  
Logan Wooden

## TROMBONE

Mark Bettcher  
Darren Castellanos  
Ian Fitzwater 🎵  
Mark Fry 🎵  
Anya Gavin  
Andrew Rozsa

## EUPHONIUM

Mark Fry 🎵

## TUBA

Alex Tschetter

## PERCUSSION

Zachary Bowers 🎵  
Andrew Hix  
Jeff King

## PIANO

Kerri Andersen  
Melissa Arndt  
Debbie Ayotte  
Carol Beilke  
Harry Choin  
Lilian Chou  
Kathy Diem  
Gwyn Downey 🎵  
Dave Feltenberger  
Benjamin Gilbert 🎵  
Virginia Hammelman  
Heather Hart

Anita Hwang  
Robert Kania  
Lubov Laura de Valois  
Chiayi Lee  
Cheryl Lim  
Jeanette Miller  
Mallory Miller  
Ruth Mudge  
Suzanne Murray  
Mary Schmidt  
Solange Sior  
Cindy Trowbridge  
Ludmila Turcola  
Emi Vo 🎵  
Joyce Ann Wilder  
Janna Williamson

## EYSO CHAMBER MUSIC INSTITUTE COACHES

Timothy Archbold ∞ 🎵  
Hannah Christiansen  
Gordon Daole-Wellman  
Tracey Dullea  
Izabella Gieron  
Catherine Kuna  
Kari Lee ✂  
Matt Lee ✂  
Garrett Matlock  
Jinty McTavish  
Kathryne Pirtle  
Keith Polito  
Max Raimi ♪

🎵 Denotes EYSO Alum  
or parent of Alum

♪ Maud Powell String Quartet

✂ Sterling Brass Quintet

∞ Hanson String Quartet

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

# PRIMO / PRIMO INTERMEZZO

## VIOLIN

Benjamin Dominguez, St. Charles  
Addilyn Gutierrez, Elgin  
Margaret Lynch, St. Charles z  
Viviana McKinnon, Lake in the Hills  
Alana Reese Paluero, West Chicago  
Sean Peterson, St. Charles  
Avyukt Tripathi, Elgin  
Leo Zimmerman, St. Charles z

## VIOLA

Nora Daly, St. Charles z  
Aliana Raincrow, Bartlett  
Lauren Sawitz, Geneva  
Aagusthya Singh, South Barrington

## CELLO

Eleanor Bradley, Wheaton z  
Frank Ma, St. Charles \*  
Sylas Velez, Elgin

---

z Primo Intermezzo  
\* Chamber Music Institute

# PRELUDE

## VIOLIN

Jannet Dragan, Carol Stream  
Eliana Farooq, Batavia  
Tabitha Genuardi, St. Charles  
Ariana Griseto, Lake in the Hills  
Courtney Hassman, St. Charles  
Kaitlyn Johnson, Streamwood  
Diego Juarez, Wayne  
Hannah Kinikin, Elgin  
Quinn McCoy, Barrington  
Kaitlyn Neidlinger, Bartlett \*  
Lenali Petrik, Woodstock  
Gracy Petrik, Woodstock

Sophia Punnoose, Hoffman Estates +  
Calvin Schoenberg, Geneva  
Bradley Schweihs, Bartlett  
Sophie William, St. Charles  
Sterling Zinkel, Hampshire \*

## VIOLA

Zachary Caplin, St. Charles \*  
Mirath Israni, Darien  
Abirami Kalyanasundaram, Lake Zurich  
Lily Lenceski, Geneva  
Amy Robbins-Jones, St. Charles

## CELLO

Theodore Dunn, Barrington \*  
Jaxson Iannantuoni, Chicago  
Oliver Malecek, Elgin  
Melia Michalski, St. Charles  
Nathan Sachs, Lake Zurich  
Desmond Sobota, Hampshire

---

+ Concertmaster  
\* Chamber Music Institute

# FLUTE CHOIR

## FLUTE

Shiyao Gu, Lisle  
Somerlyn Lancaster, South Elgin  
Katelyn Manoj, Algonquin  
Afzalbek Mirsaliev, West Chicago \*  
Erick Morales, Streamwood  
Mia Piloto, St. Charles  
Divija Ram, Hoffman Estates  
Shriya Rao, Aurora

Dante Serna, South Elgin  
Molly Whitfield, South Elgin

## PICCOLO

Erick Morales, Streamwood

## ALTO FLUTE

Faith Heine, Carpentersville  
John Rogers, Elgin

## BASS FLUTE

Jenna Mack, Elgin

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\* Chamber Music Institute

# PERCUSSION ENSEMBLES

## SINFONIA/PHILHARMONIA PERCUSSION ENSEMBLE

Mhaya Mei Baito, South Elgin  
Kyle Hibben, Elburn  
Cari Techter, South Elgin

## YOUTH SYMPHONY PERCUSSION ENSEMBLE

Toby Morden, Batavia  
Jessie Myers, West Chicago

# CHAMBER MUSIC INSTITUTE ONLY

## VIOLIN

Maggi Lim, Streamwood

## PIANO

Rishabh Rajesh, Hoffman Estates

# SINFONIA

## VIOLIN

Sydney Acosta, St. Charles  
Sarah Ballenger, Streamwood  
Izabella Boniak, Campton Hills  
Samantha Botello, Elgin  
Georgia Bowen, St. Charles  
Olive Brinkerhoff, Genoa ✳  
Kaden Chow, Hoffman Estates  
Charles Deng, Naperville  
Quinn Frolich, St. Charles  
William Garcia, Carpentersville  
Maddie Gustafson, Bartlett ✳  
Unnati Kammannagari, St. Charles  
Teo Lee, Crystal Lake  
Katie Lin, Crystal Lake +  
Barbara Lopez, Elgin  
Yuritsie Martinez, Hanover Park  
Genevieve Mason, Huntley  
Aubrey McMillen, Geneva  
Alyssa McNamara, Streamwood  
Audrey Ostwald, Lombard  
Noelle Park, South Elgin  
Kayden Petrik, Woodstock  
Sienna Pham, Bartlett  
Lucas Pilipczuk, Aurora ✳  
Lance Plantig, Bartlett  
Atziry Serna, South Elgin ✳  
Penelope Sluka, Dundee  
Kevin Sun, Naperville  
Michael Teoh, Lisle ✳  
Nova Walker, Lafox  
Luna Xu, Naperville

## VIOLA

Chase Coleman, Dekalb ✳  
Chris Deng, Naperville  
Madalyn Sawitz, Geneva  
Claire Yu, Elgin

## CELLO

Hannah Brown, Hoffman Estates  
Michelle Cardozo, Hoffman Estates  
Abigail Collins, St. Charles ✳  
Sebastian Duque, Streamwood  
Morgan Firak, Huntley  
Isabella Frolich, St. Charles  
Abigail Goldsborough, Wheaton ✳  
Ayda Hagopian, Algonquin  
Matilda Karkosch, St. Charles ✳  
Ronan Mallipeddi, Bartlett  
Charlotte Mikes, Hoffman Estates ✳  
Aaira Navsariwala, Bartlett  
Krishna Poruri, South Elgin  
Silas Ruckoldt, Sycamore ✳  
Zinnia Saher, Elgin ✳  
Suran Soni, South Barrington  
Addison Truesdell, South Elgin ✳

## BASS

Emma Shields, Bartlett  
Tyler Watanapongse, St. Charles

## FLUTE

Somerlyn Lancaster, South Elgin  
Afzalbek Mirsaliyev, West Chicago ✳  
Mia Piloto, St. Charles  
John Rogers, Elgin  
Molly Whitfield, South Elgin

## OBOE

Sarah Brown, Hoffman Estates  
Monserrat Carapia, Aurora

## CLARINET

Abhika Mishra, Hoffman Estates  
Gabriel Tulgar, Carpentersville ✳  
Matthew Tulgar, Carpentersville ✳

## BASS CLARINET

Jonathan Morales, Elgin

## BASSOON

John Drew, Hoffman Estates

## HORN

Noah McCabe, Algonquin

## TRUMPET

Caedmon Engelkemier, South Elgin  
Isabelle Gutierrez, Elgin

## EUPHONIUM

Jonathan Gallo, Bartlett ✳

## PERCUSSION

Mhaya Mei Baito, South Elgin

## PIANO/KEYBOARD

Gabriela Radovic, St. Charles

- 
- + Concertmaster
  - ✳ Chamber Music Institute

# BRASS CHOIR

## HORN

Alex Gagne, St. Charles ✳ ✳  
Emily Hart, Yorkville ✳  
Tyler Hashem, Batavia  
Noah McCabe, Algonquin  
Maria Serban, South Elgin  
Naomi Virgil, St. Charles

## TRUMPET

Melody Alonso, Crystal Lake ✳ ✳  
Olivia Burgan, South Elgin ✳ ✳  
Morgan Doyle, Oswego  
Caedmon Engelkemier, South Elgin  
Isabelle Gutierrez, Elgin  
Carl Henriksen, Bartlett  
Olivia LaCerra, Chicago  
Levi Polsky, Chicago  
Norah Quinn, Batavia

## TROMBONE

Noah Fleck, Bartlett  
Sam Kagan, Naperville  
Aidan Klapperich, Elgin ✳  
Jack Kujawa, Elgin  
Kendall Sweet, Hampshire ✳  
Noah Ventura, Elgin ✳

## EUPHONIUM

Jonathan Gallo, Bartlett ✳  
Amana Omale, Lake in the Hills ✳  
CJ Russo, Crystal Lake

## TUBA

Calder Gagne, St. Charles ✳  
Samuel Lorentz, Crystal Lake ✳ ✳

## PERCUSSION

Kyle Hibben, Elburn  
Toby Morden, Batavia  
Jessie Myers, West Chicago

- 
- ✳ Sterling Brass Quintet
  - ✳ Chamber Music Institute



# PHILHARMONIA

## VIOLIN

Eleanor Archbold, Wheaton ✱  
Liam Arnold, Wheaton  
Lucas Balgeman, Woodstock ✱  
Paige Choi, St. Charles  
Tom Colella, West Dundee ✱  
Junna Dettling, Schaumburg  
Eleanor Dunn, Barrington ✱  
Sarah Gerbasi, Elmhurst  
Emma Hill, Chicago ✱  
Kyralee Himawan, Palatine  
Amalia Im, St. Charles  
Alexandra Karpinski, Carol Stream  
Kyla Leman, Batavia ✱  
Swara Maruvada, Hoffman Estates  
Tess Mitrenga, South Elgin  
Aoife Murray, Chicago  
Nathaniel Park, South Elgin  
Sangeeta Poruri, South Elgin  
Zubin Saher, Elgin ✱  
Dante Serna, South Elgin ✱  
Miles Serra, Palatine †  
Sidharth Shankar, South Barrington  
Alexander Steinke, Crystal Lake  
Tyler Stewart, St. Charles  
William Tian, Naperville  
Nadia Wang, Elgin  
Parker Whitaker, South Elgin

## VIOLA

Lucy Archbold, Wheaton ✱  
Alexa Chapski, Elgin  
Madison Curcio, Bartlett  
Matthew Diez, Bartlett  
Kavya Gundlapalli, South Barrington  
Annika Johnson, South Elgin ✱ ✱  
Levi Polsky, Chicago ✱  
Paige Xu, Naperville

## CELLO

Nolan Bluhm, Carpentersville  
Luca Cangelosi, Lake in the Hills  
Autumn Davis, St. Charles  
Lilia Gao, Naperville  
Natalie Juan, Geneva  
Sarah Krohn, St. Charles  
Christopher Lipscomb, Oswego  
Kieran Murray, Glen Ellyn ✱  
Kate Orozco, Carol Stream  
Eliza Puntuzs, Wheaton  
Luz Rodelo-Bristol, South Elgin ✱  
Maleyah Rodriguez, Naperville  
Tenley Samson, Naperville  
Anagha Sheethal, Naperville  
Jordan Slovik, Bartlett  
Molly Smith, Elgin ✱

## BASS

Shawn Chen, Naperville  
Kathryn Davison, Geneva ✱  
Lauren Hermany, Barrington ✱

## FLUTE

Faith Heine, Carpentersville  
Jenna Mack, Elgin  
Katelyn Manoj, Algonquin  
Gwenneth Nika, West Chicago  
Divija Ram, Hoffman Estates  
Shriya Rao, Aurora

## OBOE

Taylor Long, St. Charles  
Ainsley William, Elmhurst

## CLARINET

Nathan Barrett, Chicago ✱  
Cassandra LoVerde, Tinley Park  
Sophia Rubin, St. Charles ✱  
Lily Wennemar, Elburn

## BASSOON

Jonah Rurack, Hampshire  
Adam Schwaegler, Naperville

## HORN

Brooke Bieker, Aurora  
Tyler Hashem, Batavia

## TRUMPET

Morgan Doyle, Oswego  
Carl Henricksen, Bartlett

## TROMBONE

Kendall Sweet, Hampshire ✱  
Noah Ventura, Elgin

## EUPHONIUM

CJ Russo, Crystal Lake

## TUBA

Calder Gagne, St. Charles

## PERCUSSION

Cari Techter, South Elgin  
Gabriela Radovic, St. Charles

- 
- + Concertmaster
  - ‡ Assistant Concertmaster
  - \* Principal
  - ✱ Chamber Music Institute

# YOUTH SYMPHONY

## VIOLIN

Jason Allen, Elgin  
 Ella Britton, Crystal Lake  
 Jacob Cho, Hampshire ^  
 Luca Edsall, Campton Hills  
 Cooper Frolich, St. Charles  
 Marilyn Gans, Batavia  
 Emily Goodin, Glen Ellyn  
 Sarah Goodin, Glen Ellyn \* ~  
 Zachary Green, Hampshire @ \* ~  
 Kyle Hibben, Elburn  
 Alex Huang, Naperville  
 Claire Jeong, Winfield  
 Kaitlyn Kreeger, St. Charles  
 Amari Kukreja, Algonquin  
 Ezra Maras, Algonquin \* ~  
 Hanna Marszalek, Algonquin  
 Bobby Meinig, St. Charles  
 Maria Olache, Batavia  
 Aleksandra Radovic, St. Charles  
 Rohini Sliwa, Bartlett  
 Neil Soriano, Algonquin  
 Vitaly Starkov, Geneva + \* ~  
 Jacob Valentino, Wheaton  
 Reno Varalli, Batavia \*  
 Ayaka Vieira, Streamwood \*  
 Ameya Yammanuru, St. Charles


## VIOLA

Hannah Brazis, Deer Park \* \* ~  
 Kinsey Doolin, South Elgin  
 John Drew, Hoffman Estates  
 Alyssa Dzien, Bartlett ^ \*  
 Kyler Gao, Naperville \*  
 Delaney Gerard, St. Charles  
 Emm Godinez, Elgin  
 Teagan Hagemeyer, Sycamore  
 Charles Malohn, Lake Zurich  
 Ollie Mecum, Batavia \*  
 Valerie Monroy, Schaumburg \*  
 Uche Oguejiofor, Bartlett \*  
 Vivaan Venkat, Naperville \* ~

## CELLO

Kenneth Chang, St. Charles ^  
 Camryn Clark, Algonquin  
 Gideon Crognale, Elgin  
 Griffin Egan, Geneva \* \* ~  
 Gretchen Grossert, Batavia \* ~  
 Evan Luxton, St. Charles  
 Millan Mallipeddi, Bartlett  
 Ainslie McKenna, Arlington Heights  
 Mithali Obadage, Batavia \*  
 Benjamin Suarez, Peru  
 Tyler Thymian, Barrington  
 Michelle Zhao, Naperville

## BASS

Olivia Beach, Wayne  
 Max Blanco, Palatine \*   
 Iain Goetz, Elgin \*

## FLUTE

AnnMarie Ellison, Naperville  
 Erick Morales, Streamwood  
 Niva Murali, Naperville  
 Jesse Perez, Carpentersville  
 Amy Yang, Hoffman Estates

## PICCOLO

Erick Morales, Streamwood  
 Niva Murali, Naperville  
 Jesse Perez, Carpentersville

## OBOE

Jonathan Folkerts, Batavia  
 Adam Kararo, Oswego \*  
 Anna Schwaegler, Naperville

## ENGLISH HORN

Jonathan Folkerts, Batavia

## CLARINET

Abigail Edwards, Glen Ellyn  
 Clay Kabbe, Naperville \*  
 Mason Madej, Yorkville  
 Alexander Sjullie, Elmhurst \*

## BASS CLARINET

Mason Madej, Yorkville

## BASSOON

Lars Dudley, Yorkville  
 James Lusk, Geneva  
 Ben Meisenger, Batavia

## CONTRABASSOON

Ben Meisenger, Batavia

## HORN

Alex Gagne, St. Charles \* ~  
 Emily Hart, Yorkville \*  
 Maria Serban, South Elgin  
 Naomi Virgil, St. Charles

## TRUMPET

Melody Alonso, Crystal Lake \* ~  
 Olivia Burgan, South Elgin \* ~  
 Olivia LaCerra, Chicago  
 Norah Quinn, Batavia

## TROMBONE

Noah Fleck, Bartlett  
 Sam Kagan, Naperville  
 Aidan Klapperich, Elgin \* ~

## TUBA

Samuel Lorentz, Crystal Lake \* ~


## PERCUSSION

Amelia Baran, Bartlett  
 Toby Morden, Batavia  
 Jessie Myers, West Chicago

## PIANO/KEYBOARD

Amelia Baran, Bartlett

- 
- + Concertmaster
  - ‡ Assistant Concertmaster
  - \* Principal
  - ^ Assistant principal
  - Co-Principal
  - \* Chamber Music Institute
  - ~ Maud Powell String Quartet
  - ~ Sterling Brass Quintet
  - ~ Hanson String Quartet

 **The Van Nortwick Family Principal 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 instruments in elementary school and continued through high school. Bill's appreciation for classical music was greatly enhanced by that of his son, Peter, who played bass for 5 years in EYSO. Bill became an enthusiastic supporter of EYSO having witnessed the musical and personal growth that Peter experienced due to his participation. The Van Nortwick Family is happy to support this chair so other students can benefit from the amazing experience that is EYSO.

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BRAVO BREAKFAST

MAY | 17 | 2025

Join EYSO for a morning of celebration and recognition at the annual Bravo Breakfast. The Bravo Breakfast serves as a culmination of the dedication and commitment demonstrated by our students, families, educators, volunteers and supporters throughout the year.

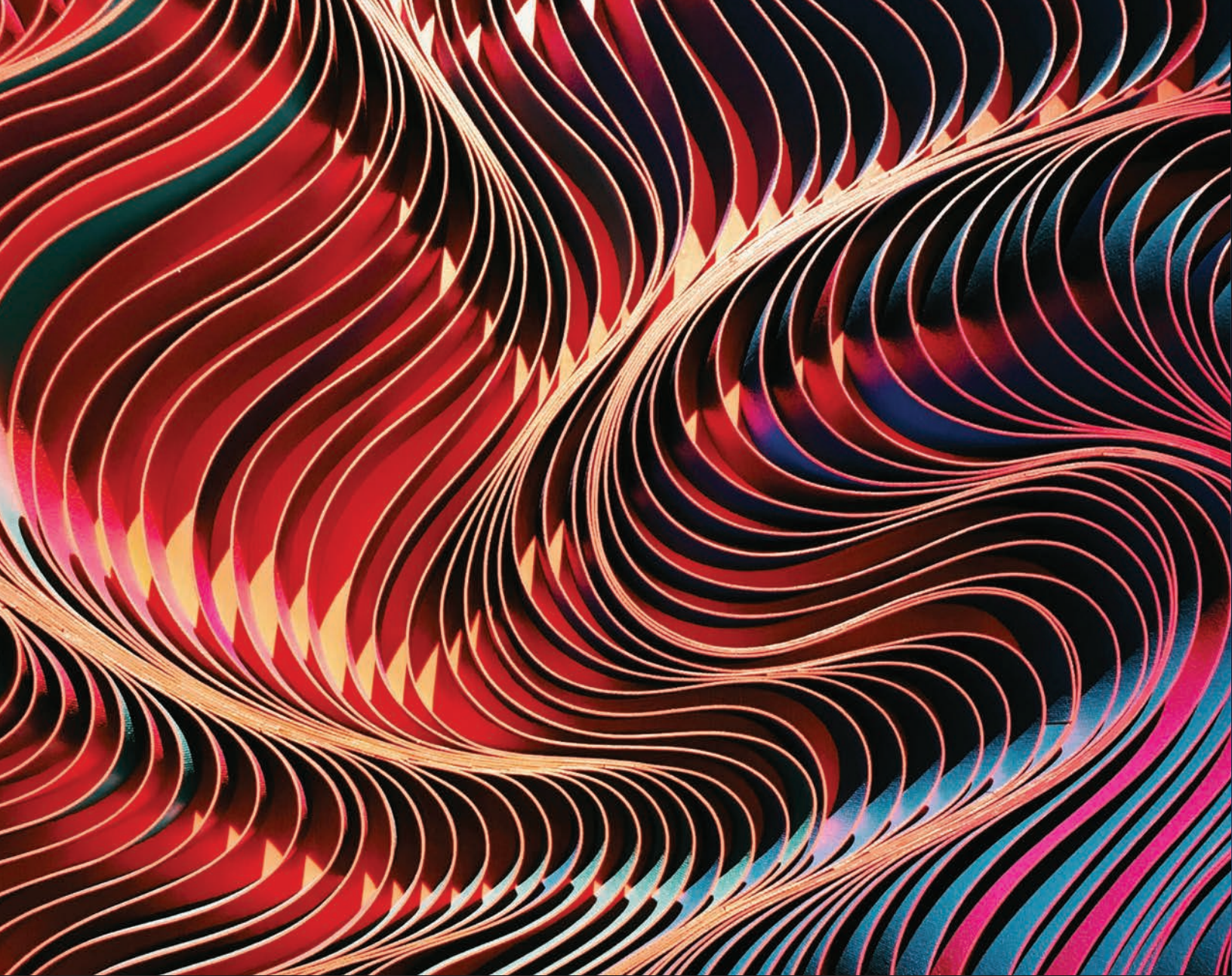
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OUR 49<sup>TH</sup> SEASON // NOVEMBER 10, 2024 // SOUNDSCAPES





# EYSO

ELGIN YOUTH SYMPHONY ORCHESTRAS

OUR 49<sup>TH</sup> SEASON // 2024-2025

## SOUNDSCAPES

- I. Canvas // November 10, 2024
- II. Palette // March 9, 2025
- III. Image // May 11, 2025

CMI Fall Concerts // November 3, 2024

CMI Spring Concerts // March 30, 2025

Fall Camp // August 23-25, 2024

**EYSO.ORG**

EYSO is an In-Residence Ensemble at the  
Elgin Community College Arts Center.