



# PALETTE

OUR 49<sup>TH</sup> SEASON // MARCH 9, 2025 // **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.

## II. PALETTE

One of my favorite parts of EYSO's Summer Chamber Music Camp is leading an exploratory class called "How to Listen to Music." Each year, we start the class with this quote from Aaron Copland's *What to Listen for in Music*:

*Given the chance, every composer would like to know two very important things about anyone who takes themselves seriously as a music lover...*

1. *Are you hearing everything that is going on?*
2. *Are you really being sensitive to it?*

Why do we start that way? Because talking about music is hard! Let's try it together.

- **Step 1:** Think about a piece of music you love—any piece of music, whether it's classical, film, rock, pop, or any other genre. Imagine the piece in your mind. What do you love about that piece?
- **Step 2:** Was your answer related to "how it makes me feel"? (Almost always, the answer to this is "yes!") If so, answer this question: *what about the music makes you feel that way?* Be specific—what sonic quality led to that?
- **Step 3:** Was your answer "the way everything works together to make me feel \_\_\_\_\_"? If so, can you burrow into one specific element of the music that accomplished that feeling?

This is where things get fun, in peeling apart the different layers to examine them individually, just as scientists might examine a sample under a microscope to understand how its individual components contribute to the whole...or as museum-goers might stop to examine specific components of a piece of art. Was it the sharpness of light and dark contrast that drew you to the piece, as in the photography of Ansel Adams? Perhaps it was the color choice, or the use of shading and balance as in Mark Rothko's paintings. Maybe it was the brushstroke, or the sense of movement—or stillness—created through stroke and line in the work of Vincent Van Gogh? Or, could it have been the formal organization of a cubist like Pablo Picasso?

Just as in visual art (and in science!), in music we can explore these different elements to determine how they contribute to the whole—to the overarching image or artistry of a work. Was it the driving, relentless **rhythm** that makes you want to just GO!, or perhaps the earworm **melody** you can't stop singing? How did the ambiguous and unsettled **harmonies** create mystery and uncertainty, or the specific **formal organization** of the work balance predictability and variety? Did the specific **timbres** of individual instruments and voices shine through, or was the thick and multi-layered **texture** of the music what drew your focus...at least until the shockingly different **dynamics** jolted you from reverie into rapt attention!

At EYSO, we call this investigation and speculation our "expert noticer" approach to music. We interrogate our music, drawing connections between it and the rich world of visual art. We tease apart what makes the music so powerful, trying to better understand not only these works of art, but also our own lives and our communities through our relationship with art. 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 with these incredible young artists.

*Matthew Sheppard*

Matthew Sheppard  
Artistic Director



Evening, McDonald Lake,  
Glacier National Park (1933)  
Ansel Adams (1902-1984)



Violet, Black, Orange, Yellow on  
White and Red (1949)  
Mark Rothko (1903-1970)



Wheatfields with Cypresses (1889)  
Vincent Van Gogh (1853-1890)



Mandolin and Guitar (1924)  
Pablo Picasso (1881-1973)

To learn more about the **musical elements**, check out Flute Choir's program notes on "Diffusion and Light" from Suite for Flute Ensemble from our 4:30PM concert today.

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Dear parents, family, friends, and neighbors,

I'm thinking about stories. No, I haven't mixed up our theme for this concert. *Palette* invites students—and you, the audience—to notice the different sounds in the orchestra and how they contribute to colors, textures, and shapes in the music. It's like stepping up close to a painting, to the point where you nearly set off the alarm. Close enough to notice the peaks and valleys in the surface of the paint, the subtle differences in color, the artifacts of life that have intentionally or incidentally found themselves embedded in the surface of the canvas. When you take a moment to step up close, you notice all the individual elements that affect you in minute, yet nonetheless impactful ways. Little elements that may not change your overall impression, but that are significant in the moment.

That is what we've asked our EYSO students to do with this program—to explore the ways different harmonies, instruments, and techniques combine to affect you in subtle ways and create sonic worlds in music.

As we cross the halfway point in our annual NOTES fundraising campaign, I have noticed the same qualities emerge in the stories your students have shared. Small moments in their EYSO experience that have left a lasting impact on who they are and how they engage with the world. The expressions of pride and accomplishment at mastering a difficult passage. The dashes of laughter and mutual support that cement friendships. The sweeping expressions of awe, curiosity, joy, and wonder.

As you sit and listen today, I invite you to step up close (metaphorically speaking), and notice not just the details in the music, but the individual spark and contribution of every musician on stage. How will this moment become a part of your student's story?

Our communities need more of that spark. EYSO is teaching these students how to make something out of every moment, and the NOTES campaign is your opportunity to make that possible. Tuition covers only one-third of the costs for these programs. **Your gift allows us to keep tuition costs low, and to provide additional tuition assistance to all students who need it (currently about 27%).**

And, if you make a gift today during the concert, **your donation will be doubled** thanks to an EYSO parent who knows the instrumental difference these programs make.

I hope you experience a bit of the EYSO Difference for yourself at today's concerts. Let that inspire you to act and invest in sharing these programs with the next student who's ready to make something of every moment.

Gratefully,

**Daniel Meyers**  
*Executive Director*

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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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# PALETTE

## 1:30PM

### PRELUDE

Amy Lestina Tonaki,  
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 CHAMBER ORCHESTRA

Aaron Kaplan, conductor

### PHILHARMONIA

Aaron Kaplan, conductor

## 7:00PM

### PRIMO & YOUTH SYMPHONY

Matthew Sheppard, conductor

### YOUTH SYMPHONY

#### PERCUSSION ENSEMBLE

Joe Beribak, director

### STERLING BRASS QUINTET

### YOUTH SYMPHONY

Matthew Sheppard, conductor

# PROGRAM / 1:30 CONCERT

## PRELUDE

Amy Lestina Tonaki, interim conductor

### *Simple Symphony*

Benjamin Britten (1913-1976)

#### IV. Frolicsome Finale

English composer Benjamin Britten composed his *Simple Symphony* in versions for both string orchestra and quartet. Written in 1943, the composer's final year at the Royal College of Music, the piece was both inspired by and includes snippets from music that he wrote in his youth between the ages of nine and twelve—the same age or younger than many of our Prelude students!

All four movements are playful alliterations: “Boisterous Bourrée,” “Playful Pizzicato,” “Sentimental Sarabande,” and this movement, “Frolicsome Finale.” As their titles suggest, all are different in style (boisterous, playful, sentimental, and frolicsome) and in compositional structure (musical forms of the bourrée, sarabande, and finale, plus the timbral element pizzicato, or plucking). But unlike what the title implies, there is nothing “simple” about this symphony! Prelude has been rehearsing this piece since the fall, having performed a preview sample at *Canvas*. As a team, we have discovered the intricate motifs that are passed between the instruments and experimented with different tempos in hopes of finding the frolicsome feel that was the composer's intent.

### *Deep River*

Traditional/African-American Spiritual  
arr. Carrie Lane Gruselle

Folk tunes and spirituals have deep roots in American history, originally having been passed down orally from one generation to the next. The first written documentation of *Deep River* dates to the mid-18<sup>th</sup> century. This spiritual grew in popularity when Henry T. Burleigh included it in the 1916 published *Jubilee Songs of the USA* for solo voice and piano.

This string orchestra arrangement of *Deep River* by Carrie Gruselle honors the slow tempo and solemnity of the original melody. The long sustained notes push young musicians to focus on bow control and maintains a warm, rich tone. Using our bow to mimic the voice that this melody was originally written for has led to wonderful discoveries about phrasing and “singing” with our instruments. Prelude's weekly discussions of mood and emotion have guided us in exploring the different textures and colors within this piece. Dynamics play a role in how the melody is supported in the ensemble—just one example of the many important tools in a composer's palette.

*Deep river,  
My home is over Jordan.  
Deep river, Lord,  
I want to cross over into campground.  
Oh, don't you want to go,  
To the Gospel feast;  
That Promised Land,  
Where all is peace?  
Oh, deep river, Lord,  
I want to cross over into campground.*



Jordan River



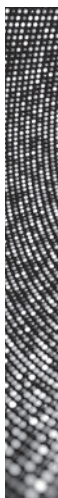
## The Sound of a Sound

Richard Meyer (b. 1957)

### How many sounds can a string musician produce?

It's not the set-up to a joke: it's the question that we explore in *The Sound of a Sound*. Much like a painter can use a single paint brush to create different textures on a canvas, string players can use their bows—and even their fingers—to create multiple sounds. What happens when we use the bow behind the bridge? What sound can we create when we pluck the string in a certain direction? Each section of the orchestra has its own unique timbre and style of playing that is introduced individually throughout the piece. As new sounds are added, the piece gets more complex—and counting becomes key! In addition to exploring these unique timbres, the piece wanders through different time signatures and tempos, showing creative freedom within the overall structure and pushing the boundaries of traditional music for young string orchestras.

[A. Lestina Tonaki]



### Listen for these “sounds” throughout the piece:

**Glissando pizzicato:** a “pluck” and sliding of the finger to change the pitch as it resonates

**Glissando arco:** a finger slide that changes the pitch while the sound continues to be produced by the bow

**Bartók pizzicato:** also known as a “snap” pizz, this is a strong vertical pluck that makes the string snap back hard—and loud!—against the fingerboard

**Sul ponticello:** this Italian phrase for “on the bridge” has the bow next to the bridge, creating an eerie, glassy, and almost fingernails-on-the-chalk-board sound

## SINFONIA/PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

### Sonatina

Fisher Tull (1934-1994)

Imagine zooming in close and watching a brush dance across a painter's palette, picking up all the colors one at a time, pausing to linger on favorite shades...

*Sonatina* begins thus, with a whisper-quiet wood block gradually joined by other instruments, timbres, and colors to create a wild array of sonic enthusiasm. This piece is rich with novel compositional devices and complex ensemble playing that have pushed our percussionists to new heights of rhythmic concentration.

One of our goals at EYSO, as an educational organization, is to help give our audiences insight into what we teach the students week after week. Let's take a look at one of the compositional devices that you'll be able to hear in a single listening. Keep that image of the paint brush slowly picking up a more complex collection of paints as it twirls its bristles across the palette while I describe Tull's treatment of meter.

The opening rhythmic theme is first heard in  $\frac{2}{4}$  time (two beats per measure). This is described as “simple meter” because each beat is divided into two equal subdivisions.



After taking the theme through a fugal treatment (playing the themes against each other and overlapping entrances), each of the four players is featured in an unmetred and free cadenza solo based on the same opening theme. Emerging from the nebulous realm of unmetred music, the  $\frac{2}{4}$  meter of the opening morphs into  $\frac{6}{8}$ . This  $\frac{6}{8}$  meter is known as a compound meter, beat contains three subdivisions.



Tull, however, can't seem to let go of the duple subdivision. You'll hear that the  $\frac{6}{8}$  time is sometimes written as three beats with two subdivisions (sounding like  $\frac{3}{4}$  time). As the pace of the alternation between simple and compound meters reaches its breaking point, Tull takes the meter one step further with complex meters. That is, within the same measure, he begins to alternate between beats subdivided into two and three.

I 2 3 I 2 3 I 2 3 I 2 3

This narrative development heard in the metrical component of the music is mirrored in the increasing complexity of the other musical parameters as well. During our rehearsals we were able to explore new details of this well-loved percussion ensemble classic each week.

[J. Beribak]

# SINFONIA

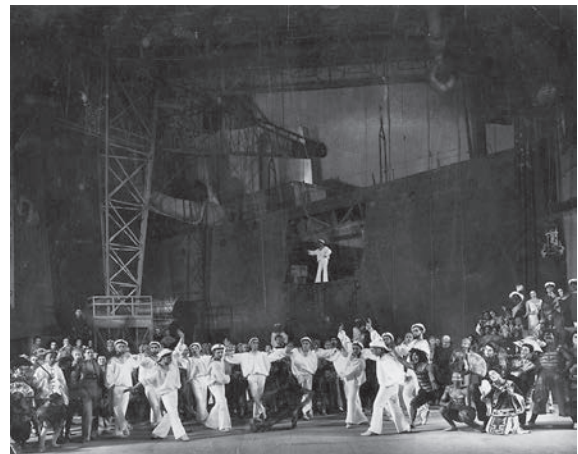
Greg Schwaegler, conductor

## *Russian Sailors' Dance*

Reinhold Glière (1875-1956)  
arr. Merle J. Isaac

Ukrainian composer Reinhold Glière's most famous work is, undoubtedly, *Russian Sailors' Dance*, which has captured audiences since its premiere with irresistible energy and masterful orchestration. Composed in 1927 and revised in 1949, this dance is an excerpt from his ballet *The Red Poppy*, a dramatic tale of an uprising aboard a Chinese ship and the timely intervention of resolute Russian sailors.

At the heart of *Russian Sailors' Dance* is Glière's imaginative arrangement of the popular Russian folk *chastushka* song: *Yablochko* ("little apple"). The piece begins with a fiery introduction and a stately basso statement of the theme. It then proceeds through a series of increasingly frenetic variations that build in intensity, culminating in a powerful orchestral climax. Indeed, it is the palette of tempi and stylistic weights—fast, light, and nimble versus slow, heavy, and forceful—that Glière expertly uses to craft a short but exhilarating musical journey.



Scene from a 1927 production of *The Red Poppy*.



## Variations on a Theme of Haydn

Johannes Brahms (1833-1897)

arr. Vernon Leidig

The theme and variations model is as old as it is universal: an exercise in creativity for composers and a vital method for exploring the expansive possibilities of a single melodic idea. Brahms' most famous theme and variations began as a piece for two pianos before its orchestral version was realized. It is built on a simple chorale theme long associated with Haydn's wind divertimenti, the "Feldpartita" known as "Choral St. Antoni." Although modern scholarship suggests that the theme's true origins might lie with one of Haydn's pupils (perhaps Pleyel), the name Haydn endures, and with it, the charm of a melody defined by its unconventional pairing of two five-measure phrases—a subtle departure from the typical four-measure pattern.

Rather than merely embellishing the tune, Brahms transforms this modest theme through a series of imaginative "character" variations. In doing so, he demonstrates the age-old art of variation—a practice that has challenged composers from Bach to Beethoven and that demonstrates a playful approach to the compositional palette. Brahms takes a simple idea and, by altering its rhythm, harmony, and mood, creates a rich tapestry of meditative and rhapsodic developments. His approach not only reveals the latent potential within the theme but also highlights his profound understanding of musical structure and form.

The work's finale, a stately passacaglia, is a tour de force of contrapuntal technique, where Brahms weaves intricate canons and double counterpoint into a majestic culmination that transforms solemn reflection into a jubilant celebration of the original melody. In an era when many composers gravitated toward hyper-expressive, narrative-driven music, Brahms remained committed to music that refers only to itself—a purely self-contained art form.



**Passacaglia [ pa-sah-KAH-lee-ah ]**  
(noun): a repeated bass line around which musical variations are built.

**Contrapuntal [ kon-truh-PUN-tul ]**  
(adj.): a compositional technique in which two or more distinct musical lines of equal prominence are played concurrently.

## Entry of the Gladiators, Op. 68

Julius Fučík (1872-1916)

arr. Clark McAlister

Julius Fučík, often hailed as the "Bohemian Sousa," was a prolific Czech composer and military band conductor whose career produced over 400 marches, polkas, and waltzes. Born in Prague, Bohemia, Fučík's early musical education—encompassing the bassoon, violin, and percussion, along with composition studies under Antonín Dvořák—laid the groundwork for his enduring contribution to military band literature.

In 1891, Fučík entered military service by joining the Austro-Hungarian Regiment as a musician. His experience culminated with his appointment as a bandmaster in 1897, a post that would inspire the creation of his most famous work. Initially titled *Grande Marche Chromatique*, this march showcases the state-of-the-art advancements in brass instrument design and performance techniques of the time, namely fast articulation and accurate intonation of the full chromatic scale (all the black and white keys in one octave on the piano). The name chromatic scale comes from the Greek word *chrōma*, meaning color. In this sense, chromatic scale means "notes of all colors."

Fučík was captivated by Roman history—particularly a vivid description of gladiators entering an amphitheater found in Henry Sienkiewicz's novel *Quo Vadis? – Whither Goest Thou?* This fascination led him to rename the piece *Einzug der Gladiatoren* (*Entrance of the Gladiators*), aligning it with the drama and spectacle of ancient Roman gladiatorial games. The upper brass heralds the grand entry of the gladiators, while the lower brass follows with vigorous, combat-like passages that evoke the thrill and intensity of battle.

In 1910, Canadian composer Louis-Phillipe Laurendeau re-arranged the march for a smaller band under a new title, *Thunder and Blazes*. He used a faster tempo and a different key, resulting in the version that most people associate with circus music and clown acts—a far cry from Fučík's military experience and the proud heritage of the European march tradition!

[G. Schwaegler]



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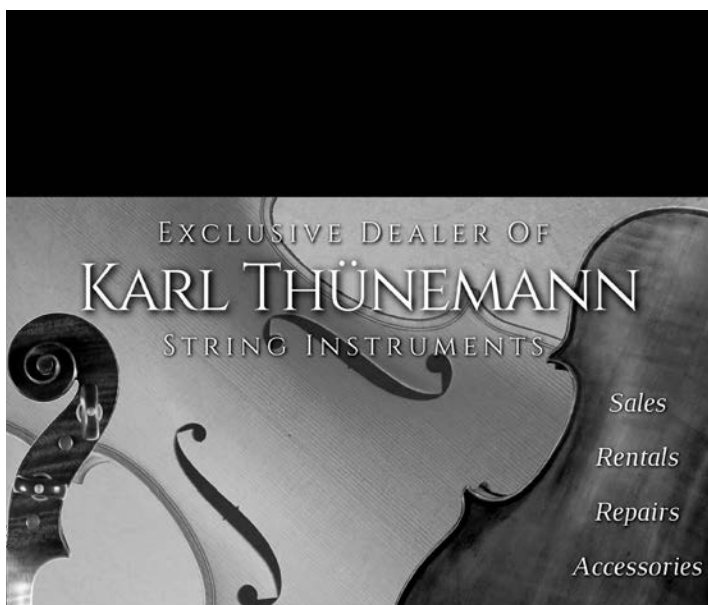


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# PROGRAM / 4:30 CONCERT

## BRASS CHOIR

Dan Sartori, conductor

### ***Memories of My Great-Grandfather*** (World Premiere)

Derek Hibben (b. 2005)

II. Home

III. War

IV. Family

*Memories of My Great-Grandfather*, an exploration of the life of one Hayward Lavon Johnson, is a new piece by Derek Hibben. Derek is a recent EYSO alumnus, and this is the first time in my tenure as Brass Choir Director that I have programmed a piece of music by a former student. Of my great-grandparents, I only have memories of my great-grandmother on my father's side. I remember her living in a small ranch house near a big hill that was great for sledding in the winter. I remember she was a kind little lady that enjoyed knitting and children, but beyond that I really have no other memories to speak of. There is so much valuable information and experience that becomes lost due to our failure to seek it out, and there is some incredible wisdom that can be gleaned from the past and those who lived in it. And, from a more personal perspective, everyone has their own story which can be very surprising, intriguing, and uplifting, if you take the time to uncover it. According to Derek:

*"...it is perhaps my greatest regret that I did not inquire more about their [his great-grandfather and -mother's] lives when I had the opportunity. This regret may have inspired me to write this piece, or conversely, the act of writing may have intensified that sense of loss."*

This piece provides a snapshot into Derek's memories and stories he was told about his great-grandfather H. L. Johnson, who went by his middle name Lavon. About Lavon, Derek writes "He was a veteran, he was a husband, he was a father, he was a farmer, but above all, he was a great person." Every aspect of the above sentence is reflected in this piece.

#### **"Home"**

In the second movement "Home," the use of clanging metal signifies not strife or combat, but rather the constant sound of farm work. From Derek: "What makes this "clank" interesting is that it facilitates the *attacca* into the third movement, "War", turning from a machine of production into a machine of war." Although the concept of continual work—there is always something to be done on the farm—begins in "Home," several interwoven themes show that the idea of "home" was much more to Lavon than simply work.

"Home on the Range" is used to "...evoke both the sounds of western movies (which my great-grandfather enjoyed) and a feeling of home. When I hear the song, it feels nostalgic and comforting—it's like smelling a food your grandmother always used to make." "Amazing Grace" is included because Lavon was a religious person, and this song holds importance both to him and to Derek:

*For my great-grandparents' seventieth wedding anniversary, we went to a church service and I played "Amazing Grace" at that service. It was, admittedly, not performed well, as I had only been playing for a few months at that point, but it does mark my first ever solo performance. This song is used in the Home and Family movements as a memory of this joyful occasion.*

At the end of the movement, a melodic motif (the EDNA motif) appears in the flugelhorn, foreshadowing its use in the next movement.



Composer Derek Hibben (age 4) with Lavon.

## “War”

In the liner notes Derek writes: “I think that the aspect of my great-grandfather’s life that has intrigued me the most is his time in World War II, stationed in the Pacific Ocean as a minesweeper, certainly not a job for the faint of heart.”

When I spoke about this with Derek, he mentioned a memory of his great-grandfather telling him a story of how “60 went out but only 35 returned.” Derek specifically said that Lavon was lucky not to have died while doing that job. The feeling of being under enemy fire is accomplished in the third movement (“War”) by use of dueling drums (snare drum and field drum) intended to depict battling gunfire. Long glissandi accompanied by flutter tongue, notated with “quasi siren” in the brass, sound like air-raid sirens and the approach of enemy planes. Immediately prior to this in the same movement, the ensemble breaks into a rousing rendition of “Anchors Aweigh”, the official march of the US Navy. Intercalated between the crazy randomness of the war imagery are musical moments of repose painted by slow-moving low brass chords. Once the horrors of war die down, a very important theme appears in solo trumpet and horn: the EDNA motif.

Derek explains:

*This melody shows up in the middle three movements, and the main notes are E D G A. By using the French method of musical cryptography, I was able to honor his wife of seventy-one years, Edna. The French method takes the standard seven-note scale and recycles it for every seven letters of the alphabet, so “H” would become an A, “I” would become a B and so forth. [Continuing the pattern, the letter “N” corresponds to the note G creating EDNA.]*

This moment of the piece is profound and potent: the unimaginable stress of finding oneself in a war zone causes the superficial reasons to melt away, and what tends to remain are the deep-seated love for friends, family, spouse, and God. The immense strain of war burns off all the chaff of the soldier’s unexamined motivations.

## “Family”

The Family movement signals the return of “Amazing Grace” as the primary melody. Again from Derek:

*This movement reflects the deep love between my great-grandfather and his family, capturing the joy of their togetherness...Family was always one of the most important parts of my great-grandfather’s life, and our visits brought a lot of joy to him towards the end of his life. In the end, the hero rides into the sunset, a fitting end to the life of a remarkable man.*

Derek weaves these themes throughout the piece in an interesting and nuanced way to paint the picture of his great-grandfather through music. His palette of sound employs the brass and percussion in unique and noteworthy ways, and I hope you will get a sense of the man through our work on this piece.

[D. Sartori]



Levon at a Memorial Day Celebration in Pleasant Hill, Illinois

# FLUTE CHOIR

Ruth Cavanaugh, conductor

## “Diffusion and Light” from Suite for Flute Ensemble

Ladd McIntosh (b. 1941)

This selection gives flutists an opportunity to focus not only on balance, blend, and phrasing, but also on the creation of a resonant and expressive tone. One of the challenges of the flute, compared to other wind instruments, lies in the regulation of air flow without the benefit of resistance that a mouthpiece or reed provides. Since much of the air escapes into the room, flutists must practice conserving their air in order to phrase artistically. This movement takes a single melodic line and slowly splits it into constituent elements—and each element flows steadily, evenly, and continually from this single melody. Steady and even tone quality contribute to the diffusion effect (too many breaks for breathing or hills and valleys in tone quality would distract from the effect), making the technical demands of breathing critical to the affect of the music.

### AFFECT (v), AFFECT (n), and EFFECT (n), OH MY!

*How does a composer affect (v.) the affect (n.), and what's the effect (n.) on the listener?*

What we do **affects** (v.) others:

The **affect** (n.) of a piece speaks to its artistic qualities: the world it outlines, and its ability to, as Leonard Bernstein wrote, “make you an inhabitant of that world—the extent to which it invites you in and lets you breathe its strange, special air.” That air? It's the affect—and it has a powerful **effect** (n.) on our student performers and you, the audience.

Ladd McIntosh is best known for his jazz band compositions and arrangements, as well as over 125 film score orchestrations, including those of composers Hans Zimmer and Heitor Pereira, among others. The Suite for Flute Ensemble is dedicated to Katherine Borst Jones and the Ohio State University Flute Troupe.

### A Composer's Palette: Elements of Music

1. **Form:** How is the piece organized?  
Is there an obvious high point? Low point?  
Does the overall flow and architecture balance expectation and surprise?
2. **Melody:** How are the pitches organized linearly?  
Is the melody a focal point of the piece? If so, how does the melody move?  
Is it broken into small motifs?
3. **Rhythm:** How are the notes organized in time?  
Are the notes long or short, and do they move quickly or slowly (not always the same thing!)?  
Are there unifying rhythmic patterns? Is it fast or slow?
4. **Harmony:** How are the pitches organized vertically?  
Mostly consonant, or mostly dissonant? Expected harmonies, or unexpected?  
Rich and varied, or thinner and less colorful?
5. **Timbre:** How is color used?  
What instruments are used and when/how? Does the range of the music/specific instruments influence the timbre?
6. **Texture:** How are the different voice parts organized?  
How densely packed or thinly spread out are the lines—many at once, or one at a time?  
How do the voices interact—all equal partners, or one leader and the rest followers?
7. **Dynamics:** How loud and soft is the music?  
How does the composer move between dynamics?



## Astral Architecture

Sam Cooke (b. 1969)

Flutists worked collaboratively to make meaningful connections between the elements of music and three works of visual art we chose to explore in Flute Choir this season. Here are some of the many compelling connections they uncovered in *Astral Architecture*:

*The cylindrical vessel contains visible layering and complementary carving or negative space. These features bring to mind the textural variety that gives interest to Astral Architecture.*



*Recipiente cilíndrico con diseños tallados*  
(Cylindrical vessel with carved designs)  
Anonymous,  
500-900 C.E.;  
Permanent  
collection, National  
Museum of Mexican  
Art, Chicago

*The flowers and greenery in Flowers in Four Seasons serve distinct complementary functions in the overall work, much like melody and harmony. Parallels can be drawn between the overlapping images and the varied textures throughout Astral Architecture.*



*Flowers in Four Seasons*  
Wu Zhang (b. 1670),  
18<sup>th</sup>-century Chinese  
court artist.  
New acquisition, Art  
Institute of Chicago

*The Georgia O'Keefe charcoal drawing relies on high contrast for its expressive impact. Astral Architecture is a work of great contrast and changing mood throughout.*



*No. 12 Special*  
Georgia O'Keefe,  
Charcoal on paper  
drawing;  
MoMA, New York  
(Not currently on view)

Australian born composer, Sam Cooke, writes for a variety of ensembles as well as for film. She composed this work for the 2014 National Flute Association Collegiate Flute Choir.

[R. Cavanaugh]

# PHILHARMONIA CHAMBER ORCHESTRA

Aaron Kaplan, conductor

## Flute Concertino in D major, Op. 107

Cécile Chaminade (1857-1944)

Faith Heine, flute

Cécile Chaminade was a French composer and pianist of the Romantic era, affiliating herself with other nationalist composers such as Camille Saint-Saëns and Charles Gounod. Chaminade was born in Paris and was raised in a musical family. By the age of ten she was invited to study piano at the Paris Conservatory, but her father would not allow it citing that it was “improper for a girl of her class.” However, he did allow her to study piano with faculty from the conservatory, just not to attend official classes there.

She began composing as a child and caught the attention of composer Georges Bizet. In 1878 she was given the opportunity to perform her music in a salon concert put on by her piano professor which was met with great acclaim. This was the beginning of a long career of traveling throughout Europe and the United States where she would give concerts of only her compositions. Her music has been praised for her rich melodies and accessibility to musicians and non-musicians alike.

Her compositional output leans heavily towards piano compositions (for solo and four-hand duets), in addition to her music for ballet, an opera, several orchestral works, chamber music, and dozens of French art songs at the turn of the 20<sup>th</sup> century. Her most well-known piece is this Concertino in D major for Flute and Orchestra, which has become a staple in the flute repertoire, especially for younger performers. It is rhapsodic in nature and features two main melodic ideas with many episodic variations.

Although Chaminade’s music was neglected for much of the 20<sup>th</sup> century due to gender discrimination, the famous French composer Ambroise Thomas (1811-1896) was an admirer and defender of her work saying that “This is not a woman who composes, but a composer who is a woman.” In 1913, she was awarded the title Chevalier of the National Order of the Legion of Honour, which was the first for a female composer.

**FAITH HEINE** is a senior at Dundee Crown High School and started playing the flute in 5<sup>th</sup> grade. At school, she is in wind ensemble and orchestra. She studies flute with Gianna Capobianco, and she also loves to play the piano. She would like to thank EYSO for this wonderful opportunity to play a concerto that she has always loved.

# PHILHARMONIA

Aaron Kaplan, conductor

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

Antonín Dvořák (1841-1904)

### II. Adagio

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 the second movement adagio.

The second movement of this symphony draws inspiration, like so many examples of Romantic era European classical music, from nature. Building on works like Beethoven’s *Pastoral Symphony* and even and even Dvořák’s Bohemian contemporary Bedrich Smetana’s tone poem *Ma Vlast* (performed in part by Philharmonia last season), Dvořák’s music evokes both the bucolic countryside as well as a thunderous summer squall. There are many different sonic worlds, or *soundscapes*, in this movement. It begins with a hopeful string chorale which soon gives way to what sounds like the pitter patter of little feet marching along the shore. We hear an avian-inspired

conversation between flutes/oboes and clarinets, which leads into a playful and carefree second theme. This theme grows into bombastic and rowdy jubilation, as if a great celebration has occurred. The party comes to an end before giving way to a dramatic thunderstorm with intense dialogue between treble voices and bass voices. Finally, the clouds part to reveal a musical rainbow at the end of the storm which closes out the movement.

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, Janáček, 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 in 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.

## ***An American in Paris Suite***

George Gershwin (1897-1938)  
arr. John Whitney

*An American in Paris* is a jazz-influenced symphonic poem written by George Gershwin. It was premiered by the New York Philharmonic in December of 1928. In fact, the premiere almost had to be postponed because Gershwin got the parts so late to the orchestra—he finished the orchestration on November 18. Inspired by Gershwin's own trip to Paris to study composition with famed teacher Nadia Boulanger (whose students included Aaron Copland, Maurice Ravel, and Quincy Jones to name a few), the piece has a common ABA form. The first section is the “walking” theme, depicting the sounds and energy of Parisien life, complete with taxi horns in busy traffic. Gershwin wrote this theme to be in the style of *Les Six*, a group of six French composers including Milhaud, Honegger, and Poulenc who championed the “French sound” of classical music. The second section features the *blues* melody, featured in the solo trumpet, as our main character gets hit with homesickness, and the final coda concludes with the hustle-and-bustle of the city.

The music of George Gershwin is perfect for this *Palette* concert cycle because of the different sonic spaces that his music occupies. Gershwin's music is iconic for his infusion of jazz harmonies and rhythm into European classical style, mixing syncopation and chromaticism in a distinct way, in addition to making instruments like the piano, saxophones, and even banjo more common in orchestral music. His use of tuneful melodies accompanied by many different countermelodies fighting for attention create a loud sonic picture that can be very busy, and we have spent the past few months rehearsing and deciphering which ideas belong in the foreground and background.

Gershwin's unique and unforgettable music has inspired several different adaptations over the years. In 1951, MGM created an entire plot and film centered around the music. The film features choreography by Gene Kelly (who also stars in it), as well as interpolating other songs written by George Gershwin and his brother, Ira, including “I Got Rhythm,” “S Wonderful,” and “Love is Here to Stay.” The film won six Academy Awards and inspired a Broadway adaptation in 2015 with breathtaking direction and choreography by Christopher Wheeldon, winning four Tony Awards.

[A. Kaplan]





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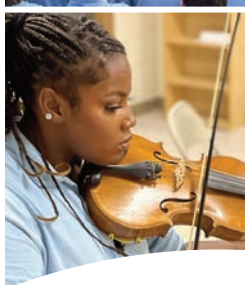


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## PRIMO & YOUTH SYMPHONY

Matthew Sheppard, conductor

### “Hoedown” from *Rodeo*

Aaron Copland (1900-1990)

Aaron Copland was commissioned to compose music for the ballet *Rodeo* by its famed choreographer, Agnes De Mille (1905-1993). After its premiere, Copland extracted a symphonic suite from the ballet, and *Hoedown* is the most recognized from this suite. Many of us remember it from the 1990s commercial narrated by Robert Mitchum: “Beef. It’s what’s for dinner!” Just as it has been tied to contemporary culture, Copland’s music also connects us to our American past by incorporating folk songs (including “Bonaparte’s Retreat” and “Miss Mcleod’s Reel”) in nearly-original forms. Hopefully, you’ve also heard a Primo member singing, “Leo has a horse, everybody else needs a horse” by now, too!

One of my most rewarding responsibilities for Primo is the selection of our annual Side-by-Side piece with Youth Symphony. It’s a heady job: finding the right work that challenges without overwhelming, that is fun to explore, hear, and play, that has stood the test of time as a “classic work,” and that will remain as an iconic moment in their musical lives.

*Hoedown* is such a piece. Its melodies, energy, and timbres remain beloved and popular for good reason. In Primo, we’ve explored the many colors Copland uses to create the American cowboy landscape in our minds and ears. Our students reported the following palette of colors and moods in *Hoedown*:

- **Red:** the energized, almost comical fiddle tune and frenzied dancing contest
- **Brown:** the American west, cowboys, horses, campfires, cowboy tunes, hats, exhaustion, and straw stems in the mouths
- **Black and white:** cattle, sheep, and the alternation between the different tunes, feelings, and ideas
- **Yellow:** the brightness of the new dawn after an invigorating party and the joy of starting all over again

Listen for all these colors and concepts, plus the clip-clopping of horse hooves and musicians tuning their fiddles as Copland brings the American west to life.

[T. Dullea]



Scene from 2017 production of *Rodeo* by Oklahoma City Ballet

# YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, director

## from *Nine Fantasies*

No. 4: Il Grillo (The Grasshopper)

No. 5: Il Lamento (The Lament)

No. 9: Il Torello (The Young Bull)

Thomas Morley (ca. 1557-1602)  
arr. Toby Morden and Jessie Myers

Music written specifically for percussion ensemble only exists within the last century. To explore a wider range of music, percussionists often arrange pieces written originally for other instruments—or even for voices. When these fantasies were composed in 1595, instrument names were not always included on the scores. While Thomas Morley likely did not conceptualize the sound of these lyrical melodies on mallet percussion instruments—and certainly not on the modern instruments that Youth Symphony percussionists use—these melodies serve as wonderful vehicles for our percussionists to explore harmony in depth.

In this late-Renaissance contrapuntal style, the harmony underpinning the melodies changes rapidly. The harmonic rhythm (the speed at which the harmonies change) in these pieces changes every measure, sometimes even within the same measure. This means that different notes of the melody have different degrees of stability—a note that was the stable tonic pitch (Do) in one moment might become an unstable leading tone later in that very measure!



**Contrapuntal** [ kon-truh-PUN-tul ]  
(adj.): a compositional technique in which two or more distinct musical lines of equal prominence are played concurrently.

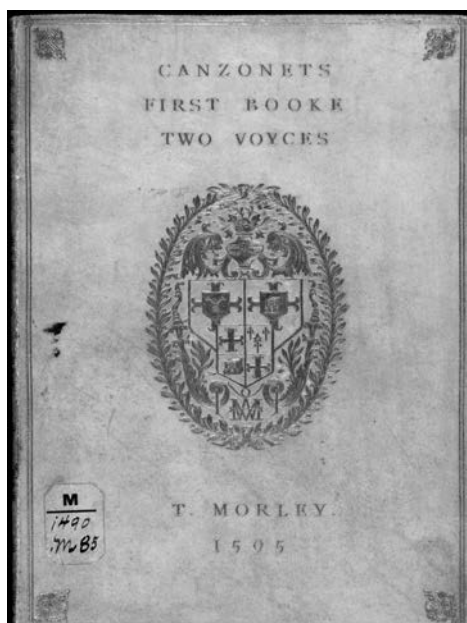
In exploring these pieces, we aimed to use our students' highly developed skills on mallet instruments and train their ears to recognize the notes that have a harmonic pull—and then to bring out these notes in phrasing the melodies. This focus on the sound and feel of harmony is especially important for young orchestral percussionists when they are playing timpani in the orchestra. Since it is one of the least nimble instruments of the orchestra, an intuitive awareness of the harmonic pull of each note within the context of the ensemble helps a timpanist to shape the drama of a piece. This type of cross-curricular learning between the orchestral experience and percussion ensembles helps students get the most out of both experiences—and helps percussionists be engaged leaders in their ensembles.

[J. Beribak]

*The First Booke of Canzonets  
to Two Voyces* (1595)  
by Thomas Morley

left: cover

right: page for  
No. 4 Il Grillo  
(The Grasshopper)





# YOUTH SYMPHONY

Matthew Sheppard, conductor

## *Overture to the Creole Faust*

Alberto Ginastera (1916-1983)

Alberto Ginastera's *Overture to the Creole Faust* leaves an impression from its powerful first note. Written when Ginastera was only 27, even as an early-career work, it contains many of the signature elements of Ginastera's mature output: the colorful and specific use of instrumental timbres, rhythmic motion and motifs that echo and reflect the song and dance of his native Argentina, languid melodic lines, and a clear sense of formal construction through narrative arc. The "overture" in the title is not the traditional sense of the word—the precursor to a full-length musical work—but rather references the poem *Fausto* by Argentinian poet Estanislao del Campo. Del Campo's poem is a satire, taking the philosophical seriousness of Goethe's original material and turning it on its head by having it take place "en el campo" or in the countryside, as a peasant farmer is convinced the actions of the original tale are taking place in the real world.

To create this world-within-a-world musically, Ginastera draws on a wide variety of artistic tools. The jarring mix of intense German romanticism and philosophy with the gritty realism and day-to-day affairs of the Argentinian countryside comes through musically almost right away. Three increasingly powerful unison statements from the orchestra are supported by building interstitial music: the stakes could hardly be higher, dramatically. Immediately following its peak, the music drops to the subterranean, with a twisting, crawling, chromatic melody presented first in the low strings and brass. New statements from other instruments layer on, creating textural and dynamic *crescendos*

matched in intensity by the aggressive *accelerando*. Just as the music reaches a breaking point, the whole world shifts from high drama to Argentinian countryside with rhythmic and melodic figures straight out of South American folk music—a lilting 6/8 signature characteristic of Ginastera's music. As the dance winds down, the music pivots again through halting lyricism and into high drama...before yet again satirizing its own faux-seriousness with a playful little fugue shared across the entire orchestra. Once the entire orchestra is playing along joyfully, Ginastera returns to the music of the beginning—both the powerful unison statements and the ensuing folk music—to finish a quixotic journey through different moods.

As Youth Symphony explored this piece, we examined not only what mood Ginastera aimed to create, but also how he utilized his artistic palette to do so. The folk music elements required a different approach and sound than the music of high Germanic drama, and we had to dig deeply into our own artistic toolbox to tell the story with absolute seriousness on our part, never giving away the joke of what twists and turns were ahead.



### Tracing Faust

#### *Overture to the Creole Faust* (1943)

- ↳ References the **poem *Fausto*** by Estanislao del Campo (1866) in which the main character sees...
- ↳ ***Faust Opera*** by Charles Gounod (1859) which is based on...
- ↳ Part I of the tragic **play *Faust*** by Johann Wolfgang von Goethe (1808) which is loosely based on...
- ↳ the life of **Johann George Faust** (1480-1540) a German alchemist, scholar, and magician known for selling his soul to the devil

## Nocturnes, L. 98

Claude Debussy (1862-1918)

I. Nuages

II. Fêtes

*I am more and more convinced that music, by its very nature, is something that cannot be cast into a traditional and fixed form. It is made up of colors and rhythms.*

—Claude Debussy, 1907

Made up of colors and rhythms: this is the music of Claude Debussy, and of the Impressionist composers. For decades, Impressionist composers and painters took turns inspiring each other, driving each other to deeper experimentation with colors, tone, harmony, rhythm, shading, layering, light, darkness, contrast, and so much more. We can not only see but also hear the Impressionist movement in both the music of *Nocturnes* and in the program note that Debussy wrote for it:

*The title Nocturnes is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. 'Nuages' (Clouds) renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. 'Fêtes' (Festivals) gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode in the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged in it. But the background remains resolutely the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm.*

This captivating and evocative description from Debussy outlines not a precise musical depiction of a painting, but rather aims to capture the feeling, character, subject matter, and execution of his great visual art contemporaries. As a cultural center of the world, Paris was a melting pot of different artistic, cultural, and philosophic ideas in the late 19<sup>th</sup> century, and Debussy was an active participant and driver of cultural exchange. In fact, though he certainly knew and appreciated the Impressionist paintings of his fellow countrymen Claude Monet, Pierre Renoir, Edgar Degas, and Paul Cézanne, he was most powerfully influenced by an American painter whose works were showing in England and France: James McNeill Whistler. Debussy had seen some of Whistler's works in exhibitions—works that Whistler often gave musically evocative titles such as *Harmony in Blue and Gold*, *Symphony in White*, or even *Nocturne in Blue and Silver*. Though Debussy doesn't take a specific painting and "set it to music" (the reverse of what we experienced with *Fantasia* and the Bach/Stokowski Fugue in November), the hazy, unfocused landscapes that prioritized color and feel over image certainly influenced Debussy's own writing.

*Nocturnes* beautifully and breathlessly captures the spirit and energy of what it depicts in the two movements performed today: "Nuages (Clouds)" and "Fêtes (Festivals)". How to convey the subdued, silent motion—and yet stillness—of the clouds? Simply listen to the undulating, contrary-motion of the opening clarinets and bassoons in "Nuages", and the interspersed points of uncertain repose throughout. And the thrill of a raucous late-night street festival followed by a quasi-solemn procession late at night, when anything could happen and nothing is quite certain? You can almost see it in the energetic outbursts and excited tripping-along in the winds before the march begins, heard first at a great distance before passing us by in full splendor in "Fêtes."

Throughout rehearsal, Youth Symphony students referred back to visual stimuli and vocabulary to better understand Debussy's music. They examined multiple paintings by Whistler—including the two on this page that are the most direct connections to *Nocturnes*—and aimed to capture not the images, but rather the artistic palette and sentiment within those images.



*Nocturne in Black and Gold, the Falling Rocket* (1875)  
James Abbott McNeill Whistler (1834 - 1903)



*Nocturne: Blue and Silver - Chelsea* (1871)  
James Abbott McNeill Whistler (1834 - 1903)

# STERLING BRASS QUINTET

## *Frost Fire*

Eric Ewazen (b. 1954)

### I. Bright and Fast

There are three spectra that every color can fall on: hue, saturation, and value. Hue defines the identity of the color—what you call it—while saturation indicates the brightness or dullness of the color, and value indicates the lightness or darkness of the color. The farther away from each other any two colors are on these spectra, the more visual contrast exists between those colors.

Close your eyes. What color comes to mind when you think of ice? A light blue or white? What about fire? A bright red or orange? Imagine where each of these colors falls on the three spectra.

Often posed as antitheses to each other, such as in literary works like Robert Frost's *Fire and Ice* and even animated movies like Pixar's 2023 film *Elemental*, it makes sense that ice and fire, or the colors we associate with them, are opposite each other on the hue spectrum. But, despite these differences, ice and fire can be both intense and subtle, dangerous and beautiful. They both have a wide range of saturation and value.

Commissioned in 1989 to compose *Frost Fire* for the 30<sup>th</sup> anniversary of the American Brass Quintet, Eric Ewazen vividly depicts the nuances of ice and fire through music. In the first movement, he explores the stark differences between ice and fire and this duality they both share using the same technique a painter uses to evoke conflict and disparity visually: contrast.

In this movement, there are two dominant motifs:



and



The first motif opens the movement with rhythmic unison in all parts. It is loud, a forte dynamic, and saturated with instrumentation. This opening paints an electric blue, like the ice of a massive Icelandic glacier. Yet it is quickly succeeded by a softer variation, a piano dynamic, painting a baby blue like the ice of morning dew becoming intricate crystals on leaves or of a snowflake gently gliding down from the sky. Despite the rhythmic similarities between the variations, the mellow timbre of brass instruments at a softer dynamic, when compared to the bright timbre of brass instruments at a louder dynamic, showcases this extreme duality of ice.

Ewazen follows this same pattern of contrast with the introduction of the second motif. It first flies by in a loud and dramatic horn solo, then suddenly becomes soft and timid as the trumpets take over. He continues to switch rapidly back and forth between the declarative horn and the subtle trumpets like an argument between a dark, crimson red like a burning building or the eruption of a volcano and a soft orange like the soft crackle of a fireplace or the flicker of a candle. Despite the melody being the same, the dark timbre of the loud horn, when compared to the soft timbre of the quiet trumpets, showcases this extreme duality of fire.

Eric Ewazen didn't have different colors to paint with, but he created the same sense of different identities through his two simple, recognizable motifs. He didn't have saturation or value to mix the colors on his palette with, but he created the same sense of contrast and presence, or lack thereof, through his instrumentation and dynamics.

Every time you hear these motifs, think: how has Ewazen presented them differently? Are they in a different dynamic? Are they higher or lower? Are they played by different instruments? Most importantly, how does this affect what you picture each time the motifs change?

[A. Gagne]

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

# YOUTH SYMPHONY

Matthew Sheppard, conductor

## *blue cathedral*

Jennifer Higdon (b. 1962)

*Blue...like the sky. Where all possibilities soar.*

*Cathedrals...a place of thought, growth, spiritual expression...serving as a symbolic doorway in to and out of this world.*

*This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.*

—Jennifer Higdon

Since its premiere in 1999, *blue cathedral* has captivated the hearts and souls of listeners and performers alike. The gorgeous musical lines emanating from the strings and woodwinds, dazzling displays of brass fanfare, and sparkling percussion sounds combine with a narrative arc—and personal story—that make the piece rich for exploration by audiences and performers alike.

From the first notes, *blue cathedral* creates a sonic world unlike any other piece Youth Symphony has explored. Higdon's compositional palette is mind-blowingly vast in multiple dimensions: instrument choice and colors (timbre); rhythmic language in motivic, metric, and tempo relations; harmonic language of consonance and dissonance; dynamic range in both soaring fortissimos and heartbreaking pianissimos, and so much more; she expertly and effectively utilizes these different elements of music to create a narrative arc and sense of journey within the piece.

Our journey opens with the percussion and piano, where metallic instruments sound simultaneously but independently to create a twinkling, shimmering lightness. The strings join with delicate sighing gestures, softly but gently grounding us as flute and clarinet enter in a duet that seems impossibly improvisatory. The music builds, eventually overwhelming the solo voices in a climactic arrival and release before the music unexpectedly darkens. A pulsing rhythmic ostinato drives the music forward as the English horn—a much darker and more somber instrument than its cousins the flute and clarinet—is joined by a surprisingly unsettling “clocktower” motif that seems to unhappily chart the progression of time. It builds, inexorably picking up speed until a powerful rhythmic



groove begins, seemingly pitting sections of the orchestra against each other in some sort of struggle. Eventually, the brass break free with a glorious fanfare, signaling the final build up as, in Higdon's words, "the speed of the traveler would increase, rushing forward and upward." As we speed heavenward, there is a sense of escaping the bounds of gravity as we reach toward that "ecstatic expansion of the soul"...after which, once again, we meet our old friends the flute and clarinet. As we have been, they are transformed by the journey, surrounded by shimmering sounds (crystal wine glasses, filled with water, tuned, and played around the rim) and gentle bells (Chinese reflex bells, played by about two-thirds of the orchestra) before surrendering to the metallic twinkling of the percussion, as the piano rejoins with 11 iterations of a 3-note motif.

The colors and compositional palette Higdon uses to create this journey are positively astonishing. Music critic Tim Smith of *The Baltimore Sun* wrote elegantly and evocatively about the piece after its premiere, feeling that "The music seems to emit and reflect light as it moves from stillness to exuberance and back again, tapering off ethereally." But, as Youth Symphony learned only after spending the first two-thirds of rehearsal exploring the music itself, there was another inspiration behind the music. In 1998, Andrew Blue Higdon—the composer's younger brother, 33 years old—died from skin cancer. Just as in visual art, the composer's palette is determined by the image they aim to craft and affect they seek to portray, and Higdon's musical decisions were powerfully impacted by her brother's death. She writes "The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives...our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience." In *blue cathedral*, Higdon includes specific references to her brother:

- The flute (Jennifer's instrument) and the clarinet (Andrew's instrument) are featured prominently in dialogue throughout the piece. Notably, she—as the older sibling—starts first...but ultimately, the flute drops out, leaving the clarinet to continue skyward, alone.
- Crystal glasses and other unique instrument choices contribute powerfully to the ethereal, otherworldly quality of the music.
- The numeric symbolism of the final 11 iterations of the 3-note motif is clear: this is the piano, imitating 33 strokes of a clock chime—one for each year of Andrew's life.

It's a powerful and devastating story. Why wait so long to share it? Ultimately, there is so much richness in the music of *blue cathedral* that is worthy of being explored, and it can be too easy to skate over the richness and latch onto a compelling "summary" or "explanation." This ability to summarize and make sense of enormous amounts of information is useful and important in our data-rich 21<sup>st</sup> century, but it doesn't lend itself to delicate and broadening our engagement with art, or with our internal landscape, or with the world around us. These three things—art, our internal landscape, and the external world—deserve and demand deep attention and engagement, not only a summary.

In his *10 Lessons the Arts Teach*, Elliot Eisner reminds us to cherish that "The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world." Multi-layered, richly crafted art offers new meaning, insight, and discovery with every visit. That's what keeps us coming back: the opportunity to widen our world of possibilities.

*If you didn't know the personal story behind it, the music could still touch your heart; when you do know that story, it can touch your soul.*

—Tim Smith



photo: J.D. Scott

**JENNIFER HIGDON** is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her *Violin Concerto*, a 2010 Grammy for her *Percussion Concerto*, a 2018 Grammy for her *Viola Concerto* and a 2020 Grammy for her *Harp Concerto*. In 2018, Higdon received the prestigious Nemmers Prize, awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, she was inducted into the American Academy of Arts and Letters. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is today's most performed contemporary orchestral work, with more than 700 performances worldwide. Her works have been recorded on more than seventy CDs. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for 2 Grammy awards. Her music is published exclusively by Lawdon Press.

# Rhapsody in Blue

George Gershwin (1897-1938)

Alyssa Arrigo, piano

You should have seen the look on the faces of Youth Symphony students when they found *Rhapsody in Blue* in their folders for the first time. In my nine years at EYSO, rarely have I seen a piece of music met with such unabashed joy and enthusiasm—sentiments that carried all the way through winter break and into the rehearsal process. Gershwin's seminal work bubbles over with a sense of being alive—of taking into account the possibility of every second we're together on this planet, and in this special orchestra experience that is EYSO's Youth Symphony. That much was clear from the first read-through: this piece is a blast.

As we explored it more and more deeply, a few things came into sharper focus. First, we realized that not everyone agreed with the party line on *Rhapsody in Blue*: some people found its mixing of styles and sounds to be off-putting or even boring. We took it upon ourselves to be the antidote to this, examining the score closely to try and figure out what made it tick. Each student responded differently but authentically to their own experience with the music, sharing what they found fabulous.

- *It kind of reminds me of taking stops on a train line, stopping to see an attraction and then moving on...the aspect of constantly being whisked away into another melody or back to traveling...*
- *The piece's fusion of orchestration and jazz makes it special. It is unafraid to be itself and does not follow the regular rules of classical music...being both bold and blues-ey while also retaining some elements of classic orchestral music makes it special.*
- *I think that this piece is always in a continuing state of growth! From the very first note played by the clarinet, we (the listeners) are halted by an unwavering sense of stillness that almost seems to be saying, "Wait! Keep your ears peeled! There's more to come!"...In a work that should follow a certain form (whether tonally, rhythmically, or dynamically), it diverts expectations...*

As performers, we aimed to capture this irregular, improvisatory feeling that Gershwin baked into the notes and rhythms. We found moments that felt ready to run and gave them an extra kick; we luxuriated in moments that found themselves wanting to linger; we worked to craft a sense of continual motion without a prearranged destination, enjoying that rush that comes from the collective creative experience that is orchestral playing.



**ALYSSA ARRIGO** is a freelance pianist in the Chicagoland area and former collaborator with such companies as Chicago Opera Theater, Chicago Fringe Opera and Civic Orchestra. As an adjunct faculty member at Moraine Valley Community College she teaches private piano instruction, Music Appreciation and the Music History sequence for music majors. She is also on faculty at Concordia College in River Forest, IL, where she teaches private piano instruction and Music History.

Alyssa is a graduate of the Jacobs School of Music at Indiana University. While completing her Master's Degree, Alyssa worked as an opera coach and rehearsal pianist for the IU Opera Theater. Alyssa received her Bachelor's Degree in piano performance from the Chicago College of Performing Arts with a minor in music theory. Ms. Arrigo is an avid collaborator. In 2011 she was seen with tenor Andrew Lunsford at the Kennedy Center in Washington D.C. She continues to collaborate with Chicago area vocal and string studios. Alyssa lives in Lockport with her husband, two kids, and their pet turtle. If she didn't play piano, Alyssa would be a mandolin player in a bluegrass band (she has a mandolin and will learn to play it "one day").



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## DOWNERS GROVE

Konrad Pawelek  
Jaime Surdyski  
Allessandra West 🎵

## ELGIN

Greg Allen  
Cheyanne Fleming  
Nicholas Lambert  
Elisa Lieb-Bauman  
Max Mollenkamp  
James Osborne  
Jonathan Piel  
Matthew Quezada  
Brittany Rennels  
Carol Westphal  
Lisa Yagow

## ELMHURST

William Ernst  
Michael Pavlik 🎵  
Julie Spring

## GENEVA

Riley Carter  
Karen Chrisman  
Chrissa Flaks  
Jason Flaks 🎵  
Krista Halvorson  
Lupe Orozco  
Neal Shipton

## GLEN ELLYN

Steve Goversen  
James Wallace

## HAMPSHIRE

Emma Leland  
Nathan Maher

## HAWTHORN WOODS

Christopher Monzel  
Ry Muehling

## HOFFMAN ESTATES

Devin Godzicki  
Timothy Koll  
Kreg Moorhouse  
Leann Roder-Manson

## HUNTLEY

Daniel Jack  
Jeffrey Rollins 🎵

## LAKE IN THE HILLS

Anthony Camarda  
Emily Galloway  
Casey Paul

## LAKE ZURICH

Sheri Conover  
Ron Polomchak  
Nathan Sackschewsky  
Matthew Sandleback  
Josh Thompson

## LISLE

Matthew Dethrow  
Michael McManis  
Janet Podcerwinski  
Emily Rausch  
Meghan Razzini  
Lindsay Semanik

## LOMBARD

Tara Cappelletti  
Tim Fawkes  
Andrew Packer

## MAPLE PARK

Kyle Baltzer

## NAPERVILLE

DJ Alstadt  
Emily Binder  
Ana Colakovic  
Angela Englishharden  
Brandon Estes  
John Gonzalez  
Jesse Gross  
Kevan Kosobayashi  
Jonathan Lauff  
Jennifer Marshall  
Drew Moles  
Scott Oliver  
Brad Pfeil  
Matthew Pilmer 🎵  
Jessica Sanders  
Shaun Schaefer  
Greg Schwaegler 🎵  
Daryl Silberman 🎵  
Jeffrey Sturgeon  
Zach Taylor  
Matthew White

## NORTHBROOK

Rachel Atlas  
Alexandra Baxmeyer  
Daniel Briggs  
Aaron Kaplan 🎵

## OSWEGO

Stevan Rexroat  
Jeremy Sison

## PALATINE

Marla Caballero  
Gregory Clemons  
Carlos Esquivel  
Matthew Moore  
Dung Pham  
Anthony Porter  
Katie Samayoa  
John Tiechert

## RIVER FOREST

Brek Hufnus  
Lisa Minish

## ST. CHARLES

Monica Bertrand  
John Blank  
Rita Borkowski  
Brett Dean  
Kevin Dobbeck 🎵  
Erika Hammons  
Don Kovach  
Jennifer Lydigsen  
Andrew Masters 🎵  
Alexa Molitor  
Grace Morby  
James Pesek  
Christopher Pettit  
Ricardo Quinonez  
Marianne Rice  
Kristin Rohrbach  
Lori Rollins 🎵  
Ben Scholz  
Sandra Sebolt-Pogge  
Erik Swenson  
Angie Wifler  
John Wojciechowski  
Gilbert Wukitsch

## SCHAUMBURG

Susan Carlson  
Thomas Chester  
Brian Ferguson  
Anthony Graffeo  
Vincent Inendino  
Eden Schultz

## SOUTH BARRINGTON

Janet Blake  
Erin Kirby

## SOUTH ELGIN

Katy Balk 🎵  
Robert Botwinski  
Becky Havel  
Phillip Kleven  
Griffin Lober  
Sandra Smith  
Christie Zimmerman

## STREAMWOOD

Jennifer Gontarek 🎵  
Ryan Hajek  
Kelly Larson  
Erin Leone  
Max Mollenkamp  
Derek Weihofen

## SUGAR GROVE

Mark Lathan

## SYCAMORE

Ken Goodman 🎵  
Amy Tonaki  
Ken Tonaki 🎵

## TINLEY PARK

Mark Iwinski  
Christopher Moan

## VERNON HILLS

Dana Green  
Randy Sundell

## WEST CHICAGO

Sara Austin  
Jeana Brown  
Zachary Hoffman  
Marissa Janiszewski  
Brad Rathe  
Steve Willemsen

## WHEATON

Allison Chang  
Hannah Drake  
Michael Klos  
Kent Krause  
Grace Mayell  
Jill Thackery  
Lisa Volle

## WOODSTOCK

Lyndra Bastian  
Kevin Fredrick  
Amanda Storer  
Andrew Viveros 🎵

## YORKVILLE

Emily Beyer  
Kimberly Gyssler  
Justin Heinekamp  
Robert Vriezen

# PRIVATE INSTRUCTORS

## VIOLIN

Bernardo Arias  
Dana Bellew  
Julie Bickel 🎵  
Lamar Blum 🎵  
Ryan Caparella  
Shannon Chehade  
Lisa Chodorowski  
Lilian Chou  
Denise Connolly  
David Dai  
Constance Deal  
Tracy Dullea 🎵  
Carol Dylan  
Emelinda Escobar  
Jacqueline Fisher 🎵  
Carolin Garaban  
Ellen Garey  
Theresa Goh 🎵  
Zach Green  
Lisa Hirschmugl  
Nancy Jackson  
Paula Johannesen  
Desimone  
Drew Lecher 🎵  
Agnieszka Likos  
Don Montgomery  
Ann Montzka Smelser  
Aanya Navsariwala 🎵  
Joanna Nerius 🎵  
Billy Oh  
Linda Oper  
Elizabeth Ortiz  
Carol Ourada  
Hanna Pederson  
Amelia Piscitelli  
Susan Posner  
Stephanie Preucil  
Emily Puntuzs 🎵  
Crystal Qi  
Desiree Ruhstrat  
Naomi Schrank  
Kathryn Seigel  
Patrick Smith  
Susan Starrett  
Moryna Sulii  
Simonne Tingley  
Catherine Tofilon  
Ashley Tracey  
Emi Vo 🎵  
Emily Ward  
Claire Wright  
Nathan Yasumoto

## VIOLA

Bernardo Arias  
Rose Armbrust-Griffin  
Katy Balk 🎵  
Dana Bellew  
Lamar Blum 🎵  
Ryan Caparella  
Lisa Chodorowski  
Lilian Chou  
Denise Connolly  
Tracy Dullea 🎵  
Emelinda Escobar 🎵  
Theresa Goh 🎵  
Zach Green  
Lisa Hirschmugl  
Paula Johannesen  
Desimone  
Drew Lecher 🎵  
Don Montgomery  
Ann Montzka Smelser  
Joanna Nerius 🎵  
Linda Oper  
Elizabeth Ortiz  
Carol Ourada  
Hanna Pederson  
Susan Posner  
Emily Puntuzs 🎵  
Guangzhi Qi  
Nissa Sampson  
Patrick Smith  
Susan Starrett  
Annika Sundberg 🎵  
Simonne Tingley  
Claire Wright 🎵  
**CELLO**  
Lamar Blum 🎵  
Lisa Bressler  
Tanya Carey  
Diane Chou  
Wendy Cotton  
Tracy Dullea 🎵  
Richard Evans 🎵  
Marian Fadrowski  
Karena Fox 🎵  
Kathleen Gaiden  
Daniel Gasse  
Benjamin Gilbert 🎵  
Larry Glazier  
Ann Griffin  
Leah Hagel-Kahmann  
Anita Hwang  
Jeanne Johannesen  
Andrea Lafranzo

Julie Lawrence  
Ruth Mudge  
Alexa Muhly  
Emily Munn-Wood  
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

## 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

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+ Concertmaster  
\* Principal  
**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 **s**

## CELLO

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

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+ Co-concertmaster  
**s** Section Leader  
**\*** 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  
Cash Gohde, Pingree Grove  
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 ✳  
Mia Tonaki, Sycamore  
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  
Monseratt Carapia, Aurora

## CLARINET

Abhika Mishra, Hoffman Estates  
Jonathan Morales, Elgin  
Gabriel Tulgar, Carpentersville ✳  
Matthew Tulgar, Carpentersville ✳

## 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  
Cash Gohde, Pingree Grove  
Gabriela Radovic, St. Charles

## 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

## PIANO

Gabriela Radovic, St. Charles

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✳ 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 ~ \*  
Kyrilee 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 \*  
Zachary Shepherd, Mundelein ~  
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 ~  
William Robertson, North Aurora  
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 ~

## SAXOPHONE

Jonah Rurack, Hampshire  
Adam Schwaegler, Naperville  
Lily Wennemar, Elburn

## HORN

Brooke Bieker, Aurora ~  
Tyler Hashem, Batavia ~

## TRUMPET

Morgan Doyle, Oswego  
Carl Henriksen, Bartlett

## TROMBONE

Kendall Sweet, Hampshire ~ \*  
Noah Ventura, Elgin ~ \*

## EUPHONIUM

CJ Russo, Crystal Lake ~

## TUBA

Calder Gagne, St. Charles ~ \*

## PERCUSSION

Cari Techter, South Elgin ~

## PIANO/KEYBOARD

Gabriela Radovic, St. Charles ~

- 
- + Concertmaster
  - ‡ Assistant Concertmaster
  - \* Principal
  - ~ Philharmonia Chamber Orchestra
  - \* 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

Amy Yang, Hoffman Estates

## OBOE

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

## ENGLISH HORN

Adam Kararo, Oswego  
 Anna Schwaegler, Naperville

## CLARINET

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

## BASS CLARINET

Mason Madej, Yorkville

## BASSOON

Lars Dudley, Yorkville  
 James Lusk, Geneva  
 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

Toby Morden, Batavia  
 Jessie Myers, West Chicago

## PIANO/KEYBOARD

Amelia Baran, Bartlett

- 
- + Concertmaster
  - ‡ Co-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.



# EYSO

ELGIN YOUTH SYMPHONY ORCHESTRAS

# MUSIC FRIENDS MEMORIES



## FIND YOUR PLACE AT EYSO

- Opportunities for all students with 2+ years experience.
- **Auditions are easy!**  
Just prepare:
  - 2-3 solos or excerpts (depending on instrument)
  - Scales
  - Sight reading

Auditions for the 2025-26  
50<sup>th</sup> Anniversary Season  
**MAY 29-JUNE 1, 2025**



Visit **EYSO.ORG/auditions**  
for more information

# Today! OBERWEIS DAIRY FUNDRAISER

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You're invited to  
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Bravo Breakfast**

Join us as we celebrate an amazing  
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**50<sup>th</sup> season!**

**Saturday • May 17, 2025**  
9am-11:30am

**Villa Olivia**  
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\$40 per person  
\$30 for EYSO current students & alumni



Scan code or visit  
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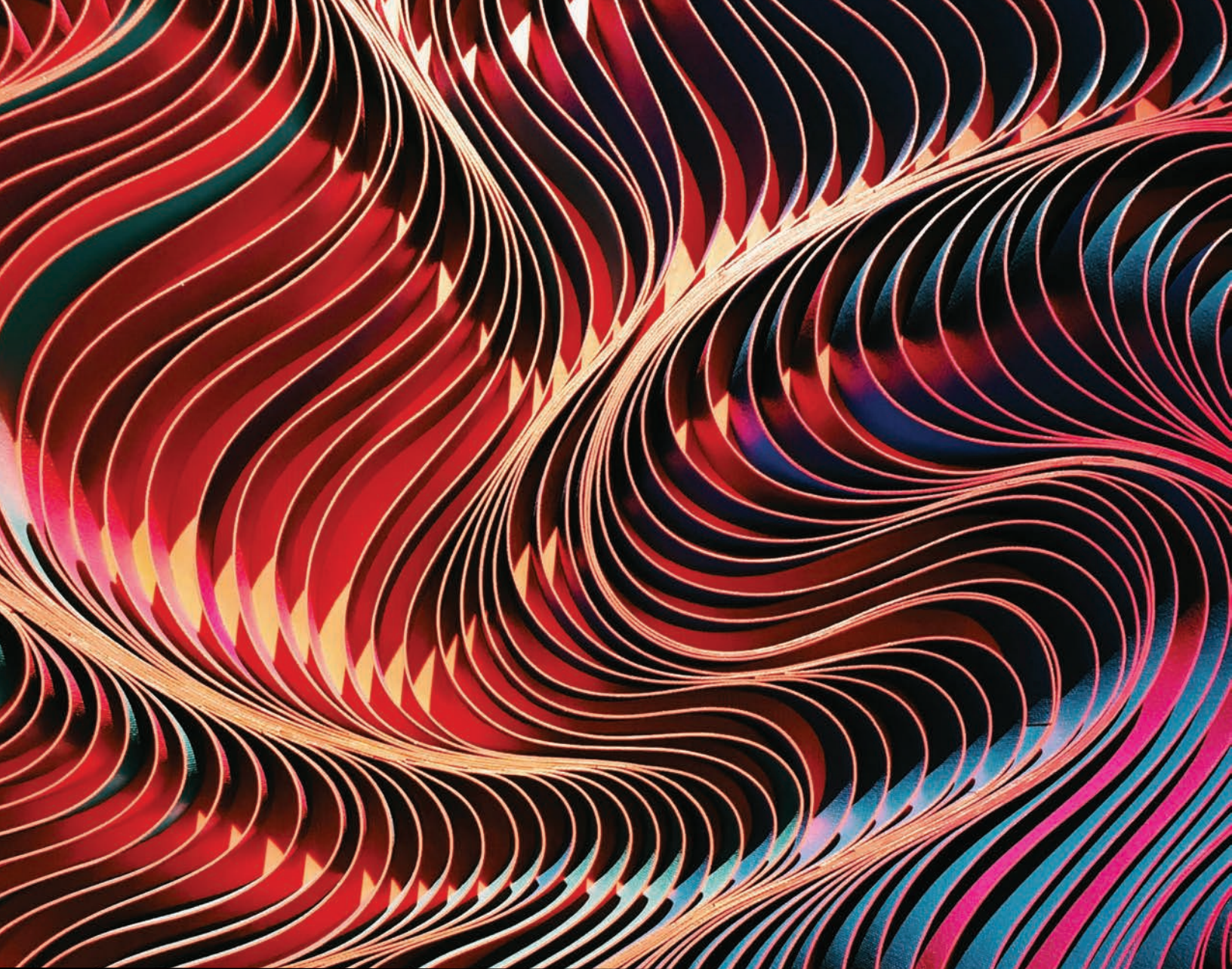
**PALETTE educational video & audio recordings coming soon!**

# PALETTE

**Watch the weekly  
enews for availability!**

OUR 49<sup>TH</sup> SEASON // MARCH 9, 2025 // **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.