IMAGE

OUR 49TH SEASON // MAY 11, 2025 // **SOUNDSCAPES**

IV. IMAGE

"The arts teach students to think through and within a material. All art forms employ some means through which images become real."
– Elliot Eisner, *10 Lessons the Arts Teach*

Lesson number seven from Eisner's *10 Lessons the Arts Teach* eluded me for some time. On the surface, it's straightforward enough:

> *The arts teach students to think through and within a material…*
> feels like a fancy way of saying that art makes use think, and
>
> *…All art forms employ some means through which **images** become **real.***
> means that art brings things to life.

But maybe there's more.

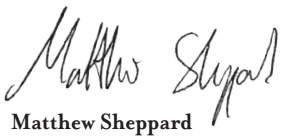
As we've explored *Soundscapes* together, I've seen students examine their music not just as a puzzle to put together, or as an assembly line activity in which students dutifully play their assigned parts. Instead, they've looked critically, explored little pockets of sound for meaning, asked difficult questions, investigated how different components interact with each other, and returned to it again and again to see how both it and they changed with repeated visits. (One of the joys of our chosen medium of music is that the material changes constantly through the act of performance.) The art doesn't just make us think; rather, our experiences in art and in life are deepened and enriched through these explorations, investigations, questions, and return visits, and in turn our ability to engage with material in both art and the wider world grows in a virtuous cycle.

As hundreds of EYSO students come together for our final concert of the year, the second sentence of Eisner's lesson resonates strongly. What does it mean for an **image** to become **real**, or to "bring the music to life?" It goes beyond the concepts of programmatic music: knowing "the story behind the music" doesn't *automatically* bring the music to life. Rather, it's the act of performance—of engagement, of creating a sense of transformative and lived experience, of an empathetic connection to composers, visual artists, novelists, generations past, philosophers, and the natural world. Making connections beyond the notes on the page, or the brush strokes on the canvas, or the words in the book—connections to the wider world, or to the people around you, or to your understanding of self—this is how art makes image real.

This curiosity about connections, and this expert noticer ethos, are what EYSO students bring week after week in rehearsals, what they'll share at today's concerts, and how we hope they continue to engage with art, music, and the world beyond EYSO.

For some of our families, today's concerts are page turn: a change from our 49th season *Soundscapes* to whatever comes next in our 50th year. (Take a look through our program book for a sneak peek!) For others, today ends an era as musicians perform their final concerts as EYSO students. No matter where you are on that journey, we're grateful to each of you for being a part of this community, of this EYSO Difference.

Thank you for being a part of EYSO.



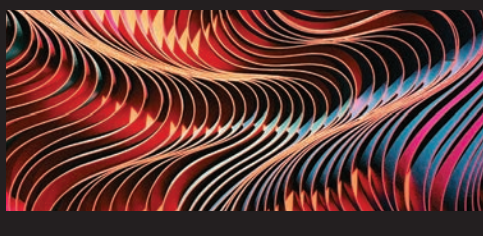
Matthew Sheppard
Artistic Director

EYSO
ELGIN YOUTH SYMPHONY ORCHESTRAS

OUR 49TH SEASON // 2024-2025

SOUNDSCAPES

IV. IMAGE



1:30PM

PRIMO/PRIMO INTERMEZZO
Tracy Dullea, conductor

PRELUDE
Amy Lestina Tonaki, conductor

BRASS CHOIR
Dan Sartori, conductor

SINFONIA/PHILHARMONIA PERCUSSION ENSEMBLE
Joe Beribak, director

SINFONIA
Greg Schwaegler, conductor

4:30PM

FLUTE CHOIR
Ruth Cavanaugh, conductor

HANSON STRING QUARTET

PHILHARMONIA
Aaron Kaplan, conductor

7:00PM

YOUTH SYMPHONY
Matthew Sheppard, conductor

YOUTH SYMPHONY PERCUSSION ENSEMBLE
Joe Beribak, director

MAUD POWELL STRING QUARTET

2021, 2007, 2000
YOUTH ORCHESTRA OF THE YEAR

2022, 2015, 2005
PROGRAMMING OF THE YEAR

2022, 2008
CONDUCTOR OF THE YEAR

2001
ELGIN IMAGE AWARD

Dear parents, families, friends, and neighbors,

As I've thought about this concert over the last two months, there's been a word at the edges of my mind that I've struggled to latch onto. It eluded me for weeks—very frustratingly—but I finally caught hold of it: **gestalt**. It's a German word I learned in one of my music classes referring to the way our mind perceives various inputs as a whole—the total ***IMAGE***, not just the form, colors, texture, medium.

In my first season with EYSO, a clear image of this organization has come into focus. Over the course of the year, I've seen the ways EYSO nurtures young musicians and builds their skills. How it sparks students' curiosity (and—I hope—yours) and expands their wonder. How it nurtures collaboration and fosters teamwork.

All of these experiences on their own demonstrate the EYSO Difference. But taken together over the course of the year, I've begun to see all that EYSO is. Describing EYSO simply as a youth orchestra misses the mark. It's an organization that nurtures vibrant, connected, engaged communities enlivened by music. We're teaching students how to create something beyond the notes, how to explore the world through music, how to make something that is greater than its parts, and how to welcome others to share in that experience together.

Our mission at EYSO is to create a community of young musicians, enriching their lives and those of their families, schools, communities and beyond, through the study and performance of excellent music. I see that mission in action every week, and I couldn't be more grateful to work with conductors, staff, volunteers, and a Board of Directors who make it happen.

This is a mission our community has invested in. 60% of our funding comes from public and private foundations, local businesses, and generous individuals in our community. They've invested in these programs because they know the difference EYSO makes in your students' lives, and through your students, in your communities. We couldn't achieve this without their support, and we are so grateful. I'd particularly like to thank to the **Elgin Cultural Arts Commission**, whose grant support this year helped to underwrite this concert.

There is a whole constellation of people who make EYSO what it is, many of them listed below. One individual I'd like to call out is Kyla Brittain, whose leadership as Development Director and EYSO's Interim Executive Director have been instrumental in stewarding EYSO to where it is today. After four exceptional years, Kyla has bid farewell to the EYSO team so she can spend more time with her daughters. While we will miss Kyla's presence on our staff, we know she will always be a part of the EYSO community.

As you listen today, I hope you will consider: What has defined EYSO and its presence in your life? How has your experience with EYSO been more than the sum of its parts?

The next year will see EYSO celebrate its 50th anniversary season and embark on a new long-range strategic plan. As we do, our mission and vision for this community will continue to drive us. We look forward to sharing more of those plans with you, and to inviting you and your students to join us on that journey.

Gratefully,

Daniel Meyers
Executive Director

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

EYSO.ORG

PROGRAM / 1:30 CONCERT

PRIMO

Tracy Dullea, conductor

Painted Desert

Anne McGinty (b. 1945)

After the incredible energy and robust fiddle tunes of Copland in our last concert, Primo has taken on new techniques, styles, and challenges in *Painted Desert*. By focusing on long, lyrical lines, legato playing, bow changes with more advanced finger combinations, and call and response across the orchestra, we create (in the composer's words)

> *a musical depiction of an area near the Grand Canyon that is a vast expanse of hills, flat-topped mesas and buttes. Arid, sparsely vegetated and heavily eroded, a rainbow of colors in the various sedimentary layers is exposed in the austere landscape known as the Painted Desert.*

McGinty mostly represents the varied colors through dynamics, expanding the monotone of "mezzo" dynamics into the vibrancy of contrasting volumes and intensities. To better visualize this soundscape, we used prisms and marveled at the magic of white light splintering into rainbows. The colors blend from one to the next without clear lines or demarcation and encourage both performers and audience alike to float serenely from one measure to the next.

PRIMO INTERMEZZO

Tracy Dullea, conductor

The Harmonious Blacksmith Suite

George Frideric Handel (1685-1759)
arr. Merle J. Isaac

I. Theme from *The Harmonious Blacksmith*
II. Minuet from *Alcina*

While employed as a house composer in Middlesex, England in 1718, Handel composed his Eight Great Suites for Harpsichord, including the one commonly called *The Harmonious Blacksmith Suite*. One popular theory about the title is that Handel entered a blacksmith's shop to shelter from the rain, heard the rhythmic pounding of the hammer and anvil, and was inspired to craft a theme and variations above that repeated sound. Today, Intermezzo will perform a suite based on both this theme and a Minuet—a stately dance in ¾ time—from Handel's opera *Alcina*.

During our field trip to the Art Institute of Chicago, students searched for works that resemble these pieces and discovered paintings and sculptures of "elegant, sophisticated ladies in long, flowing gowns." Demonstrating the special expert-noticing skills we nurture at EYSO, they thought critically about what was at the heart of Handel's compositions before we spoke much about the style, clothing, or dances of the period. After EYSO Executive Director Daniel Meyers and I demonstrated the dance, Intermezzo members sat taller, more regal with their "wigs" on, and played the Minuet with more appreciation for the art form.

The Blacksmith's Shop (1771)
by Richard Earlom (1743-1822)

M to the Third Power

Carold Nunez (1929-2015)

The heart of *M to the Third Power* is its powerful rhythmic drive that incorporates progressively more 16th notes, alternating compound and duple meter and ending in an explosion of sound! The title tells us the technical highlights of the piece, which include a mixture (the first M) of various forms of the minor scale (the second M) over many bars of changing meters (the third M). Students explored the changing meters with different physical movements and enjoyed the steady driving pulse underlying the whole piece with no less than 40 changes of meter (or time signature, such as 3/4 → 2/4) in less than 160 measures total. With all the different forms of the minor in one piece, our fingers got some serious exercise flexing between B♭, B, C, and C#!

We broke with tradition and color-coded the dynamics in this piece. (Normally, using anything other than pencils on our music is forbidden!) This created a literal new image of our piece and led to the creation of this student list of descriptors:

- I have a new perspective
- The colors represent different parts of the music
- It's now colorful
- My brain is exploding looking at it now
- Many of us picked similar colors to express similar dynamics
- It's a Work of Art!

In a fantastic summary of our season theme, one student described *M to the Third Power* (and our season) as this: "the white sheet = Canvas, the colored pencils = Palette, and the final product = Image."

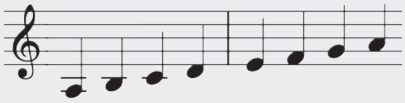
[T. Dullea]

Meter refers to the "big beat" feel of music– the "**1-2-3-4, 1-2-3-4**" pulse.

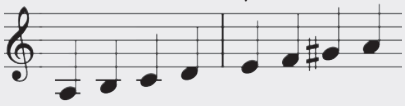
Within those big beats are subdivisions of smaller rhythmic units.
Duple (simple) meter divides two subdivisions per beat (**1& 2& 3& 4&**), while triple (compound) meter divides into three (**1&a 2&a 3&a 4&a**).

The Minors

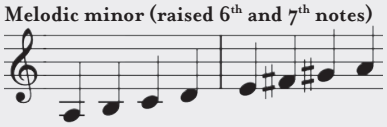
Natural minor



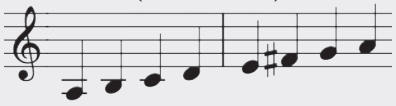
Harmonic minor (raised 7th note)



Melodic minor (raised 6th and 7th notes)



Dorian mode (raised 6th note)



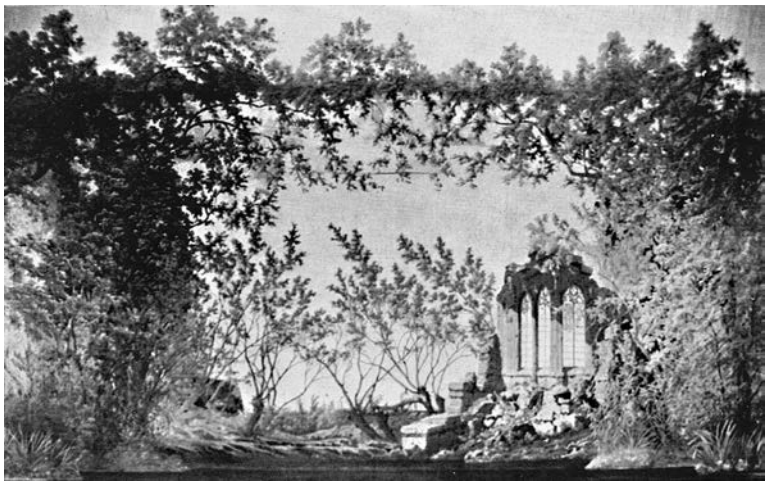
PRELUDE

Amy Lestina Tonaki, conductor

Swan Lake (Act II, No. 10)

Pyotr Ilych Tchaikovsky (1840-1893)
arr. Michael Hopkins

The story: *Swan Lak*e premiered in Moscow at the Bolshoi Theatre on March 4, 1877. Though it is now one of the most beloved works in classical music and ballet, initially it was not well received. Reviews criticized the choreography, prima ballerina, and conductor as inadequate. The *Swan Lake* we know is the version produced by the Mariinsky Theatre in St. Petersburg, reintroduced on January 27, 1895, two years after Tchaikovsky's death. (What sadness when a composer does not witness their success!) A major factor in the ballet's recovery was Italian ballerina Pierina Legnani, whose interpretation of the dual role of Odette/Odile, the White and Black Swans, is legendary. Her performance marked the first time a ballerina had tackled both roles, which is now standard practice.



Scenery from 1895 Mariinsky production of *Swan Lake*, Act II

The famous melody heard in this arrangement occurs when the Prince sees the swan Odette and falls in love with her. Odette's theme is haunting. The throbbing heartbeat and syncopation of the triplets is paired with a crescendo in dynamics, adding to the drama and intensity. The music dies away to leave the theme played by just a solo violin as the prince is left alone, enchanted by Odette.

Did you know? The character of Odile was not originally conceived as a "Black Swan." Her costume was originally multicolored with glitter and no feathers. It was the captivating performance of ballerina Tamara Toumanova who first wore a black tutu as the Black Swan in her 1941 New York performance that started this tradition.

Connection to *Image*: What is the first image that comes to mind when you hear the word "ballet"? What image do you see when you think of the ballet *Swan Lake*? Prelude musicians discussed what we can do as musicians to help the audience conjure images of this famous ballet, when our performance does not include dancers. Tchaikovsky is a master of melody, and Odette's theme is just one of Tchaikovsky's famous melodies that evocatively conjure an image.

Blue Rhythmico

Kirt Mosier (b. 1962)

Just as a painter adds layers of paint to a canvas, the opening of *Blue Rhythmico* starts with layers of rhythms. The cellos set the tone with a syncopated "jazzy" rhythm. The violas and second violins join with steady double stops, and finally, the first violins add fast 16th notes, adding to the rhythmic texture.

The "blue" in the title refers to the "jazz notes" that are not normally found in a traditional major or minor scale. Unlike the other selections on our concert in which the title provides the audience member with a specific narrative image (*Swan Lake* and *The Moldau*) this piece leaves much to interpretation. Prelude was encouraged to find images that could represent *Blue Rhythmico* on our visit to the Art Institute of Chicago. The creativity and individual freedom to make connections between our music and images found at the art museum were wonderful to see.

OPPOSITE PAGE:
These images are just a few pieces of artwork the Prelude students, parents, and Mrs. Tonaki found on the Chicago Art Institute field trip that they feel represent *Blue Rhythmico*.

Themes from *The Moldau*

Bedřich Smetana (1824-1884)
arr. Robert S. Frost

The Moldau takes its title from the river coursing through Bohemia, as a part of the larger series of works by Smetana celebrating his country called *Má vlast* (My Homeland).

Poet-composer Václav Zeleny devised the story lines for all six tone poems that Smetana composed. About *The Moldau*, he wrote:

> *This composition depicts the course of the Moldau. It sings of its first two springs, one warm the other cold, rising in the Bohemian forest, watches the streams as they join and follows the flow of the river through fields and woods…a meadow where the peasants are celebrating a wedding. In the silver moonlight the river nymphs frolic, castles and palaces float past, as well as ancient ruins growing out of the wild cliffs. The Moldau foams and surges in the Rapids of St. John, then flows in a broad stream toward Prague. Vysehrad Castle appears (the four-note theme from the first of the six symphonic poems) on its banks. The river strives on majestically, lost to view, finally yielding itself up to the Elbe.*

What is a "tone poem"?

A tone poem is a programmatic orchestral composition that tells a story or evokes a mode or image, often based on a literary work, painting or non-musical source.

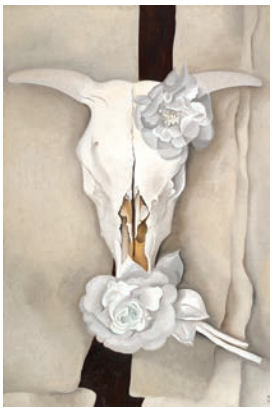
Connection to *Image*: The image of water and waves is introduced right from the beginning of our arrangement. The smoothly moving 8th notes (rounded in their compound meter) and swells in dynamics add to the texture and conjure images of water moving downstream. We also visit the scene of the wedding on the shore and end with a bright key signature and intensity of the rapids.

[A. Tonaki]

Desmond: *It's blue!*
Starry Night and the Astronauts (1972) Alma Thomas

Zachary: (found while we were waiting to go into the museum!) ***Blue Rhythmico*** *has a lot of repeated sections. The violas especially.*

Heidi Diaz (Zachary's mom),
Whale (1927) by Carl Walters



Sophia: *Reminds me of the journey of life—different stages of life just like our different rhythms in our piece.*
Cow's Skull with Calico Roses (1931) by Georgia O'Keeffe

Mrs. Tonaki: *Finding art entitled* ***Blue & Green Music*** *seems almost too perfect. The lines and layers in the painting match our layers of rhythms!*
Lots of students saw this one, too!
Blue and Green Music (1919-21) by Georgia O'Keeffe

Bradley: *It has lots of layers, just like the rhythms in* ***Blue Rhythmico****. It also has musical instruments!*
"Vanitas" Still Life (circa 1665) by Adam Bernaert

BRASS CHOIR

Dan Sartori, conductor

Fanfares Liturgiques

Henri Tomasi (1901-1971)

I. Annonciation
II. Evangile
III. Apocalypse
IV. Procession du Vendredi-Saint

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

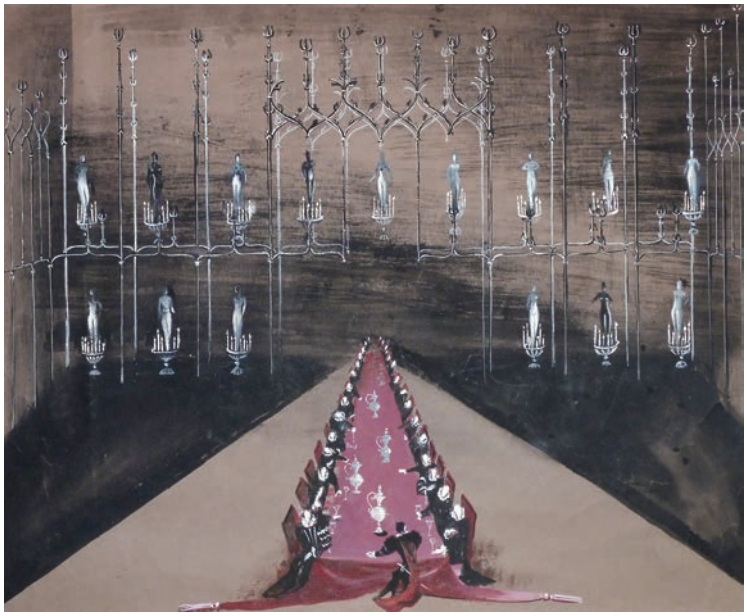
Henri Tomasi was a French composer and conductor born in Marseilles. His parents were from Corsica, where his grandmother remained. During the summer, Tomasi stayed with his grandmother and learned many traditional Corsican songs. These, along with the early films of Charlie Chaplin, influenced much 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. The final and weightiest movement, *Procession du Vendredi-Saint* (Good Friday Procession) comes from a scene in the opera set in Seville during Holy Week, in which a heavenly voice sings to Miguel to lift his spirits after the death of his wife, ending in sublime spiritual ecstasy.

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



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

fervor whatsoever. Criticism of the work asks the question how a heart empty of religious zeal could produce music with deep religious undertones?

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, the deathly temptations of worldly pleasure that threaten to drag the pious down to hell in movement three, and the final triumph of spirit over flesh in movement four.

Henri Tomasi in Cassis, France, 1965

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]

Wait…you're performing that, again?!

Yes! Most of the time, our students only have one chance to perform a piece of music. But, just as in so many other aspects of our lives, having repeat opportunities offers richness and depth that was overshadowed by the newness of the experience the first time around. Baseball teams play three game series day after day with surprising and different results; cooking the same meal multiple times increases fluency and possibility of results; revisiting the Sistine Chapel--unchanged year after year–can yield layers of insights and understanding.

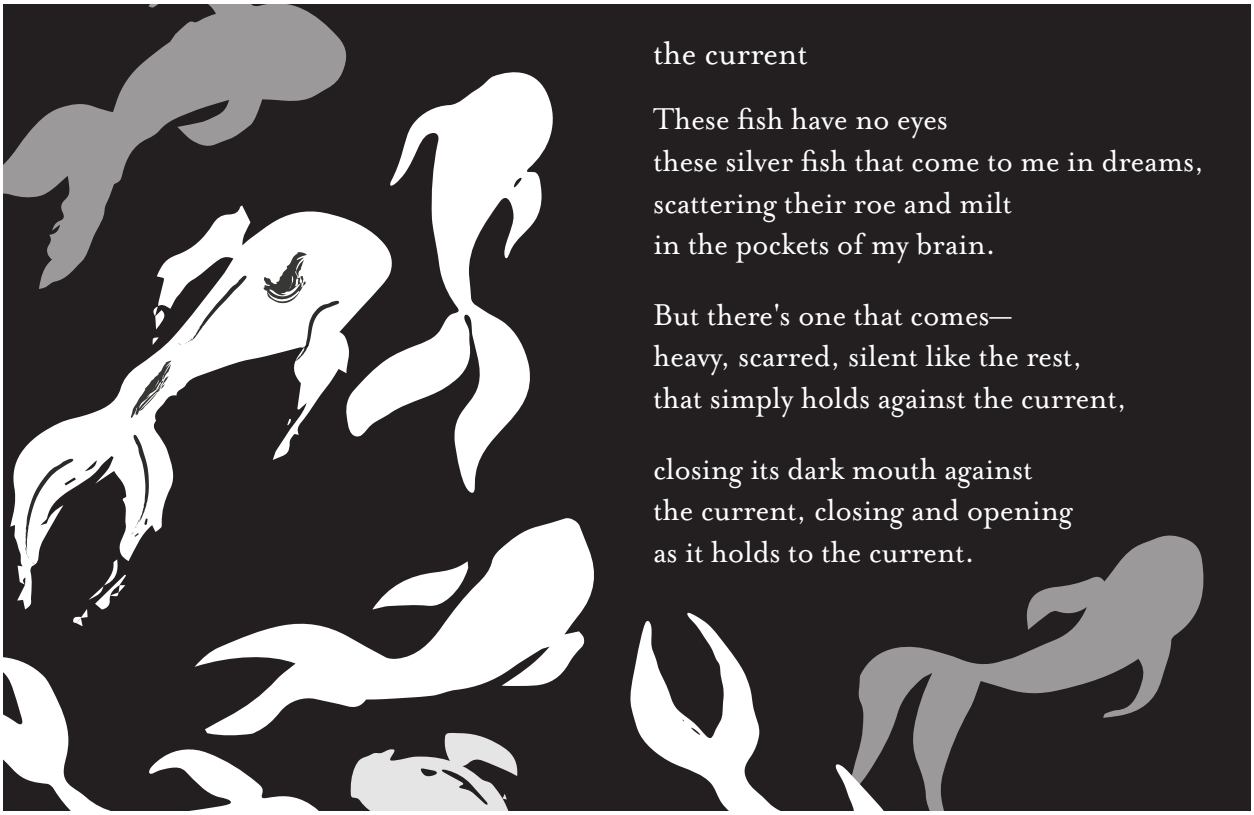
Brass Choir performed the first movements of this work in November. Since then, they have studied and added the fourth movement, and today, they want to present not only one movement to you, but the entire work as originally conceived by the composer.

SINFONIA/PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

the current

Jackson Watson (b. 2001)
Poem by Raymond Carver



Sinfonia & Philharmonia Percussion Ensemble explored "image" with two drastically different pieces. When Jack Watson shared his inspiration for *the current*, he said he was struck by the image in Carver's eponymous poem of the fish that has no eyes. Focusing in on just that image of the fish, Watson intersperses spoken fragments from Carver's poem with overlapping rhythmic patterns played on mallet percussion. The dynamics that grow from distant to present mimic the relentless flow of a current of water, while the repeated texts appear like fish floating in a sparkling sea of ringing mallet percussion.

Amalgamation

Michael Culligan (b. 1986)

Amalgamation weaves its sonic tapestry similarly to *the current* by repeating short phrases. However, in this case, an identical pattern is offset rhythmically to create a textured web of sounds that melt together (rather than the distinct interlocking patterns in the current). As the pattern subtly shifts over the course of many repetitions, the altered pitches in the pattern create new "shades" of the same basic "color." There is no distinct image depicted (like a fish with no eyes), but this visual analogy of shifting colors illustrates the way Culligan takes a simple groove pattern and develops it into a complete composition.

Pairing *the current*, a piece with a clear image, and *Amalgamation*, a piece that invites listeners to ponder the vague composite image that emerges from the melting together of its component parts, students have explored opposite ways of engaging the visual senses through music.

[J. Beribak]

SINFONIA

Greg Schwaegler, conductor

Procession of the Sardar from *Caucasian Sketches*

Mikhail Ippolitov-Ivanov (1859-1935)
arr. Merle J. Isaac

Mikhail Ippolitov-Ivanov was a student of Nikolai Rimsky-Korsakov at the St. Petersburg Conservatory, where he developed a lifelong passion for orchestral color and the evocative power of folk music. Upon graduation, he was appointed director of the music academy in Tbilisi, Georgia—then part of the Russian Empire—where he spent seven formative years deeply immersed in the region's rich musical traditions. The exoticism of Georgian and Armenian folk songs would profoundly shape his compositional voice.

Composed in 1894, shortly after Ippolitov-Ivanov returned to Moscow to begin his long tenure at the Conservatory there, *Caucasian Sketches* is a suite of four orchestral tone poems. These vividly depict the landscapes and cultures of the Caucasus, a region straddling Europe and Asia and known for its dramatic mountains and vibrant ethnic diversity. The suite reflects Ippolitov-Ivanov's admiration for Rimsky-Korsakov's lush orchestration and his own keen interest in the musical flavors of the empire's borderlands.

The final movement, *Procession of the Sardar*, is by far the best-known portion of the suite. The word "Sardar" is a Persian title for a military commander or noble leader, and the music is every bit as grand as the title implies. From the opening measures, the listener is swept into a stately and powerful march, evoking the ceremonial return of a victorious general at the head of his troops. The orchestration is bold and richly colored, building from a distant rumble to a triumphant climax that conjures visions of banners, brass, and a cheering crowd lining the streets.

With its commanding rhythm, exotic melodic inflections, and dazzling orchestral flourishes, *Procession of the Sardar* exemplifies Ippolitov-Ivanov's ability to blend vivid programmatic storytelling with a deep love of regional folk traditions. It stands as a stirring conclusion to one of the most colorful and evocative works in the Russian Romantic repertoire.

"Serenade for the Doll" from *Children's Corner*

Claude Debussy (1862-1918)
orch. André Caplet

Composed between 1906 and 1908, *Children's Corner* is Claude Debussy's tender and whimsical tribute to his daughter, Claude-Emma—affectionately called "Chouchou." Born in 1905, Chouchou was just three years old when her father dedicated the suite to her in 1908 with the loving inscription: "A ma chère petite Chouchou, avec les tendres excuses de son père pour ce qui va suivre" ("To my dear little Chouchou, with tender apologies from her father for what follows").

Though Debussy was often seen as aloof or brooding, *Children's Corner* reveals a far more affectionate and playful side of the composer, offering glimpses of domestic joy and childlike imagination. The six miniature piano pieces, given English titles and full of charm, humor, and delicate color, evoke a nursery filled with toys, dreams, and fanciful stories—perhaps inspired by moments of Debussy improvising at the piano while Chouchou played nearby.

"Serenade for the Doll," the third movement in the suite and the first one Debussy composed, conjures the graceful elegance of a delicate porcelain doll. Light, crisp, and gently staccato in texture, the music dances with a prim, precise charm, its motion reminiscent of a doll's dainty, mechanical movements. The use of the pentatonic scale and intervals of the fourth nod playfully to a musical "Chinoiserie"—a stylized Western impression of Chinese music that was popular in European art at the time.

These musical gestures, while stereotypical by today's standards, reflect the late 19th- and early 20th-century French fascination with what they considered exotic, often represented in porcelain figurines and decorative objects.

This movement is as much about character and texture as it is about melody. Debussy invites listeners to hear music not as a journey from key to key or from tension to resolution, but as a moment to savor—fleeting, colorful, and full of subtle wonder. Though short, "Serenade for the Doll" encapsulates his broader artistic mission: to see the world, and music, through fresh, unfiltered eyes—in this case, perhaps, the innocent eyes of Chouchou.

First performed by Harold Bauer in Paris in December 1908, *Children's Corner* was later orchestrated in 1911 by Debussy's close friend André Caplet, who preserved the suite's delicate image while transforming its palette to a symphony orchestra. In either form, "Serenade for the Doll" remains a sparkling miniature, and a musical keepsake from a father to his beloved daughter.

Waltz from *The Sleeping Beauty*

Pyotr Ilych Tchaikovsky (1840-1893)
arr. Merle J. Isaac

When Peter Ilyich Tchaikovsky began composing *The Sleeping Beauty* in 1888, he had every reason to feel inspired. The commission came directly from Ivan Vsevolozhsky, the Director of the Imperial Theaters in St. Petersburg, who envisioned a grand ballet based on Charles Perrault's 17th-century fairy tale—one that would "enchant our grandchildren as it enchanted us." Tchaikovsky, who had suffered the disappointment of S*wan Lake's* lukewarm premiere eleven years earlier, now had the chance to redeem the art of ballet music and transform it from functional background accompaniment into something symphonic and sublime. He seized the opportunity wholeheartedly, writing that *Sleeping Beauty* "will be amongst my best works," and that the poetic subject had inspired him to compose "with a fervor and passion which always result in work of merit."

To learn more about *Swan Lake*, visit Prelude's concert pages earlier in the 1:30 concert.

This waltz, officially titled the "Grande valse villageoise"—or more popularly, the Garland Waltz—appears early in Act I of the ballet. The entire corps de ballet joins in a joyful ensemble number as peasants and courtiers celebrate Princess Aurora's sixteenth birthday with festooned garlands of flowers. Graceful and buoyant, the waltz displays Tchaikovsky's unparalleled melodic gift and his instinctive understanding of dance. Its lilting 3/4 rhythm and sweeping phrases not only suggest the opulence of the royal court, but also provide a jubilant and elegant musical setting that celebrates youth, innocence, and beauty. Decades later, the tune would achieve new fame as the basis for "Once Upon a Dream" in Disney's 1959 animated film adaptation of *Sleeping Beauty*.

That Tchaikovsky—one of Russia's greatest symphonists and a composer of operatic and orchestral masterpieces—would regard a ballet score as one of his finest achievements was revolutionary. In the 19th century, ballet music was largely dismissed by serious composers as formulaic and disposable, its primary function to support the choreography rather than stand on its own. But Tchaikovsky, a lifelong ballet enthusiast, approached the genre with the same seriousness and symphonic rigor he brought to his concert works. His collaboration with Marius Petipa, the legendary French choreographer of the Mariinsky Ballet, was unusually close. Petipa provided detailed instructions for the musical form, character, and timing of each number, but rather than stifling creativity, these constraints seem to have sparked it. Tchaikovsky composed most of the score in just 40 days, weaving leitmotifs and character-driven themes into a structure as rich and cohesive as any opera.

With *The Sleeping Beauty*, Tchaikovsky elevated ballet music to unprecedented artistic heights. Its lush orchestration, thematic unity, and emotional depth laid the groundwork for the 20th-century balletic masterpieces of Stravinsky, Prokofiev, and others. Today, *The Sleeping Beauty* remains a cornerstone of both the ballet and orchestral repertoire—a true "dancing symphony," as Tchaikovsky himself described it. And the Garland Waltz, with its enchanting charm and graceful elegance, continues to remind us why this music has endured: it invites us to dream.

[G. Schwaegler]

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PROGRAM / 4:30 CONCERT
FLUTE CHOIR

Ruth Cavanaugh, conductor

Astral Architecture

Sam Cooke (b. 1969)

In the words of the composer, "*Astral Architecture* is a one movement work that explores the building blocks of the universe on various levels from the very small to the overarching. We gaze at distant stars and climb through chromatic tiers on a journey of moods and colours."

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), 18th-century
Chinese court artist.
New acquisition, Art Institute of Chicago

The Georgia O'Keeffe 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 (1916),
Charcoal on paper drawing;
MoMA, New York
(Not currently on view)

Wait…you're performing that, again?!

Yes! Most of the time, our students only have one chance to perform a piece of music. But, just as in so many other aspects of our lives, having repeat opportunities offers richness and depth that was overshadowed by the newness of the experience the first time around. Baseball teams play three game series day after day with surprising and different results; cooking the same meal multiple times increases fluency and possibility of results; revisiting the Sistine Chapel–unchanged year after year–can yield layers of insights and understanding.

Flute Choir performed an excerpt of this piece in March. Since then, they have learned the entire piece and are excited to share it with you today.

Concerto No. 1 in G major

Joseph Bodin de Boismortier (1689-1759)
ed. Pierre Paubon

French Baroque composer Joseph Bodin de Boismortier distinguished himself from his well-known contemporaries (particularly J.S. Bach and G.F Handel) in that he did not require a patron for financial support. In 1724, Boismortier obtained a Royal license to engrave music—a rare and coveted thing in that day and age. Without the need for the expense of a separate publisher, he published his own instrumental music, opera-ballets, and vocal music to great success.

Boismortier composed six concerti for five flutes during the Rococo period of the French Baroque. He was the first French Baroque composer to borrow the Italian Concerto form for these works—a form of alternating "fast-slow-fast" movements and contrasting concertino (soloist) and ritornello (orchestra) episodes that was widely used in other countries and laid the groundwork for the modern concerto form.

As modern flutists, it is important to consider the instrument for which this work was originally written: a transverse wooden instrument that relied on complex "cross-fingerings" to produce chromatic pitches, as the modern key work of today's flutes would not be invented by Theobald Boehm until 1847. (Boismortier's Six Sonatas for Flute and Harpsichord are likewise well-worth exploration by the modern flutist.)

[R. Cavanaugh]

HANSON STRING QUARTET

String Quartet No. 2 in F Major, Op. 92, "Kabardinian"

Sergei Prokofiev (1891-1953)

I. Allegro sostenuto

When the USSR was invaded in 1941, the Soviet government—in a moment of wisdom appreciated much by the music community—evacuated famed Russian musician Sergei Prokofiev, alongside a host of artists and composers far from the war-torn city of Moscow to the city of Nalchik. Never heard of Nalchik? Well, neither had the Hanson String Quartet, until we first began to dive into the depths of this piece. Nalchik is by all accounts a lovely little city, situated in the foothills of the Caucasus mountains in southern Russia. It's also the capital city of the Kabardino-Balkan Republic, so naturally, it is here that Prokofiev's "Kabardinian" String Quartet took shape.

Picture vast mountains and rolling hills; fields that ripple with emerald green and rivers that flow with the might of nature untouched by man-made horrors. This is where Prokofiev began to write. Surrounded by the vibrant and unfamiliar culture of the Kabardinian people, Prokofiev was amazed by the breadth of folk music and culture. He wrote in his autobiography that "The Chairman of the Arts Committee in Nalchik [said to me], 'Look here…you have a gold mine of folk music in this region that has practically been untapped.'" Prokofiev himself was used to the classical style in which he was trained, and so once exposed to Kabardinian folk music, he was instantly entranced. In writing this string quartet, Prokofiev aimed to blend elements of classical style with folk themes, such as dance melodies and love songs that he heard performed throughout the streets of Nalchik.

In beginning to write this quartet, Prokofiev pulled from folk themes collected by others who had previously been interested in Kabardinian cultural music (which was provided to him by Nalchik's aforementioned Chairman of the Arts Committee). Prokofiev's main goal—described by himself as combining "new, untouched Oriental folklore with the most classical of classic forms, the string quartet" to "produce interesting and unexpected results"—is seen time and time again throughout the piece. The first movement and third movements are written in the classically traditional sonata-allegro form but creates the image of Kabardinian culture through the use of folk dances as melodic material. Rather than utilize pleasant and western-style melodies, as most string quartets do, Prokofiev's themes are the same music that the people of Nalchik would have danced to in the streets of the city. The second movement, in fact, is inspired by a Kabardinian love song which then transitions into a faster paced dance theme. Additionally, Prokofiev's use of unusual harmony and rhythm contributes to the contrast within the piece.

Today, you will hear the first movement of this quartet. The melody blends the world of folk and classical, utilizing authentic Kabardinian melodies treated to Prokofiev's unique harmonic and structural language. The opening chord is six notes stacked together—an adventurous and dissonant start. But, it stems from folk traditions: the distance between each note is a perfect 5th, which is the typical "drone" interval heard in everything from bagpipes to the tuned open strings of each instrument in the quartet. As he introduces new melodies, Prokofiev also introduces new members of the quartet to the festive atmosphere as the second violin and then low strings each take a turn at melodic innovation. Song turns to dance in the second folk theme, accompanied by a simple two-note motive typical of two-note folk dances in the Kabardinian (and Eastern European) region. Once again, Prokofiev adds his signature to the folk tunes with rhythmic playfulness, intentionally distorting the otherwise clear dance rhythms with metrical modulations. Song-like melody returns, soaring in the first violin, before the music comes to a strong and obvious close through repetition…or does it? Prokofiev has set us up! This is the start of the development in the sonata form structure, where Prokofiev breaks apart these themes and recasts them in new ways. Eventually, the ideas build to a climax and the opening music returns, recognizable but reconfigured and transformed by the journey through the development.

Classical structure, folk material, and Prokofiev's signature treatment: in combining folk culture with classical form, Prokofiev creates a new and exciting form of string quartet. As you listen, listen not just to the familiar classical structure of the piece—instead, imagine the people of Nalchik dancing around you, full of life and happiness, unencumbered by the dark and foreboding storm of World War II, far off in the distance horizon.

[V. Venkat/M. Sheppard]

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

Sonata form is one example of how to organize a piece of music.

Most music follows a template to help provide structure: popular music might be organized as
intro → verse → chorus → verse → chorus →bridge → verse → chorus → coda
for example.

Some classical music is organized in **sonata form**:
intro ("once upon a time…") → exposition (exposes the main themes) → development(develops those themes in new ways) → recapitulation (recaps those themes in a conclusive way) → coda (big finish!).

PHILHARMONIA

Aaron Kaplan, conductor

Symphony No. 8 in G major, Op. 88

Antonín Dvořák (1841-1904)

I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

Throughout the course of the *Soundscapes* season, Philharmonia has examined, prepared, and rehearsed each movement of Dvořák's Symphony No. 8. We performed the first and third movements at November's *Canvas* concert, and then the second movement at both our March concert (*Palette*) and our April side-by-side with the Golden State Youth Orchestra (*Collage*). Tonight, we culminate our year-long exploration with the addition of the fourth movement as Philharmonia performs the entire symphony.

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.

II. 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.

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 ¾ 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 19th century, Beethoven altered the third movement dance form from a Minuet-Trio to a Scherzo, another dance in ¾ 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.

IV. Allegro ma non troppo

The fourth movement begins with a trumpet fanfare before giving way to the cellos which once again (as in the first movement) present the main theme, reminiscent of a Bohemian folk tune. The theme is repeated several times throughout the movement in different variations, slowing building at first with the addition of various string lines before being taken over by the entire orchestra. Dvořák makes great use of the sousdeská rhythm, a popular Czech dance.

Excitement continues to build throughout the movement, be fore Dvořák writes a short Turkish March—a stormy and driving march featuring colorful and sharp clashes in both harmony and instrumentation—at the development for variety. The clouds clear at the second arrival of the trumpet fanfare leading into the recapitulation, recalling the main melody again in the cellos. For the final coda, Dvořák increases the tempo of the main theme slightly before jolting it forward dramatically, propelling the finale of the symphony into a thrilling and triumphant conclusion.

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 7th 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 8th 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. Moreso 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.

[A. Kaplan]

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PROGRAM / 7:00 CONCERT
YOUTH SYMPHONY

Matthew Sheppard, conductor

Violin Concerto in D minor

Aram Khachaturian (1903-1978)

I. Allegro con fermezza

Aleksandra Radovic, violin

In 1940, Aram Khachaturian presented his Violin Concerto in D minor to the renowned Soviet violinist David Oistrakh, who not only premiered the work but also played a significant role in its development. Contrasting with many violin concertos of the early 20th century that often embraced neoclassical restraint, Khachaturian's concerto is a fiery and unrestrained display of folk-inspired lyricism and rhythmic drive.

From the very first notes, the opening movement immerses the listener in an exotic and impassioned atmosphere. The solo violin begins with a striking, declamatory theme—bold and forceful, yet rich with Eastern inflections reminiscent of Armenian folk melodies. The orchestra soon echoes this melody, reinforcing its rhythmic energy and dramatic presence. Unlike the introspective or brooding openings of some concertos, Khachaturian's first movement makes an immediate and electrifying statement, setting the stage for the grandeur that follows. Throughout the movement, the music undergoes rapid transformations, moving seamlessly between virtuosic, fiery passages and lyrical, sweeping melodies. The violin weaves through dazzling, acrobatic runs, only to be met by the orchestra's robust interjections, creating a dynamic and ever-shifting musical conversation. This interplay, characteristic of Khachaturian's compositional style, mirrors the lively spirit of Armenian dance and song.

One of the most remarkable aspects of this concerto is its rhythm. Driven by offbeat accents and syncopations, the piece carries an almost hypnotic momentum. The relentless forward motion, propelled by the pulsating accompaniment, paints an image of a vigorous and celebratory dance, reminiscent of traditional Caucasian festivities. This dance-like quality is further emphasized by the percussion, which plays a significant role in reinforcing the rhythmic intensity. Yet amid the feeling of energy, Khachaturian finds moments of breathtaking beauty. The violin, at times, soars above the orchestra with deeply expressive melodies that seem to sing with a voice of longing and nostalgia. These moments offer contrast, allowing the movement to breathe before plunging back into its feverish momentum. As the movement progresses, the themes return, transformed and embellished, demonstrating Khachaturian's skill in variation and development. The climax arrives with the violin's final, electrifying passage, a whirlwind of technical brilliance that surges toward an exhilarating conclusion. The orchestra joins in a triumphant affirmation, bringing the movement to a thrilling and decisive close.

Khachaturian's concerto stands as a powerful testament to the composer's ability to blend folk tradition with classical form. His first movement is not merely a showcase of violinistic prowess but an evocative journey through rhythm, melody, and sheer emotional intensity. It is a masterfully sculpted work, where every phrase, every note, breathes with life and energy.

I selected the Khachaturian Violin Concerto in D minor because of its rich, expressive melodies and the unique blend of lyrical and virtuosic passages. The first movement is full of energy and passion, making it both a challenge and a joy to perform. I love how the music tells a story with its dramatic contrasts and soaring themes. I am especially excited to explore the concerto's emotional depth and technical demands, from the bold, rhythmic opening to the beautiful, singing lines. The interplay between the soloist and orchestra is thrilling, and I am very excited to showcase the full character of the piece tonight.

[A. Radovic]

ALEKSANDRA RADOVIC, seventeen years old, began her music education on violin at Wheaton College, CSA at age 4. She currently studies violin and viola under the tutelage of Desiree Ruhstrat. As a multi-instrumentalist, she also devoted her life to violin and piano performance along with learning other instruments including flute, mandolin, and cello. She has always been a team player in a variety of intense chamber groups and is constantly switching instruments depending on the venue.

Her first solo performance on stage was *Praeludium and Allegro* by Fritz Kreisler, for which the accompaniment was performed by her older sister and friends in a chamber group format at Wentz Hall in 2017. Her piano/harp ensemble The Phoenix Trio won the Charleston International Competition (age group 11-12) in 2021. Aleksa performed Haydn's Violin Concerto in G major with Isolisti MYAC led by Charles Pikler in 2018 and Telemann's Viola Concerto in G major as the Early Music winner for the Walgreens Competition in 2022. Aleksa

performed as cellist in Dvořák's *American Quartet* and Shostakovich's Eight String Quartet at Wentz Hall in 2023. Aleksa has continued to build an accomplished stage presence with multiple competition successes and many solo and chamber performance opportunities with several conductors.

Currently, Aleksa performs as a member of the Elgin Youth Symphony Orchestras under the direction of Matthew Sheppard. She has grown with his leadership and his commitment to push EYSO to the next level. She is especially grateful to those who have inspired her solo and chamber performances, including Desiree Ruhstrat, Kathy Pirtle, Linda Yu, Tim Mah, Ms. Cotton, Ms. Merdinger, Mr. Smelser, Mr. Sheppard and Mr. Kulenovic for all their musical inspiration and creative ideas. Aleksa would also like to extend her sincerest gratitude to her HRSOC church parish, board and community, SOKO ethnic folklore ensemble and her church choir director, Jelena Stojakovic for providing many unique opportunities, as well as to all the various businesses, consulates, theater groups, media organizations, churches, schools, ethnic organizations and online promoters who have supported her musical talents in the past.

Aleksa and her two sisters enjoy performing ethnic Balkan folk music, along with classical and jazz music at surrounding Chicago and West Suburban cultural events, churches, community festivals, weddings and charity events. She enjoys competitive tennis, badminton, weightlifting and fitness, creating and performing theatrical musical videos, video content creation, writing fantasy books and spending time with her friends, family and her two dogs, Luke & Leia. Her support of family, academic teachers at Heritage, and various musical mentors play a significant role in pursuing her musical gifts, for which she is truly grateful.

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, director

Duel

Alain Louvier (b. 1945)

I. Presages (Omens)
II. Effraction (Invasion)
III. Muertre (Murder)
IV. Labyrinthe (Labyrinth)

Portrays gun violence with prop weapons, including simulated shots and smoke.

I preface technical instruction to students with the explanation that technique is developed to facilitate freedom of expression. Once students accrue enough technical facility, most musical gestures can be executed accurately without focusing attention on the technique directly. It is analogous to language learning: when babies begin to learn to speak, they have to learn several skills. They need to gain physical control of their speaking muscles, recognize sonic patterns, and interpret the meaning and intentions of an interlocutor through grammatical understanding and tone recognition. Anyone who has spent time around very young children has likely encountered a child mispronounce a word or misinterpret a colloquialism. However, as they work with their speaking muscles, they reach a moment when they have accrued enough skill to automate the physical demands of speaking, leaving room to focus their attention solely on the *meaning* of the sounds.

Our Youth Symphony musicians, while not done accruing technical skills, have all reached a developmental stage where they can focus more attention on expression as they perform. As an artform, music is especially effective at expanding a small idea so that it can be thoroughly processed from a variety of viewpoints. The best music usually avoids giving easy answers, tending rather to provide a space for performers and audiences to engage with a subject individually through questions. Part of the irreplaceable value of EYSO is the opportunity it provides the students to engage deeply with a broad survey of ideas through collective music-making. It is not common for young people to be encouraged to put in the emotional labor required to deal with serious topics, but it is essential for the students (soon to join the ranks of legal adults), to have a safe medium in which to explore difficult aspects of the human experience.

Duel explores an unnamed conflict that ends in murder. It starts from the events that lead up to it ("Presages" and "Effraction"), culminates in the battle and murder itself ("Muertre"), but then, critically, continues through the internal experience of the survivor and victim after the tragedy ("Labyrinthe"). In a time of increasingly visible

acts of aggression, it is more important than ever to equip young people with the intellectual and emotional skills necessary to navigate the layers of complexities they will encounter in their adult lives. By using music to engage with the topic of violence from within (playing) and from afar (analyzing) our students expand the concept of "murder is wrong" into a web of experiences they can draw upon as they resolve conflicts in their own lives.

[J. Beribak]

MAUD POWELL STRING QUARTET

Quartet No. 14 in D minor "Death and the Maiden"

Franz Schubert (1797-1828)

IV. Presto

"Think of a man whose health can never be restored, and who from sheer despair makes matters worse instead of better. Think, I say, of a man whose brightest hopes have come to nothing, to whom love and friendship are but torture, and whose enthusiasm for the beautiful is fast vanishing; and ask yourself if such a man is not truly unhappy"

– Franz Schubert, in a letter to a friend dated March 31, 1824

It was in this state of mind that Schubert wrote his penultimate and perhaps most famous string quartet, the one whose common title—*Death and the Maiden*—perfectly encapsulates the morbid fate that the 27-year-old would soon succumb to. The phrase most immediately refers to the *lied* (German art song) that Schubert wrote in 1817 by the same name, but the concept of Death interacting with a young woman actually has far deeper origins. It began as a motif in German visual art during the Renaissance and was a symbol of a premature and vehemently involuntary cessation of life, which was personally relatable to the young composer who, as can be seen in the excerpt above, was tragically aware that his best days were behind him. Nonetheless, the motif was always more than a representation of the morbid; it was also an attempt to characterize Death into something slightly unusual and complex—an affectionate, tender creature desiring to lure the frightened maiden into willful submission to him. This element was clearly critical to Schubert's quartet setting of the motif, which illustrates not only terror but also an idyllic optimism that may either be taken to represent the maiden's happy past or bright future that Death seems to gently offer her.

The fourth movement, like all of the preceding ones, fully develops the emotional juxtaposition inherent to the motif, doing so in the style of a tarantella in rondo-sonata form. The movement begins with a subdued statement of the energetic and macabre dance theme in unison, which proceeds to develop with unexpected lurches in dynamics. After a brief moment of silence, the quartet launches into an extroverted chorale theme of celebratory fervor, which integrates the triplet motif that defines the first movement. A momentary interlude by the first violin follows, after which the second violin takes up the chorale melody in a much more tender manner. This is put to an end by an abrupt fit of anger and suspense executed by the entire quartet, but the first violin manages to reiterate the affectionate statement of the chorale theme after this. The same sudden termination follows, which is developed into varied statements of the main theme that ultimately segue into a repetition of the first idea itself. This proceeds much like the beginning did (with the chorale theme and its variants returning though in a different key), eventually coming to the penultimate iteration of the primary idea that suspensefully concludes right before the coda. The coda itself is a frenzied expression of the main, terrifying theme, beginning at the softest, eeriest dynamic and steadily growing to a loud and tormenting volume—a sure sign of the ultimate fate of the maiden and, by extension, the composer.

[V. Starkov & MPSQ]

THE MAUD POWELL STRING QUARTET (MPSQ) is the premier string quartet of the EYSO Chamber Music Institute. A one-of-a-kind program among youth orchestras anywhere, it provides a chance to study and perform significant chamber music literature at the highest level and work with some of the finest artist teachers and chamber music coaches in the world. MPSQ works weekly with regular coaches, Tim Archbold and Max Raimi, as well as guest coaches including Rachel Barton Pine, Charlie Pikler, Isabella Lippi, Peter Slowik, Roland Vamos, Jaime Laredo, and members of the Pacifica Quartet. MPSQ members are supported on full scholarship through the generosity of the quartet's founding sponsor and longtime EYSO patron, Joyce Dlugopolski.

YOUTH SYMPHONY

Matthew Sheppard, conductor

Pictures at an Exhibition

Modest Mussorgsky (1839-1881)

In 1873, Russian artist Viktor Hartmann, friend and artistic confidant of composer Modest Mussorgsky, died suddenly at the age of 39. His death shook Mussorgsky, who worked with friends and patrons to organize a memorial exhibition of Hartmann's works the following year. To this, Mussorgsky added two works of his own that had been gifted to him by Hartmann years earlier. These works, alongside others from the exhibition, were the inspiration that struck Mussorgsky later that year as he composed Pictures at an Exhibition.

Originally written for piano, Pictures at an Exhibition describes through music not only the pictures themselves, but the literal experience of traveling through the exhibition. As our Youth Symphony students learned on their trip to the Art Institute of Chicago, the setting, framing devices, and people around you contribute to the entire experience of an exhibition. Mussorgsky, too, used the framing device of repeated Promenades as transition material—but as transition material that helps bridge artworks, setting the mood for what comes next. Over the course of the suite, the musical material from the Promenade shifts, moving from separate musical ideas and movements to integrated parts of the whole as Mussorgsky incorporates it within the final movements.

In our Youth Symphony tour through Pictures, we explored not only Mussorgsky's interpretation of Hartmann's works, but also Maurice Ravel's incredible orchestration of Mussorgsky's piano version, begging the (repeated) question "Is this Mussorgsky or Ravel?" We came to understand how artistic images build on the past, on context, on curatorial decisions, and on new interpretations of existing material—and we recognized that just as Ravel crafted a version of Mussorgsky's music inspired by Hartmann, we too were responsible for not only replicating a set of instructions, but crafting our own artistic rendering of this monumental work.

Curious to learn more about each movement before listening? Here's what we know—or speculate—about each movement of Mussorgsky's work.

Promenade – The stately, steady, but asymmetrical thematic material sets the stage for our wanderings, mirroring the steady but circuitous route one might take through an exhibition.

I. Gnomus (The Gnome) – Though we don't know the exact visual inspiration, Mussorgsky's music makes it clear that this is not a pleasant little garden gnome: it is an old world, grotesque, volatile, and violently mischievous figure.

Promenade – A second promenade featuring the woodwinds softens the fear of Gnomus, bridging across centuries to set the mood for The Old Castle.

II. Il vecchio castello (The Old Castle) – Inspired by one of Hartmann's set designs, this movement looks back in time to the age of medieval castles and troubadour songs. Ravel's choice of solo saxophone for the song creates a particularly haunting and old-world air.

Promenade – A third promenade returns us to modernity, forcefully propelling us to the swarming energy of Tuileries.

III. Tuileries – Though Hartmann's picture of these French gardens is lost, we learn from Mussorgsky's music that it was a depiction not simply of the gardens themselves, but of the swirling and barely controlled chaos of visitors: children laughing and playing while nurses scold.

IV. Bydło (Cattle) – Mussorgsky's musical depiction makes this clear that it is no pastoral scene: it is cattle at work, irrepressibly trudging forward. Ravel's dynamics create a sense of perspective as the scene approaches and then passes us by.

Promenade – The final promenade starts in silence: the opening notes are left out, as the line between the paintings on display and the structure of the exhibition blurs.

V. Ballet des poussins dans leurs coques (Ballet of Unhatched Chicks) – Youth Symphony students who had their parents listen to this movement were surprised that almost invariably, the imagery of chicks or birds hopping and fluttering about came to mind…even if Hartmann's image (based on costume design) seems less than fitting!

VI. Samuel Goldenberg und Schmuÿle ("Samuel" Goldenberg and "Schmuÿle") – These two paintings owned by Mussorgsky depict specific characters—or, more likely, crude caricatures of a "Rich Jew" and a "Poor Jew." Mussorgsky and Ravel's musical decisions bring out the contrast and style through harmonic modes.

VII. Limoges—Le marché (Limoges—The Market) – Just as in Tuileries, though the movement ostensibly depicts a specific place, just as in Hartmann's pictures, it aims to capture the mood through depicting the people and their interactions—specifically, the frantic and energized activity (and arguing!) at the market.

VIII. Catacombae—Sepulcrum romanum (Catacombs—Roman Tomb) – The first part of this movement opens catastrophically, with devastating brass chords creating immense stillness to depict the underground world of the Roman Catacombs as depicted in an existing image by Hartmann.

Cum mortuis in lingua mortua (With the dead in a dead language) – In his manuscript, Mussorgsky wrote "The creative spirit of the dead Hartmann leads me toward the skulls, invokes them; the skulls begin to glow softly."

IX. La Cabane sur des pattes de poule—Baba Yaga (The Hut on Hen's Legs—Baba-Yaga) – Once again invoking the spirit rather than the specific image, Mussorgsky leans into the terror of Russian folk tales, as the horrifying witch caterwauls through the forest…or silently stalks her prey. The furious chase leads directly out of the forest, into the safety of…

X. Le grande porte de Kiev (The Great Gate of Kiev) – …the safety of civilization, represented by Hartmann's entry into an architecture competition for a stunning city gate in Kiev. The music serves many purposes: it depicts the grandeur of the gate, reflects the cultural importance of Russian Orthodoxy, and serves as a powerful finale to a monument of Western classical music.

The Turtle Dove

Trad. English folk song
arr. G. Winston Cassler

Youth Symphony is joined onstage today by EYSO alumni.

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

It's different when it's you.

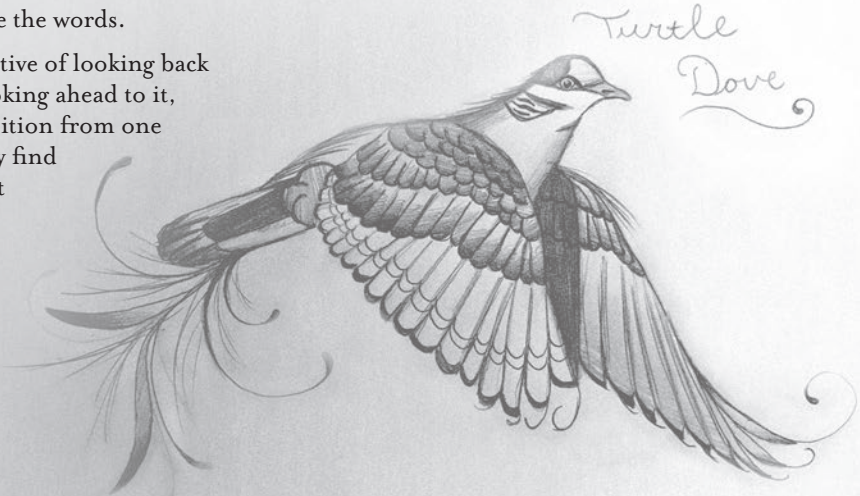
Performing and singing *Turtle Dove* is one of the most cherished traditions in EYSO. Each year, it is the final piece we play at Fall Camp, sung and played as "the best way to say goodbye" at the end of a magical weekend together, having built the frame for an incredible year of artistic exploration.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

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

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

But somehow, with the changed perspective of looking back in reflection on an image more than looking ahead to it, the meaning has. As our graduates transition from one side of the dividing line to the next, they find new meaning in this, our most poignant and heartfelt goodbye.

[M. Sheppard]



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❁ 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 Henricksen, 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
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Junna Dettling, Schaumburg +
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Dante Serna, South Elgin ❁
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Nadia Wang, Elgin
Parker Whitaker, South Elgin

VIOLA
Lucy Archbold, Wheaton ❁
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Annika Johnson, South Elgin ⁎ ❁
Levi Polsky, Chicago ❁
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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
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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
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William Robertson, North Aurora
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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 ❁
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EUPHONIUM
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TUBA
Calder Gagne, St. Charles ❁

PERCUSSION
Cari Techter, South Elgin

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Gabriela Radovic, St. Charles

\+ Concertmaster
⸗ Assistant Concertmaster
⁎ Principal
❁ Chamber Music Institute

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Jason Allen, Elgin
Ella Britton, Crystal Lake
Jacob Cho, Hampshire
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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 ^
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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 ^ ❁
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Emm Godinez, Elgin
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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 ❁ ∞
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Millan Mallipeddi, Bartlett ^
Ainslie McKenna, Arlington Heights
Mithali Obadage, Batavia ❁
Benjamin Suarez, Peru
Tyler Thymian, Barrington
Michelle Zhao, Naperville

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

FLUTE/PICCOLO
AnnMarie Ellison, Naperville
Erick Morales, Streamwood
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Alex Gagne, St. Charles ❁ ⁒
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+ Concertmaster
⸗ Co-concertmaster
* Principal
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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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Lia Gillet 𝄞
Cesar Gomez 𝄞
Trevor Goodbred
Paul Gordon 𝄞
Susanna Graham 𝄞
Maxwell Greene
Susan Guina 𝄞
James Gust
Joanne Gustafson 𝄞
Gutierrez Family
Dee Gutierrez 𝄞
Nicolas Gutierrez 𝄞
Hagemeyer Family
Beth Hagemeyer 𝄞
Darin & Emma Hagemeyer 𝄞
Joni Halabi 𝄞
Najah Halabi 𝄞
Tracey Hall 𝄞
Teri Hall 𝄞
Kathryn Hall 𝄞
Gini Hammelman
Kristin Hammond
Jonathan & Beverly Hancock 𝄞
Vince Hanrahan 𝄞
Joann Harden 𝄞
Amy Harris 𝄞
Julie Hart 𝄞
Kathy Hart 𝄞
John Hassman 𝄞
Aaron Hayes 𝄞
Mary Heine 𝄞
Amy Heinz
Eric Heine 𝄞
Paty Hernandez 𝄞
Charles Herre 𝄞
Elizabeth Herrera 𝄞
Jean Hibben 𝄞
Dave & Dianna Hill 𝄞
Tina & Mark Hinch 𝄞
Mark Hirt
Jonathan Horn
Jennifer Hoy 𝄞
Mary & Robert Huisman
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Elisa Hunt 𝄞
Quyen Huynh 𝄞
Phuong & Laura Huynh
Kelly Hwang
Rachel Iannantuoni 𝄞
Marc Imowitz 𝄞
Jennine Imsland 𝄞
Dale Izenstark
Devon James
Ibrahim Jawad
Austin Jeffries 𝄞
Claire Jeong 𝄞
Ken & Mary Johnson
Akiko Jorgensen
Diego Juárez 𝄞
Ritesh K 𝄞
Jeffrey Kabbe 𝄞
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Viraf Kanga
Joseph & Jackie Kararo 𝄞
Griffin Kelley
Marya & Ken 𝄞
Naju Khasimai
Catherine Kikos 𝄞
Kevin Koehler
Angela & David Kreeger
Marline Krug
Robert Kruk 𝄞
Nancy Kruk Elkin
Beata Kubiszewski
Amari Kukreja 𝄞
Rishi Kumar 𝄞
Polina Kunchenko
Carina LaBeck 𝄞
Gaetana La Cerra 𝄞
Margaret La Cerra 𝄞
Peggy La Cerra 𝄞
Shoshana Landow
Julie Lano
Kelly Larson 𝄞
Jennifer Larson Angelini
Helen Lawrence
Juvy Leano 𝄞
Ji Young Lee 𝄞
Alaina Leisten 𝄞
Ed Leman
Laura & Frank Lestina 𝄞
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Anthony Levato
Maggie Li 𝄞
Brianna Liewehr 𝄞
Bala Loganathan
Jose Luis Lopez 𝄞
Christina Lorenc
Nicholas Lowe
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Richard Luetkemeyer
Scott Lykins 𝄞
Miriam Lytle
James Mackh
Mallipeddi Family
Patricia Mangin
Tiya Mani
Ellyn Margulies
Elizabeth Markle 𝄞
Ray Martell 𝄞
Steve & Lynn Martin
Silvia Martinez Corcuera
Jackie Martinsen
Jennifer Marzec 𝄞
Marisa Marzec 𝄞
Adam Mason
Dorothy Matthews 𝄞
Kathie Matthews 𝄞
Caroline McAlpine
Becky McCabe
Melissa Mccaleb 𝄞
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Anne McDermott
Marylu McEwen
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Viviana McKinnon 𝄞
Aubrey McMillen
Jane McMillen 𝄞
Dolonna Mecum
Roberta Mercuri 𝄞
Merkel Family
Joseph Meyer 𝄞
Margit Michalski 𝄞
Lu Horner & Jim Miller 𝄞
Trisha Mills 𝄞
Shoira Mirsaliyeva 𝄞
Que Mohring
Julie Moore 𝄞
Karla Morales 𝄞
Toby Morden 𝄞
Michael Moylan
Niva Murali 𝄞
Rajgopal Mutluru 𝄞
Marcia Napolitano
Christine Neff
Karen Neidlinger 𝄞
Amanda Nelson
Lisa Nelson 𝄞
Charlie Neuman 𝄞
Newhouse Family 𝄞
Kurt Nika
Teresa Noles-Puccio
Elinor Olin 𝄞
Clare Ollayos 𝄞
Ray Ostwald 𝄞
Kathryn Otto
Alex P
Reese & Paige 𝄞
Karan Palekar
Barbara Parzych 𝄞
Jason Pawlowski
Laura Pawlowski 𝄞
Mitzi Pearson
Colton Peat 𝄞
Sonnie Penkava 𝄞
Amber Peters
Kathy Petricca
Peer Plaut
Dan Pollack
Sheryl Pollack 𝄞
Yasmin Pons 𝄞
Adil Pooniwala
Susan & Richard Posner
Paul Prabhu 𝄞
Anthony Puntuzs
Slobodanka Radovic 𝄞
Jill Rafferty 𝄞
Mariana Raincrow 𝄞
Josefa Rajan 𝄞
Merrick & Elise Ramza 𝄞
Tim Raper 𝄞
Betty Recendiz 𝄞
Sue Ann Reed 𝄞
Andy Reich 𝄞
Jason Reiff 𝄞
Marybeth Reilly
Jim Reuter
Sanghee Rhee 𝄞
Anaka Riani 𝄞
Chris Richardson
Concepcion Rodelo
Holly Roe
Janis Rogers
Vicki Rohe 𝄞
Yesenia Roman 𝄞
Krysta Rose 𝄞
Auntie Rose 𝄞
Kelsey Rubin 𝄞
Marilyn Rubio 𝄞
Jehangir Rudina
Veronica Rueda 𝄞
Mary Kay Samaan
Rosario Sanchez 𝄞
Richard & Debbie Sanders 𝄞
Blanca Sandoval 𝄞
Casandra Sandoval 𝄞
Karina Sandoval 𝄞
Jeff Saurez 𝄞
James Scarnegie
Natalie Schaefer 𝄞
Kiersten Scherer
Martin Schranz 𝄞
Bonnie Schranz 𝄞
Jordon Schranz 𝄞
Kathy Schroeder
Steven Schwaegler 𝄞
Seiwert Family 𝄞
Tiffany Sellers 𝄞
Javier Serna 𝄞
Elisabeth Shea
Doreen Shipman 𝄞
JoEllen Shubitowski
Joy Simpson 𝄞
Sankaravadivel Sivarajan
Holly Slaters
Patrick Sluka 𝄞
Bob Smith
Grazina Smith 𝄞
Johanna Smith 𝄞
Kyle Smith 𝄞
Sharon Smith 𝄞
Audrey Snyder 𝄞
Natalie Sobecki 𝄞
Karen Spaeth 𝄞
Gary & Rita Stanton
Anthony Stavros
Abby Stevenson 𝄞
Louise Stompor 𝄞
Hays Stone
Marianne Stonis
Jim Struyke 𝄞
Peter & Kori Suarez 𝄞
Dave & Lynda Suarez 𝄞
Luke Suarez 𝄞
Natlie & Chandler Suarez 𝄞
Steve & Sue Suarez
Anita Suttman
Larry Svanda
Pervin Tan 𝄞
Phil Tan 𝄞
Ava Taylor 𝄞
Boguslawa Tekiela
William & Elissa Tennant
Leah Theilacker 𝄞
Shari Thomas 𝄞
Eric & Jennifer Thorstenson
Susanne Thorstenson
Tyler Thymian 𝄞
Katie Tofilon 𝄞
Ken & Amy Tonaki
Lindsey Townsend 𝄞
James Truesdell 𝄞
Matthew Turek
Julio Valderrama 𝄞
Jacob Valentino 𝄞
Linda Vargas

Martin Velez 𝄞
Rachel Velez 𝄞
Ramya Venkat
Becky Viant 𝄞
Ayaka Vieira 𝄞
Angela Vock 𝄞
Lisa Volle 𝄞
Mike Volz 𝄞
Sarah Vosper 𝄞
Nancy Voyles
Natalie Wakeham 𝄞
Renee C. Walters 𝄞
John Wawro
Mona Webber 𝄞
Kathy Wester 𝄞
Barb White
Tracy White
Daniel White 𝄞
Melissa White 𝄞
Robyn White 𝄞
Terra Widdifield 𝄞
Frank Wild
Ann & Doug William 𝄞
Sophie William 𝄞
David Wirthman
Matt Witt 𝄞
Jessica Wolfe 𝄞
Maryanne Woo
Nicole Wood
Charlotte Workman
Diana Wright 𝄞
Robin Wright 𝄞
Stefani Yap 𝄞
Peggy Youngren
Renata Zagulski
Zaia Zaia 𝄞
Linda Zibell 𝄞
Christine Ziemba 𝄞
Jeff Zimmerman 𝄞
Ray Zinkel 𝄞
Kim Zinkel 𝄞
Letitia Zwickert

IN KIND

Austin's Violin Shop
Noel Childs
Elgin Community College
Kim Ayers Photography
Matt Myers
On Your Mark Photography, Inc./ Jennifer Pierce
Anthony Riani
Ellen Sheppard
Wellspring Creative Communications
Allison Winsor
William Harris Lee & Company

HONORARIUMS

In Honor of Aaron Fisher
Cathy Callans

In Honor of Abby Edwards
Rebecca Edwards

In Honor of Alexzandria Jones
Steven P. Austin

In Honor of Anaka Riani
Renee Riani

In Honor of Ayaka Vieira
Mari Kimura
Robert A. Vieira

In Honor of Dolly, Jim, & Max
Gregor Mitrenga

In Honor of Eliza Puntuzs
Kristin Hammond
Marylu McEwen
Glenn L. Williams

In Honor of Emily Hart
Robert Barnes

In Honor of Emily Krasinski
Nicholas Finch

In Honor of Emm Godinez
Oscar Godinez

In Honor of EYSO Staff
Arthur Tyrrel

In Honor of Gloria Kravchenko
Ibrahim Jawad

In Honor of Grace Fernandez
Monica, Rosie & Nestor Castillo

In Honor of Gretchen Grossert
Larry Pieniazek

In Honor of Griffin Egan
Mark Nadler
Julee Rimarcik

In Honor of Hope Werst
Joan Sutton

In Honor of Jenna Mack
Jim Shively

In Honor of Kelsey McGregor
Jill McGregor

In Honor of Kyla Brittain
Tassie Brautigam
Nancy Kruk Elkin

In Honor of Kyle Hibben
Gini Hammelman

In Honor of Lamar Blum
Christina Galvin

In Honor of Lucas Pilipczuk
Anthony Levato

In Honor of Madalyn & Lauren Sawitz
Adamina Costello

In Honor of Marian Plaut
Peer Plaut

In Honor of Mateo Estanislao
Lorie Estanislao

In Honor of Peter Plumlee
Nikki Cosentino Nolbertowicz

In Honor of Peter Van Nortwick & Jackie Bertram
Hays C. Stone

In Honor of Reno Varalli
Alice Varalli

In Honor of Rohini Sliwa
Michelle Greenfield-Sliwa

In Honor of Salvatore DeMarco
James Scarnegie

In Honor of Sarah & Emily Goodin
David Johnson

In Honor of Teagan
Mary Kay Samaan

In Honor of Tyler Watanapongse
Gini Hammelman

MEMORIALS

In Memory of Carol Ann Thomas
Claudia Fortney
Michelle Fortney

In Memory of Daniel Schoenberg
Susan Schoenberg

In Memory of Dolores Patak
Lenali Petrik
James Patak

In Memory of Esteban & Sandy Diaz
Michael Caplin

In Memory of Harvey & Anne Caplin
Michael Caplin

In Memory of Dr. Hong Kuan Lim
Eng Chong Lim

In Memory of Jeff Meyers
Kim M Eggimann

In Memory of J.L.V.
Alice Vining

In Memory of Joan & Paul Fleisig
Christine M Neff

In Memory of Kathy Matthews
Annette Lempkowski

In Memory of Kayla Brooke Lehmann
Ruthie Lehmann

In Memory of Lynn A. Hibben
Jean Hibben

In Memory of Matthew Bishop
Derek Hibben

In Memory of Rosa Litvinova
Alex P

In Memory of Thomas & Kathryn Petrik
Lenali Petrik

In Memory of Wayne Rogers
Frank Wild

In Memory of William Van Nortwick
Mark G. Skoning


EYSO50
Elgin Youth Symphony Orchestras
TIME | OUR 50th SEASON | 2025-2026
I. It's All Relative II. In a Single Moment... III. Infinite Possibilities

EYSO

ELGIN YOUTH SYMPHONY ORCHESTRAS

OUR 49TH SEASON // 2024-2025

SOUNDSCAPES

I. Canvas // November 10, 2024
II. Palette // March 9, 2025
III. Collage // April 12, 2025
IV. Image // May 11, 2025

Fall Camp // August 23-25, 2024

CMI Fall Concerts // November 3, 2024
CMI Spring Concerts // March 30, 2025

EYSO.ORG

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