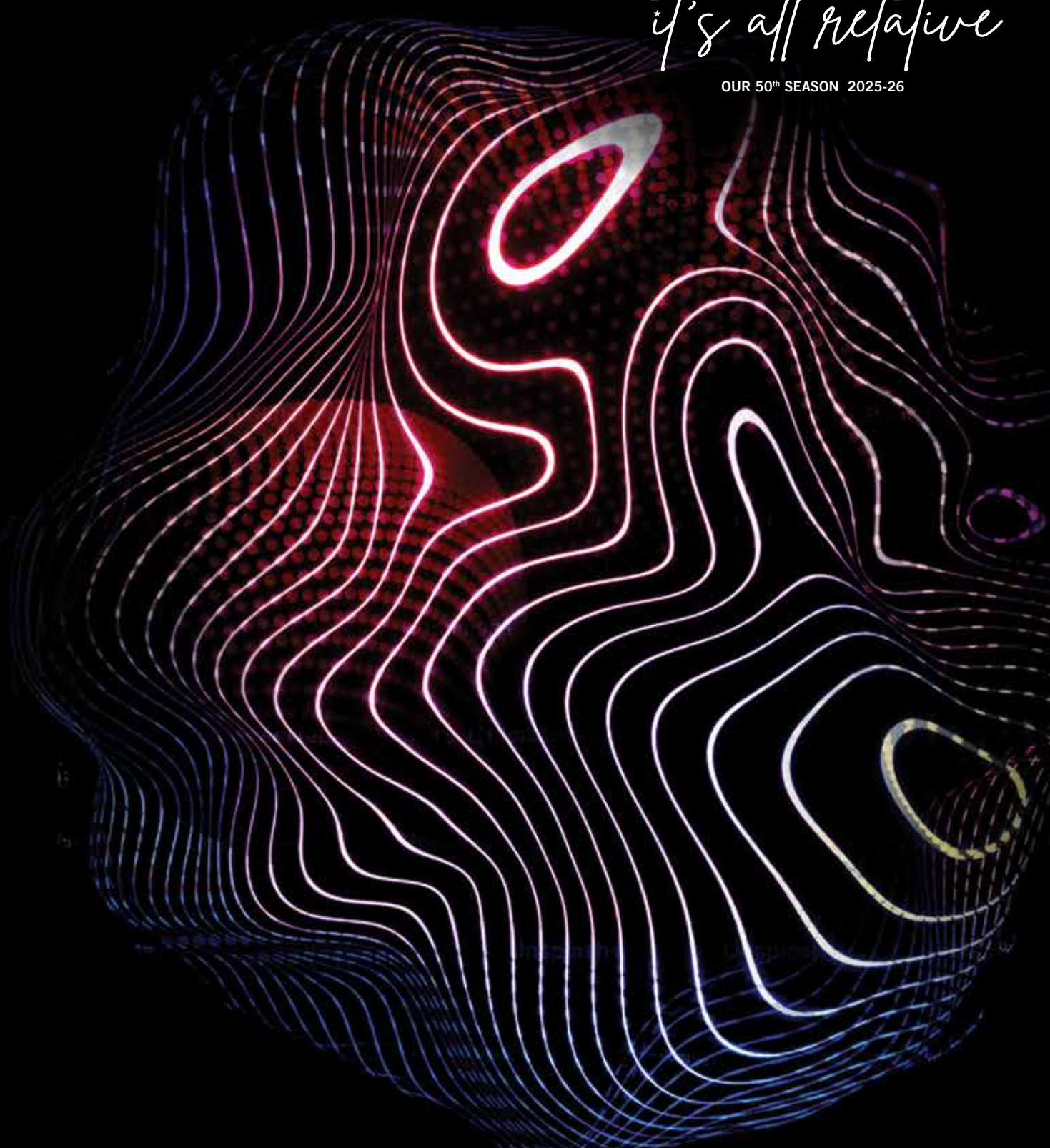



EYSO50
Elgin Youth Symphony Orchestras

it's all relative

OUR 50th SEASON 2025-26



Time

Each year, our season theme offers a lens through which we view the works of art that we program and perform. This season's theme, **TIME**, asks us to examine the value of multiple perspectives, explore the power of a single liminal moment, and imagine the possibilities we can create for the future.

1. it's all relative

Before Fall Camp, Youth Symphony students contributed to a shared journal to help track their journey through the repertoire. One student shared this:

I have been thinking about time A LOT. Like when you listen to a piece and you're focusing on how much time has passed and the tempo and how fast your part is compared to everyone else's, and then listen casually while doing a puzzle or organizing things—the difference in how fast the piece goes by for you is STAGGERING. Time really is a strange thing...

Time is both concrete and malleable: its measurement is scientifically prescribed, but our individual perspective of its passing is wildly variable. Try tapping your hand or snapping your fingers once per second. Check against a clock—you're probably close. This fundamental unit of measurement is unchanging...and yet our perception of it varies dramatically in different settings. Having meaningful conversation with friends? Where did the time go?! Stuck in traffic on I-90? A different experience. In our first concert, *It's All Relative*, we explore the possibilities of perspective through music—and how time can change our perspective, too.

Perspective can be slippery. We don't always notice the subtle shifts and adjustments over time. Think about yourself: are you the same person you were five, ten, or twenty years ago? Perspective widens as experience grows, and the combination of experience and perspective can yield incredible new insights. This fall, conductors cultivated growth in both experience and perspective through intentional long-term outcomes tied to our music. Watching the original choreography from *The Firebird* and learning the story was more than a fun activity for Youth Symphony students: it changed how they thought about, understood, approached, and ultimately performed the music. Philharmonia students exploring *Komm, süßer Tod* uncovered new sound worlds as they considered the meaning behind the text, even though it wasn't included in their orchestral transcription.

A hallmark of the EYSO learning process is our intentional approach to framing the notes and rhythms by studying the technical and structural (music theory) setting as well as the historical and cultural (musicological) framework. As both consumers and creators of art through our performances, we can use this context to make sense of the music, to delve into new layers of understanding, and to uncover new meaning in what we do. Through *It's All Relative*, we aim to provide not just context of a performance as stated fact to memorize and file away, but to examine how changing this context—our perspective—can deeply influence and inform our understanding of the music, ourselves, and the world around us.

Since Fall Camp, EYSO musicians have explored these concepts and more through music, experimentation, and spirited engagement with big ideas. Using our “expert noticer” approach, we interrogated our music, drawing connections between it and the world around us. We speculated as to composer intent, and we compared that to perceptions and expectations both at the time of composition and in our current day, examining how perspectives morph. In **TIME**, our 50th 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.

Matthew Sheppard

Matthew Sheppard, Artistic Director



Different perspectives of *Relativity* (1953) by M.C. Escher (1898-1972)

Welcome to *it's all relative*

Dear parents, family, friends, and neighbors,

Time is an interesting thing to explore in the context of classical music. Orchestras regularly perform music that is hundreds of years old—many of the most revered symphonies performed today are nearly as old as the United States. They were performed in palaces, commissioned by people with titles and lands. Scholars devote entire careers to researching and understanding the contexts under which these great works of art were created. Musicians and conductors study historical style and performance practice. Ensembles frequently go to great lengths to play a piece “as it would have been performed” when it was written. Yet the context for a piece or a performance is never the same.

That is one of the great things about music. No performance is ever the same, no matter how good or faithful it is to the score or the ever elusive “composer’s intent.” Time marches on. So what, then, does this music from 1689, 1736, 1877, and 1919 mean to us today? And how does this legacy change—and live on in—music written in 2025?

Those are the questions your students have explored this fall as they prepared for today’s concert: *It’s All Relative*. Our perspective shifts with time, and with it, the meaning we make. Your students have reflected on the ways their perspective on this music has changed as they’ve come to know it more deeply. They’ve explored how changing contexts and cultures change an audience’s experience. They’ve experimented with the ways time itself can be a musical tool.

This year, we reflect on how time has shaped EYSO, as well. When EYSO was started by Robert Hanson in 1976, it began as a place for young musicians to challenge themselves and build their skills. That remains as true today as it was fifty years ago. As the world has become more interconnected and complex, however, EYSO has evolved with it to engage students with critical questions, like how time shapes our perspective and what music written 200 years ago can mean to us today. This is the core of the EYSO Difference, and it’s what makes EYSO more than just a youth orchestra.

As we reflect on our history this season, I invite you to reflect on your time with EYSO. How has your experience changed your perspective on classical music? What has drawn you in? What’s surprised you? How has your child evolved through their time in EYSO? Have they become more curious? Have they stepped forward as a leader? Have they learned to make space for others to lead?

Over the next nine months, we will be celebrating all those who have shaped EYSO into what it is today: every conductor, staff, volunteer, donor, parent, and student. You and your students are an important part of this legacy. You each leave a mark on this community and shape what it will mean for students ten, twenty, and fifty years from now.

Welcome to EYSO’s 50th season. I look forward to celebrating with you.



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Tracy Dullea Arteaga, *Conductor & Starter Strings Director*
Aaron Kaplan, *Conductor*
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2001
ELGIN IMAGE
AWARD

2022, 2015, 2005
PROGRAMMING
OF THE YEAR

2022, 2008
CONDUCTOR
OF THE YEAR

2021, 2007, 2000
YOUTH ORCHESTRA
OF THE YEAR

2024
COMMUNITY RELATIONS
OF THE YEAR



BRANDON RIDENOUR

guest artist

Brandon Ridenour, a groundbreaking trumpet soloist, collaborative artist, composer, arranger, and conductor, gained acclaim for his innovative approach at an early age. He began learning about the wonders of music at age 5, studying piano under the tutelage of his father. This morphed into “tootelage” when he picked up the trumpet in 5th grade band class in Grand Rapids, Michigan.

Upon graduating from the Juilliard School, he immediately began touring with the Canadian Brass and embarked on a solo career. He’s won competitions ranging from Concert Artists Guild to the American Composers Forum and is the co-founder of two cross genre ensembles, Brassology and Founders. In 2023, Brandon joined the American Brass Quintet and became faculty at his alma mater–Juilliard. He is also on faculty at The New School and the Manhattan School of Music, where he is passionate about developing a new model of education for a well-rounded, progressive musician of the future.

www.brandonridenour.org



1:30pm Concert

PRELUDE

Amy Lestina Tonaki, conductor

Selections from *Capriol Suite*
Momentum

Warlock
Longfield

SINFONIA PERCUSSION ENSEMBLE

Joe Beribak, director

Some Assembly Required

Beribak

SINFONIA

Greg Schwaegler, conductor

Holberg Suite

La cathédrale engloutie

Grieg
Debussy

4:30pm Concert

BRASS CHOIR

Dan Sartori, conductor

"Mars" from *The Planets*

Holst

FLUTE CHOIR

Ruth Cavanaugh, conductor

Sextet for Flutes

Doran

Masques

McGinty

PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

Les Trois Ovals

Rohwer

PHILHARMONIA

Aaron Kaplan, conductor

Finlandia

Sibelius

Komm, süßer Tod

Bach

Yesterday

McCartney, Lennon

Brandon Ridenour, trumpet

"Danse Bacchanale"

Saint-Saëns

from *Samson et Dalila*

7:00pm Concert

YOUTH SYMPHONY

Matthew Sheppard, conductor

Die Meistersinger von Nürnberg – Vorspiel *Wagner*

YOUTH SYMPHONY PERCUSSION ENSEMBLE

Joe Beribak, director

Applause

Rhodes

Geographical Fugue

Toch

YOUTH SYMPHONY

Past Time

Brandon Ridenour, trumpet

Ridenour

INTERMISSION

YOUTH SYMPHONY

Casablanca Suite

Steiner

HANSON STRING QUARTET

Selections from String Quartet No. 8

Shostakovich

YOUTH SYMPHONY

Suite from *The Firebird* (1919)

Stravinsky

1:30pm Concert

PRELUDE

Amy Lestina Tonaki, conductor

Selections from *Capriol Suite*

- I. Basse-Danse
- II. Pavane
- VI. Mattachins (Sword Dance)

The composer of *Capriol Suite* was an eccentric 20th-century British musician named Philip Arnold Heseltine. He was a music critic and composer, publishing most of his music under the pseudonym Peter Warlock. His *nom de plume* reflects his interest in both magic and in early music—especially the Renaissance and Baroque periods, from which he often transcribed and arranged old manuscripts to new compositions.

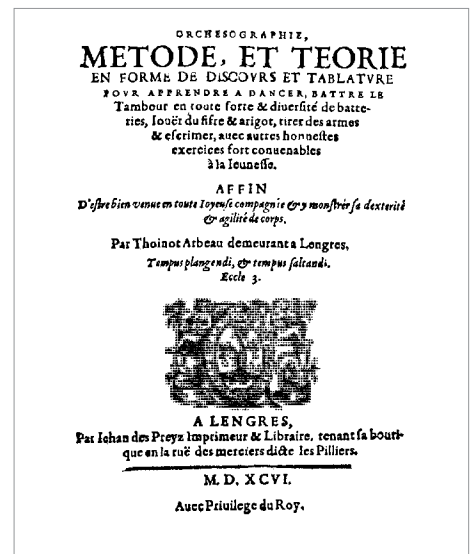
Capriol Suite is based on melodies from a French book called *Orchésographie*, published in 1589 by a priest named Thoinot Arbeau (also a pseudonym!). This book was a manual that taught people how to dance during the Renaissance, complete with both musical and dance notation. Warlock took these simple old dance tunes and gave them a bold new 20th-century sound by adding his own inventive harmonies, counter-melodies, and arrangements.

The suite is named after a character in the book, Capriol, a student of law and philosophy whom the author, Arbeau, teaches to dance. It is a celebration of Renaissance style, reimagined for a modern ensemble. The suite is a set of six short, contrasting movements, each named after a specific dance from the Renaissance era. Prelude has been studying three of these six movements.

- I. **Basse-Danse (Low Dance):** A stately, court dance where the dancers' feet mostly glide across the floor.
- II. **Pavane:** A slow processional dance, usually performed by couples in the court.
- VI. **Mattachins (Sword Dance):** An energetic and aggressive battle dance. This was performed by men who would literally clash their swords. Listen for the back-and-forth rhythms and jarring chords.

Connection to TIME: Upon first listen, would you guess that this was composed in the 20th century? When asked this question, Prelude was shocked to hear the real answer! How could a piece written in the 20th century “feel” like music from the Renaissance era? In fact, one of our Prelude violinists shared that he heard *Capriol Suite* in English class, as the background music in a video about Shakespeare! Prelude has had some great discussions around *TIME*, exploring what characteristics can be found in different musical eras and making connections to all three movements. Perhaps the biggest discussion has been finding elements from each of our three *Capriol Suite* movements within our next piece, *Momentum*, and exploring how the pieces are related.

Peter Warlock (1894–1930)



Pages from *Orchésographie*
by Thoinot Arbeau

top: Cover page

bottom: page for IV. Mattachins
(Sword Dance)

Momentum

Robert Longfield (b. 1947)

Robert Longfield is a highly respected composer and arranger of educational music, known for composing engaging and accessible pieces for student ensembles. His works are staples in middle and high school music programs across the country.

Momentum is a dynamic piece that truly lives up to its name, exploring the concept of driving, continuous motion and energy in music. Written in a three-part structure, it moves through changes in tempo and mood that capture the feeling of building, slowing, and then ending with energy. Are you seeing the relative elements between *Capriol Suite* and *Momentum*?

Connection to *TIME*, and how “it’s all relative” to *Capriol Suite*: The piece starts with a fast, driving rhythm and the same time signature and key signature as *Basse-Danse*. The middle section features a slow peaceful melody with a mood similar to *Pavane*, the middle movement from our mini-suite performance today. Within the lyrical middle section, the key signature moves from D minor to major, then to

F major before returning to D minor. These keys have strong relationships: in music theory language, D minor is the “relative minor” of F major. (D major and D minor are related as “parallel” major and minor keys.) The intensity of the beginning returns and continues to drive to the energetic ending, much like in *Mattachins*, albeit with less intensely clashing chords.

What to listen for as you discover how *It’s All Relative...*

- **Rhythm and Energy:** Pay attention to how the steady rhythms in the lower strings create the relentless momentum that drives the energy forward.
- **Contrasting Moods:** Notice the dramatic shift from the initial intensity to the expressive melody in the middle and then back to the energetic speed at the end.
- **Changing or Clashing Harmonies:** Listen for the moments where the key changes or notes seem to be fighting against each other.

[A. Tonaki]

1. Basse-Danse

CAPRIOL

Suite for String Orchestra

PETER WARLOCK

1st Violin

Allegro moderato

10

A

f

Violin 1

MOMENTUM

ROBERT LONGFIELD
(ASCAP)

Allegro furioso (♩ = 152)

f marcato

2 3 4 5 6

7 8 9 10 11 12

sim.

Opening measures for Violin I for *Capriol Suite* and *Momentum*.

SINFONIA PERCUSSION ENSEMBLE

Joe Beribak, director

Some Assembly Required

Joe Beribak (b. 1987)



Zachary, Maggie, and Lincoln, our three performers today, each put their creative stamp on this piece. In August, they received a stack of isolated musical phrases, each taped to a note card. These phrases were either in $\frac{4}{4}$ or $\frac{6}{8}$ time and were written for snare drum and an unnamed instrument. They chose to complement their snare drum sounds with cymbals, toms, and cowbell. The dynamics, the instruments used, and even the order of the phrases are the fruits of their weekly assignments during the first month of rehearsals.

Atop this frame that the students constructed, I added the melodic element of timpani at the beginning of October to tie together the isolated percussive phrases. The melodic gestures are shared by all three of the players: each person plays only one or two pitches of the melody and must coordinate their timing and dynamics, switching between the driving percussive texture and the more sonorous character of the timpani.

Besides its musical function, this constant instrument switching serves a technical purpose for these emerging young musicians. For percussionists, most of the physical world can be experienced through drumming technique. You will often find drummers tapping on surfaces as they walk by to test their sound (sometimes finding especially cool gems!). Many composers, too, ask percussionists to build instruments from everyday found objects such as metal tubes, wooden blocks, ceramic flower pots, and even brake drums. To play expressively on such a wide variety of surfaces, percussionists need to develop a responsive drumming technique, not a one-size-fits-all approach to sticking, for example. Adjusting to the different degrees of responsiveness characteristic of each instrument in *Some Assembly Required*, the students are seeding their brains with data points that will help them continue to strengthen their connection between technique and creative thought.

[J. Beribak]

SINFONIA

Greg Schwaegler, conductor

Holberg Suite

- I. Praeludium
- II. Sarabande
- III. Gavotte



Composed in 1884, Edvard Grieg's *Holberg Suite* is a musical throwback. Subtitled "Suite in the Olden Style," the work was written to commemorate the 200th anniversary of the birth of

Ludvig Holberg, a fellow Bergen native and one of the most important figures in Danish-Norwegian literature. To honor Holberg, Grieg chose not to evoke the sounds of his own 19th century but instead turned back the clock to Holberg's own time, the late 17th and early 18th centuries, crafting a suite of Baroque dances in the style of composers like Bach and Handel.

Yet while Grieg adopted the formal structures and rhythmic character of Baroque dance movements, the *Holberg Suite* is far from a historical pastiche. Written first for solo piano and later arranged for string orchestra (and, in today's performance, specifically orchestrated for Sinfonia musicians), the suite is infused with Grieg's own musical voice: Romantic lyricism, rich harmonic colors, and subtle hints of Norwegian folk flavor. In many ways, the piece anticipates the neoclassical movement of the 20th century, when composers would look back to earlier eras not with strict authenticity, but through a modern lens—reviving old forms with new spirit.

The suite opens with the *Praelude*, a bustling and energetic introduction modeled after the kind of virtuosic prelude a harpsichordist might use to begin a Baroque suite. With its driving momentum, rhythmic vitality, and arpeggiated passages, it sets the tone for the suite's elegant interplay between old form and new expression.

The second movement, *Sarabande*, shifts into a more introspective mood. During the Baroque period, the sarabande was a slow, stately dance in triple meter. Grieg's version is deeply expressive, marked by subtle ornamentation, pizzicato bass lines, and moments of restrained melancholy. A solo cello line (later becoming a trio) lends an intimate, almost vocal quality to the melody, drawing listeners into a reflective sound world. Near the end of the movement, Grieg's technique of dividing the string sections into multiple parts creates a full, climactic reprise of the theme.

Following the solemnity of the *Sarabande*, the *Gavotte* provides a light-hearted and graceful contrast. Characterized by its jaunty rhythm and two upbeat pickups, the dance has a buoyant swing that would have been perfectly suited to the refined social dances

Edvard Grieg (1843-1907)
orch. Greg Schwaegler



Statue of Ludvig Holberg at Kongens Nytorv in Copenhagen, in front of the Royal Theater. Sculpted by Theobald Stein in 1875.

of the Baroque court. In the middle comes a *Musette*, a pastoral interlude featuring a droning accompaniment reminiscent of bagpipes, thanks to open fifths in the lower strings. This rustic color not only evokes the French countryside but also hints at Grieg's fondness for folk elements, even within a stylized Baroque framework.

In its blend of antique forms with Romantic character and folk nuance, the *Holberg Suite* stands as one of Grieg's most charming and enduring orchestral works. It is both a tribute to a cultural forefather and a brilliant example of how the past can be reimagined through the lens of a modern composer.

La cathédrale engloutie

Claude Debussy (1862–1918)
orch. Greg Schwaegler



Claude Debussy's *La cathédrale engloutie* ("The Engulfed Cathedral") is a musical impression of myth and mystery, drawn from the ancient

Breton legend of the sunken city of Ys. According to the tale, Ys was once a grand city along the coast of Brittany, but its people fell into decadence and sin. As punishment, the ocean rose and swallowed the city, cathedral and all. The story goes that on clear mornings, when the waters are calm and transparent, the cathedral of Ys rises ghostlike from the sea. From afar, one can hear the muffled sound of tolling bells, chanting priests, and a majestic organ, before the vision slowly sinks beneath the waves once more.

Debussy transforms this legend into a vivid soundscape in the tenth prelude of his *Préludes*, Book I, completed in 1910. From its opening measures, *The Engulfed Cathedral* evokes an atmosphere of mystery and reverence. Debussy uses parallel fifths reminiscent of medieval organum and ancient chant to suggest both the timelessness of the legend and the distant tolling of submerged church bells. The music rises slowly, like the cathedral itself emerging from the fog. Debussy's instructions in the score, *peu à peu sortant de la brume* ("little by little emerging from the mist"), emphasize this imagery. As the piece intensifies, he introduces rich, resonant chords that evoke the grandeur of the cathedral pipe organ in full voice. At its climax, the music reaches a sonorous fortissimo, portraying the cathedral's majestic emergence into the light.

But just as the legend tells, the moment of revelation is fleeting. The textures thin and the harmonies dissolve into soft echoes. In the final measures, only the bells remain, faint, distant, and dreamlike. We are left wondering if anything about what we just saw and heard was real or, perhaps, just a figment of our wishful hope that the old legend was, in fact, true.

[G. Schwaegler]





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4:30pm Concert

BRASS CHOIR

Dan Sartori, conductor

"Mars" from *The Planets*

Gustav Holst (1874-1934)

transc. Ralph Sauer

Welcome to this landmark 50th season of EYSO! Whenever an important anniversary like this comes along, it's natural for all of us to look back at where we were, think about the growth to today and where we are, and peer into the future and think about where we want to be. Our first concert cycle, *It's All Relative*, is about looking back. Brass Choir is going to dive into Ralph Sauer's transcription of "Mars" from *The Planets* by British composer Gustav Holst. This piece is a staple of the orchestral repertoire that many of you likely recognize.

Ralph Sauer was the principal trombonist of the Los Angeles Philharmonic for 32 years and a prolific arranger for brass. His arrangement of this piece is challenging and grandiose.

Gustav Holst (1874-1934) was a late Romantic English composer descended from three generations of professional musicians. He was also a professional trombonist and later a teacher. As a trombonist myself, I found the following quote from his daughter Imogen Holst about his earnings from playing the trombone very illuminating: "he was able to afford the necessities of life: board and lodging, manuscript paper, and tickets for standing room in the gallery at Covent Garden Opera House on Wagner evenings." Notably, he pioneered music education for women at St. Paul's Girls' School in Hammersmith, London. Although his works, and especially *The Planets*, enjoyed international success following World War I, his music dropped in popularity and was generally neglected until the 1980s. He suffered from a disease called neuritis (nerve inflammation) in his right arm and so usually conducted with the baton in his left.

The Planets, Op. 32, is a multi-movement suite, and each movement focuses on one of the planets in our solar system and its supposed astrological and mythological character. It was composed between 1914 and 1917 and premiered at the Queen's Hall in London on September 29, 1918 to an audience of around 250 people.

Holst developed an interest in astrology following a trip to Spain alongside his friend Balfour Gardiner, the composer Arnold Bax, and his brother and author Clifford Bax. He told Clifford that *The Planets*: "...grew in my mind slowly—like a baby in a woman's womb." Holst had trouble with large-scale compositional forms according to his daughter, but he liked the idea of a suite with a separate character for each movement.



Mars on his Chariot Pulled by Wolves, 1673, by Claude II Audran (1639-1684) serves as the dramatic centerpiece of the Hall of Mars ceiling in the Palace of Versailles.

“Mars” has a disturbing and warlike character, based on Mars the god of war from the Roman pantheon. The composition of *The Planets* lines up neatly with the duration of World War I (1914-1918), and certainly this concurrency would have remained forefront in the composer’s mind as the larger piece took shape. World War I was a brutal and many would say unnecessary war, and this brutality is evident throughout the movement. Interestingly, however, the “Mars” movement was actually completed *before* the outbreak of World War I.

One of the devices that supports the brutal and violent effect of the music is what Holst biographer Michael Short calls “...clashes between moving chords and static pedal points” which he compares to a similar effect at the end of Stravinsky’s *The Firebird*. Although previous composers had written battle music, Short claims that “it had never expressed such violence and sheer terror.” The relentless nature of the uneven $\frac{5}{4}$ ostinato that dominates the movement, as well as the extreme dynamics, contribute to the ghastly and mechanical musical outpouring reminiscent of the new kind of total war represented by World War I.

Together, Brass Choir explored the differences in how people have viewed war throughout history, specifically in the areas of technology, culture, and family. We focused on the ideas of desolation and destruction, the mechanistic aspects of warfare and how technology has changed the way that war is conducted, and the heroism involved with the crucible of war, saving your compatriots and the innocent from those that want to do them harm. All of these aspects are present in “Mars,” and students found new insights applying this lens to the music.

[D. Sartori]

To learn more about Stravinsky’s *The Firebird*, please go to pages 31-32 to read the program notes for Youth Symphony’s performance at today’s 7:00PM concert.

FLUTE CHOIR

Ruth Cavanaugh, conductor

Masques

Anne McGinty (b. 1945)

Flutist, composer, and publisher Anne McGinty looks to the past for inspiration in her work for flute choir. In the European courts of the 16th and 17th centuries, masques were elaborate, festive performances including music, dancing, singing, and acting. Masques included professional singers and actors, as well as courtiers in lesser roles. Elaborate stage design and costumes complemented the spectacle, making the music an integral and integrated part of the rituals of daily living. In exploring *Masques*, Flute Choir members considered the function music plays in their lives and how the role of the arts has shifted and continues to shift over time.



Examples of Masque Costume in the late 16th and early 17th centuries; *Dancing Girls* designed by Buontalenti

Sextet for Flutes

Matt H. Doran (1921–2016)

III. Andante

II. Allegro scherzando

From the memoirs of Matt D. Doran, “One of the problems facing a composer of any age or experience is that of style or idiom. Should he compose music that his non-musical friends can understand and appreciate, or should he write music that reflects the times in which we live?” What a relevant and important question for our students to consider as they explore their roles as artists and consumers of art in the 21st century.

Additionally, through both this and Anne McGinty’s *Masques*, students examined how composers play with time on a micro level. The hemiolas in the McGinty, where the pulse shifts briefly from three to two and back again, as well as the metrical shifts within the Doran alter our perception of time for expressive purposes.

[R. Cavanaugh]

1 2 3 1 2 3 1 2 3 1 2 3

A **hemiola** is when music that is written with an “in-3” feel emphasizes every other beat, creating a discrepancy between the written and perceived feel.

PHILHARMONIA PERCUSSION ENSEMBLE

Joe Beribak, director

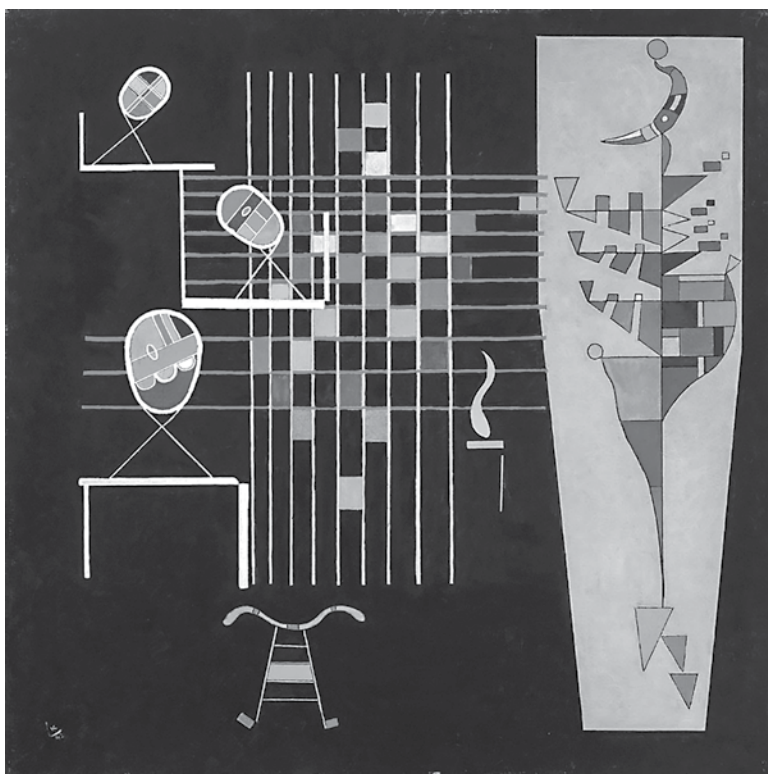
Les Trois Ovales

Nils Rohwer (b. 1965)

A sound collage after a picture from Wassily Kandinsky, this percussion trio places three players around a shared bass drum. The entire piece is written without meter, that silent background pulse that keeps an ensemble playing in time together. Rather, each player must listen closely to the overall effect of the trio and adjust their individual playing to interact expressively with the playing of the other two.

Rhythmically free and conversational sections alternate with metrically grid-like sections, mirroring the eponymous painting where Kandinsky places free-form figures against an orange and white grid. The methodical unfolding of the rhythmically ambiguous but sonically distinct sections lends the piece a meditative quality, complete with a centering “Oumm” intoned on the final note. In a concert full of passionate expressive music, *Les Trois Ovales*, carves out a space to savor a wealth of subtle sounds unmoored from their metrical tethers.

[J. Beribak]



Trois ovales (The Three Ovals), 1942 by Wassily Kandinsky (1866–1944).

Scan QR Code to see *Trois ovales (The Three Ovals)* in full color.

PHILHARMONIA

Aaron Kaplan, conductor

Finlandia

Jean Sibelius (1865–1957)

We open this 2025-2026 season of *TIME* with a performance of Jean Sibelius' tone poem *Finlandia*. In thinking about our first concert theme, *It's All Relative*, where we explore the possibility of perspective through music, I wanted to find a piece that had made a political statement when it was written and see how it has evolved over time. To understand the full context of *Finlandia*, we must first be aware of the history of Finland. Russia invaded Sweden in 1808, and the piece of land that Sweden ceded to Russia became the Grand Duchy of Finland. Tsar Alexander I of Russia promised that the people of Finland would remain autonomous and be governed by their own laws.

This promise lasted nearly a century until 1899 when Tsar Nicholas II began to exert more force over Finland in his February Manifesto of 1899, taking all Finnish currency, language, newspaper censorship, religion and military service, and replacing it with Russian preferences. The Finnish people revolted, which led to a rise in nationalist pride evident in the art, music, theater and culture of the time. The Finns knew that any protests must be covert for fear of Russian retaliation, so in November 1899, a "benefit concert" was organized to raise funds for the newspaper workers' pension fund, although its actual purpose was to celebrate the freedom of the Finnish press. Jean Sibelius, the leading Finnish composer of the day, wrote seven short works called *Press Celebrations Music*, which began with a Prelude and then six different Tableaus representing different time periods of Finnish History. The sixth tableau, entitled *Finland Awakes*, is what would eventually be known as *Finlandia*. Other covert names of *Finlandia* during this tumultuous time were *Happy Feelings at the Awakening of Finnish Spring*, and *A Scandinavian Choral March*.



Porvoon valtiopäivät 1809 by Emanuel Thelning (1767-1831). Alexander I opens the Diet of Porvoo in the Lutheran Cathedral, March 29, 1809, adopting the role of a law-bound monarch of the Swedish kind, in the Grand Duchy of Finland, and promising to maintain the Lutheran religion, the Swedish laws, and estate privileges of his subjects.

The piece begins with dark and turbulent chords in the brass, showing the national struggle of the Finnish people. After this ominous prologue, the music increases in tempo, and fanfare blasts from the trumpets signal the upcoming battle. This heroic music epitomizes the Finnish struggle and fight for freedom. After the first battle, the music becomes calm and serene, and a soulful hymn arises from the woodwinds. Known as the *Finlandia Hymn*, it embodies the aspirations of the oppressed and conveys their love of country. (Sibelius would later rework this hymn as a standalone piece, and in 1941, once a Finnish poet added lyrics, it became the unofficial national anthem of Finland.) After the strings join the hymn, the music goes back for one final battle and ends with a triumphant chorale, shouting to all that their freedom has prevailed. *Finlandia* is a perfect example of how the context and history of a piece can help shape our perspective and even draw parallels to modern day.

Komm, süsser Tod

Johann Sebastian Bach (1685–1750)

orch. Leopold Stokowski

Johann Sebastian Bach composed *Komm, süsser Tod* (“Come, sweet death”) in 1736 as a song for solo voice and basso continuo. It was one of the 69 Sacred Songs and Arias that he contributed to the *Schemelli Gesangbuch* (hymn book), edited by Georg Christina Schemelli. The text, written ca. 1724 by an anonymous poet, asks death to come quickly and peacefully to deliver the singer to heaven:

Come, sweet death, come, blessed rest!
Come lead me to peace
because I am weary of the world,
O come! I wait for you,
come soon and lead me,
close my eyes.
Come, blessed rest!

Komm, süßer Tod, komm selge Ruh!
Komm führe mich in Friede,
weil ich der Welt bin müde,
ach komm! ich wart auf dich,
komm bald und führe mich,
drück mir die Augen zu.
Komm, selge Ruh!

Bach, master of harmony and counterpoint, uses these techniques to create an introspective and deeply personal reflection. In 1946, British conductor Leopold Stokowski arranged an orchestral transcription of the hymn, making use of different instrumental colors to create a rich and sonorous orchestration that highlights Bach’s masterful harmony. The piece begins on a low pedal point C in the double bass with a fermata, which gives the conductor discretion to hold this note for as long as they feel necessary to create the world of C minor. (C minor, in musicological terms, has been associated with the representation of death for many centuries, partly due to this hymn.)

The cello section, accompanied only by strings, has the melody for the first full statement of the hymn and clearly outlines for the listener the high and low points of a life well-lived, before ultimately ending on the same pitch where it began. The second statement of the hymn gives the melody to the winds, and by adding instruments, Stokowski can expand his lush orchestration to highlight Bach’s profound and soul-shattering harmonic progressions. The slow tempo of this hymn gives the listener a chance to hear the space between the chord changes where harmonic overtones overlap and create a deep and sincere reflective space. The manipulation of time and how we can expand or compress it is what makes each performance of this work a completely unique experience for both the audience and the musicians.

Yesterday

Brandon Ridenour, trumpet

Paul McCartney (b. 1942)

arr. Brandon Ridenour

“Yesterday” was written by Paul McCartney and John Lennon and was recorded in just two takes on June 14, 1965. Released on the B-side of *Act Naturally*, “Yesterday” is often interpreted as a melancholy song about lost love, but McCartney said in a later interview that it might have been inspired by an argument he had with his mother as a child. Either way, the song has endured over the decades and is one of the most well-known songs by The Beatles. Originally recorded with rhythm section and string quartet, it is one of the most recorded songs in popular music history with over 1600 covers by different artists. This arrangement for trumpet and orchestra by our 2025-26 EYSO Artist-in-Residence Brandon Ridenour features more rhythmic variation in the orchestration than the original song, making it a fun challenge for our Philharmonia students.



Original handwritten score for “Yesterday”

"Danse Bacchanale" from *Samson et Dalila*

Camille Saint-Saëns (1835–1921)

Camille Saint-Saëns, the French composer whose best-known works include the *Carnival of the Animals*, *Danse Macabre*, and the "Organ" *Symphony*, also wrote thirteen operas. However, only one of them gained international success and has stood the test of time: *Samson and Delilah*. Written in 1877 with a libretto by Ferdinand Lemaire, the opera is based on the Biblical tale found in Chapter 16 of the Book of Judges in the Old Testament. The plot centers around Delilah's seduction of Samson, who has superhuman strength. She betrays him and hands him over to the Philistines by learning the secret of his power which leads to his capture. At the end of the opera, Samson regains his strength for one final, powerful moment where he pushes against the temple's pillars, causing it to collapse on his captors and Delilah. The penultimate scene in Act 3, which leads into the destruction of the temple, is where we find the "Danse Bacchanale". The music portrays a wild and raucous celebration by the Philistine priests after their victory over Samson, filled with libations and revelry.

The piece opens with a virtuosic oboe cadenza, introducing themes that will be heard later in the work. Saint-Saëns uses the harmonic scale to create "exotic" sounding melodies that, to our western ears, sound like ancient music from the Middle East. The harmonic minor scale is similar to a natural minor scale, except the 7th note of the scale (or "ti") is raised a half-step. The raised 7th creates a satisfying resolution to the tonic (or "do") as a major scale does, but it also creates an interval of an *augmented 2nd* between the 6th and 7th scale degrees. Saint-Saëns uses this interval of three half steps to give the piece a Middle Eastern sounding template and can be found in every principal melody in the piece. He also uses percussion, specifically the castanets, to evoke a sense of ancient celebrations. The piece builds faster and faster to a climactic ending, bringing the party to a frenzied and exciting conclusion.

In discussing the ideas of *It's All Relative*, Philharmonia explored how music can change our perspective—and this piece grapples a lot with perspective, specifically a Western idea of what non-Western music sounds like. When you hear the opening melody played on the oboe, you might think "oh that sounds Arabian" or "that sounds like a snake charmer," because these musical stereotypes have all been ingrained into our collective consciousness over decades from seeing and hearing these depictions in movies and cartoons. For centuries, composers have been inspired by the music of other lands, and they have been compelled to write a piece in their style that emulates the sound of another culture. There are hundreds of examples of this, from Tchaikovsky's *The Nutcracker* and *Capriccio Italien*, Bizet's *Carmen*, Rimsky-Korsakov's *Scheherazade*, Gershwin's *Cuban*



Press illustration of a scene from *Samson et Dalila* in 1892. Artist unknown.

Overture, and Dvořák's *New World Symphony* to more contemporary examples like Bernstein's *West Side Story* and Ludwig Göransson's Oscar-winning score to *Black Panther*. For centuries, composers have been inspired by the music of different cultures, and they write music in their vernacular that emulates the music of other cultures as both a way to pay homage to that culture, but also to expose that music to a wider audience. As long as it is done with good intention, context, and the composer gives credit and acknowledgment to the original authors/composers, this is an example of how music can broaden our perception and can be used as a tool to break down barriers and bring audiences together.

[A. Kaplan]

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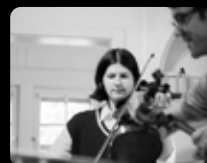


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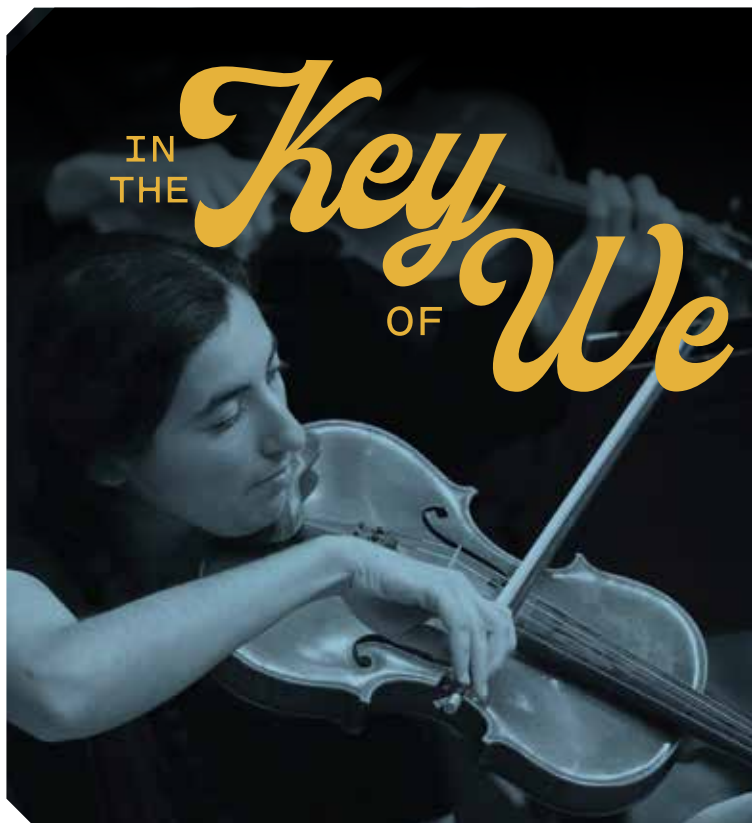
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YOUTH SYMPHONY

Matthew Sheppard, conductor

Die Meistersinger von Nürnberg – Vorspiel

Richard Wagner (1813–1883)

Richard Wagner's overture to *Die Meistersingers von Nürnberg* opens with a glorious fanfare: a call to attention from (almost) the entire orchestra, presenting the main theme without delay...which is a bit of a risk for a ten-minute piece that launches a four-and-a-half-hour opera. Wagner, remembered today for his epic operatic structures unfolding over hours—or even days, in his multi-opera series *The Ring Cycle*—is so often the master of delayed gratification, and of building through layered thematic material. But here, he seems to have taken a different path by introducing everything at once.

Indeed, Wagner's overture to *Meistersingers*, his only comic opera, is a touch unusual in his output. Rather than starting with a pinprick of light on the stage that expands, as he does in the overtures to *Rienzi*, *Tristan and Isolde*, *Tannhäuser*, *Das Rheingold*, and many more, he turns on all the spots at once, washing the stage in what seems to be full brightness and color. But, in this unusual work, Wagner is explicitly and intentionally reaching back in time, utilizing and highlighting techniques from the Baroque master J.S. Bach: progression through ornamentation, variation, and counterpoint, rather than through thematic development. Instead of taking a theme and breaking it into pieces, reorganizing it, and finally reconstructing it in a new form, he simply changes his treatment of the material around it. The result? A masterclass in multi-layered complexity, and in interlocking and interwoven parts that work relative to one another and to the subtle nuances of both Wagner's writing and of the musicians' performance.

This was the first piece that our Youth Symphony played together at Fall Camp, in the gymnasium of Riverwoods. From the first notes, it was awe-inspiring: the intensity of the brass writing, the pure power of sound, and the joy of playing together pushed all the right buttons...at least at first. When we came back together at ECC, though, we quickly realized that our



Set design from the 1888 world premier of *Die Meistersingers von Nürnberg* in Munich.

interpretation was one-note: loud, bombastic, and ultimately exhausting for performers and audience alike. But then, we started listening. We uncovered those intricate contrapuntal lines weaving in and out of the main themes. We found new structural elements that helped scaffold our fortissimos and left room to grow, narratively. “Listening louder than playing” became a touchpoint for us, helping to bring the entire scope of Wagner's work into focus, much like we might fiddle with the lens settings on binoculars to bring crispness to an image or with treble, bass, and midrange settings on a speaker to hear the music in hi-fidelity. We rehearsed in our normal set up and mixed up “in the round” across the rehearsal room; we played with a conductor and without, leaving only our ears to guide us in understanding how the parts relate to each other—and ultimately, how our sensitivity to these relationships is at the core of orchestral playing..

[M. Sheppard]

Joe Beribak, director

Michael J. Rhodes

In a series of small scenes, the percussionists explore the many sonic possibilities their hands can create clapping on different parts of their bodies. Blending a theatrical flair with highly developed drumming technique, *Applause* takes the audience on a farcical journey across many musical genres, no props required.

Ernst Toch (1887-1964)

[illegible]

[[J. Beribak]]

YOUTH SYMPHONY

Matthew Sheppard, conductor

Past Time

Brandon Ridenour, trumpet



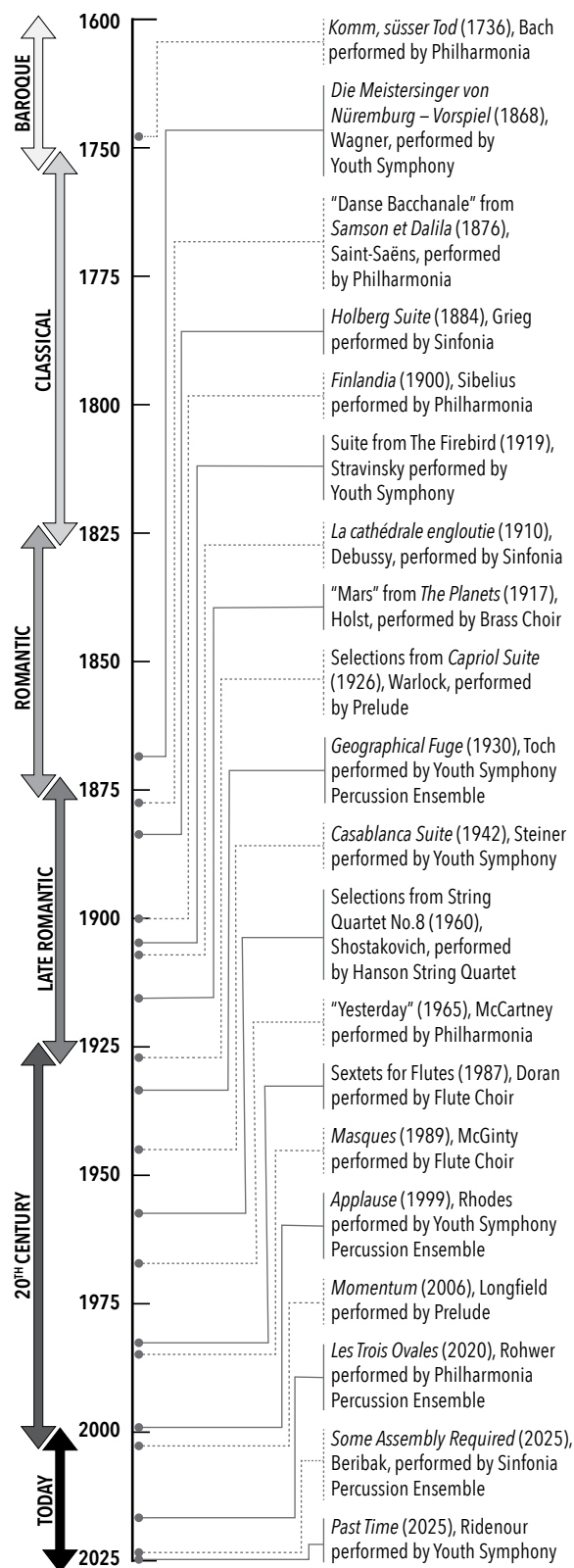
In Youth Symphony—and orchestral music more broadly—we have the gift of a vast history of repertoire. Composers have written for symphonies since the 18th century, leaving us with nearly three hundred years of orchestral music: more than we can explore in a lifetime.

Most of this repertoire is filtered to us through years (even centuries) of previous performers, audiences, and music critics. Our engagement with these monumental works of art is, for better and worse, deeply influenced by the relationships that other artists and consumers had with the work before us. How could we possibly experience Beethoven's Ninth Symphony without thinking of its context: its towering musical presence for composers, and its history as an icon for social and political movements over the past hundred and fifty years? Even from a practical standpoint, our usual "first stop" in getting to know a piece isn't the sheet music: it's a recording. This is a great place to start...but it also means that we first get to know the music through the eyes of another interpreter, using their perspective on the art. How might it be different to have the unfiltered, unbiased, and uninfluenced approach to a score?

Stravinsky's *Firebird* was written in 1909. *Casablanca*? 1942. *Meistersinger* premiered in 1868 and was recorded in 1928, so have almost 100 years of recordings! *Past Time*? It was written this summer. And it was written for exactly this orchestra, and these students, and this performance, with this soloist (who also happens to be the composer). This is as unfiltered as it gets: Youth Symphony students were, quite literally, the first people in history to have ever heard this music performed by an orchestra—even before the composer heard it in the physical world. The first time they heard the solo part was exactly one week ago today: there were no recordings for them to study before Brandon arrived. To have the opportunity to start from this perspective—from our perspective—and be the originators of the story for *Past Time* as it enters the repertoire is a rare and special opportunity and responsibility that they relished.

Past Time came into being through conversations with Brandon about our upcoming season theme, and the concepts we would be exploring. He already had an idea for a trumpet concerto that would reflect and riff on different idioms and styles of American music over the past centuries, from Sousa to Copland, from film scores to jazz bands and piano bars. Its single motif—a noble and compelling six-note theme—reveals itself and threads through various styles, inviting the orchestra to keep up in the versatility and virtuosity of the trumpet solo.

Brandon Ridenour (b. 1985)



INTERMISSION

It's All Relative repertoire timeline

Casablanca Suite

Max Steiner (1888–1971)

Have you ever watched a movie without the music? Probably not: there isn't a "turn off the music" setting, and even if there were, there isn't much reason to do so...unless you're taking a class in film music as an undergrad music major. My first introduction to this world of "no-music films" was in this setting, when my instructor had us watch *The Shining* without the music. This film, broadly regarded as one of the most terrifying and unsettling works in cinema, came across not only as *not* terrifying, but almost as comically campy. All of the bits that had seemed so ominous, so threatening, and so effective in crafting the mood fell flat. The music, it turns out, played an important role in the storytelling.

But what about the reverse? Can the music, absent the film, evoke the same sense of storytelling and narrative as a film—especially when, as in the case of *Casablanca* rather than *The Shining*, the music was explicitly written for this film? (The music for *The Shining* was selected from pre-existing classical compositions.) This was the question at the center of our exploration of *Casablanca Suite*: could we make the narrative arc and storytelling of the film come through in our performance, absent visual accompaniment?

As a starting point, we had to familiarize ourselves with the film and its story. Youth Symphony students watched *Casablanca*—some together at Fall Camp, and some on their own afterwards—and learned to associate Max Steiner's specific musical cues with moments from the film. They investigated the meaning of Steiner's many musical quotes—the French national anthem "La Marseillaise," the German drinking song "Die Wacht am Rhein," and the American popular tune "As Time Goes By"—and how his treatment of each tune changed depending on what was happening in the film. A minor key "La Marseillaise"? Things aren't looking good for the Resistance fighter Victor Laszlo. Soft and slow "As Time Goes By"? A reflective moment, looking back on a gentler and happier time, rather than the fast and urgent version heard as Rick and Ilsa prepare to flee France. Similarly, Youth Symphony musicians uncovered the meaning of various musical signals in the score: the "curtain raising" opening fanfare recognizable from any major motion picture opening even today, the Middle Eastern-coded rhythms and intervals to set the scene, and moments of both specific and vague terrors indicated by sudden changes in harmony, instrumentation, dynamic, and articulation.

Our goal? To both understand how composers relate sounds to storytelling, and to find a way to bring that storytelling and narrative arc to life for you in today's performance.



Scenes from *Casablanca*. For anyone who has seen *Casablanca*, it's almost impossible not to hear the music from these scenes playing in your mind.

Top: "As Time Goes By"

Middle: "Die Wacht am Rhein"

Bottom: "La Marseillaise"

HANSON STRING QUARTET

Selections from String Quartet No. 8

Dmitri Shostakovich (1906-1975)

Nearing the end of World War II, Germany was in state of ruin. Soviet forces advanced on the Eastern Front, forcing thousands of civilians to flee to the German city of Dresden, seeking refuge. The city was famous for its vast historical and cultural significance, and many people believed it was safe from the horrors of war. Despite this, American and British forces concluded that targeting Germany's industries and morale was most effective in their war efforts. With this in mind, Allied powers shifted their focus to this unsuspecting target. On February 13, 1945, British and American forces bombed Dresden, amounting to over 20,000 casualties and completely destroying the city's famed infrastructure.



Dresden, Germany, February 1945 – the city lies in ruins following its destruction by Allied forces.

This EYSO season, we're exploring the concept of time, and expanding on this concert with the theory of relativity. The theory states that space and time are not absolute, but are relative to the observer. The bombing of Dresden was drastically different for both sides of the war. The American and British perspectives on the bombing were tactical, thinking about the impact on the enemy this attack would achieve. This is exceedingly different from what civilians and refugees of Dresden would see: an attack to wreak havoc and terror among citizens.

In 1960, fifteen years after the attack, Dmitri Shostakovich visited the surrounding area to write a score for a movie when he found himself profoundly moved by the apocalyptic state in which Dresden still resided. Horrified and shocked by the terrors afflicted upon the city and its victims, Shostakovich began composing his eighth string quartet, finishing it in just three days. As the aforementioned theory suggests, his perspective on the tragedy was relative to his position, having been occupied with the writing of his ninth symphony at the time of the bombing. But when witnessing first-hand the mass destruction Dresden had faced, the gravity of the situation was revealed to him.

When learning about this piece and the history behind it, we realized that how we view the events and outcomes of war are shaped by our positions and perspectives, relative to the rest of the world. Yet like Shostakovich, we can always find ways to break through the lens we are confined to and gain an understanding beyond what we have the privilege of not experiencing.

[Hanson String Quartet]

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. HSQ members are supported by full scholarship thanks to the generous sponsorship of Mally Miceli.

YOUTH SYMPHONY

Matthew Sheppard, conductor

Suite from *The Firebird* (1919)

Igor Stravinsky (1882–1971)

Introduction

L'oiseau de feu et sa danse (The Firebird and its Dance)

Variation de l'oiseau de feu (Variation of the Firebird)

Ronde des princesses (The Princesses' Khorovod (Rondo))

Danse infernale du roi Kastcheï (Infernal Dance of King Kashchei)

Berceuse (Lullaby)

Final (Finale)

In 1909, 27-year-old Igor Stravinsky was asked to compose the music for the upcoming premiere of *The Firebird*, the newest ballet commissioned for Sergei Diaghilev's soon-to-be-world-famous Ballets Russes. Stravinsky's closest collaborators on the project were Diaghilev (the producer and financial backer) and Michel Fokine, the choreographer and dancer for the company. Having spent time in classical ballet back home in Russia, Fokine was by this point disillusioned with the trappings of ballet. Much as early 20th-century opera composers pivoted to realism via verismo styles that aspired to literal storytelling (albeit through song), Fokine aimed to create a more realistic and less stylized version of ballet.

How did he do this? Instead of awaiting the score from Stravinsky and then choreographing from that—as was common practice—Fokine worked with Stravinsky as he was composing, sharing his ideas about movement, costuming, and the narrative as the music was being written. This led to a highly integrated—and, by 20th-century ballet standards, highly realistic—theatrical performance in which the music, storytelling, and choreography worked seamlessly together to craft a narrative.

As we learned the notes and rhythms in Youth Symphony, we spent time exploring the connections between the incredible musical innovation of Stravinsky and the equally ground-breaking choreography of Fokine. We watched recreations of Fokine's original choreography and compared it to contemporary interpretations, marveling at how perfectly the original seemed to fit our musical understanding, and allowing this choreography to permeate our playing. (Ask Youth Symphony students about

some of the ballet dancing we did at Fall Camp.) At each moment of our suite from the ballet, we aimed to inject balletic rhythms and pulse to our playing, imagining what dancers would need to be successful in their choreography.

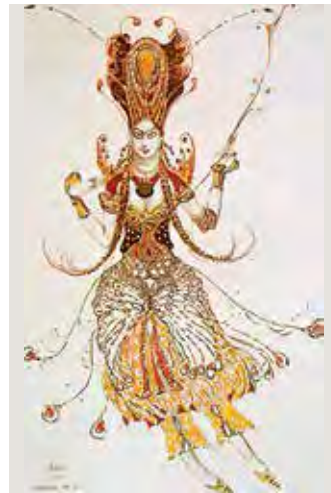


Set design for King Kashchei's enchanted garden from the 1910 production of *The Firebird*. Designed by Alexander Golovin.

The Firebird begins in the enchanted garden of King Kashchei, the evil sorcerer who turns his enemies into statuary. The mysterious, ominous, and magical music written by Stravinsky for this moment is emphatically un-balletic: it alternates between circular windings and rapid rhythmic interjections, creating an air of uncertainty. The Firebird appears in a colorful and vibrant flash of sound before being captured and set dancing by Prince Ivan. In the full ballet, Ivan releases the Firebird, who promises to return in his time of need should he wave the magical feather he is given. The suite performed today moves immediately to the Princess Rounds, a welcome respite from the uneasy music that both

precedes and follows: this is glorious, rich, romantic music from the thirteen enchanted princesses before dawn and the (positively terrifying and unmistakable, musically) arrival of King Kaschei. He sets his minions dancing, whirling and twirling until they fall under the spell of the Firebird, eventually falling to the ground in exhaustion as an eerie lullaby puts them to sleep. Taking advantage of their slumber, Ivan shatters the egg containing his soul, breaking the spell and setting up the triumphant finale.

[M. Sheppard]



Léon Bakst, the costume designer for *The Firebird*, was so captivated by the mythical creature from the Russian folktale that he created numerous designs for her costume.

These sketches were made for the 1910 Ballets Russes production of *The Firebird* in Paris.

Top, left to right: The Firebird, Prince Ivan
Bottom, left to right: King Kaschei, publicity photo of Tamara Karsavina as the Firebird and Michel Fokine as Prince Ivan.



The Magic of Stravinsky: Extended Techniques & Otherworldly Sounds

sul ponticello: playing next to the bridge creates a glassy, eerie tone

harmonics: using resonant frequencies creates a clear, ringing tone; like running your finger around the rim of a crystal glass

mutes: brass and string instruments are frequently muted, which not only softens their sound but also changes the timbre

jeté: a string playing technique in which the bow is thrown at the string then allowed to bounce in one direction for a handful of notes. (This is also a ballet term)

col legno: hitting the strings with the wood of the bow to create a percussive tapping

octatonic scales: scales of alternating whole and half steps (W-H-W-H-W-H-W-H) instead of the typical major and minor patterns (W-W-H-W-W-H). The symmetrical distribution creates an 8-note scale instead of 7, and it obfuscates the tonic that we typically recognize by the major/minor patterns, resulting in a magically unsettled sound.

mixed meter: pivoting rapidly between time signatures ($\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, and even $\frac{7}{4}$) to undermine the steady rhythmic pulse—a particularly inventive trick for ballet music!

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Benjamin Dominguez, St. Charles
Gabriel Hancock, Huntley
Skylar Hoppensteadt, Batavia
Grace Masterman, St. Charles *
Ananya Shah, Elgin *
Saarvi Suvarna, South Elgin

Isabelle Thomas, Palatine
Avyukt Tripathi, Elgin
Henry Weber, Gilberts

CELLO

Brielle Bloom, St. Charles
Nicole Domin, South Elgin *
Henry Dunn, Barrington

BASS

Amelie Karkosch, St. Charles

PIANO

Nicole Domin, South Elgin

* Primo Intermezzo

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Courtney Hassman, St. Charles
Hannah Kinikin, Elgin
Anna Lantz, Geneva
Margaret Lynch, St. Charles
Clara Mattix, Western Springs
Sean Peterson, St. Charles
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Calvin Schoenberg, Geneva
Langston Sheffield-Perez, Elmhurst
Aiden Thomas, Palatine
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Amelia Witowski, Bartlett
Sophie Xiong, Lisle

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Annika Guha, Bartlett
Mirath Israni, Darien
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Lauren Sawitz, Geneva
Aagusthya Singh, South Barrington
Leo Weilbacher, Bartlett

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Evie Mowat, St. Charles
Caroline Puntuzs, Wheaton
Desmond Sobota, Hampshire
Sylas Velez, Elgin

BASS

Emma Goetz, Elgin
Principal

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Ubaldo Maravilla Romero, Elgin
Quinn McCoy, Barrington
Viviana McKinnon, Lake in the Hills
Kaitlyn Neidlinger, Bartlett
Isabella Nelson, Carol Stream
Noelle Park, South Elgin
Sienna Pham, Bartlett
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Sophia Punnoose, Hoffman Estates
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Mia Tonaki, Sycamore
Nova Walker, Lafox
Luna Xu, Naperville
Sterling Zinkel, Hampshire

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Elijah Guercio, Bartlett
Amy Robbins-Jones, St. Charles
Emma Valadez, Batavia

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Theodore Dunn, Barrington
Morgan Firak, Huntley
Matilda Karkosch, St. Charles
Rayna Khan, Naperville
Lucas Lagioia, West Dundee
Melia Michalski, St. Charles
Nathan Sachs, Lake Zurich
Suran Soni, South Barrington
Indira Srinivas, Naperville
Trevor Steinkellner, South Elgin

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Iris Finn, West Dundee
Afzalbek Mirsaliyev, West Chicago

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Conner Yoo, Yorkville

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Adam Schwaegler, Naperville

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TUBA

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Luke Bush, Elgin
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Jacob Cho, Hampshire
Luca Edsall, Campton Hills
Cooper Frolich, St. Charles
Marilyn Gans, Batavia
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Sarah Gerbasi, Elmhurst
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Mylee Hickman, Hoffman Estates
Emma Hill, Chicago
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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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TRUMPET

Abigail Fledderman
Lev Garbar
Anya Gavin
Ryan Hobbs
Kari Lee
Chris O'Hara

TROMBONE

Mark Bettcher
Mark Fry 🎵
Anya Gavin
Mike Joyce
Andrew Meyer
Keith Ozsvath
Daniel Quinn
Andrew Rozsa
Corey Sansolo

EUPHONIUM

Mark Fry 🎵
Andrew Meyer

SAXOPHONE

Sharel Cassidy
János Csontos
Matt Wifler
Deborah Zelman

TUBA

Mark Boekenhauer
Keith Polito

PERCUSSION

Heather Bouton
Zachary Bowers 🎵
Brent Jordan
Thomas Kidera
Aaron Spevak

DRUMSET

Heather Bouton
Brent Jordan

PIANO

Kerri Andersen
Sandra Anderson
Carol Beilke
Harry Choin
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Sarah Connolly
Lubov Laura de Valois
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Gwyn Downey 🎵
Dave Feltenberger
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Sterling Brass Quartet
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Max Raimi
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🎵 Denotes EYSO Alum
or parent of Alum

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

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