

Schaumburg Youth Symphony Orchestra
Kevan Kosobayashi, Director

Schaumburg Choral Artists
Tim Koll, Director

SCA2
Meagan Zahora, Director

Illuminare

also on the program
Barber, First Essay for Orchestra
Price, String Quartet in G Major, Andante Moderato

October 27, 2024

AL LARSON PRAIRIE CENTER FOR THE ARTS
Schaumburg, IL

 **Schaumburg
Youth
Orchestra**

 **schaumburg
choral
artists**

 **SCA²**



VILLAGE OF SCHAUMBURG
—PROGRESS THROUGH THOUGHTFUL PLANNING—

Program

Schaumburg Youth Symphony Orchestra

First Essay for Orchestra..... Samuel Barber (1910-1981)

Schaumburg Youth Symphony Orchestra String Section

String Quartet in G Major..... Florence Price (1887-1953)

Andante Moderato

Schaumburg Youth Symphony Orchestra

Schaumburg Choral Artists and SCA2

Illuminate..... Elaine Hagenberg

1. Splendor

2. Caritas

3. Nox

4. Munera Pacis

Soloist: Cam Carrera

5. Illuminate his

Schaumburg Youth Symphony Orchestra

Kevan Kosobayashi, Director

Violin

Eric Davidson ★

Mylee Hickman ★

Sahana Iyer

Leroy Jing

Victor Osorio ★

Julian Rosadi ★

Nadia Rosadi++ ★

Amelia Sanders ★

Rhema Tai ★

Abraham Thomas

Bass

Devin Godzicki *

Emily Zmyslowski+

Flute

Owen Becker+ ★

Maya Piorek

Oboe

Nic Dragomirov+

Timothy Zhang *

Clarinet

Henry Lazzaro *

Jiho Park+ ★

Bassoon

Lamar Curtis *

French Horn

Victoria Hicks *

Macauley Manzano *

Kathleen Mitchell *

Trumpet

Pritvi Aiyar

John Dorhauer *

Aaron Trener+ ★

Trombone

Daniel Karsbaek ★

Tom Kordus *

Dominic Luzwick *

Percussion

Michael Kozakis *

George Gruenwald

Piano

Erik Scheele *

++ Concertmaster

+ Section Leader

* Guest Artist

★ ILMEA Student

Viola

Kaitlyn Hannemann

Edie Silker+ ★

Chiara Stathakis

Cello

Amelia Kania+

David Mazurek

Schaumburg Choral Artists

Tim Koll, Director

Soprano

Maggie Bottini
Dana Burhorn
Maria Catalano
Nelle Conley
Maya Cronfel
Paige Gradowski
Jessica Holzknecht
Abriana Tereza
Olivia Weismann
Maddie Witt
Katie Zimmer

Katie Koll
Ashley Rodriguez
Nikki Sawilchik
Megan McLaughlin
Jordan Niebuhr
Tiah Rudolph
Hanna Wright
Meagan Zahora

Tenor

Cam Carrara
Marc Ford
Ben Grafe
Zach Hall
Logan Kennelly
Eric Rehm
Mitch Schaefflein

Kyle Severson
Clyde Andrew Walter

Bass

Nathaniel Bohrer
Andrew Gilson
Brett A. Holcomb
Kevin Rach
Xander Thomson

Rehearsal Accompanist:
Erik Scheele

Alto

Taylor Bailey
Kayleigh Bella
Jenny Holcomb

SCA2

Meagan Zahora, Director

Soprano

Ruhi Athreya
Julia Gorcik
Shagun Pandey
Jillian Ralfores
Maeve Wallace

Alto

Ellery Liebman
Rey Gonzalez
Charlotte Lyons

Rehearsal Accompanist:
Erik Scheele

Tenor

Gray Thomas

Bass

Anthony Macino

Kevan Kosobayashi (Director, Schaumburg Youth Symphony Orchestra) received his Bachelor of Music degree from Northwestern University, where he was the recipient of both the Elsie Ekstein Prize and George Patterson Owen Award and was selected for membership in Pi Kappa Lambda, the national honorary music fraternity. His Master of Arts degree is in Music Education from Teachers College-Columbia University in New York City. Mr. Kosobayashi is currently one of three orchestra directors at Neuqua Valley High School in Naperville, where he leads the Symphonic Orchestra and Chamber Strings (the Capstone-level ensemble), teaches technique classes for two of the three freshman-level orchestras, and serves as the Tri-M faculty advisor. Prior to Neuqua Valley, he taught elementary, middle, and high school strings at The American

School in Japan (Tokyo) from 2008 to 2015, and for the ten years prior he led the orchestra programs at Hoffman Estates and Schaumburg High Schools in District 211, and Buffalo Grove High School District 214 where he was the 2006 Principal's Award recipient. His past conducting duties also include leading the District 214 Honors Orchestra and the Schaumburg Youth Orchestra's Chamber Strings, in addition to serving as the orchestra resource teacher for District 214. Mr. Kosobayashi has served as guest conductor of the ILMEA District 1 Junior Orchestra, and two of his ensembles have performed at the Illinois Music Education Conference (Buffalo Grove Symphony Orchestra in 2006 and Neuqua Valley Chamber Strings in 2017). He has been a faculty member of the OPUS Chamber Music Camp and currently serves as the string techniques instructor for

undergraduate music education majors at North Central College in Naperville. Mr. Kosobayashi, his wife, and his daughter live in Naperville.

Tim Koll (Director, Schaumburg Choral Artists) teaches at Conant High school in Township High School District 211. At Conant he directs all curricular choirs and serves as the department chair of music. He is also the director of the variety show and music director of the musical. He completed his undergraduate degree in Music Education with an emphasis in vocal music from Augustana College in Rock Island, IL. Additionally, he completed a Master of Music Education degree from VanderCook College of Music in Chicago, IL and a Master of Arts in Educational Leadership and Principal Preparation from Concordia University in River Forest, IL.

Megan Zahora (Director, SCA2) graduated with her Bachelors in Choral Music Education from Illinois State, where she was an avid member of the ISU Madrigals, Concert Choir, and founding member of "On the Brink of Normal." She was also one of four US singers accepted into Orvieto

Musica (2011) - a chamber music program in Italy. She began her first career at Morrison High School, in Morrison, IL, where she was the Director of Choral Activities for three years. In 2016, she accepted the Director of Choral Activities position at Elgin High School, and later inherited the theatre program as well, inspiring her to obtain her Masters in Theatre Directing from Roosevelt University in 2023. Ms. Zahora directed 5 curricular choirs, a number of musicals and straight plays, and she taught 4 curricular choirs and 2 theatre classes at EHS. She has also served as the Fox Valley Music Festival President, an IMEC clinician, and she continues to freelance direct theatre productions in the Chicagoland area (most recently, Big Noise Theatre's upcoming production of Freaky Friday the Musical). Ms. Zahora is also an enthusiastic performer. She is currently a part of the Schaumburg Choral Artists, and she fronts an Indie-Rock band with her partner, TJ.

Program Notes

Samuel Barber (1910-1981) *First Essay for Orchestra*

Americans in the late 1930s who enjoyed listening to classical music always looked forward to the live radio broadcasts of the NBC Symphony Orchestra conducted by the fiery Italian maestro Arturo Toscanini. He was known for his spirited interpretations of the standard literature, but he wasn't a big proponent of modern music and especially not of American music. Therefore, the broadcast on November 5, 1938, was going to be extra-special; Toscanini had finally found a living American composer he could champion. That composer was Samuel Barber; the piece was his *Essay for Orchestra*.

Barber had sent Toscanini two pieces for his consideration; his *Essay*, and an arrangement for string orchestra of the slow movement from his *String Quartet in B minor*. Toscanini sent both of them back to Barber, without comment. Back in Italy, Gian-Carlo went to see Toscanini. He went alone, explaining that Barber was sick. "I don't believe that," replied Toscanini. "He's mad at me.

Tell him not to be mad. I'm not going to play one of his pieces; I'm going to play them both." The reason that Toscanini sent the music back is that he had already memorized them! American music finally had the approval of a great master. The performance was a triumph for Barber.

The musical "essay," a form of Barber's own rather clever invention and one with which he had some previous success over a decade earlier in his *Three Essays for Piano*, is a medium much like its more familiar literary counterpart. As with a written essay, the idea behind a musical essay is the development of a complex, well-reasoned, thoughtful work drawn from a single melodic thesis.

The *Essay* is in two parts. It begins with a beautiful melancholic melody played by the violas. The rest of the orchestra takes up the tune and intensifies and develops it until, finally, the trumpet plays the climax. The first part ends with a brass fanfare and a hushed statement of the opening melody played by the strings.

The second part is lighter in character. It is really

a sped-up development of a rhythmic fragment from the opening melody. Among the rhythmic “busy-ness,” you’ll hear the first melody come back. The brass return at the end with their fanfare. This time they fade away as the melody melts into nothingness.

Florence Price (1887-1953)

String Quartet in G Major, Andante Moderato

Florence Price was born in Little Rock, Arkansas in 1887, just one generation removed from the Civil War. Recognizing her special musical talent, her mother sent her off at 14 to study music at the prestigious New England Conservatory of Music in Boston. To protect her from invidious discrimination, her mother enrolled her bi-racial daughter as “Mexican,” listing her hometown as Puebla, Mexico.

She moved to Chicago in 1927, joining the migration of former slaves to northern cities to escape the virulently Jim Crow South. She flourished in her new environment, becoming the first black woman composer to have her Symphony (in E minor) performed by a major American orchestra, the Chicago Symphony Orchestra in 1933. The Chicago Daily News declared it “A faultless work, a work that speaks its own message with restraint and yet with passion, worthy of a place in the regular symphonic repertoire.”

Sometime after her death in 1953, much of her music was lost, and she lapsed for a time into relative obscurity. In 2009, however, a family moved into a house in St. Anne, Illinois that had been abandoned for fifty years. While rummaging around the attic, they found a dusty box full of hand-written music. It was Florence’s long-lost unpublished work. This discovery included scores for two violin concertos and her Fourth Symphony. The find sparked a new interest in Florence’s rich music.

The second movement of her Quartet in G Major is an Andante moderato linked to an Allegretto finale. The theme of the Andante is informed by the style of American folk songs. The Allegretto that follows starts with a trio of free improvisations on that theme, first lyrical, then dominated by pizzicato, finally, like a folk dance. A variant of the theme as a waltz, starting in a minor key,

leads to an apotheosis and the quartet’s bright ending.

Elaine Hagenberg

Illuminare

Elaine Hagenberg’s music “soars with eloquence and ingenuity” (ACDA Choral Journal). Her compositions are performed worldwide and frequently featured at American Choral Directors Association conferences, All-State festivals, Carnegie Hall, and other distinguished international concert halls throughout Europe, Australia, South America, and Asia. Winner of the ACDA Brock Competition for Professional Composers, she has composed new music for the American Choral Directors Association, professional choirs, colleges and universities, community choirs, high schools, and churches.

In addition to composing full-time, Elaine actively engages in bringing her music to life as the guest artist and featured clinician for professional conferences and festivals both in the U.S. and abroad as a composer, conductor, and accompanist of her work.

Illuminare is Elaine’s first extended work, consisting of five movements for SATB chorus and chamber orchestra. Using lesser-known sacred Latin texts, the five sections create a narrative arc with common thematic material woven throughout.

With a majestic and bright opening in D major, Illuminare begins with a radiant flurry of 16th notes representing the entrance of Light. Then the voices enter in powerful unison, and the Ambrosian hymn text bursts into a punctuated and joyful “Gloriae” section. As the music turns to a softer legato passage, a portion of the peace theme is revealed in the cello—a theme that will emerge several times throughout the work. The music then returns to the joyful rhythmic momentum of the beginning.

The second movement features the women’s voices and portrays a tender season of beauty. The elegant words of Hildegard von Bingen hearken back to an image of Eden—a time of goodness and purity. After a slow and gradual ascent to the word “paci” (peace), a brief moment of the peace theme gracefully reappears in the cello, concluding with serene sustained

tones.

Movement three takes a dramatic shift. Sensing an ominous shadow on the horizon, the choir sings the traditional Kyrie text (Lord have mercy). Then, a percussive B- minor blast of fury disrupts the world as the text turns to “Nox et tenebrae” (night and darkness). Accented rhythms and mixed meter further create chaos, confusion, and despair.

In movement four, the darkness begins to fade and the peace theme emerges once again, yet this time lingering in a minor mode. The shadows of the night clear away and the choir ascends to the word “Lux” (light). Yearning for the peace they once knew, the singers plead a heartfelt prayer, culminating in a dramatic crescendo to “munera pacis” (grant us peace). Then, suddenly, the music becomes still and calm. The peace theme that has been whispered throughout the work is finally revealed to be the voice of Christ gently

assuring us: “Peace I leave with you, my peace I give to you.” The orchestra swells to affirm these comforting words, then concludes by echoing the beauty of movement two—now with a new hope of an even greater peace.

At the arrival of the final movement, joy is restored as the orchestra gradually returns to full force. Energetic rhythms support the soaring vocal lines as the choir sings from the prophecy in the Canticle of Zechariah: “illuminare his qui in tenebris” (illuminate those in darkness). Then a return to brilliant D major and rhythmic material from movement one blaze forth to declare: Light has triumphed to guide us toward a brighter future.



MYSTERY AT THE THEATRE

Amazing silent auction items, plentiful Split-The-Pot and Bucket Raffle prizes, and an all-new original spoof of the most popular culinary TV shows are all on the menu at this rollicking fundraiser for the performing arts!

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THE GRIZZLY

FARM TO TABLE TO GRAVE

NOVEMBER 15 & 16 • AL LARSON PRAIRIE CENTER FOR THE ARTS

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Schaumburg Youth Orchestra

Kevan Kosobayashi.....	Director, Symphony Orchestra
Ron Polomchak.....	Director, Concert Orchestra
Mark Hamada.....	Director, Sinfonia Strings
Amanda Martin.....	Director, String Ensemble
Chamber Program Director.....	Stephanie Preucil
Rob Pileckis.....	Orchestra Manager
Donna Robertelli.....	Young Artists Program Assistant

Schaumburg Choral Program

Tim Koll.....	Director, Schaumburg Choral Artists
Meagan Zahora.....	Director, SCA2
Sarah Inendino.....	Director, Cantabile
Erin Kozakis.....	Director, Prelude
Erick Scheele.....	Accompanist

