



# KEYNOTES

THE OFFICIAL NEWSLETTER OF  
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

## A Birthday Celebration

Our final subscription concert of the 2008/09 season on May 3 is a birthday celebration of two composers both born on May 7: Peter Ilyich Tchaikovsky (1840-1893) and Johannes Brahms (1833-1897). And it features two of the cornerstones of the symphonic repertoire — Tchaikovsky's *Piano Concerto No. 1* and Brahms' *Symphony No. 4*.




CAMERON SMITH

Brahms waited until he was 43 before premiering his First Symphony in 1876. His other three symphonies followed over the next nine years, with the Fourth having its first performance in 1885 by the Meiningen (Germany) Orchestra under the direction of Brahms himself. This orchestra was a favorite of Brahms, as it had been brought to a high technical level by its Music Director Hans von Bulow (who also coined the phrase "Bach, Beethoven, and Brahms" — thereby implying Brahms' greatness).

All of Brahms' symphonies are constructed on the standard classical model of four movements and with an orchestra similar in size to that required for Beethoven's larger symphonies. The third movement of the *Fourth Symphony* does include a triangle, which is Brahms' only usage of percussion other than the timpani in any of his symphonies. The Fourth makes its effect through the ongoing development of its noble themes and its feeling of inevitability, which can only be experienced, not described.

Tchaikovsky's concerto opens with one of the best known melodies in all music, which never returns after the initial

two minutes of the piece. Brahms undoubtedly did not approve of this lack of development of the theme, but the melody is so complete that it can't be varied. Tchaikovsky instead starts over again with more typical themes and creates one of the great exercises in virtuoso pianism with crashing octaves and chordal exchanges between the soloist and orchestra. The third and final movement includes another sweeping lyrical theme whose return at the end epitomizes the romantic piano concerto and will bring our season to a splendid conclusion.

Historical footnote: The Russian pianist for whom Tchaikovsky composed the concerto in 1874 pronounced it "worthless," so it was not premiered until 1875 in Boston, Massachusetts, conducted by—Hans von Bulow. 

—David Ellis



### MUSICAL INSIGHTS

FRIDAY, MAY 1, 2009  
1:30 PM

Enhance your concert experience with a sneak preview. Composers come alive and their passions take center stage when ESO Maestro Lawrence Eckerling and solo pianist Cameron Smith take you on an insider's tour of the history and highlights behind the music. ESO General Manager David Ellis will moderate. Join us for this pre-concert lecture/recital in the Westminster Place of Presbyterian Homes, 3200 Grant St. in Evanston.

 Presbyterian Homes

THE EVANSTON SYMPHONY ORCHESTRA IS AN ILLINOIS NOT-FOR-PROFIT COMMUNITY ORCHESTRA PROVIDING DIVERSE, ENJOYABLE AND ACCESSIBLE MUSICAL ENTERTAINMENT THAT ENRICHES THE ORCHESTRA, THE AUDIENCE AND THE COMMUNITY.

## BEHIND THE SCENES



LAWRENCE ECKERLING,  
MUSIC DIRECTOR

I'm particularly looking forward on May 3 to performing one of the great masterpieces of all time...Brahms' Symphony No. 4. This particular work will forever remind me of the most important and profound music lesson I ever had, coupled with one of my most bizarre experiences. They both involve Tanglewood in 1983 where I was a student, and they both involve Leonard Bernstein.

First, the music lesson:

When I arrived at Tanglewood in the early summer of 1983 as a student, I couldn't have been more excited, anxious, and scared. This was the most famous and important place for a young conductor to go to study, and I was THERE. And there was the anticipation that for weeks four and five, Leonard Bernstein was going to be there and that was going to make my summer. Gunther Schuller was the director of the

Music School at Tanglewood at the time so he gave the opening address. What permeated the entire address was the notion that performers in general (and of course conductors) were ignoring what the composers had written, and were taking way too many liberties with the music. The theme was, "STICK TO THE SCORE". What followed was three weeks of lunacy. No rubato, no ritards at the ends of pieces, no anything! If it wasn't written in the score, you didn't do it, or you got shouted at and ridiculed.

Finally week four and Leonard Bernstein. One of the works we were studying with him was the Brahms 4th Symphony. We were working on the last movement, which has a section which needs to go faster, despite no indication by Brahms to do so. So I asked him: Why was it ok to conduct that section faster? It doesn't say so in the score, even though it feels right! His response was, "Why is it that all you young conductors only look at tempo markings, but ignore all of the other information? It DOES say so in the score. Just not with Italian words! Look at the pitches, the harmonies, the rhythms. It's ALL THERE."

That response was life changing for me. It was though he had taken out a key and unlocked a ball and chain from my feet. And for the first time, I was able to look at music in its totality. So it was the most important music lesson I ever had, or will ever have.

Now the bizarre experience:

At the end of Bernstein's stay, and for his final class, they had brought in a "hot off the presses" LP set of the complete Brahms Symphonies he had just recorded with the Vienna Philharmonic. He decided that we would all listen to his performance of the Brahms 4th, since we had been studying it for the past week. I happened to sit next to him while we were listening. After about three minutes, he mumbled, "They are using the wrong takes. It's all wrong. They used the wrong takes." After about three more minutes, he seemed bored and frustrated. And a few minutes more, and he was sound asleep, snoring. None of us dared move...and we heard Lenny's Brahms 4th accompanied by his snoring until the needle hit the end of the side, when he woke up. 🎧

—Lawrence Eckerling  
Music Director, Evanston Symphony Orchestra

## A SPECIAL TRIBUTE TO ONE OF OUR FAVORITE SUBSCRIBERS

This May concert is dedicated to Mayor Lorraine Morton. Mayor Morton has been a long time subscriber and supporter of the Evanston Symphony Orchestra. By the time of our concert, a new mayor will have been elected to office but we are delighted to honor Mayor Morton with some wonderful, powerful music. The Evanston Symphony Orchestra won the Mayor's Award for the Arts in 2003 and Mayor Morton named February 5, 2006 as Evanston Symphony Orchestra Day in honor of our 60th anniversary.

Thank you, Mayor Morton, for all you have done for us and the arts in Evanston. Enjoy your retirement. We look forward to seeing you at our concerts in the coming years. 🎧



## ESO'S PENELOPE SACHS RECEIVES 2009 BOARD PRESIDENT OF THE YEAR AWARD FROM THE ILLINOIS COUNCIL OF ORCHESTRAS



PENELOPE SACHS,  
BOARD PRESIDENT

Evanston resident Penelope Sachs, Evanston Symphony Orchestra (ESO) Board president from 2003 to 2008, has received the 2009 Board President of the Year Award from the Illinois Council of Orchestras.

Penelope, who joined the ESO's viola section in 1993, has been responsible for a number of key initiatives. Penelope was the spearhead for three of the ESO's most successful outreach programs, including *Play Me a Picture! Paint Me a Tune!*, a unique music-to-art project involving Evanston elementary and middle school students, *Music in Your World*, a program that introduces music to over 250 Evanston Head Start and Pre-K students, and the ESO's participation in *Ford Made in America*, a program that brings together orchestras in all 50 states in commissioning and premiering new orchestral works.

Born in Ecuador, Sachs grew up in England and received her B.A. Degree from Bristol University. She, her husband and daughter emigrated to the United States in 1993 and settled in Evanston. She is a former employee of the Leo Burnett advertising agency, where she also worked in London and Hong Kong. 🎧



CAMERON SMITH,  
PIANO

## MEET CAMERON SMITH – PIANO

What an opportunity! Cameron Smith, the superb piano soloist for our May 3 concert, has graciously agreed to appear at Musical Insights on Friday, May 1 at 1:30 PM at the Presbyterian Homes. He and Maestro Eckerling will enrich your knowledge and enjoyment of Sunday's performance with a musical explication of Tchaikovsky's Piano Concerto No. 1 – the perfect vehicle to showcase his artistry and virtuosity. As a prelude to his personal appearances on May 1 and 3, Mr. Smith will perform live on WFMT (98.7 FM) on April 24 at 12:15 PM in the prestigious PianoForte Salon Series. Don't miss it! 🎧

—Lillias Circle

## ABOUT OUR GENEROUS SPONSOR, PRESBYTERIAN HOMES

Evanston Symphony subscribers are invited to Westminster Place at 3200 Grant Street, Evanston for a presentation by ABC News Correspondent Ann Compton in early June. Ms. Compton now is covering a seventh President for ABC News and will take attendees Behind the Scenes at the White House. Call Kay Blocksom at 847-492-2976 by May 20 to reserve your place at this unique event. Be sure to say you're a symphony subscriber!

Recently, King Home in downtown Evanston announced that for the first time, women are welcome to apply for residency. A garden walk and tour of King Home and Ten Twenty Grove will be held on Wednesday, April 20, at 10:30 a.m., followed by a luncheon at 1555 Oak Avenue.

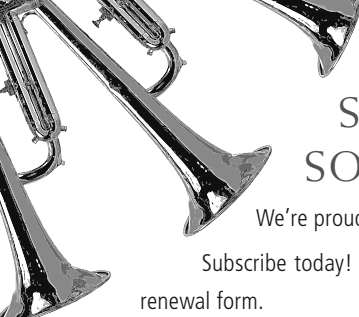
Guests can see the attractive living areas, library, and fine arts gallery enjoyed by residents of King Home and Ten Twenty Grove. Call Rose Fossler at 847-866-2111 to get parking information.

No one could have predicted the kind of economic changes that have shaken so many lives lately. At Presbyterian Homes, we know that a fresh perspective is paramount in making smart financial decisions. You'll benefit from Smooth Sailing, our multi-faceted moving assistance program, to help you feel secure as you pursue your retirement dreams.

Smooth Sailing combines the services of top real estate pros with access to an efficient relocation team, and offers a full deposit refund if your residence doesn't sell. Call LaVerne Zimmerman at Westminster Place at 847-866-1635 to learn more. 🎧

Presbyterian Homes staff will be at the May concert with refreshments for all audience members and information about all their wonderful facilities.

 **Presbyterian Homes**



## 2009–2010 SEASON: SPECTACULAR SOUNDS!

We're proud to announce our 64th Season.

Subscribe today! See opposite side of flap for a subscription renewal form.

### CONCERT ONE OCTOBER 25, 2009 FRENCH KEYBOARD EXTRAVAGANZA

Lawrence Eckerling, Conductor

Ravel	Le Tombeau de Couperin
Poulenc	Concerto in D Minor for Two Pianos And Orchestra <i>Irina Kotlyar and Gregory Shifrin, Pianos</i>
Saint Saëns	Symphony No. 3 in C Minor with Organ, Op. 78 <i>Jeannie Richardson, Organ</i>

### CONCERT TWO FEBRUARY 9, 2010 TRUMPET SPECTACULAR

Lawrence Eckerling, Conductor

Altenburg	Concerto for 7 Trumpets and Timpani
Vaughan Williams	Fantasia on a Theme by Thomas Tallis
Haydn	Concerto for Trumpet and Orchestra, in E Flat Major <i>Don Cagen, Trumpet</i>
Dvořák	Scherzo Capriccioso, Op. 66
Janáček	Sinfonietta

### CONCERT THREE MARCH 21, 2010 THE ROMANTIC CELLO

Lawrence Eckerling, Conductor

Weber	Overture to Oberon
Beethoven	Symphony No. 8 in F Major, Op. 93
Dvořák	Cello Concerto in B Minor, Op. 104 <i>Wendy Warner, Cello</i>

### CONCERT FOUR MAY 2, 2010 RUSSIAN FOLKFEST

Lawrence Eckerling, Conductor

Liadov	Eight Russian Folk Songs, Op. 58
Tchaikovsky	Concerto for Violin and Orchestra in D Major, Op. 35 <i>Irina Muresanu, Violin</i>
Stravinsky	Petrushka (1947) Complete Ballet

## SPECTACULAR SOUNDS!

We're proud to announce our 64th Season – at our 63rd Season rates – no increase in ticket prices! See the opposite side of this flap for concert dates and programs. Don't wait! Renew by:

1. Completing and mailing the attached order form,
2. Stopping by the renewal table in lobby at the May 3 concert or
3. Calling 847.864.8804.

Subscribers – renew by June 15 to keep your same great seats! Plus, requests for different seats by renewing subscribers receive priority processing. All tickets will be mailed beginning in September.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

TELEPHONE \_\_\_\_\_

E-MAIL \_\_\_\_\_

Special seating needs: \_\_\_\_\_

#### SUBSCRIPTIONS

Assigned Seating. Tickets will be mailed in September.

- |  |   |
|--|---|
| <input type="checkbox"/> RENEWING ESO SUBSCRIBER   | <input type="checkbox"/> NEW ESO SUBSCRIBER |
| <input type="checkbox"/> Same Seats                | Indicate your seating preference:           |
| <input type="checkbox"/> Change my seats to: _____ | <input type="checkbox"/> Main Floor         |
|  | <input type="checkbox"/> Balcony            |

\_\_\_\_\_ Concert Series Subscriptions @ \$80 each... = \$ \_\_\_\_\_

\_\_\_\_\_ Senior Concert Series Subscriptions @ \$64 each... = \$ \_\_\_\_\_

I need \_\_\_\_\_ free children's (12 and under) seats with my subscription

#### INDIVIDUAL CONCERT TICKETS

*Purchase tickets in advance and save.* Box office prices are \$28, seniors \$23. Students with ID are \$5.

Concert #1	#2	#3	#4		
_____	_____	_____	_____	Adults @ \$25 each...	= \$ _____
_____	_____	_____	_____	Seniors @ \$20 each...	= \$ _____
_____	_____	_____	_____	Children 12 & under—free	= \$ No Charge

#### AN EVANSTON SYMPHONY CHRISTMAS

\_\_\_ Adult \$23 \_\_\_ Child \$10 \_\_\_ Family Package \$68 = \$ \_\_\_\_\_

MY TAX-DEDUCTIBLE CONTRIBUTION IS... \$ \_\_\_\_\_

Handling Fee \$ \_\_\_\_\_ 5.00

TOTAL PAYMENT \$ \_\_\_\_\_

#### GROUP SAVINGS:

Call the ESO at 847-864-8804 for savings on ticket purchases of ten or more.

#### THREE EASY WAYS TO RESERVE YOUR TICKETS:

- **Phone:** Call 847.864.8804
- **On-Line:** Visit [www.evanstonsymphony.org](http://www.evanstonsymphony.org)
- **By Mail:** Send your check or Discover/Visa/MasterCard information to Evanston Symphony Orchestra, PO Box 778, Evanston, IL 60204

Check enclosed  DISCOVER  VISA  MASTERCARD

CARD ACCT# \_\_\_\_\_ EXPIRATION DATE \_\_\_\_\_

NAME AS IT APPEARS ON CARD \_\_\_\_\_

SIGNATURE \_\_\_\_\_

The ESO thanks you for your support. All contributions will be listed in the concert program.