



KEYNOTES

THE OFFICIAL NEWSLETTER OF
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

Swan Lake & Mozart

The fourth, but not final, concert of the ESO's 69th season features the felicitous pairing of Mozart and Tchaikovsky. First a reminder: our final concert of "German Favorites" has been rescheduled from the blizzard date of February 1 to May 31 at 2:30 PM, and all February 1 tickets should be used on May 31.

The Sunday *New York Times* crossword puzzle for March 1, 2015 includes this clue: "The culminating point that beauty has attained in the sphere of music, 'per Tchaikovsky" – and the six letter answer is Mozart. Tchaikovsky venerated Mozart, even composing an orchestral suite titled *Mozartiana* in which each of the four movements is loosely based on a work by Mozart. Tchaikovsky viewed Mozart as a fellow seeker of beauty, as opposed to the Beethovenian ideal of greatness pursued by Brahms and Wagner.

Mozart's Symphony No. 40 in G Minor can be used to explain the form known as the classical symphony, with three of its four movements in standard sonata form. Yet in the 19th century this symphony was considered "Romantic," with its minor key (rare for Mozart) and frenzied final movement. (See Maestro Eckerling's article on the next page for more on the instrumentation of the symphony).

Tchaikovsky is similar to Mozart in his versatility as a composer. Eminent musicologist Richard Taruskin has pointed out that "(Tchaikovsky) was the first since his beloved Mozart to contribute equally to the enduring operatic and symphonic repertoires." More to the point of this concert, Taruskin has also written that Tchaikovsky "was surely the only major composer of the nineteenth century to be equally known for his symphonies and his ballets."

The *Swan Lake* ballet was far from a success at its 1877 premiere at the Bolshoi Theater for a variety of reasons related to its staging, choreography, and dancers. The music was criticized for being too "symphonic," which was certainly accurate in that Tchaikovsky's score far surpassed

2:30 PM ON
SUNDAY APRIL 26, 2015

Swan Lake & Mozart

any ballet music composed up to that time. It also calls for a very large orchestra, with more players than in any of his symphonies. The "symphonic suite" to be played at this concert selects about 55 minutes from the 160 minute ballet, and concentrates on the extended symphonic numbers instead of the short dances prevalent in many *Swan Lake* "suites" (none of which were compiled by Tchaikovsky). This suite will also use Tchaikovsky's original score, rather than the corrupt versions used for danced versions of *Swan Lake*, most of which are based on the 1895 revival at the Mariinsky Theater in St. Petersburg, two years after Tchaikovsky's death. This revival was overseen by the choreographer Marius Petipa, Tchaikovsky's brother Modest, and the in-house arranger Ricardo Drigo, and was designed to expand the role of the Black Swan, which involved moving dances from Act 1 to Act 3. In addition, Drigo orchestrated three of Tchaikovsky's piano pieces and inserted them in Acts 3 and 4. Over one third of Tchaikovsky's original music was cut, with particular harm to the concluding Act 4. Our concert will conclude with the glorious finale in its original uncut form. 🎧

—David Ellis



MUSICAL
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FRIDAY, APRIL 24, 2015

1:30 PM

1611 CHICAGO AVE., EVANSTON

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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. For more information on ESO concerts and events, please contact David Ellis, General Manager, at (847) 864-8804. Write us at Evanston Symphony Orchestra, PO Box 778, Evanston, IL 60204. Email us at esomusic@evanstonsymphony.org. Visit our website evanstonsymphony.org.

BEHIND THE SCENES



Mozart Performance: What's the Score?

As conducting students the words that we all heard from almost everyone was "stick to the score." The meaning behind that phrase was, "don't interpret the music, just play what the composer wrote." After all, playing something other than what the composer wrote was sacrilege! They scolded "we don't play interpretations, we play realizations!"

The meaning of interpretation is a great article for some other time. For now, the topic is about playing what the composer actually wrote. Well, just what DID the composer actually write? In the case of Mozart's 40th Symphony, there are actually two versions. Originally written in 1788 for a woodwind section consisting of one flute, two oboes and two bassoons, a latter (1791) version also uses two clarinets. In revising the version to include clarinets, which is being performed at our concerts, Mozart had to also modify the existing oboe parts to accommodate the inclusion of clarinets. He used the clarinets to make the sounds warmer in places, gave the clarinet some solos previously assigned to the oboe, and made the woodwind section sound more three dimensional.

Going into greater detail, after many years of learning and performing Mozart's music using the scores published long ago by Breitkopf and Härtel, musicologists discovered that many of the notes that appeared as staccato notes (short, clipped notes), were not actually staccato notes at all. Mozart used two different types of markings, and they mean different things. Some of the markings were just dots (like a staccato note). But other markings were like strokes (the top part of an exclamation point). The problem was that musicians couldn't distinguish the difference from the scores then available to us. However, we are using a recent edition which permits a distinction between a short staccato and a longer and warmer stroke.

While this opens a whole new world to us as musicians, it doesn't give us more answers. Instead, it actually raises more questions. We don't know **exactly** what the new markings mean, so we can only use our best judgment instinctively as musicians and make the best guess possible.

While musical notation has been wonderful with giving us information about what notes to play and when to play them, it remains quite insufficient in terms of "how" to play the notes. How loud. How soft. How fast. How slow. How short or how long. The possibilities remain endless! 🎧

—Lawrence Eckerling
Music Director,
Evanston Symphony Orchestra

Illinois Council of Orchestras, Evanston Arts Council and Leadership Evanston Awards



SARAH FLAX

The Illinois Council of Orchestras recently named Sarah Flax its Volunteer of the Year for 2015. Sarah has volunteered on the ESO board for many years and currently serves as 2nd Vice President. You can meet Sarah in the lobby at ESO concerts, selling tickets or assisting with subscription renewals and contributions.

On March 20, the Merion received the Evanston Arts Council's 2014 Leadership Award, which is given annually to an Evanston business that has been exceptionally supportive of the arts in Evanston. The Merion has demonstrated strong commitment to the arts in many ways,

including sponsoring the ESO's Musical Insights pre-concert program and hosting Opera Idol, a competition for aspiring opera singers. "This award is icing on the cake, since our residents and the Evanston community all enjoy and are enriched by the programs we sponsor," said General Manager Margaret Gergen.

On March 9, Leadership Evanston, a program of the Evanston Community Foundation, honored six of its alumni for Leadership in the Arts. Penelope Sachs, viola player, former Board President and current First Vice President of the ESO was among those honored.

The ESO congratulates Sarah, Penelope, and The Merion on these richly deserved honors! 🎧

Symphony Suppers

Check your April 26 program book for an insert with special savings coupons from four great Evanston restaurants: Found, Blind Faith Cafe, Peckish Pig, and Symphony's. These offers are only good the evening of April 26, so plan ahead! This offer will be repeated after our concert of May 31 and after the special benefit concert on June 28. 🎧

Special ESO Benefit Chamber Music: June 28

Come to Nichols Concert Hall, 1490 Chicago Ave in Evanston on June 28 at 3:00 PM for a very special chamber music concert to benefit the ESO. All of the players are principals and they are donating their time to assist the Orchestra. Tickets are just \$25 and include the concert plus a reception with refreshments following the music when you can meet the musicians. And parking is free because it's Sunday!

Scheduled to appear are a woodwind quintet of James Donohue, Richard von Holst, Ralph Wilder, Phoebe Peterson and Michael Papierniak; a brass quintet including Don Cagen, Charles Roberts, Robert Holland and Ryan Sedgwick; and Music Director/pianist Lawrence Eckerling who will join string principals Julie Fischer, Terry Parisoli, Rhea Davis, and Anna Helfman in Schubert's "Trout" Quintet.

Ticket order forms will be available at the April 26 and May 31 concerts, plus on our website. 

MIC Premier Quartet to Perform 1:30–2:00 in Lobby

From April 17 through May 3, 2015, students at the Music Institute of Chicago are performing as part of the **100 Concerts in 16 Days Community Music Festival** at concert venues throughout the area.

The Premier Quartet is comprised of violinists Ria Honda, 14, and Nicholas Brown, 18; violist Katie Gallagher, 18; and cellist Richard Li, 18; they are coached by Mathias Tacke, formerly second violinist of the famed Vermeer Quartet. Their program consists of the opening movements of

Mozart's "Eine kleine Nachtmusik"; Haydn's Quartet Op. 76, No. 4 "Sunrise"; Bartok's Quartet No. 2; and Brahms' Quartet Op. 51, No. 1 in C minor. 



Our April Concert Sponsor: Presbyterian Homes

Few things are more important to maintaining a healthy and active senior lifestyle than good nutrition. According to the National Institutes of Health, studies have shown that a good diet can help seniors reduce their risk of osteoporosis, high blood pressure, heart disease and even certain cancers. So it's not surprising that a growing number of seniors are making good nutrition an important part of their everyday lives.

"Numerous surveys of older adults have found that food quality is among the top three influencers in choosing a retirement community," says Mary Ann Anichini, Vice President of Continuous Quality Improvement at Presbyterian Homes. "Our focus is on providing healthy choices in food with the best taste and quality. But we also know that future residents will bring increasingly sophisticated palates and high expectations for dining."

At Westminster Place, a Presbyterian Homes community, flexible dining options and innovative dining experiences are always on the menu. Through innovative initiatives like their 'Farm to Fork' dining program, Westminster Place is able to offer residents locally grown and ultra-fresh ingredients on a sustainable basis.



"This is about quality, freshness and bringing the best possible dining experience to our residents," says Christopher Moore, Regional System Chef for Presbyterian Homes. "We've established relationships with small, 10 to 15 acre farms in the local area. The farm harvests the produce on the day we are scheduled to receive it. So it's at peak freshness when it arrives in our kitchens and the difference in taste is dramatic."

Delicious and nutritional meals are prepared daily by professionally trained chefs and developed around the needs and flavor preferences of current residents. With their choice of a restaurant-style dining room or causal café, residents at Westminster Place have the ability to make healthy food choices, socialize with their friends, interact with the friendly, cheerful staff and enjoy a tasty meal.

At Westminster Place, you'll find great nutrition and great menu choices at every meal, because they're dedicated to offering genuine quality, freshness and the best possible dining experience.

Founded in 1904, Presbyterian Homes is a not-for-profit, faith-based organization with a national reputation for creating extraordinary retirement communities. Presbyterian Homes serves older adults through its residential and healthcare programs on campuses in Evanston, Lake Forest and Arlington Heights.

For more information about Westminster Place call (847) 570-3422 or visit us at www.presbyterianhomes.org. 



EVANSTON SYMPHONY ORCHESTRA
Celebrating 70 Years
 Lawrence Eckerling, Music Director

2015-2016 CONCERT SERIES

OCTOBER 25, 2015

Scheherazade and Other Tales

- ROSSINI** Overture to *William Tell*
TCHAIKOVSKY *The Tempest*; Fantasy Overture, Op. 18
RIMSKY-KORSAKOV *Scheherazade*, Op. 35
 Julie Fischer, Concertmaster

FEBRUARY 14, 2016

Harmonica Meets American Classics

- THEOFANIDIS** *Dreamtime Ancestors*
 ILLINOIS PREMIERE
HOWARD LEVY Concerto for Diatonic Harmonica
 Howard Levy, Harmonica
COPLAND *The Red Pony Suite*
GERSHWIN Selections from *Porgy and Bess*
 Howard Levy, Harmonica

APRIL 10, 2016

Heroic Beethoven

- BEETHOVEN** Overture to *Egmont*
BEETHOVEN Piano Concerto No. 3 in C Minor, Op. 37
 Inna Faliks, Piano
BEETHOVEN Symphony No. 5 in C Minor, Op. 67

JUNE 5, 2016

Brahms and Dvořák Doubled

- DVOŘÁK** Slavonic Dance, Op. 46, No. 3 in A Flat
BRAHMS Concerto for Violin, Cello and Orchestra
 in A minor, Op. 102
 Irina Muresanu, Violin
 Wendy Warner, Cello
DVOŘÁK/MORAWETZ Slavonic Dance, Op. 72, No. 2 in E minor
 Irina Muresanu, Violin
 Wendy Warner, Cello
BRAHMS/SCHMELING Hungarian Dance, No. 6 in D Major
DVOŘÁK Symphony No. 7 in D Minor, Op. 70



EVANSTON SYMPHONY ORCHESTRA
Celebrating 70 Years
 Lawrence Eckerling, Music Director

2015-2016 CONCERT SERIES

SUBSCRIPTIONS

Assigned Seating. Tickets will be mailed in September.

- RENEWING ESO SUBSCRIBER NEW ESO SUBSCRIBER
 Same Seats Indicate your seating preference:
 Change my seats Main Floor
to: _____ Balcony

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 _____ Senior Concert Series Subscriptions @ \$80 each... = \$ _____
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INDIVIDUAL CONCERT TICKETS

Purchase tickets in advance and save.
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 Full-time students with ID are \$5.

Concert #1	#2	#3	#4		
_____	_____	_____	_____	Adults @ \$30 each...	= \$ _____
_____	_____	_____	_____	Seniors @ \$25 each...	= \$ _____
_____	_____	_____	_____	Children 12 & under-free	= \$ No Charge

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

EVANSTON SYMPHONY HOLIDAY CONCERT

___ Adult \$25/\$40* ___ Child \$10/\$15* ___ Family Pack \$70/\$100* = \$ _____
 Preferred Seating *second price shown is Preferred Seating area price
 Family package special includes tickets for 2 adults and 3 children

Handling Fee—*Waived if ordered by May 31!* \$ _____ 5.00

TOTAL PAYMENT \$ _____

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Special seating needs: _____

Check enclosed DISCOVER VISA MASTERCARD AMEX

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