



KEYNOTES

THE OFFICIAL NEWSLETTER OF
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

French Keyboard Extravaganza

Music Director Lawrence Eckerling has programmed a truly spectacular start to our new season. During the Sunday October 25 concert the stage of Pick-Staiger Hall will hold two grand pianos on the first half followed by an organ plus single piano on the second half, plus the complete Evanston Symphony Orchestra!

All of our music is by French composers, and opens with *Le Tombeau de Couperin* by Maurice Ravel (1875-1937). Ravel served in the French army in World War I and lost many friends in the conflict. He memorialized six of them in a solo piano piece whose title (tombeau means tomb) itself evokes the past master of French harpsichord music. In 1920 Ravel selected four of the six portraits for orchestration into the work heard at our concert. Read more about this orchestration on the next page in "Behind the Scenes."



IRINA KOTLYAR & GREGORY SHIFRIN,
SOLOISTS FOR POULENC'S
TWO PIANO CONCERTO

The Concerto in D Minor for Two Pianos by Francis Poulenc (1899-1963) is possibly the most popular two piano concerto in the repertory, with that of Mozart as the only other contender. Poulenc was born into a family of great wealth, which

allowed him to compose what he desired, and to also enjoy Parisian life in the 1920's. The first and third movements of Poulenc's concerto are filled with the spirit of French folk tunes and music hall ditties. However, the inspiration for the beautiful second movement is clearly Mozart, in particular his Piano Concerto No. 20, also in the key of D Minor.



Charles Camille Saint-Saëns (1835-1921) was, like Mozart, a great child prodigy, beginning composing at age four and playing a piano recital at age five. He was a friend of Hector Berlioz and Franz Liszt, but was also the first important



JEANNIE RICHARDSON, ORGANIST FOR
SAINT-SAËNS' ORGAN SYMPHONY

composer to write a movie score. Saint-Saëns' Third Symphony ("with organ") dates from 1886 and was dedicated to Franz Liszt, whose technique of taking a theme and transforming it into many different forms is used throughout the "Organ" Symphony. Another great influence is that of Beethoven's Fifth Symphony with its progression from darkness to light and its movement from the key of C minor in the first and third movements to C major in the finale. Saint-Saëns underscores *his* C major with the powerful entry of the solo organ. This symphony is Saint-Saëns' most enduring legacy and will provide an spectacular ending to our opening concert! 🎵

—David Ellis



MUSICAL INSIGHTS

FRIDAY, OCTOBER 23, 2009
3:00 PM

⊕ Presbyterian Homes

BEHIND THE SCENES



LAWRENCE ECKERLING,
MUSIC DIRECTOR

The first concert of the ESO's 2009/10 season is entitled "Keyboard Extravaganza," and it certainly lives up to its name! Not only do piano or organ play a important role in each of the works on this concert, but they also present differing difficulties, both obvious, and less obvious to the average concertgoer.

The first work, Ravel's *Le Tombeau de Couperin*, pays homage to the 18th century French composer and contains the sensibilities of the baroque keyboard suites from that period. The orchestral piece doesn't use keyboard at all, but is an orchestration of four movements from Ravel's original six movement piano suite of the same name. And this presents a significant complication. As a conductor, one cannot (and should not) try to play this work as simply an orchestrated version of the piano piece. For one thing, orchestral instruments have different characteristics than a piano, and from each other. If one tries to play the first movement of the orchestra suite at the same tempo as one would play it on the piano, what would sound clean, clear and virtuosic on the piano would sound like an utter mess in the orchestra. To state it as simply as possible, Ravel didn't simply "orchestrate" his piano piece, but rather wrote a new piece for orchestra containing most of the same notes he used in his original piano version.

The second work on our program, Poulenc's *Concerto for Two Pianos and Orchestra*, is obvious in its use of two pianos (and two pianists). The complication in any work for two pianos with orchestra is the way the pianos must be physically set on stage. The two pianists face each other, but they cannot see each other's hands and arms. In fact, they can only see the faces of each other. (And even that glimpse can be obstructed if either of the pianists is performing with printed music.) Furthermore, when notes are struck on a piano (in a percussion-like way), it is extremely difficult to play exactly together!

The final work on the program, Saint Saën's *Organ Symphony*, of course contains an organ. But before we talk about the organ, the orchestra also requires two pianists! But this time, it is two pianists AT THE SAME PIANO — called, "one piano, four hands." There are unique problems associated with this style. First, as a pianist I can tell you that it is extremely uncomfortable to play next to someone. You are completely cramped. And while you certainly can see each other's arms and hands, the second pianist has to pedal for both parts.

The *Organ Symphony* does indeed use an organ. Our performance will use a portable organ donated by Steinway of Chicago which will come close to duplicating the sound of a true pipe organ, but installing the speakers and the cables in Pick-Staiger Hall to recreate that sound will be a major undertaking. Our guest organist Jeannie Richardson will practice on this organ at Steinway headquarters before the dress rehearsal at Pick-Staiger. But we obviously can't perform the *Organ Symphony* without an organ!

I hope this has given you some "behind the scenes" insights, and look forward to seeing you at our first concert on October 25th. 🎵

—Lawrence Eckerling
Music Director, Evanston Symphony Orchestra

ESO WEBSITE CONNECTS AND LINKS

We encourage you to visit the ESO website at www.evanstonsymphony.org for a variety of information including concerts, seating charts, maps to our venues, and much more. Now we have added video clips of selected portions of many of the works performed on our concerts. The webpage for each individual concert includes at least two clips which will allow you to both see and hear in advance the music you will get to see and hear live. All you have to do is click on the arrow in the center of the picture. Don't forget to turn on the sound for your computer!

On the same page are recommended CD's and DVD's of our concert pieces, along with links to allow immediate purchase from Amazon.com. As a member of the Amazon Associates program, the ESO will receive a commission for ALL products purchased, not just CD's or DVD's, when Amazon is accessed through the ESO website. So all of your purchases will assist the ESO as long as your purchase is completed while on your Amazon visit.

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Three Crowns Park is nestled on seven acres of beautiful land in the quiet residential neighborhood of Northwest Evanston. Offering five distinct levels of service on one campus, there are several retirement living options available. The newest building, *McDaniel Courts*, opened two years

ago and offers independent living apartment homes with luxurious floor plans, underground parking, fitness center with indoor pool, movie theater, intimate dining venues and an English pub.

The range of retirement living options doesn't end there. *Three Crowns Park* offers independent living in the spacious residences of *Landstrom Manor*, assisted living in the historic residences of *Pioneer Place*, memory care in the safe and cozy *Colfax House*, and specialized care for the individual in the award winning health care household, *McDaniel House*. 🎵

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AN EVANSTON SYMPHONY CHRISTMAS:

WHAT A WONDERFUL WAY TO CELEBRATE THE HOLIDAYS!

**Sunday
December 6th, 2009,
3:00 pm
at Evanston Township
High School**



Come and celebrate all the joy of the holiday season with the Evanston Symphony Orchestra, the Evanston Festival Chorus and dancers from Evanston Dance Ensemble. This is a true occasion for families to enjoy wonderful music together.

One of the highlights of the afternoon will be Vivaldi's *Winter* from the *Four Seasons*. Our own concertmaster, Julian Arron, will be the violin soloist and the music will be interpreted through dance by the talented young members of Evanston Dance Ensemble. You can join in with carols at the end of the afternoon and there will be a visit from Santa and his elves. Director and playwright Ebony Joy from the Fleetwood Jourdain Theater will be our Master of Ceremonies for the afternoon.

All of this is made possible by the generous sponsorship from Romano Brothers & Co. We look forward to seeing you.

Tickets are \$23 for adults and \$10 for children, with a special family package also available.

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"We pride ourselves on the fact that our firm supports the community in which we work," said Joe Romano, President. This year, the firm received the prestigious Leadership Award from The Evanston Arts Council's Arts & Business Committee. The award recognizes local businesses that have significantly impacted the arts in the community. Community giving also extends to all members of the firm many of whom are active in Kiwanis, Evanston Library, McGaw YMCA, Evanston Community Foundation, local churches and many other groups.

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2009–2010 SEASON: SPECTACULAR SOUNDS!

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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

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