



# KEYNOTES

THE OFFICIAL NEWSLETTER OF  
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

## The Romantic Cello

Familiar favorites from the 19th century comprise the March 21, 2010 concert of the Evanston Symphony, sponsored by Presbyterian Homes. We begin with the last orchestral music ever composed by Carl Maria von Weber

(1786–1826), the overture to *Oberon*. This opera was literally the death of Weber. He learned English in order to set its libretto to music, and then, despite suffering from tuberculosis, traveled against his doctor's orders to London to oversee its premiere in April 1826. A cold and foggy English spring hastened his untimely demise in June. Weber was a founder of German Romanticism with his operas, and the *Oberon* Overture is a splendid exam-



WENDY WARNER, CELLO

ple of his gift for melody and orchestration, particularly for the horn.

Beethoven's Eighth Symphony dates from 1813 and was composed concurrently with his Seventh Symphony. More pertinent to the Eighth is another "symphony," one of his most reviled works, *Wellington's Victory*, also called the "Battle Symphony." This was reputedly Beethoven's most popular composition during his lifetime, and used a new instrument titled the Panharmonicon to create sound effects such as musket and cannon fire. Its inventor, Johann Nepomuk Maelzel, also constructed ear trumpets to help relieve Beethoven's deafness, but is best known as the creator of the metronome. This brings us back to the Eighth Symphony—the second movement starts with repeated chords in the woodwinds which precisely imitate the ticking of the metronome. The metronomic figures tick along quickly enough to ensure that what is normally the slow movement of a symphony is not at all slow, which helps to make this Beethoven's shortest and happiest symphony.

Our concert concludes with the greatest of concertos for cello and orchestra, that of Antonin Dvořák (1841–1904).



This was last of the approximately ten works which Dvořák composed during his visits to the US between 1892 and 1895 (the "New World" Symphony was the first of the ten), although he revised the end of the concerto following his return to Bohemia in the spring of 1895. It is notable for its lack of a cadenza, that showy passage typically near the end of a movement in which the soloist gets to display their virtuosity. In fact, Dvořák specifically forbade the insertion of a cadenza in the third and final movement as requested by the cellist Hanus Wihan, the dedicatee and technical advisor for the concerto.

Dvořák's revision of the finale and his refusal of a cadenza were caused by the death of his sister-in-law, Josephina, in May 1895. While a impoverished student in the 1860's, Dvořák had given piano lessons to Josephina and her younger sister, Anna. Josephina rejected his love in favor of a wealthy count, and Dvořák eventually married Anna, but remained close to Josephina. One of his *Four Songs, Op 82*, was a particular favorite of Josephina's, and he inserted a brief allusion to it in his revised finale just where Wihan wanted his cadenza. Dvořák had already quoted this song more extensively in the middle of the slow second movement after he learned that her heart condition was worsening, so recent scholarship views the end of this magnificent concerto as a memorial to Dvořák's lost love. 

—David Ellis



MUSICAL INSIGHTS

FRIDAY, MARCH 19, 2010  
1:30 PM

MEET WENDY WARNER

 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

It seems inevitable that when it comes time to write my “Behind the Scenes” article for our March Keynotes, I am in the midst of doing many things simultaneously. It was just last week that I was in the midst of final rehearsals for last weekend’s concert while juggling dates for the 2010/11 season between Pick-Staiger Concert Hall and our potential guest artists, and while working on programming for the 2010/11 season.

And I was also preparing for the first rehearsal for our March 21 concert, which is the subject of this issue of KeyNotes. Tasks for yesterday were to take my OLD score of the Dvořák Cello Concerto, which was ruined in a flood about a year and half ago, and transfer my markings into my new score (which is a “critical edition”), and then compare any differences from the old edition to the new edition. This brings up the topic of the difference in approach to a piece of music that any musician, but particularly a conductor, takes when it is their first time studying and performing a work as compared to when that musician has performed the work before, and sometimes performed that work quite often.

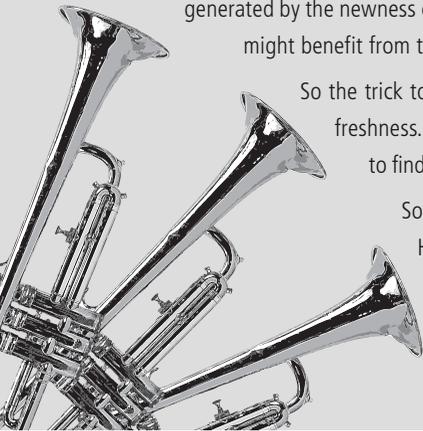
There is a point of view that a performer doesn’t want the orchestra or the audience to know if a work is new to them. After all, the expectation is that the performance should be great regardless of how frequently the musician has performed it. However, it’s only logical that when a performer has experience with a work, that experience is going to have an impact on the performance.

This does not necessarily mean that every first performance of a work by a conductor will never be as good as a fifth performance, but it does mean that there is a strong chance that those performances will be different. When a gifted conductor gives a first performance of a work, there will likely be an excitement, a freshness, and an electricity generated by the newness of the piece. Later performances might not have quite the same freshness, but might benefit from the conductor’s increased experience with the composition.

So the trick to a first performance is to be as intelligent as you can to go along with that freshness. And the trick to doing a Beethoven Symphony for the one hundredth time is to find a way to maintain freshness in the performance, despite all of your experience.

So....you already know that I have performed the Dvořák Cello Concerto before. Have I conducted Beethoven’s 8th Symphony and Weber’s Oberon Overture before? I’LL NEVER TELL! 🎻

—Lawrence Eckerling  
Music Director, Evanston Symphony Orchestra



## WHY THE ESO

We asked some of our patrons and donors why the Evanston Symphony Orchestra matters to them...

*‘With a first-rate conductor and outstanding musicians, the ESO can be counted on to provide an enjoyable concert every time. We support the ESO because it is a community orchestra. We drive in from NW Indiana and wouldn’t miss it!’ – B.M.*

*‘Our daughter plays with the orchestra and we are so proud of her every time we see her play.’ – T.R.*

*‘Our city is a wonderful place to live and we just love that we have a first class orchestra here, too. We enjoy the concerts.’ – H.K.*

*‘Thank you for bringing music to where I live, Presbyterian Homes. I love listening to Maestro Eckerling at Musical Insights.’ – F.D.*

*‘We look forward to your holiday concert every year. It’s part of our family tradition.’ –D.N.*

The ESO brings music to so many—though our concerts, educational outreach programs in schools and the community. Take a moment to reflect on why the ESO matters to you ... and consider making your gift today. Thank you! 🎻

## WENDY WARNER

Wendy Warner never wanted to play the cello—at least initially.

“I didn’t even really like the sound of the cello at first,” recalls the virtuosic 37-year-old. “I thought, this is a really masculine instrument and I wanted to be soprano.”

Of course, we are lucky that Warner’s mother chose her daughter’s instrument. Since she began studying with Nell Novak at age 6, Warner has captivated the classical music world. Her career took off in 1990 when she took first prize at the Fourth International Rostropovich Competition in Paris. That same year, she made her New York debut with the National Symphony Orchestra conducted by Mstislav Rostropovich. She has since performed with some of the finest orchestras and collaborated with some of the most celebrated composers and ensembles in the world.

Looking back, the longtime Chicagoan acknowledges her career was more than she ever expected. She also notes that her successes came gradually.

“Little by little, things happen when you’re ready for it and then it kind of brings you to the next level,” she remarks.

Of course, one of her big breaks was studying with the great cellist Rostropovich. While still in high school at North Shore Country Day School in Winnetka, she traveled to Washington D.C. two or three times a year for intensive one-day sessions with Rostropovich. She later studied with him at the prestigious Curtis Institute of Music in Philadelphia.

The musical giant died three years ago, but his musical legacy endures.

“He always pushed me,” she says. “It wasn’t just about being a good cellist... but just never to be satisfied with that, to always strive deeper into the music.”

Today, she passes on that spirit to her students at Roosevelt University in Chicago. Besides teaching, she is involved with various musical pursuits. She has formed the Beethoven Project Trio; a CD of a world premiere of a recently discovered Beethoven trio and other unknown trios is scheduled to come out this spring. She is also half of a duo with pianist Irina Nuzova. This year, they were selected as the showcase chamber music ensemble at the Chamber Music America Annual Conference.

Meanwhile, her solo career continues to flourish. She is proud of a recording of Popper and Piatigorsky that was released during the past year. As an adult, she is intent on diversifying. Among her professional goals is to make more recordings. “Now that I’m older I have to find ways to be versatile and find new ways to be creative,” she says. 🎻

—Liza Berger



WENDY WARNER,  
CELLO

## OUR CONCERT SPONSOR, PRESBYTERIAN HOMES, SHARES SOME NEWS WITH YOU

Presbyterian Homes has launched [www.SeniorCareAnswerTeam.org](http://www.SeniorCareAnswerTeam.org), a new online resource for caregivers of older adults — perhaps an adult child who is caring for a parent or someone who is caring for a spouse or relative. The site helps give caregivers a better understanding of available care services so that they can choose the right kind of support for their family member.

Information at [www.SeniorCareAnswerTeam.org](http://www.SeniorCareAnswerTeam.org) includes how to determine whether a family member needs help, the different types of senior living and community services, and suggestions for discussing the need for more support with a loved one. The site also addresses financial concerns and resources. Most important, an easy-to-use online form is available so that users may ask questions of the Senior Care Answer Team, a multidisciplinary group of highly experienced health care professionals from Presbyterian Homes.

“Throughout our years of experience, we’ve learned that every family’s situation is different, and most feel they are in uncharted territory. The array of terms, choices and financial considerations is overwhelming,” says Lisa Vandermark, director of memory care at Westminster Place of Presbyterian Homes. “We wanted to provide a comprehensive site with answers to questions people have most often and a way for them to ask questions specific to their circumstances.”

“We welcome questions from anyone - not just those considering a move to a Presbyterian Homes’ community,” Ms. Vandermark continued. “The information and answers we provide are not specific to our organization. This site continues our mission of serving older adults wherever they may live.” 🎻

 **Presbyterian Homes**

# MUSIC IN YOUR WORLD

I had the privilege to participate in and attend the Evanston Symphony Orchestra's (ESO) Music in Your World program last week at Evanston's School District 65. I was just sitting down to observe the session when the preschoolers, ages 3–5, entered the classroom.

Typical for children their age, they were holding hands in a long line. They curiously looked at their teachers and the many strange, colorful instruments laid out on a table in front of them. Today, they would learn about percussion instruments and the musical terms for loud, or forte, and soft, or piano.



CHARLES TAYLOR (LEFT) AND GREG GUADALUPE (RIGHT)

ESO music educators, Charles Taylor and Greg Guadalupe, welcomed the children and immediately grabbed their attention. They were animated and fun to watch as they led the children through interactive exercises involving rhythm, movement, clapping, and singing.

Music in Your World is highly anticipated and loved by teachers, special needs educators, pre-school students, and parents each year. Due to your generous donations and with the help of grants, the ESO has expanded the program from 125 Head Start, Pre-K for All, and Pre-K at Risk students to the 400 students served today.



CHILDREN FROM EVANSTON'S DISTRICT 65 RAISE THEIR HANDMADE PERCUSSION INSTRUMENTS DURING A FUN MUSIC GAME.

According to one teacher at the session, "This is an amazing program! The music educators do a fantastic job of bringing musical concepts down to the children's level. The presentation is so visual. A month later, the kids are still singing the songs."

In addition, this program serves students with special needs. District 65's inclusion policy allows special needs students to participate in the classroom

alongside children in Head Start, Pre-K for All, and Pre-K at Risk classes. According to teacher Linda Van Ausdall, "Music allows teachers and parents another avenue to reach and communicate with these children. We are very grateful for the program and are thrilled to have the ESO back again this year!"

With Charles on the keyboard and Greg on percussion, the session wrapped up with an energized version of "This Little Light of Mine." By this time, I was also on my feet with the teachers and singing alongside the pre-schoolers. The mood was infectious, and it was a true delight to see how music touched everyone in the room.

I couldn't think of a better way to end the article without sharing a word of wisdom from our music educator, Mr. Taylor: "Remember, when someone is too loud, make sure to turn to them and say 'shhhhhh...piano!'" Now that is what music education is all about! 🎵

—Veronica Bashbush, ESO Board Fellow

*We appreciate the support from the Evanston Community Foundation, the Woman's Club of Evanston, the City of Evanston Cultural Fund, and the Kiwanis Club of Evanston that makes this program possible.*

# SUPPORT THE ESO—MAKE YOUR GIFT TO THE 2010 ANNUAL FUND!

You share the excitement and joy of a live symphonic performance each time Maestro Eckerling and the orchestra take the stage. For over 64 years, we have made this wonderful experience accessible to everyone in our community.

The ESO keeps ticket prices low because we're committed to keeping live concerts accessible to everyone. We earn only about half our operating budget from ticket sales. The other half comes from contributions—from generous music lovers like you. Your gifts also support the ESO's music education programs *Music In Your World* and *Play Me A Picture, Paint Me A Tune!*, in partnership with School District 65, that strengthen educational outcomes and enrich the lives of our children.

We value every gift given and all ESO donors are featured proudly on our **ESO Community On Stage** display in the Pick-Staiger lobby at our concerts. The names of leadership donors of \$125 or more are displayed on our special *Share the Stage*—each chooses a favorite instrument to sponsor! Gifts of \$125–\$349 are *Section Members* and gifts of \$350 or more are *Principal Players*. Of course, every gift, whatever its size, inspires others to give and ensures the ESO remains a strong and vital part of our community.

Make your tax-deductible gift today! Please look for the **ESO Community On Stage** in the Pick-Staiger lobby at our March 21 concert. You can even make your donation at intermission—and choose the instrument you wish to sponsor. Watch your mailbox for more information on **Share The Stage**...and thank you for your support!

## DONATION LEVELS

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