



KEYNOTES

THE OFFICIAL NEWSLETTER OF
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

Dufour Plays Mozart/Reorchestration

The title of our season finale combines the artistry of the peerless Mathieu Dufour, principal flutist of the Chicago Symphony orchestra, with the programmatic theme of the concert. *Please see Maestro Eckerling's "Behind the Scenes" column on the next page for an explanation of the title "Reorchestration."*

Mozart's catalogue of works lists two concertos for the flute, the second of which will be performed at our concert. Mozart (1756–1791) originally intended to compose three concertos on a commission from a wealthy Dutch amateur, who requested works which were "short and simple." However, after completing but one of the agreed concertos, Mozart adapted his Oboe Concerto in C Major into this Second Flute Concerto, and never composed the third at all. Although Mozart did not receive all of his fee, that will not affect the artistic richness provided by Mr. Dufour.

Our concert opens with what is possibly the most familiar of all of the 1080 catalogued works of Johann Sebastian Bach (1685–1750). The exact date of composition of the Toccata and Fugue in D Minor for organ is only known within a nine year range (1708–1717), but we know the date of the orchestration by Leopold Stokowski as 1926 and the date of its use to open Walt Disney's *Fantasia* as 1940. Stokowski was not the first, or the last to orchestrate this mighty piece, but his version is by far the most frequently performed and recorded.




MAY 13, 2012
2:30 PM

PICK-STAIGER CONCERT HALL

The orchestration of Johannes Brahms' 1861 Piano Quartet No. 1 by Arnold Schönberg will close the season in dazzling fashion. Although frequently perceived as a composer of difficult and dissonant works, Schönberg was also a great believer in musical traditions, particularly those of the Austro-German "main-stream." In addition to this Brahms quartet, he also orchestrated several works of Bach, and transcribed three waltzes by Johann Strauss for chamber ensemble.

As a Jew, Schönberg fled Germany in 1934, and in 1937 was living in Beverly Hills, California when noted conductor and fellow refugee Otto Klemperer suggested this orchestration. (Ironically, Klemperer's son Werner later portrayed a Nazi POW camp commandant in the TV series "Hogan's Heroes.") *See "Behind the Scenes" for more details on the results of Schönberg's efforts.* Schönberg continued to live in the Los Angeles area until his death in 1951. He played tennis with his friends George Gershwin and Charlie Chaplin, and was disappointed when the tour buses always pointed out Shirley Temple's house across the street, but never mentioned him. He also nourished a fantasy that someday the postman would whistle his music while delivering the mail, but this Brahms quartet is probably the most popular large orchestral composition including his name.

I trust that you have enjoyed this wonderful season, and our upcoming 67th season is filled with great audience favorites. See the flap on this issue of *Keynotes* for the all of the exciting details plus an order form. All orders received by the close of the May 13 concert will not incur the handling charge! 

—David Ellis



MUSICAL INSIGHTS

FRIDAY, MAY 11, 2012

1:30 PM

3200 GRANT STREET, EVANSTON

Enjoy the concert more.

Come to this free pre-concert lecture presented by Maestro Lawrence Eckerling and General Manger David Ellis.

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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.

BEHIND THE SCENES



LAWRENCE ECKERLING,
MUSIC DIRECTOR

This final concert of our 2011–12 season is one I've been looking forward to for quite some time. First, the collaboration with the amazing flutist Mathieu Dufour is reason enough to get excited. The vitality and inspirational way he plays the flute has continually captivated me each and every time I have heard him play, and I'm so looking forward to playing Mozart with him!

The concert title is "Reorchestration." That is because each work on the program was first composed for a different instrument, or set of instruments. In the case of the Mozart Flute Concerto in D Major, it was originally an oboe concerto, in C Major. But the other two works on the program are the major events in terms of orchestration.

Bach's Toccata and Fugue in D Minor was written as an organ piece. It was later orchestrated by Leopold Stokowski (and used to open the animated film "Fantasia"). When you hear a Bach recording from the 1940s and early 1950s, you can tell that there is a certain style of performance for his music, one that you might say is a

"romantic approach" to his music. A romantic approach might mean great variance of tempo, a lot of vibrato in the strings, and large dynamic contrast. Compare that to a "modern" recording of Baroque music, and you'll probably find tempi that are more consistent and little or no string vibrato. That is because stylistic approaches change over time. And contemporary performers have a choice on how to approach a work. But in the case of Stokowski's orchestration, it is clear that we are hearing this Bach music through Stokowski's filter. It is a very romantic approach, and the way he has orchestrated it "locks the conductor in" to performing it through Stokowski's own lens. So it's not only the fact that it has been arranged for a large orchestra that is so interesting, but also the fact that performing it mandates using the "Romantic" performance practices of Bach from the 1950s (as seen by Stokowski).

In the case of Brahms Piano Quartet in G Minor, you would think that anyone orchestrating this would model the orchestration along the lines of Brahms' other orchestral works (such as his symphonies). But not Arnold Schönberg! First, Schönberg was a violist, and wrote that he played this work often, and was frustrated at how much music couldn't be heard because the piano covers everything up! He must have had "piano issues," because, in his orchestration, he not only used the standard orchestra, he added E₃ clarinet, Bass Clarinet, English Horn, frequent use of mutes for the brass, and percussion instruments such as the xylophone, none of which were ever used by Brahms himself. Yes, he threw in tons of instruments! What is notoriously missing however, is any use of the piano! (I wonder what Freud would say about that?) Schönberg scored this music with soloistic passages in instruments that one rarely finds in Brahms' orchestral music. The result at times is an unusual sounding orchestra, yet every note of the music is 100% Brahms!

I hope you enjoy hearing this music, which concludes our season. Thank you for being supporters of the ESO, and I look forward to seeing you all next year! 🎶

—Lawrence Eckerling
Music Director, Evanston Symphony Orchestra

RENEW YOUR SUBSCRIPTION AND SAVE UP TO 30%

It is again that time of year to renew your subscriptions for next season. We are always excited and looking forward to the start of a new season. The experience of our audience is vitally important to our whole organization, and so great care is taken to present rewarding and enjoyable programs, which are detailed on the opposite flap.

Although single ticket prices have been increased slightly for next season, subscription prices remain unchanged, which means that the discount for subscribing is now higher! In addition, we will again waive the handling fee for all subscription orders received at or before our final concert on May 13.

We are looking forward both to another great season and to your being a part of it! 🎶



DAVID ELLIS NAMED "GENERAL MANAGER OF THE YEAR"

The Illinois Council of Orchestras recently named the ESO's David Ellis "General Manager of the Year" for 2012.

Most of you know David as the person who assigns the subscription seats, who answers the ESO phone, and handles your requests for ticket exchanges and adding seats to your regular seats. However, you may not know of the many additional and substantial ways that David so capably serves the ESO.

David has been associated with the Evanston Symphony Orchestra for many years, as a volunteer Board member and as General Manager, a position he has held since 2008. He quickly became much more than the typical General Manager. In

CSO'S MATHIEU DUFOUR SOLOS WITH THE ESO

The ESO is looking forward to the May 13 concert featuring Mathieu Dufour, renowned principal flutist of the Chicago Symphony.

Mr. Dufour was appointed principal flute of the Chicago Symphony by Maestro Barenboim and, at age 25, was one the youngest players in the CSO to ever hold a principal position.

Mr. Dufour, in addition to his duties with the CSO, is much in demand as a soloist, a chamber musician and teacher. He has soloed several times with the CSO, most recently in the Nielsen Flute Concerto, which the *Chicago Tribune* praised as "...confirm[ing] his uncanny mastery of color and dynamics, filling the hall with a vibrant, crystalline sound." He has performed with many notable conductors and major orchestras. He is active as a chamber musician, having collaborated with Mitsuko Uchida, Pinchas Zukerman, and played in several festivals, including Lucerne, Davos, Domaine Forget, and is a member of the Chicago Chamber Musicians. Mr. Dufour frequently gives master classes and is currently on the faculty at DePaul University.

He was born in Paris and began his flute studies with Madeleine Chassang and later studied with Maxence Larrieu at the Lyon Conservatory. He was awarded prizes in several prestigious competitions. He was appointed principal flute of the Orchestre National du Capitole de Toulouse at age 20 and of the Paris National Opera at age 23.

Mr. Dufour has recorded extensively for Saphir Records and Cedille Records.

A complete biography of Mr. Dufour is available at www.cso.org/About/Performers, the website of the Chicago Symphony Orchestra. 🎶



MATHIEU DUFOUR,
FLUTE

—Suzanne Torrey

OUR MAY CONCERT SPONSOR: PRESBYTERIAN HOMES MEETS THE NEEDS OF OLDER ADULTS

Founded in 1904, Presbyterian Homes is a not-for-profit organization with a national reputation for creating extraordinary retirement communities. Presbyterian Homes serves more than 1,700 older adults through its residential and healthcare programs on campuses in Evanston, Lake Forest and Arlington Heights. The organization is accredited by the CARF/CCAC, the nation's only accrediting body for retirement communities.

The retirement communities of Presbyterian Homes have long been at the forefront of mission-driven programs to meet the needs of seniors. This continuous focus on serving seniors led to Presbyterian Homes to addressing the concerns of older adults who wish to move to one of its communities but are concerned about the current real estate market.

Presbyterian Homes recently announced an initiative to help potential residents through a unique home sale program. The program includes independent, expert advice from top real-estate professionals to help find the right buyer at the right price. It also includes recommendations for pricing, staging and best marketing tools, all paid for by Presbyterian Homes. Typically, the number of days on market is reduced from a national average of 150 days to just 67 for seniors using this service.

Additional support comes in the form of moving services, also financed by the organization. Professional moving and transition specialists provide personal attention to organize the move. Using a floor plan of the new residence helps guide decisions about what to bring and where to place it. They can also arrange to send items to friends, family, or a favorite charity.

Bob Werdan, vice president of Presbyterian Homes, explains, "We've created this home sale program to eliminate the concerns that seniors have shared with us. We can also suggest low interim-financing rates and a deferred entrance fee option. We want to ensure that the best move an older adult makes – to a Presbyterian Homes community – is their easiest move ever." 🎶

fact, it would take several people to provide the same set of capabilities to the ESO. He is our accountant; he manages most of our marketing and public relations efforts and provides all administrative support to the organization. David is extremely knowledgeable about the symphonic repertoire. He writes our program notes and lectures at our lecture/demonstration series, *Musical Insights*, which also features Maestro Eckerling and, often, our soloist. Catch him at our next *Musical Insights*, May 11, at 1:30 pm at Presbyterian Homes. *Musical Insights* is always free and open to the public.

Because David brings us such a broad set of skills, and a constant willingness to "do what it takes," the ESO was able to produce its first commercial CD, *EVANSTON SYMPHONY LIVE!* David kept the project within budget, lined up vendors, wrote the liner notes and assisted Maestro Eckerling in the musical production. The Board, patrons and orchestra members are all pleased and proud of this CD.

We are even more pleased to call David our colleague and friend. Please join us in congratulating him on this prestigious award. 🎶

A MUSICAL PASSPORT

2012-2013 CONCERT SERIES

Subscribe today—subscription rates are unchanged! See opposite side of flap for a subscription renewal form.

Viennese Masterworks

October 21, 2012

Lawrence Eckerling, Conductor

- MOZART** Overture to *The Magic Flute*
BEETHOVEN Piano Concerto No. 4 in G Major
Matthew Hagle, Piano
BRAHMS Symphony No. 2 in D Major



Slavic Favorites

March 3, 2013

Lawrence Eckerling, Conductor

- GLINKA** Overture to *Ruslan and Ludmilla*
DVOŘÁK Concerto for Violin in A Minor
Irina Muresanu, Violin
TCHAIKOVSKY Symphony No. 5 in E Minor



Music from the English Countryside

May 5, 2013

Lawrence Eckerling, Conductor

- BRITTEN** Four Sea Interludes
 from *Peter Grimes*
ELGAR Concerto for Cello in E Minor
Wendy Warner, Cello
VAUGHAN WILLIAMS Symphony No. 5 in D Major



From the City of Light to Eternal Rome

June 16, 2013

Lawrence Eckerling, Conductor

- DUKAS** Fanfare: *La Péri*
SAINT SAENS *Danse Macabre*
POULENC Concerto for Organ,
 Strings and Timpani
David Schrader, Organ
DEBUSSY *Prelude to the Afternoon of a Faun*
RESPIGHI *Roman Festivals*



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*Family package special: tickets for 2 adults and 3 children

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