



KEYNOTES

THE OFFICIAL NEWSLETTER OF
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

Slavic Favorites

For the second concert of our “Musical Passport” season, we travel to St Petersburg for the music of Tchaikovsky and Glinka and to Prague for the music of Dvořák. Our soloist, Irina Muresanu, was born in Bucharest, Romania, and you can read more about her on the inside pages of this issue.

Ruslan and Ludmilla was premiered in St. Petersburg, Russia in 1842 and remains the earliest Russian composition to maintain a place in the repertoire, primarily through its rousing overture. Mikhail Glinka (1804–1857) is generally considered the “father” of Russian music, and a large portion of this reputation is due to this opera, which features Russian folk melodies and supernatural legends. Ironically, the structure of the five minute overture adheres precisely to the sonata-allegro form of the first movement of a Classical period symphony of Mozart or Haydn.

The violin concerto of Antonin Dvořák (1841–1904), was also inspired by a Germanic model, the violin concerto of Johannes Brahms. Dvořák’s career was greatly aided by Brahms, beginning in 1874, and after Brahms composed a concerto for the great virtuoso Joseph Joachim in 1878, Dvořák started a concerto for Joachim in 1879, but it was not completed until 1882. The soloist in its 1883 premiere in Prague was Frantisek Ondricek; Joachim never performed the concerto, possibly because Dvořák refused his advice about the structure of the first movement. Joachim requested that the end of that movement recapitulate the main themes, but Dvořák’s structure merges the first two movements seamlessly into a 20 minute whole without Joachim’s requested recapitulation. Dvořák’s third movement mirrors the form of Brahms’ third movement, but with a Czech character similar to that of Dvořák’s Slavonic Dances.

Tchaikovsky’s 5th Symphony returns us to St. Petersburg for the grand finale of our concert. St. Petersburg was Russia’s window to the west, which primarily meant Paris and ballet. The scores of Tchaikovsky’s three great ballets were all titled in French, and the 5th Symphony contributed



IRINA MURESANU

an important melody (slightly modified) to the *Sleeping Beauty* ballet, which was composed just after the symphony.

Despite the balletic influences on the 5th, and its third movement is a Valse, the symphony as a whole adheres closely to the “from darkness to light” plot of another Fifth Symphony, that of Beethoven. Tchaikovsky’s 5th opens with a “motto” theme in a minor key (E Minor), and this motto returns in each of the following movements, but in E Major at the start of the last movement and then again at the very end of the symphony. (Please read “Behind the Scenes” on the following page where Maestro Eckerling explains key relationships in more detail and warns about the “false” ending in the final movement). The best known melody of the entire symphony is the prominent horn solo which opens the passionate second movement; during the 1940’s words were added to transform it into a pop song titled “Full Moon and Empty Arms”.

—David Ellis



MUSICAL INSIGHTS

**FRIDAY, MARCH 1, 2013
1:30 PM**

FREE

MEET IRINA MURESANU

OPEN TO
THE PUBLIC

1611 CHICAGO AVE., EVANSTON

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BEHIND THE SCENES



LAWRENCE ECKERLING,
MUSIC DIRECTOR

Applause in Music, Part II

About a year ago in this column, I came out and said that it was OK to applaud between movements, and, should this ever happen in the future, I promised to graciously accept the applause. I declared that “shushing” people for applauding in the “wrong place” was a form of musical snobbery, meant to prove one’s superior musical intelligence over another. I meant every word of that, and I still believe it.

But sometimes, (at the risk of making the ESO audience self conscious all over again), it IS possible to applaud in the wrong place. And in the case of Tchaikovsky’s famous 5th Symphony, which concludes our upcoming concert, there is in fact such a place. But it is not actually between movements. It’s near the end of the final movement of the symphony. And Tchaikovsky tricks many audience members into thinking the Symphony is over, but it’s not.

For all you readers that have ever studied music, it’s time to put your music theory caps on. In harmony, you might have learned of a term called “tonic.” (No, it’s not to be mixed with gin as a means to avoid thinking about music theory!) Tonic means the “home key,” which in Tchaikovsky’s symphony means E minor. There is also something called “Dominant.” It is a chord that in this case is B Major. And the Dominant chord (or Five Chord as it’s also called) above all else has the character of a magnet...there is a magnetic pull that demands returning to the Tonic. So we have an E minor Chord, followed by a B Major Chord, but you can’t stop there, because you are magnetically pulled back to E minor. And when it finally resolves back to the tonic (E minor), then all is right with the world.

The “almost” ending of Tchaikovsky’s 5th Symphony has a big build up to a huge chord. It’s long, it’s loud, and it’s got the timpani thundering away. And then there is silence. Many people respond to that silence by clapping, because many pieces end on a big bangy chord, followed by silence. But it’s an unsettling silence, because the chord is on the DOMINANT chord...and it has that magnetic pull wanting to go back to E minor. So it really IS the wrong place to clap. The orchestra does in fact come back in, only in an ingenious twist, it’s in E MAJOR instead of E minor! This E Major true ending provides an even greater feeling of conclusion than one in E Minor. When the symphony finally does end, I promise there won’t be a question as to when it’s really over.

My college conducting teacher had studied with the great Pierre Monteux. He observed Mr. Monteux conducting this work, and in this famous place, the audience applauded. Mr. Monteux stopped conducting, turned around, took a bow, and then turned around and finished conducting the symphony. But now that I’ve warned you about that special place in the last movement, I think it’s unlikely that anyone will applaud before the symphony is over. But if somebody happens to clap, it’s ok (so please don’t “shush” them). It just means they haven’t read this article! 🎵

—Lawrence Eckerling
Music Director, Evanston Symphony Orchestra

AN EVANSTON SYMPHONY CHRISTMAS WAS THE BEST START TO THE HOLIDAYS

So what was your favorite part of our wonderful holiday concert? For many people, it was the brand new work, *A Charleston Christmas*, written by a local composer, James Stephenson. With 30 dancers on stage from Evanston Dance Ensemble, and the whole 80 piece orchestra playing, this vibrant and joyous piece captured the mood of the afternoon with several well known carols decked out in a Charleston rhythm.

The North Shore Choral Society and Evanston Children’s Choir sang three songs from *Home Alone* by John Williams. And we welcomed two soloists, Julia Davids, who sang *Jessey’s Carol*, by Donald Fraser, with the Evanston Children’s Choir, and our very own concert master, Julian Arron, who played the solo part in Bach’s Violin Concerto No. 2, along with the full orchestra and dancers. Santa and his elves rounded off the afternoon with Santa drawing the winning raffle prize for \$500 of jewelry from Christopher Duquet Jewelry. See you next year! 🎵



PHOTO: MATT GLAVIN

EVANSTON DANCE ENSEMBLE’S CARA HANSVICK DANCED AS THE “SNOW QUEEN” IN THE SNOWFLAKE BALLET AT “AN EVANSTON SYMPHONY CHRISTMAS.”

MEET IRINA MURESANU!

When she was a little girl in Romania, Irina Muresanu wanted to play the piano. Then her mother quite sensibly pointed out that you rarely see a piano in an orchestra, but there are lots of violins. With that observation, Irina took up the violin at the ripe old age of six and a half, "old by nowadays standards" for becoming a serious violinist, she says. Irina had obvious talent and a year later auditioned for a place in a school for children gifted in music. She passed the exercises in pitch, rhythm, singing in tune and all of the other things designed to test her musical ability, but failed the physical because she was "too small and skinny." Fortunately, her teacher intervened and Irina was able to prove to the school authorities that even a small, skinny girl could make great music.

At age 12, Irina and her classmates had to decide whether to continue in music. Fifty percent of the students left the school, but Irina chose to stay and pursue her goal of becoming a professional musician. After college in Bucharest, Irina came to the University of Illinois in Urbana-Champaign for her master's degree. From there she went to the New England Conservatory, where she studied for five years with famous French violinist, Michele Auclair. (In fact, Irina is one of only two students mentioned by name as "prominent figures" in Ms. Auclair's 2005 obituary in the *Boston Globe*.) Irina earned her doctorate from the New England Conservatory and is now on the faculty there and at the Boston Conservatory. She also teaches at the Killington Summer Music Festival. (You can read more about her stellar career and numerous awards on her website at www.irinamuresanu.com and follow her on her Facebook page at www.facebook.com/irinamuresanuviolin.)



IRINA MURESANU

Many musicians have specific routines that they follow before a performance. Irina has two: the first is that when she picks up her violin to warm up backstage, she doesn't put it down until she leaves the stage after her performance; the second is what she calls the "obligatory pre-concert nap," but that was "BV" — "Before Victor," her son who is now a delightful three-and-a-half-year-old. Naps may be shorter now, but Irina says that playing with Victor helps her to stay in shape. For his part, Victor is learning Romanian and loves listening to his mother play her violin. Irina also stays in shape by running, telling us "If I run, I can eat!" She says that running is a great way to get her energy back, especially on a concert day. "It may sound counter-intuitive, but running actually enhances my performance stamina!"

As a child, Irina fell in love with music because of the way it tells a story by expressing emotions. As she grew, so did her understanding of music and her ability to express those emotions with her violin. Now this young woman once thought "too small and skinny" to become a musician is among the best of her generation, and we are delighted to welcome her back to our stage! 🎻

—Kelly Brest van Kempen

MUSICAL INSIGHTS — YOUR CHANCE TO MEET OUR CONDUCTOR AND SOLOIST IN PERSON



FRIDAY, MARCH 1, 2013 1:30 PM

Did you ever wish you could get to meet our soloists? Or hear more of their music? Here's your chance, and it's free.

On Friday March 1 at 1:30 pm, Music Director Lawrence Eckerling and violin soloist Irina Muresanu will be talking and performing at North Shore Retirement Hotel. General Manager David Ellis will moderate the program which will feature excerpts of all of the music on the ESO concert of March 3. As a real treat, Ms. Muresanu will also perform, accompanied by Mr. Eckerling, Bela Bartok's arrangement of six folk dance melodies from her native Romania as an exclusive feature of the program.

This whole program lasts about an hour. North Shore Retirement Hotel is conveniently situated in the middle of Evanston, on Chicago Avenue just north of Davis Street. Free refreshments are also provided by North Shore Retirement Hotel, the sponsor for the entire season of Musical Insights. At the end of the program, you will have the opportunity to meet Ms. Muresanu in person.

Every attendee will be entered in a drawing for gift certificates for two Evanston restaurant favorites: LuLu's Dim Sum and Taco Diablo. But you must be present to win — we look forward to seeing you! 🎻

THE ESO BRINGS HIGH QUALITY MUSIC EDUCATION TO PRE-SCHOOLERS



Every year, there is new evidence that music training enhances both intelligence and the ability to learn in young minds. So every year, the Evanston Symphony Orchestra is delighted to bring a proven music education program, *Music in Your World*, to pre-schoolers in Evanston. This year we are reaching about 400 impressionable young children at Head Start, Pre-K for All, and Pre-K at Risk.

Led by music educator Charles Taylor, we introduce music, dance, music concepts and musical instruments to under-served three to five year olds, who actively participate in these classes. *Music in Your World* is made possible by grants from the Woman's Club of Evanston, North End Mothers Association and the Kiwanis Club of Evanston.

We encourage families to attend all our concerts so we provide special program booklets for children, titled *KidNotes*, at every concert at Pick-Staiger Hall. These booklets introduce the music and explain some important musical concepts while entertaining the kids with pencil and paper games as well. (And these booklets are so good that sometimes adults have been known to ask for their own copy at our concerts!)

Maestro Eckerling sums up the importance of these programs this way: 'Our children need to learn how to feel things deeply, how to give and how to love. No other discipline can teach this like music can, and with a lifelong impact.' 🎵

RAFFLE WINNER!

Once again, Christopher Duquet, pictured here with ESO Vice President Penelope



Sachs, presented the ESO with a generous gift certificate to his shop, Christopher Duquet Fine Jewelry Design, as the prize for the raffle held at the *An Evanston Symphony Christmas* concert.

The excitement in the hall was palpable as the winning number was drawn by Santa. 🎵

CELEBRATE OUR 67TH ANNIVERSARY SEASON— WITH YOUR GIFT TO THE ESO'S 2013 ANNUAL FUND!

The ESO is recognized as one of the premier cultural assets of Evanston and the North Shore because of its musical excellence and the ongoing support of music lovers like you. Of course, the ESO does much more than perform concerts. We bring music into the lives of at-risk Evanston preschoolers in HeadStart and Pre-K At Risk programs, through *Music In Your World*. This special program was developed by the ESO at the request of School District 65, which was seeking arts enrichment for its most vulnerable students. The ESO helps to enrich children's lives and strengthen educational outcomes. *Music In Your World* uses the power of music to teach critical concepts like opposites and sequencing, plus school readiness skills including taking turns and listening. To quote Shinichi Suzuki, "Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart." What greater gift can we give to our children and community!

The ESO is a true community orchestra that touches the hearts and minds of people from 2 to 102! We reach out to our audience with *Musical Insights*, our pre-concert programs on Friday afternoons before each concert that are free to all. *Musical Insights* expands patrons' musical knowledge and enriches their concert experience.

We hope that you are proud of the many contributions our orchestra has made in its first 67 years. In this year, the City of Evanston's 150th anniversary, please consider a tax-deductible gift to the Evanston Symphony's 2013 Annual Fund. Thank you!

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