

KEYNOTES

THE OFFICIAL NEWSLETTER OF
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

From the City of Light to Eternal Rome

Our final Musical Passports destination is Paris, as all four French compositions on the program were premiered in the "City of Light." However, the grand finale to this concert and the season, which evokes the glories of Rome, had its premiere in New York City.

The program begins with the brief brass Fanfare to *La Peri*, the only ballet by Paul Dukas (1865–1935), a composer best known for his symphonic poem *The Sorcerer's Apprentice*. Next on the program is *Danse Macabre* by Camille Saint-Saëns (1835–1921), which was originally conceived as a two minute song for baritone and piano. In 1874 Saint-Saëns lengthened it to eight minutes and reset it for a large orchestra, highlighted by a xylophone (to depict the rattling of bones) and a deliberately mistuned violin for the concertmaster (representing death). You can also hear the harp chiming midnight at the very beginning and the cock crowing (on the oboe) near the end.

The music of Francis Poulenc (1899–1963) epitomized Parisian joie de vivre on the 1920s. However, in 1936 his best friend was killed in a motoring accident and Poulenc turned to his Catholic faith both in his life and in his music. The Concerto in G minor for Organ, Strings and Timpani (1938) is the first of his work to mix religious feeling with his natural tunefulness. Poulenc himself wrote that "The concerto... is not the amusing Poulenc of the Concerto for two pianos, but more like a Poulenc en route to the cloister." Claude Debussy (1862–1918) is considered by many to be the greatest of all French composers, and the *Prelude to an Afternoon of a Faun* is among his most important masterpieces. His original intention had been to compose a suite of pieces to a poem by Stephane Mallarme, but this 1894 prelude was the only one actually composed. The delicate orchestration gives particular prominence to the solo flute, whose opening solo exemplifies its character.



The grand finale to our concert and the season is one of the most spectacular of all orchestral showpieces: *Roman Festivals* by Ottorino Respighi (1879–1936). This is the third of his Roman trilogy (*The Fountains of Rome* and *The Pines of Rome* preceding it) and Respighi believed that *Roman Festivals* was the ultimate that he could achieve in orchestral sonority. Respighi starts with a large late-Romantic orchestra and then adds the organ, a mandolin, three buccini (Roman trumpets), a piano played four hands, and an enormous number of percussion instruments requiring 9–10 individual players. Respighi ranked with Ravel for his skills in orchestration and *Roman Festivals* is his ultimate orchestral work, and a superb finale for our season. 

—David Ellis



MUSICAL INSIGHTS

FRIDAY, JUNE 14, 2013
1:30 PM

MEET DAVID SCHRADER

1611 CHICAGO AVE., EVANSTON

The North Shore
A retirement hotel



**MUSICAL
INSIGHTS**

FREE

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THE PUBLIC

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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



Lawrence Eckerling,

conductor at Indiana University. I conducted Kabalevsky's *Colas Breugnon Overture*. (As an aside, I was stunned and nervous at the first rehearsal to see sitting as principal in the orchestra Hank (Henry) Dutt, who was then my viola teacher and is now the violist in the amazing Kronos Quartet.) The performance went fine enough and it was a good first experience for me as a conductor.

At that same time there was an IU doctoral student who was an amazing keyboardist- piano, harpsichord, and organ. I watched and admired him from afar, until he came up to me, introduced himself, and told me that he had enjoyed my Kabalevsky performance. Ever since that meeting David Schrader and I have been friendly acquaintances. Something that I can be credited for at Indiana University was being the very first person to round up great music students and create orchestras for conducting recitals. Because of this, various rules and obstacles were created by the administration inhibiting this sort of "ad hoc" (as they called it) orchestras from being formed. But it became the life of many conductors to routinely do this while students at IU.

There are certain events that happen in your life that you don't forget. (Or at least mostly don't forget, as I admit to going through scrap books to remember specific dates.)

The first event was on November 11, 1976, which was the date of my first official performance as a student

One of my "ad hoc" concerts was an all Haydn concert. And I invited David Schrader to be the soloist in Haydn's D Major Piano Concerto, but with the solo part played on the harpsichord). This concert took place on March 12, 1979, at 10:00 P.M., which was the only time available to get the Recital Hall. (I also remember the concert not starting until 10:20 P.M., because David was tuning the harpsichord!) Before the first rehearsal, I asked David if he could provide me with a copy of whatever cadenza he was using. And he replied, "I'm improvising the cadenza." I was stunned and didn't believe him. When we got to the rehearsal, not only did he improvise the cadenza, he ornamented notes throughout the concerto. And at the next rehearsal it was ALL different. And at the concert it again was ALL different. But it was great, and it was fun. The student performance he gave came from the mind of what would ordinarily be typical of a super experienced 50 year old. That's how amazing David Schrader's performance was. (I still have a recording of that performance on a reel to reel tape in my attic somewhere, and am anxious to find a way to listen to it now that this article has reminded me of that performance).

David and I have never had the opportunity to work together since that amazing "student" concert back in 1979 until now (34 years later), when he will play the organ solo in Poulenc's Organ Concerto and the organ as part of the orchestra in Respighi's *Roman Festivals*. I'm really looking forward to collaborating with this amazing artist and I'm certain that you will all enjoy it. And I'm betting that June 16, 2013 will be another concert date that I will always remember!

—Lawrence Eckerling

Music Director, Evanston Symphony Orchestra

Meet David Schrader

Subsequent to the events described by Maestro Eckerling above, David Schrader has appeared as a soloist on organ and on harpsichord with the Chicago Symphony Orchestra under the direction of Sir Georg Solti, Daniel Barenboim, and Pierre Boulez. He has also appeared with the Grant Park Symphony under Carlos Kalmar and with many other orchestras throughout the United States and Canada. In May of 2002 he performed five concerts as the featured performer at the prestigious Irving Gilmore Keyboard Festival, performing concerts on organ, harpsichord and clavichord.

A resident of Chicago, Mr. Schrader leads an active musical life at home. He performs with Music of the Baroque, the Newberry Consort, and Bach Week in Evanston. Mr. Schrader has appeared with Chicago Chamber Musicians, Contemporary Chamber Players, Chicago Baroque Ensemble, and The City Musick. He is a frequent guest on WFMT radio as part of WFMT's "Live From Studio One" programming.

Mr. Schrader's newest recording with Grant Park Symphony

of music for organ and orchestra by American composers is the first recording of the Casavant Frères organ in Chicago's Symphony Center.

Other recordings include concerti of J. S. Bach with the Stuttgart Chamber Orchestra, and continuo with the Chicago Symphony Orchestra for Sir Georg Solti's "Creation", and the "St. Matthew Passion" and "Messiah." Mr. Schrader has many releases of solo repertoire on the Cedille label, including the music of J.S. Bach, Soler, Franck, Vivaldi, Dupré and Domenico Scarlatti.

Mr. Schrader is on the faculty of Roosevelt University, Chicago College of Performing Arts — Music Conservatory for performance and academic studies where he has taught both graduate and undergraduate courses since 1986. He has also taught at the Music Institute of Chicago. For 20 years, he has been the organist of the Church of the Ascension, whose liturgies command a national reputation for musical integrity.

Maestro Eckerling Celebrates Completion of his Tenth Season as Music Director

With this concert, we celebrate Maestro Lawrence Eckerling's 10th anniversary as Music Director of the ESO. Under his baton, our orchestra and our audience have both experienced remarkable growth.

When he began as Music Director, Maestro Eckerling had a set of artistic standards in mind ... goals that he hoped the ESO musicians could achieve over time—and that is exactly what has happened. This artistic growth has enabled an increasing breadth of repertoire for the musicians to play, and for us to enjoy. And as the standards continue to elevate, auditions have become increasingly competitive ... and the ESO is attracting a high caliber of musicians—who want very much to play with us.

These musicians include such renowned guest artists as violinist Irina Muresanu, who reveals: "Larry is the ultimate consummate musician who breathes and lives music with his entire being. To work with him is inspirational on so many levels because he does not stop till he reaches the essence of the music. His enthusiasm for sharing his love for music is overwhelming!"

But our Maestro has done more than lead and challenge the orchestra. Perhaps his most important contribution has been his unique ability to build not only skill, and repertoire ... but a genuine rapport with the musicians ... a relationship grounded in mutual respect ... and one that leads to a special musical communication that enhances the performance, and the listening experience.

As Maestro Eckerling puts it: "Music making is so human ... and now when I give a gesture to the first oboe, it's not just the first oboe ... it's Richard."

Now our communication is personal ... the orchestra and I know each other as people. And the music direction is now mutual ... some comes from me, and some from the orchestra. The human element is such a big part of music

making the performances get better as the rapport gets stronger."

Our orchestra, and our Maestro have truly reached this ten year milestone together ... performing programs that are consistently beautiful and challenging ... and remarkably, in these past ten years, no piece has ever been repeated.

So, under the baton of Maestro Eckerling, our orchestra has certainly grown ... and our audience has grown with them. Ticket sales have more than doubled in the last ten years, and each year subscriptions have increased beyond the previous year, setting new records in the process.

The Maestro put it well ... "Success Breeds Success."

It also breeds recognition, and the ESO has been honored with several prestigious awards in these past ten years, including "Community Orchestra of the Year" – 2010, and significantly, Maestro Eckerling was named "Conductor of the Year – 2007."

Together, our Maestro, our orchestra, and our audience have enjoyed a decade of amazing growth ... our Congratulations to the Maestro and we look forward to the next ten years! 

Congratulations!



Lynn Malnekoff

50 years of playing in the ESO viola section.



Don Draganski

Don Draganski is retiring after 28 years in the ESO. He has served as Principal Bassoonist, and his composition *Overture with Fanfares* was premiered by the ESO and is included on our CD, **Evanston Symphony Live!**

Important Subscriber Information

I hope that you are as excited about our upcoming "Celebrate Evanston!" season as we are.

Please note the flap to the right, which includes a complete listing of the concerts on one side and an order form on the other side. I want to draw your attention to three very important items about ticketing for next season.

1. This year the deadline for ensuring your same assigned seats will be **July 15** rather than the normal date of June 15, because our final concert this year is on June 16. However, please do not miss the July 15 date for our receipt of your order because we expect strong demand for tickets

2. In order to ensure the maximum choices of seating for subscriptions, single ticket orders for the June 15, 2014

Verdi Requiem concert will be filled after our first concert on November 10, 2013, subject to availability at that time. Single ticket orders for all other concerts will be filled on July 31, 2013.

3. We will not be able to accommodate free ticket exchanges *into* the Verdi Requiem concert. Our normal policy of free ticket exchanges between concerts (as long the tickets being turned in are for a concert not yet played) will remain in effect for all other concerts and for exchanges *out of* the Verdi Requiem concert.

Thank you for your loyalty to our orchestra and please subscribe before July 15! 

—David Ellis
General Manager

CELEBRATE EVANSTON!

2013–2014 CONCERT SERIES

Lawrence Eckerling, Conductor

Subscribe today! See opposite side of flap for a subscription form.

Evanston 150

November 10, 2013



GRESHAM

Evanston Fanfare

OFFENBACH

Overture to *Orpheus in the Underworld*

SAINT-SAËNS

Carnival of the Animals

Kyle and Ryan Jannak-Huang, Piano

Toni-Marie Montgomery, Narrator

RAVEL

Bolero

**MUSSORGSKY
(ORCH. RAVEL)**

Pictures at an Exhibition

Hungarian Connection

March 16, 2014

BARTOK

Dance Suite

LISZT

Totentanz

Gleb Ivanov, Piano

SIBELIUS

Symphony No. 2 in D Major

Three ‘B’s

May 4, 2014

BARBER

Overture to *The School for Scandal*

BRUCH

Violin Concerto No 1 in G Minor

Sang Mee Lee, Violin

BEETHOVEN

Symphony No. 3 in E Flat “Eroica”

Verdi Requiem

June 15, 2014

VERDI

Requiem

North Shore Choral Society

Julia Davids, Music Director

Sarah Hibbard, Soprano

Stacy Eckert, Mezzo Soprano

Eric Ashcraft, Tenor

Aaron K. Stegemöller, Bass



EVANSTON SYMPHONY ORCHESTRA

presents our

2013–2014 CONCERT SERIES

Lawrence Eckerling, Conductor

SUBSCRIPTIONS

Assigned Seating. Tickets will be mailed in September.

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 Same Seats Indicate your seating preference:
 Change my seats Main Floor
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____ Concert Series Subscriptions @ \$96 each... = \$ _____

____ Senior Concert Series Subscriptions @ \$80 each... = \$ _____

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Purchase tickets in advance and save.

Box office prices are \$35, seniors \$30.

Full-time students with ID are \$5.

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

*Single tickets for Concert 4 (June 15, 2014) will be assigned after November 10, 2013 and will be subject to availability at that time.

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

AN EVANSTON SYMPHONY CHRISTMAS

____ 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 June 16th!* \$ 5.00

TOTAL PAYMENT \$ _____

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 Special seating needs: _____

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