




# KEYNOTES

THE OFFICIAL NEWSLETTER OF  
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

## Heroic Beethoven

"**H**eroic Beethoven" — the title says it all about the third concert of our 70th anniversary season. The works of Ludwig van Beethoven (1770–1827) are usually described in terms of three historical periods: early (ending in 1802), middle (1803–1812), and late (1813–1827). These dates are approximate and are generally, but not universally, accepted. The middle period is also frequently referred to as the "Heroic period," and all three works on our program come from this decade, hence the title.

The concert opens with one of Beethoven's final "heroic" works, the Overture to his incidental music for a production of Goethe's play *Egmont*. Beethoven composed about 45 minutes of short interludes and songs for a Vienna production of *Egmont* in 1809/1810. (The overture is about eight minutes of the 45 minutes). Count Egmont was a Dutch patriot of the sixteenth century who led a failed revolt against the Spanish occupiers of the Netherlands. His execution near the end of the play is followed by what Goethe specified as a "Victory Symphony," which forecasts the eventual triumph of the Netherlanders over the Spanish. Beethoven uses this Victory Symphony music, in the key of F Major, to conclude the stormy overture, which is otherwise in the gloomy key of F Minor.


The other two works on the program are in C Minor, Beethoven's favorite key for stress and struggle. The Third Piano Concerto was premiered in 1803 near the beginning of the middle period, and may be thought of as a transitional work between his earlier classical style and the later heroic style of the "Emperor" Piano Concerto (No. 5). The Third Concerto, along with the "Emperor," is the longest of Beethoven's piano concertos and includes several distinctive features which set it apart from his earlier works. The opening orchestral passage prior to the entrance of the soloist, lasting three and one half minutes, is the longest of any Beethoven concerto, and includes a rising theme at the one minute mark which can be heard in the final movement of the Fifth Symphony. The second movement has been called "the most highly developed slow movement in all

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### *Heroic Beethoven*



Beethoven's concertos" by renowned music writer Donald Francis Tovey, and its unconventional (for the time) key of E Major is an oasis of calm between the C Minor stresses of the two outer movements. The final movement rondo does shift to C Major in its final minute; the move from C Minor to C Major is one of the salient features of the Fifth Symphony.

E.M. Forster opens Chapter 5 of his novel *Howards End* as follows: "It will be generally admitted that Beethoven's Fifth Symphony is the most sublime noise that has ever penetrated into the ear of man," which summarizes the influence this most popular of all symphonies has exerted since its 1808 premiere. The first movement, with its opening four notes, played twice over five measures, exemplify "classical music" (see Maestro Eckerling's article on the next page about the issues with performing this opening). Ironically, this present day emphasis on the first movement neglects the most important aspect of the symphony: the triumph of C Major over C Minor over the 35 minute span of the symphony. The symphony as a whole is a "Victory Symphony," and this transition from darkness to light, exemplified by the passage linking the third and fourth movements, has been its greatest influence on later symphonists and why the finale is so satisfying. 

—David Ellis



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### MUSICAL INSIGHTS

FRIDAY, APRIL 8 • 1:30 PM

MEET INNA FALIKS

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# BEHIND THE SCENES



## Bringing Beethoven's Fifth from the Printed Notes to Your Ears

The famous five measure opening of Beethoven's Fifth Symphony is probably the most difficult and challenging passage in all of orchestral music to conduct.

As a musician, when "hearing music in my head," I think about melody, harmony, and rhythm. And I think about musical meaning, drive, and character. But what rarely enters my mind are thoughts about the reverberation of the sound in the concert hall, or the length of time it takes for a sound to completely dissipate. These factors usually wait until I am rehearsing and performing in the actual concert hall, and then I react and adjust on the fly. It's necessary to do this because every concert hall sounds differently. And even the same concert hall (such as Pick-Staiger) sounds differently with people in it than when we rehearse there without an audience. The reason this is important to recognize is that there are certain adjustments that need to be made which affect how a musician executes the music. You might need to take more time for a rest (silence) so that the sound can dissipate, or you might need to slow down a tempo so that the intentions of the composer can have more clarity, or make any number of other slight adjustments.

I believe that most conductors make most of the musical decisions prior to actually experiencing the acoustics of the hall. And I think composers by and large create their music largely without thinking of those kinds of adjustments that a performer has to make. Yet, the first five bars of Beethoven's

Fifth include a host of decisions to be made, many of which can't be made without considering and adjusting to the acoustics of sound while actually performing.

As one example, in the fifth bar, there is a second note that is held. (It's the last note in the second group of four notes). It's a loud note, played with intensity. What follows (in a very fast tempo) is a very QUIET, but fast, passage in the strings. Beethoven didn't notate a bar of rest after that loud held note. But if you charge ahead playing something soft following something very loud, but without any space for the loud note to disappear, you will never hear the beginning of the soft music. It will instead get obliterated, and unheard by the audience. And so you then are faced with asking yourself, "Is it more important to conduct exactly what Beethoven wrote" and not add any time for that sound to dissipate, or is more important for the audience to hear clearly the difference between the loud music, and the following soft music he did compose?

I believe when Beethoven wrote his Fifth Symphony, that type of issue was not a factor in his mind. (Perhaps his deafness was becoming a factor as well). He was creating a work of art as a composer. As performers we have a different set of challenges to make those great compositions come to life. In my view, using the example above, I wouldn't be "less faithful" to the composer by adding a measure of silence (time) to his composition. Rather, I'm being "more faithful" to the composer by allowing the clarity of the soft music to be heard.

Performers have to make choices such as these all the time. And it explains why the art of musical performance is such a difficult (although rewarding) undertaking! 🎧

—Lawrence Eckerling

*Music Director, Evanston Symphony Orchestra*

## Our April Concert Sponsor: Presbyterian Homes

### Consider Your Future Living Options

According to the U.S. Census Bureau, 100,000 people turn 65 every day and the fastest-growing demographic is people over the age of 75. "That accounts for all the laxative ads on TV!" joked Clark Weber, a recently retired radio personality and resident of Westminster Place, a Presbyterian Homes Community. If you're in your early seventies, it's time to consider your living choices, Weber said. "Staying in your own home, moving in with your children or moving to a Life Plan Community are the basic choices. The time to amass that information is right now!"

"Too often, people wait until 'something happens,' which may limit their living options, said Robert Werdan, Vice President of Marketing and Public Relations at Presbyterian Homes. His advice is to move while you're independent enough to enjoy all the lifestyle options that these communities offer. Weber and his wife, Joan, made the move when he was 80. He regrets not doing it sooner. "People fear retirement as an end to their active lives. But

those fears are unfounded. Our skills are still valuable and needed." Weber said. "We've made new friends, we have terrific fitness facilities and no home maintenance. We can even travel for extended periods without the worry."

The big decision is which retirement community to move to. "There are many ways to evaluate your options and there are many options to evaluate," Werdan said. "Everyone will make their decision using different criteria. But regardless of the criteria, people should only consider communities with a long and financially stable history, especially if there's an entrance fee," Werdan said. You should visit each community you are considering and see how they feel to you. Ask to have a meal and mingle with residents. "With a little homework — and if you trust your first impressions — you will do well," Werdan said.

For more information about Westminster Place call **(847) 570-3422** or visit us at [www.presbyterianhomes.org](http://www.presbyterianhomes.org). 🎧

## Meet Inna Faliks



For many musicians, there comes a moment of decision; do I want to make my instrument my career? For Inna Faliks, the answer was never in doubt!

Born in Odessa, Ukraine, Inna began piano lessons at age five. Her mother, also a pianist and now at the Music Institute of Chicago, was her first teacher, and it soon became clear that she had a prodigy on her hands: her child was practicing many hours a day, was composing music (including an opera), and was soon performing in public.

When Inna was ten, her family immigrated to Chicago, where she studied with renowned pianist Emilio del Rosario at MIC. Inna calls del Rosario the “guiding star” of her life because he recognized her talent and pushed her to develop it to its fullest. After earning her BM, MM and graduate diploma in piano performance at the Peabody Conservatory, followed by an artistic diploma in Italy, Inna earned a Doctorate in Musical Arts from Stony Brook. Her academic record and her stellar concert career led to an offer from UCLA, where she is now Head of Piano.

Inna says that she is extremely fortunate to have a lot of energy — which, given her schedule, is a very good thing indeed! In addition to teaching, Inna has a significant performance schedule, manages Music/Words, her award-winning interdisciplinary series, and is the mother of two small children. She says that she no longer has the luxury of practicing eight hours a day, but has learned she can accomplish just as much by practice that is “steady, regular, intelligent and focused.”

Music/Words creates performances in collaboration with distinguished poets, a perfect pairing of music and poetry that has been described as “surreal, impactful, and relevant” (Lucid Culture). Her longstanding relationship with WFMT has led to yearly broadcasts of Music/Words, which she produces, as well as presentations with Pianoforte Chicago in collaboration with the Poetry Foundation.

In addition to pairing music and poetry in performance, Inna has written *Polonaise Fantasie: Story of a Pianist*, which “tells her own story through a unique blending of music and words. Her acclaimed interpretations of Bach, Mozart and Chopin, as well as new compositions, including her own, illuminate her dramatic story.” Interwoven with the music, an actress tells the story of Inna’s life: of being a child prodigy, of coming to the U.S. to escape oppression, of pursuing her dream of becoming a concert pianist.

In another joining of music and words, Inna recently co-starred with Downton Abbey actress Lesley Nicol in *Admission: One Shilling*, a play for pianist and actor about the life of Dame Myra Hess, the great British pianist. She describes Nicol as “lovely, adorable, attractive, sweet” and an excellent actress — no surprise to Mrs. Patmore fans!

During her outstanding career, Inna has performed in prestigious venues in the U.S., Europe and Asia and been featured on many U.S. and international broadcasts and festivals. Her chamber music partnerships include performances and a recording project underway with longtime ESO favorite Wendy Warner, a soloist at our next concert.

We are delighted to welcome this talented pianist to our stage! For more about Inna, see [www.innafaliks.com](http://www.innafaliks.com). 🎻

—Kelly Brest van Kempen

## Working Together for the Future

The ESO is recognized as one of Evanston’s most important cultural assets and draws audiences from the North Shore, Chicago and beyond because of its musical excellence. 2015 was an exciting year. Our subscription concerts presented the very best music played at the highest level, and our holiday concert was extraordinary. The “Hallelujah” from Quincy Jones’ “Handel’s Messiah: A Soulful Celebration,” brought gospel and symphonic music together — and the audience to its feet!

We also bring music into the lives of two groups of young Evanstonians. Our *KidNotes* program notes for young people are written for middle-schoolers, while pre-schoolers in HeadStart and Pre-K At Risk programs benefit from Music In Your World. This special program, developed by the ESO at the request of School District 65, uses the power of music to teach critical concepts like opposites and

sequencing as well as school readiness skills, including taking turns and following instructions. A recent National Endowment of the Arts study found that participation in music-based activities in early childhood is strongly linked to the development of social skills, including helping, sharing, caring, empathy and the capacity for other kinds of healthy interpersonal behavior.

You will have recently received a letter from us asking for a donation. Your generous support helps maintain our financial stability and enables us to fulfill our mission of keeping classical music alive in our community and introducing it to our community’s children. We trust we can count on you to renew your commitment to the ESO with a tax-deductible gift to our 2016 Annual Fund. Thank you for your continued support! 🎻

—Penelope Sachs

## In Memoriam

The ESO is deeply saddened by the passing of Lois Del Vallee, ESO English Horn player and wife of Principal Clarinet, Ralph Wilder. Lois had played both English horn and oboe with the ESO since 2009, most recently in the October 25, 2015 concert, a highlight of which was her interpretation of the solo part in the *William Tell* Overture. We send our heartfelt condolences to Ralph and their family.



# EVANSTON SYMPHONY ORCHESTRA

Lawrence Eckerling, Music Director

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# SYMPHONIC BLOCKBUSTERS

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- MOZART** Violin Concerto No. 5 in A Major “Turkish”  
Alexandra Switala, Violin
- SCHUBERT** Symphony No. 9 in C Major “The Great”

MARCH 5, 2017

## BLOCKBUSTERS OF 1830

- CHOPIN** Piano Concerto No. 1 in E Minor  
Kate Liu, Piano
- BERLIOZ** *Symphonie fantastique*

MAY 7, 2017

## CINEMA BLOCKBUSTERS

- PROKOFIEV** *Lt. Kije Suite*
- RACHMANINOFF** Piano Concerto No. 3 in D Minor  
Jeffrey Biegel, Piano
- WILLIAMS** *Star Wars Symphonic Suite*

JUNE 11, 2017

## MAHLER'S RESURRECTION

- MOZART** *Ave Verum Corpus*  
North Shore Choral Society
- MAHLER** Symphony No. 2 in C Minor “Resurrection”  
North Shore Choral Society  
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