



KEYNOTES

THE OFFICIAL NEWSLETTER OF
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR



Imperial London

The ESO's 72nd season is titled "Music from Many Lands" in recognition of the diversity of countries and cultures represented in our subscription series, and this third program, while seemingly taking us just to England, includes works by an Australian and by an Austro-Hungarian.

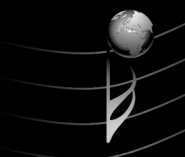
Franz Joseph Haydn (1732–1809) was born on the border of Austria and Hungary but spent much of his career in the service of the Esterhazy family, whose palace at Eisenstadt, Austria is only a few miles from the current border with Hungary. The death of Prince Nicholas Esterhazy in 1790 left the members of the court orchestra unemployed, and although leaving Haydn on the payroll (he was Europe's most famous composer), he had little to do. Therefore he accepted an invitation from the impresario Johann Peter Salomon to come to London to compose and produce concerts. Haydn spent much of the period between 1791 and 1795 in two London residencies which resulted in the final 12 of his 104 numbered symphonies. Haydn is generally acknowledged as the "Father of the Symphony" and his final symphony (No. 104), called *the "London" Symphony*, may be his finest.

The next two works on the program are based on the rich heritage of the English folksong. Ralph Vaughan Williams (1872–1958) was one of several musicians involved in the collection and preservation of the songs of the English countryside, and in 1923 he compiled a number of them into a three movement *English Folk Song* suite, scored for military band. Our concert will perform the suite in the version for full orchestra prepared by Gordon Jacob.


The Australian Percy Grainger (1882–1961) is also well known for his arrangements of English folk songs, although he lived in England only from 1901 to 1914. His colorful life included U.S. citizenship from 1918 on and his 1928 marriage ceremony in the Hollywood Bowl before an audience of 15,000 at which he conducted his wedding gift To a Nordic Princess. Grainger's setting of Shepherd's Hey (1909) features an instantly recognizable tune in a version for full orchestra.

SUNDAY, MARCH 18 — 2:30 PM

IMPERIAL LONDON



Sir William Walton (1902–1983) achieved notoriety at an early age with his 1923 incidental music for poems by Edith Sitwell titled *Façade*. Subsequent major successes with the oratorio *Belshazzar's Feast* and his Symphony No. 1, plus the death of Edward Elgar in 1934, made him the choice to provide the 1937 coronation march for King George VI. *Crown Imperial* was an instant success, also being used for the coronation of Queen Elizabeth II as well as the recessional for the marriage of Prince William and Kate Middleton. Another indication of its quality is its nickname of *Pomp and Circumstance March No. 6*, a reference to the five marches by Elgar with that title.

It is generally believed the two finest English composers of opera were Henry Purcell (1659–1695) and Benjamin Britten (1913–1976), and our concert will conclude with Britten's best known orchestral work, *The Young Person's Guide to the Orchestra*, prefaced by the "Rondeau" from the *Abdelazer* Suite by Purcell. The subtitle of Britten's showpiece, composed for a 1945 film titled *Instruments of the Orchestra*, is "Variations and Fugue on a Theme of Purcell," and that Purcell theme is the two minute "Rondeau." 

—David Ellis



MUSICAL INSIGHTS

FRIDAY, MARCH 16, 2018
1:30 PM

FREE

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BEHIND THE SCENES



The Truth in a Score, and Why it Matters

I have previously written similar articles in this column on this subject. The reason I'm doing it again is because this topic is something that conductors deal with (or SHOULD deal with) on a constant and consistent basis.

The topic is about

1. What is actually in the score
2. What was the composers' actual intent?
3. Does it even matter what the composer's actual intent was?

And ultimately:

4. Is the work the composer's domain, or the performer's domain?

I, as the conductor, have to grapple with these questions in works on this upcoming concert, but in each of these pieces there are different circumstances which must be considered.

The first example is in Haydn's Symphony No. 104 "London." I chose to use the "urtext" edition, which by definition shows exactly what was in the composer's handwritten manuscript, rather than what earlier editors have published. The idea is that you can see unobscured what the composer actually wrote. Doing this was eye opening in two important ways. The first way was that we see certain markings that never found their way into the normal editions. (Such as certain dynamic markings, staccato markings, etc.). This is very helpful to a performer and a conductor. The second way was evidence that there were many markings that were not there (that in my view SHOULD have been there). There were numerous places where he stopped writing phrase markings where he should have continued with them. I can only surmise that these were things that he assumed any musician or copyist would figure out. And he might have been on a deadline to get things finished. Where are the editors when you need them?

The next example is in Walton's *Crown Imperial March*. It was originally commissioned for the coronation of King George VI at Westminster Abbey in 1937. It was supposed to be 8–9 minutes long. It clocked in at a little over 8 minutes. It became popular, and an arrangement was made for violin and piano. In that version, there was an optional cut of 65 measures. Walton himself said that he made it longer originally just so that it would comply with the terms of the commission, and the cut reduces the duration to 6 minutes. The composer himself recorded it in this cut version. (He also performed it slower than the indicated tempo, which was nearly impossible to play). In various other performances, he made further cuts (and in my view, he lost some great music in making these cuts). And thus the question is which version should we perform at the Evanston Symphony? And, is the last version that the composer created the "definitive" one?

So the question concerning Haydn is, do we blindly follow what he wrote? While there are some that would say yes, my opinion is no, we use the "urtext" to get closer, to the best of our ability, to what he MEANT in the "urtext."

In the case of Walton, I ask, is the last version that the composer himself performed the one we should be performing? My answer here is "yes and no." I will definitely take the tempo that he himself used in his recordings, and not the tempo that is marked in his score. As to the cuts, I do use one of the sanctioned cuts, but not all of the cuts in the "final" version. I have to use my own judgement as to what is most gratifying to me as the performer, and what I think will be most gratifying to the listener.

As I have said in this column before, I think that music is an artform that is the dual responsibility of both the composer (the creator), and the performer (who must recreate, or interpret) the music that the composer put forth. It is through our filter as performers that the audience hears the music. 🎵

—Lawrence Eckerling
Music Director, Evanston Symphony Orchestra

Congratulations to the Winners of the ESO Holiday Raffle!



Barb Holland with Sheila Hennessey and her husband Mark McElhinney, winners of the Patrick Sharp autographed Hockey stick donated by NorthShore University HealthSystem. (Left)

Christopher Duquet of Christopher Duquet Fine Jewelry Design pictured with gift certificate winner, Barb Holland. (Right)

Thank you to both Christopher Duquet Fine Jewelry and NorthShore University HealthSystem for their donations.



Meet the March Narrator, Henry Fogel



Henry Fogel was appointed Dean of the Chicago College of Performing Arts at Roosevelt University beginning in July, 2009, a school at which he has taught a course in orchestral studies since 2002. From 2003–2008 he was President and CEO of the League of American Orchestras, an organization that serves almost 1,000 symphony

orchestras, and from 1985–2003, Mr. Fogel was President of the Chicago Symphony Orchestra, leading the organization through a period of enormous change. In addition to maintaining its artistic supremacy, the Chicago Symphony during Mr. Fogel's term dramatically strengthened its community engagement and educational programs. From 1981–1985, Mr. Fogel was Executive Director of the National Symphony Orchestra of Washington, D.C., and from 1978–1981 he was

Orchestra Manager of the New York Philharmonic. From 1963–1978, he was Program Director and Vice-President of WONO, a full-time classical music commercial radio station in Syracuse, New York.

He has received honorary doctorate degrees from Roosevelt University, Northwestern University, the Curtis Institute, and Columbia College in Chicago. In June, 2009, he received the highest honor in the symphony orchestra field, the League of American Orchestras' Gold Baton Award.


Mr. Fogel has also produced a number of internationally syndicated radio programs for Chicago's Fine Arts Station WFMT, including currently *Collectors' Corner*, which is derived from his extensive personal collection of over 25,000 classical recordings. Mr. Fogel lives in River Forest, Illinois with his wife Frances. They have two children, Karl and Holly, and five grandchildren. In addition to music, he also has a passion for cooking Chinese food, and he studied over three years with Virginia Lee, who wrote the New York Times *Chinese Cookbook*. 🎵

Bring your Children or Grandchildren to our Young Persons' Concert

Thursday, April 12th, 7:00–8:00pm at Evanston Township High School Auditorium. Free parking on Dodge Ave.

Don't miss out on this special extra concert. This one-hour concert is the ideal introductory orchestra concert for children 5–13 years. It will also be fun for parents and grandparents. Music Director Lawrence Eckerling will explore and explain the families of instruments that make up a symphony orchestra. And, as the highlight of the evening, Evanston

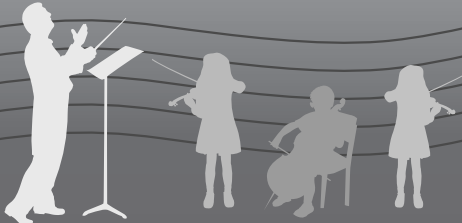
District 65 orchestra students will be playing side-by-side with the Evanston Symphony Orchestra musicians for the last piece on the program. Admission is free to this concert and all are welcome. Voluntary donations will be taken at the door to raise money for District 65's orchestra program to support scholarship instrument and repair. 🎵



EVANSTON SYMPHONY ORCHESTRA
Lawrence Eckerling, Music Director

YOUNG PERSONS' CONCERT

APRIL 12, 2018 • 7:00–8:00 PM
EVANSTON TOWNSHIP HIGH SCHOOL AUDITORIUM
ADMISSION IS FREE AND ALL ARE WELCOME



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This concert is the ideal introductory orchestral concert for children 5–13 years, but will also be fun for parents and grandparents. Music Director Larry Eckerling will explore and explain the families of instruments that make up a symphony orchestra.

The Evanston Symphony Orchestra will play:

BRITTEN
The Young Person's Guide to the Orchestra
Henry Fogel, narrator

WILLIAMS
Star Wars opening theme

BERNSTEIN
"Mambo" from West Side Story

Highlight of the Evening:
MUSSORGSKY
"Great Gate of Kiev" from Pictures at an Exhibition
Evanston District 65 orchestra students playing side-by-side with Evanston Symphony musicians.

Admission is free and all are welcome!
Voluntary donations will be taken at the door to raise money for District 65's orchestra program to support scholarship instrument rental and repair.

- \$25 covers the cost for a student to rent a violin
- \$50 buys strings, rosin, case straps, and shoulder rests for 5 instruments
- \$100 covers the cost of a basic instrument repair

Let's put instruments in the hands of the students who want to play.

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ESO Partners with D65 Orchestra Program in Young Persons' Concert

When students in District 65 enter the Band and Orchestra program, participation rates are high (~80%) with nearly all students participating regardless of socio-economic status or ethnicity. By high school, participation rates suffer a precipitous decline with the majority of students who remain engaged skewing towards those whose parents can afford private lessons.



A small hole in a cello results in a \$382 repair bill — or 1/3 of the annual budget allocated to a D65 orchestra director to cover the needs of more than 250 students. The \$1200 given to teachers is typically exhausted by October.


Several studies — one of the most notable headed by Dr. Nina Kraus of Northwestern University — demonstrate the benefits of exposure to music from an early age — playing music activates all areas of the brain. Children who study music develop better fine motor skills, solve problems faster and more creatively in both academic and social settings, and have higher levels of executive functioning, even exhibiting enhanced memory functions. Further, studies support that these benefits are unique to the study of music and are not seen in athletics or, even, other arts. This leads directly to the conclusion that providing equitable access and experiences in music education will improve outcomes for all students, including low income and minority students who are often not given an equitable opportunity.

The ESO is proud to be a part of the movement to address these challenges — making classical and orchestral music more accessible and ensuring that music is for all. On April 12th, the Evanston Symphony will perform a Young Persons' Concert alongside the District 65 Middle School Symphony students. This program aims to accomplish the following:

- Provide D65 middle school orchestra students with an opportunity to perform alongside members of the ESO. An opportunity typically reserved for high school students who have already "chosen" orchestra; rarely, if ever, is this something that is offered at the middle school level. This is an important step toward decreasing the attrition of low income and minority music students from middle school to high school. It will provide students with a taste of what they are capable of early on in their instrumental music experience.
- Provide Evanston area students and families with a free and accessible introduction to orchestral music — targeting 3rd grade students in particular as they begin their musical journey in 4th grade.
- Raise money to help source instruments rentals for students whose families cannot afford the cost of a rental, provide additional funds for instrument repairs, as well as offer scholarships to students who would like to pursue music beyond the classroom via private lessons.

We will be asking for donations at this concert.

As Evanston continues discussions of how to close the achievement gap in our schools, music and music education need to play a prominent role. After all, performing music in an orchestra isn't for the elite, and it certainly isn't for the majority. Music is for all.


More information about this concert and how to donate to this cause is on our website at www.evanstonsymphony.org. 

—Alexis Eycler



Celebrate the Evanston Symphony Orchestra in its 72nd Season with your gift to the 2018 Annual Fund!

ESO was named Community Orchestra of the Year in 2017 by the Illinois Council of Orchestras for our commitment to quality performance, engagement with community partners and outreach to Evanston's youngest, most vulnerable students and seniors. We make live classical concerts accessible to all and enrich people's lives with music! The ESO continues to perform exciting concerts like our February concert of Latin and Spanish music with the talented young black guitarist, Jason Blair Lewis, and our October concert with rising star, Will Hagen, playing Sibelius Violin concerto. Our Holiday concert is a glorious celebration of community with six diverse arts groups on stage joyously uniting 350 performers and an audience of 1,100.

Of course, the ESO does much more than perform concerts. We bring music into the lives of Evanston preschoolers in HeadStart and Pre-K At Risk programs with Music In Your World. This special program, developed by the ESO at the request of School District 65 and now in its tenth year, uses the power of music to teach critical concepts like opposites and sequencing, plus school readiness skills, including taking turns and following instructions. We are now expanding this program now to Early HeadStart, reaching children from 6 weeks to 36 months. Singing and clapping helps language develop early, increasing vocabulary and learning letters, colors and numbers through repeated songs. New this year—on April 12, ESO will perform a special Young Persons' concert at Evanston Township High School. For the final piece, ESO musicians will perform side-by-side with students studying string instruments in D65 middle schools. This new initiative helps address inequities in music training and support for students whose families cannot afford private lessons to achieve the technical proficiency of their more affluent peers. 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 understanding and enriches their concert experience. We hope that you share our pride in the many contributions our orchestra has made to our community. Please consider a tax-deductible gift to the Evanston Symphony Orchestra's 2018 Annual Fund. Thank you! 

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