



KEYNOTES

THE OFFICIAL NEWSLETTER OF
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

Tchaikovsky 4

The ESO's renewed 75th season concludes with a traditional program of an overture, a concerto, and a grand symphony, in this case what is arguably the greatest symphony of Peter Ilyich Tchaikovsky.

The concert opens with one of Ludwig van 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.

Mozart (1756–1791) essentially created the piano concerto, and today's concerto is among his greatest. Its "sunny" key of A Major is consistent with the prominence of the clarinet parts; Number 23 is one of only three of Mozart's concerti for solo piano to include the clarinets in their scoring. The remarkable slow movement is the heart of the work, the only movement by Mozart in the key of F Sharp Minor. The opening solo piano melody possesses an operatic quality, possibly due to its contemporaneous composition with *The Marriage of Figaro*.

The Symphony No. 4 of Tchaikovsky (1840–1893) has been acknowledged one of his greatest works since its 1878 premiere. Yet one of Tchaikovsky's former

SUNDAY, JUNE 19
— 2:30 PM

TCHAIKOVSKY 4

**SPECIAL
CONCERT LOCATION**
Evanston Township
High School
Auditorium
Unassigned
Seating

students (Sergei Taneyev) complained shortly thereafter that "the Symphony has one defect to which I shall never be reconciled: in every movement there are phrases that sound like ballet music..." Tchaikovsky had completed his *Swan Lake* ballet only months previously, and replied that ballet music was not inherently inferior. He went on to reveal, "In reality my work is a reflection of Beethoven's Fifth Symphony. I have not of course copied Beethoven's musical content, only borrowed the central idea." The opening F Minor brass fanfare of the Fourth Symphony represents "fate," the malign force which must be overcome for happiness. The long first movement is a battle between this brass "motto," in a polonaise rhythm, and the first theme, which is in a waltz rhythm, and fate wins. The battle resumes in the fourth movement (F Major), a joyous folk festival until the return of the "fate" fanfare. But the rejoicing of "the people" (and F Major) ultimately wins out in an exhilarating conclusion. 🎧

—David Ellis



MUSICAL INSIGHTS

FRIDAY, JUNE 17, 2022

1:30 PM

FREE

MEET HYEJIN JOO

OPEN TO THE
PUBLIC

1611 CHICAGO AVE., EVANSTON
PLEASE RSVP TO 847-570-7815

SPONSORED BY

THE MERION



THE EVANSTON SYMPHONY ORCHESTRA USES THE POWER OF MUSIC TO LIFT THE HUMAN SPIRIT. WE ENGAGE AND ENRICH THE COMMUNITY BY COMING TOGETHER TO PERFORM, INSPIRE AND EDUCATE.

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 at evanstonsymphony.org.



BEHIND THE SCENES



As I have been contemplating what to write about for this issue of *Keynotes*, I thought I could write something interesting about our Mozart soloist. Or I could write about the fact that we are performing Tchaikovsky's 4th Symphony, originally scheduled, and ready to be performed three days before the shut-down happened two years ago. But nothing seemed right. And then I was reminded about the title of this column: "Behind The Scenes." So this is what is really going on "behind the scenes" all year, including right now.

Before every rehearsal and every performance since the Evanston Symphony resumed last July, we have taken photos of where players are seated in the orchestra. We do this so that in the event we needed to "contact trace" due to a Covid infection we could notify the appropriate people in the orchestra. There has not been one indoor concert where there hasn't been at least one person that has reported testing positive for Covid following our concerts. When this happens, notification has to go out to each player that was "potentially exposed." Some people then have to miss rehearsals due to the potential exposure. The rules for string players, who can play masked, are different than for wind and brass players that really can't play masked. For each type of case we also have to contact our medical consultant to determine how to han-

dle each case. All of this is in the name of keeping our orchestra members safe.

The members of the Evanston Symphony, all volunteers, have been INCREDIBLY responsible during this year, being so very careful not to infect their colleagues, and staying home when necessary, and testing appropriately. So you might be thinking, "Why do we do this? Why do we continue to try and play?" The answer is very simple. First, because we HAVE to. Our lives HAVE to have music in it. We all saw what our lives were like when we weren't playing for 16 months. And it's just not acceptable. We have to do it. And I know that you, our audiences, need the arts in your life, too.

These are unprecedented times we are living in right now, and we are trying our best to navigate through it all. It's extremely challenging sometimes, but it is worth it. Everyone at the ESO knows it. And I bet you know it, too. So thanks for hanging with us through special rules to attend concerts, and changing your schedule to accommodate postponed concerts. We so appreciate it when we see you at our concerts. And we look forward to seeing you again on June 19th. 🌈

—Lawrence Eckerling
Music Director, Evanston Symphony Orchestra

Celebrating Wilmette's 150th birthday with a free outdoor concert Wednesday, August 24th, 6:30 pm — Wallace Bowl, Gillson Park, Wilmette.

The Evanston Symphony Orchestra is teaming up with the Wilmette Sesquicentennial committee to perform another free outdoor pops concert on the lakefront. Bring your whole family for this hour-long concert featuring show tunes, movie music, a hoe-down and Sousa's *Washington Post*. We even have a piece arranged by Percy Faith, once one of Wilmette's illustrious residents. Baker Demonstration School is partnering with us to provide free children's activities before and during the concert, including an instrument petting zoo. Come along and enjoy the music on our beautiful lakefront. 🌈



In Memoriam

Jerome Marvin Kaplan

December 21, 1929–April 20, 2022

With great sadness we announce the death of Jerry Kaplan, who played English Horn with the ESO for over 35 years. Jerry retired from

the ESO in 1996, but after that we continued to see him at concerts, often in the rehearsal room. He came to support his wife, Linda Loiben-Kaplan, who plays in our cello section. 🌈

Meet Pianist Hyejin Joo

Hyejin Joo grew up in Seoul, Korea, where the school curriculum mandates learning to play an instrument. Her father was not musical but her mother had given up the idea of a career in music for a more practical career in nutrition, and her love of classical music filled their home. When it was time to choose an instrument, both Hyejin and her older brother chose the piano because it was most accessible: pianos are everywhere! Her brother hated piano lessons, but Hyejin enjoyed them very much.

When Hyejin was nine, the Korean government sent her father to the University of Connecticut for a master's degree, and Hyejin met one of her favorite and most influential early piano teachers, Mrs. Rose. "She taught me the world of piano music," Hyejin said. "I played in churches, in competitions, lots of places!" When the family moved back to Korea two years later, Mrs. Rose made Hyejin's mother promise to find a good teacher in Seoul, saying that Hyejin had the talent to pursue a career in music.

The reality in Seoul, however, was a bit difficult and Hyejin found herself behind her classmates in her piano studies. She wanted to attend a special arts middle school, but knew she would have to work very hard to pass the entrance auditions. In addition, her father was having doubts about her goal of studying music but said he would support her if she managed to get into the school; if she didn't, piano would become a hobby and she would have to turn her energies to another field. She agreed to his conditions — and won a place.

Hyejin credits her middle school teachers with helping her improve the perceived deficiencies in her technique and helping ease her path into the arts high school. Her dad still wasn't quite convinced, though, and occasionally asked her mother if music was really the right career choice for their daughter. That all changed, however, when Hyejin received a prestigious scholarship for selected top students at Seoul



National University, and earned her Bachelor of Music degree. Her father is now, of course, an ardent fan!

When it came time for graduate studies, Hyejin's goal was to study with pianist Boris Slutsky, then at the Peabody Institute of Music in Baltimore. Once again, however, reality set in, this time of a more practical sort: Peabody offered Hyejin a nice scholarship, but Indiana University offered her a more generous one that included the position of Associate Instructor. Hyejin became a Hoosier with a full scholarship under the tutelage of Arnaldo Cohen, whom she describes as a passionate instructor. "He taught me how to listen — *really* listen — to every note I played and its connection to other notes. He made me open my ears to my own playing and transformed me into a broader musician. He brings out the fire in you!"

After receiving her Master of Music degree and Performer Diploma at Indiana, Hyejin was accepted for doctoral studies at Northwestern's Bienen School of Music, where she had another excellent but very different experience under the tutelage of Alan Chow, now at the Eastman School of Music. She describes Chow as having "a great personality. He was encouraging and open to listening to my thoughts. It was a different experience from Indiana, which was more one-way. At Northwestern, the experience was more interactive. Alan Chow gave me so much confidence!" Hyejin earned her doctorate with program honors.

When it comes to favorite pieces of music to perform, Hyejin says that her favorite solo recital piece is Haydn's Sonata in A-flat major. "It's my favorite because of its sub-

lime slow movement — and the first movement is full of lyricism and witty surprises. It also gives me a lot of space to improvise and have fun while playing!"

Her favorite concerto is Chopin's Concerto No. 1 in E minor. "It shares a lot of wonderful memories with me for being the first concerto that I ever learned; I won competitions with it and had my first orchestra performance in the States with that piece. I went through a wide range of emotions in learning and performing that piece and always wished the audience could feel the same as well."

Hyejin has performed in various locations in the United States, Canada and Germany as well as at various venues in the Chicago area both as a soloist and a collaborative pianist. Among her many performances was that as featured soloist in the opening concert of the 67th Peninsula Music Festival ChamberFest in Door County. She has also been the pianist for the Evanston Children's Choir and the Lakeside Singers. (You can find more about her many awards and honors on the ESO website: evanstonsymphony.org.)

We asked Hyejin if she had any hobbies outside of music. "I love to bake!" she said with a laugh. "I didn't allow myself to bake for two years while I was working on my doctorate and put all of my baking equipment on a top shelf. Then the pandemic hit and I got everything down from that high shelf and started baking again!" Among her favorite things to bake are scones, chiffon cakes (with Earl Grey chiffon cakes at the top of that list), and pound cakes. She was also delighted to find sources for Korean dessert ingredients and often treats herself to a taste of home. (Look for some of her favorite Korean dessert recipes in *KidNotes* and *HighNotes* at our June 19 concert!)

We're delighted to welcome this talented young pianist (and baker) to our stage! 🎹

—Kelly Brest van Kempen



EVANSTON SYMPHONY ORCHESTRA

Lawrence Eckerling, Music Director

2022–2023 CONCERT SERIES

Spotlight on Women Artists

OCTOBER 30, 2022

WEST SIDE STORY/
PRICE 3

BERNSTEIN

*Symphonic Dances from
West Side Story*

RACHMANINOFF

Rhapsody on a Theme of Paganini
Inna Faliks, *piano*

PRICE

Symphony No. 3 in C Minor

FEBRUARY 12, 2023

MAHLER 1

MOZART

Overture to The Marriage of Figaro

PROKOFIEV

Violin Concerto No. 2 in G Minor
Irina Muresanu, *violin*

MAHLER

Symphony No. 1 in D Major

APRIL 2, 2023

TCHAIKOVSKY FIRST
PIANO CONCERTO

HIGDON

Suite from Cold Mountain
ILLINOIS PREMIERE

TCHAIKOVSKY

Piano Concerto No.1 in B Flat Minor
Kariné Poghosyan, *piano*

MENDELSSOHN

Symphony No. 5 in D Major
“Reformation”

MAY 14, 2023

PICTURES AT AN
EXHIBITION

BERLIOZ

Roman Carnival Overture

TCHAIKOVSKY

Violin Concerto in D Major
Maya Anjali Buchanan, *violin*

MUSSORGSKY (ORCH. RAVEL)

Pictures at an Exhibition

Concert Venue

Subscription Series Concerts take place on Sundays at 2:30 p.m. in Pick-Staiger Concert Hall,
50 Arts Circle Dr., Evanston (just off of Sheridan Rd.).

Free, convenient parking. Box office opens at 1:30 p.m.

**SUBSCRIBERS ALWAYS GET THE BEST PRICES AND ACCESS TO THE BEST SEATS.
TO PURCHASE TICKETS, PLEASE FILL OUT ORDER FORM ON THE REVERSE SIDE OF THIS FLAP**



EVANSTON SYMPHONY ORCHESTRA

presents our

2022-2023 CONCERT SERIES

EVANSTON SYMPHONY HOLIDAY CONCERT

PREFERRED SEATING AREA

____ Adult \$50 ____ Child \$20* ____ Family Pack \$125** = \$ _____

GENERAL ADMISSION SEATS

____ Adult \$25 ____ Child \$10* ____ Family Pack \$70** = \$ _____

*Under the age of 18 years old **Family package special includes tickets for 2 adults and 3 children

4-CONCERT SERIES SUBSCRIPTIONS

RENEWING ESO SUBSCRIBER

NEW ESO SUBSCRIBER

Same Seats

Indicate your seating *preference*:

Change my seats to: _____

Main Floor

Balcony

____ Concert Series Subscriptions @ \$112 each... = \$ _____

____ Senior Concert Series Subscriptions @ \$96 each... = \$ _____

I need ____ free children's (12 and under) seats with my subscription

INDIVIDUAL CONCERT TICKETS

Purchase tickets in advance and save.

Box office prices are \$39, seniors \$34. Full-time students with ID are \$5.

Concert	#1	#2	#3	#4		
_____	_____	_____	_____	_____	Adults @ \$34 each...	= \$ _____
_____	_____	_____	_____	_____	Seniors @ \$29 each...	= \$ _____
_____	_____	_____	_____	_____	Children 12 & under-free...	= \$ No Charge

Exchange Credit Balance = (\$ _____)

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

Handling Fee (*Waived through June 20*) \$ 5.00

TOTAL PAYMENT \$ _____

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

TELEPHONE _____

EMAIL _____

Special seating needs: _____

Check enclosed DISCOVER VISA MASTERCARD AMEX

CARD ACCT# _____ EXPIRATION DATE _____ CVV CODE (*REQUIRED*) _____

NAME AS IT APPEARS ON CARD _____

SIGNATURE _____

Mail form to: Evanston Symphony Orchestra, PO Box 778, Evanston, IL 60204

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

For more information on ESO concerts and events, please contact us, at (847) 864-8804 or visit evanstonsymphony.org.