



EVANSTON SYMPHONY ORCHESTRA

Lawrence Eckerling, Music Director

2025-2026 CONCERT SERIES

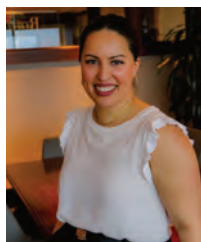
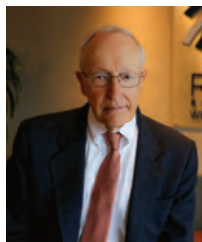
OCTOBER 18, 2026 AND FEBRUARY 14, 2027

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From Our Music Director



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Dear ESO audience members,

It is a great pleasure to welcome you to the Evanston Symphony Orchestra's 80th Anniversary Season, *For the Love of Music*. Reaching this milestone gives us a wonderful opportunity not only to celebrate the Orchestra's history, but also to share, once again, the experience that brings all of us together: the joy, beauty, and meaning of live music.

Eighty years is a remarkable achievement for any orchestra, and it feels especially meaningful for a community orchestra like the Evanston Symphony. This season, we have planned concerts that we hope will offer something memorable at every turn — music that inspires, challenges, comforts, and lifts us.

We will honor the 250th anniversary of Beethoven's death with his monumental Fifth Symphony, and I am especially delighted to welcome back one of my favorite collaborators, Irina Muresanu, for Beethoven's profound Violin Concerto. On Valentine's Day, we will offer music by Shostakovich, welcome Winston Choi for Rachmaninoff's beloved Piano Concerto No. 2, and perform Rimsky-Korsakov's *Scheherazade*, while also celebrating concertmaster Julie Fischer's decade with the Orchestra.

In April, we will perform Respighi's *Fountains of Rome*, Saint-Saëns's magnificent Symphony No. 3, "Organ," and Joseph Boulogne's Violin Concerto No. 10 featuring violinist Adé Williams. Then, in May, we will open the final concert with Haydn's *Military* Symphony before being joined by the North Shore Choral Society for Sir Karl Jenkins's *The Armed Man: A Mass for Peace*, a deeply moving work that promises to be one of the special events of the season.

As we celebrate this 80th season, I find myself thinking not only about how much the Orchestra has grown since its inception, but also about the audience that has grown with us. Your presence matters. Each time you come to a concert, you help create the atmosphere in which this music can truly come alive, and we are deeply grateful for that.

For those two hours we share together, the concert hall becomes a special place. We can set aside the noise of daily life and give our full attention to the music — to the composers who imagined it, to the musicians who bring it to life, and to the ways it can move and touch each of us. That experience belongs to the players and audience alike, and it is at the heart of what makes these concerts so meaningful.

On behalf of everyone at the Evanston Symphony Orchestra, thank you for being part of this anniversary season. Your attendance, support, and participation make our concerts more enjoyable, more rewarding, and more alive. We are honored to share this music — and this milestone — with you.

Sincerely,

A handwritten signature in black ink, reading "Lawrence Eckerling". The signature is fluid and cursive, with the first name being more prominent.

Lawrence Eckerling

Music Director

Evanston Symphony Orchestra

From Our President



Welcome to Evanston Symphony Orchestra's 2026–2027 season, *For the Love of Music*, and a celebration of our 80th season of performances! A symphony concert is always a special occasion — an opportunity to pause, to listen deeply, and to experience the joy that live music brings to a community. Whether you are joining us for the first time or have been part of our audience for many seasons, our fabulous, dedicated musicians are grateful to share another year of artistry and inspiration with you.

Maestro Eckerling has carefully designed a program of four subscription concerts for you. And this year, we are also offering more outreach than ever before. We continue providing our free summer pops concert, early childhood education for underserved communities, and our collaborative holiday extravaganza. For the second year in a row, we will hold a concert for audience members with special needs so they can enjoy the music with the freedom to be themselves. And for the first time in three years we will also perform a Young Person's Concert, in collaboration with local schools, designed to inspire and encourage students and help cultivate the next generation of musicians.

What makes all of this possible is the remarkable support we receive from people like you. Your presence in the hall strengthens the connection between musicians and audience, and your enthusiasm fuels our commitment to excellence. Many of you contribute in ways that extend beyond applause — through volunteering, spreading the word, or offering financial support that sustains our concerts, educational programs, and outreach efforts. We are deeply grateful for every gesture of encouragement.

As you enjoy today's performance, I hope you feel the pride we feel in sharing this music with you. Our orchestra thrives because it is rooted in a community that values creativity, collaboration, and the power of live performance. Thank you for being part of that story, and for helping us continue to grow.

We are delighted you are here. Enjoy the concert.

A handwritten signature in dark ink that reads "Laura Cinat". The signature is fluid and elegant, with a large, stylized "L" and "C".

Laura Cinat
President
Evanston Symphony Orchestra



EVANSTON SYMPHONY ORCHESTRA

HERE'S TO 80 YEARS OF MUSIC-MAKING!

The Evanston Symphony Orchestra celebrates a remarkable achievement this season. Founded in 1945, the ESO has been a home for 80 years for talented musicians, a passionate audience and dedicated donors, all of whom are involved "For the Love of Music."

It takes all of us, working together to fulfill our mission:

We invite you to support us this year. You can sponsor as an individual or a family & friends group and enjoy the satisfaction of knowing you are contributing to the community and our mission: to use the power of music to lift the human spirit.

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This project is partially supported by a grant from the Evanston Arts Council an agency supported by the City of Evanston, IACA, and the NEA.



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EVANSTON SYMPHONY ORCHESTRA

Lawrence Eckerling, Music Director

A VERY SPECIAL
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An inclusive holiday celebration

SUNDAY, DECEMBER 13 • 12:30–1:15 PM

Evanston Township High School Auditorium
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Join the Evanston Symphony Orchestra for an inclusive celebration of Holiday music. Our shortened holiday concert welcomes those who vocalize, move, and have diverse ways of experiencing music.

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Please call 224-474-2554 for more information and to reserve your seats. \$5 per adult. Persons under 18 are free. Everyone needs a reservation and must reserve by Saturday, December 12. There will be no walk-in tickets available.

This concert will have live music and dance; ASL interpretation and a separate room with a calm space for retreat. Wheelchair spaces are limited and advanced ticketing is required.

Free parking on Dodge Ave. Evanston Township High School is fully accessible.

This event is sponsored by Evanston Arts Council, Evanston Lighthouse Rotary Club, Northwestern University, The Coleman Foundation, The Logan Family in Memory of Bob Logan, Jr. 1955–2018. Approved by the City of Evanston.

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The first player in each section is the Principal. String players behind the first two desks are listed alphabetically.

Our Conductor



LAWRENCE ECKERLING CONDUCTOR MUSIC DIRECTOR

Lawrence Eckerling is a distinguished conductor and music director, serving as the Music Director of the Evanston Symphony Orchestra (ESO) since 2003. With a career spanning over two decades at the ESO, Eckerling has been instrumental in the orchestra's artistic growth and success. He was honored as the Illinois Conductor of the Year (Community Orchestras) by the Illinois Council of Orchestras in both 2007 and 2014.

Lawrence Eckerling is a conductor known for his musical insight, versatility, clarity and a collaborative approach that brings out the best in orchestras of all levels.

In addition to the standard orchestral repertoire, Eckerling is equally comfortable in new music, often participating in consortiums which provide new works in multiple performances throughout the United States and beyond. He also enjoys conducting pops concerts that might include pop, jazz, and rock elements in them. And he has conducted many works for choir with orchestra such as Beethoven's 9th Symphony, Mahler's 2nd Symphony, and Brahms' *German Requiem*.

One of Eckerling's passions is programming for orchestra subscription seasons. He enjoys evaluating what an audience wants to hear, what an orchestra would like to play, and combining those elements into a diverse, varied, and rewarding season.

Prior to his tenure in Evanston, Eckerling was Music Director and Conductor of the St. Cloud Symphony Orchestra in Minnesota from 1986 to 2002.

Earlier appointments include Assistant Conductor of the Omaha Symphony and Music Director of the Omaha Area Youth Orchestras, experiences that helped shape his commitment to education, preparation, and clear musical communication.

Eckerling holds degrees in Music Education and Orchestral and Opera Conducting from Indiana University, and began his musical training as a pianist in Northwestern University's Primary Piano Department. In addition to his work on the podium, he remains an active pianist, performing in chamber music as well as in pop, rock, and jazz settings. His versatility as a musician is reflected in performances such as serving as both conductor and pianist for Gershwin's *Rhapsody in Blue* on the recording *Evanston Symphony Live!*

EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

IRINA MURESANU, VIOLIN

SUNDAY, OCTOBER 18, 2026 2:30 PM

PICK-STAIGER CONCERT HALL

CONCERT PROGRAM

Overture to *Fidelio*, Op. 72

Beethoven

Concerto for Violin and Orchestra, Op. 61

Beethoven

Allegro ma non troppo

Larghetto-

Rondo

Irina Muresanu, violin

— INTERMISSION —

Symphony No. 5 in C Minor, Op. 67

Beethoven

Allegro con brio

Andante con moto

Allegro (Scherzo)

Allegro (Finale)

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Our Soloist



IRINA MURESANU

Romanian-born violinist Irina Muresanu is a commanding international presence whose artistry combines virtuosity with intellectual depth. Appearing across the United States, Europe, Asia, Canada, and South Africa, she is a laureate of the Montreal International, Queen Elisabeth, UNISA, Washington International, and Schadt violin competitions.

Equally at ease as a soloist, recitalist, and chamber musician, Muresanu tours internationally with projects that build cultural bridges and reimagine the concert experience. She has commissioned and premiered numerous works written especially for her. Her recent recordings with Métier showcase acclaimed Romanian composers Violeta Dinescu and Dan Dediú. In a continued commitment to the music of her homeland, Muresanu is currently developing a platform that will provide musicians and the wider public with access to scores and recordings of violin works by Romanian composers.

Muresanu's 2026–27 season features the world premiere of *Hattak Hiloha* (Thunder Beings), a work she commissioned from Chickasaw composer Jerod Impichchaachaaha' Tate, which represents the first violin concerto inspired by American Indian music. This marks their second collaboration, following Tate's *Oshta*, a piece based on a Choctaw hymn, which he wrote for Muresanu's solo violin program *Four Strings Around the World* — a multimedia project that features composers from five continents, highlighting the violin's universal presence across diverse musical traditions.

Recipient of a Fulbright U.S. Scholar Award and multiple national grants, Muresanu also stands at the forefront of interdisciplinary innovation, leading projects that unite music pedagogy, artificial intelligence, and digital humanities at the University of Maryland, where she serves as Professor of Violin, and Affiliate Faculty in the Advanced Computer Studies and Artificial Intelligence departments. She performs on a 1849 Giuseppe Rocca violin and a Dominique Peccatte bow.

Program Notes

OVERTURE TO *FIDELIO*, OP. 72

Ludwig van Beethoven (1770–1827)

6 minutes (1814)

Nothing else in Beethoven's career caused as much effort and heartbreak as the composition of his only opera, which took ten years, inspired four different overtures, and underwent two major revisions and a name change before convincing Beethoven that he was not a man of the theater.

The history of the four overtures to *Fidelio* — or *Leonore*, the title Beethoven originally chose and always preferred — is nearly as complicated as that of the opera itself. Their sequence is further confused by the numbers mistakenly given to them after the fact, so that Beethoven's first effort is now known as *Leonore* no. 2 and his second as no. 3. The *Fidelio* Overture performed at this concert is Beethoven's final word on the subject.

Both of Beethoven's first efforts — *Leonore* overtures nos. 2 and 3 — are highly impressive works, but each made the mistake of providing too much music for the task at hand, which was, after all, simply to quiet the crowd, raise the curtain, and set the stage for the drama to follow.

With his final attempt at composing music to open his opera, Beethoven found an ideal solution — the overture to *Fidelio* is shorter and lighter than either of the two *Leonore* overtures, and it leads to the opera's first number, rather than upstaging it. The *Fidelio* overture may be less important as stand-alone music, but it is perfect stagecraft. *Fidelio* was at last a public success, and Beethoven felt momentarily vindicated, although after all he had been through, he could not be blamed for complaining that "this whole opera business is the most tiresome affair in the world."

— Program note by Phillip Huscher

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CONCERTO FOR VIOLIN AND ORCHESTRA, OP. 61

Ludwig van Beethoven (1770–1827)

42 minutes (1806)

When he composed his only violin concerto, Beethoven was permanently settled in Vienna, where several aristocrats recognized his genius and provided financial support.

They also were able to overlook his prickly personality and his extraordinary independence and accomplish delicate negotiations on his behalf. This great concerto belongs to a very fertile period in his life, during which he turned out one masterpiece after another. This happened despite Napoleon's arrival in Vienna, which disrupted everything. Beethoven also was trying to adjust to his increasing deafness during this period. He composed the Violin Concerto for Franz Clement, who was appointed first violinist and director at the new Theater an der Wien at the age of 22. He had directed the first public performance of the groundbreaking Symphony #3 — the "Eroica."

Like the Symphony, the Violin Concerto is much longer than the classical works the public was used to. One critic points out that the first movement of the Concerto is longer than an entire classical concerto! The experts are not unanimous as to the details of its composition, although apparently Beethoven wrote it in some haste.

Program Notes

But the story goes that Clement played it with no previous rehearsal. This is doubtful since it appears that he worked with Beethoven on the solo violin part at least.

Although this concerto stands at the pinnacle of violin literature, it was not well received at its premiere in 1806. It is remarkably symphonic in its conception.

Five hushed beats in the tympani are followed by statements of both main melodies in the magnificent introduction. The violin's entrance leads to an intricate development, the soloist collaborating closely with the orchestra.

The gravely simple larghetto is built around two themes, delicately embellished by the soloist. Without pause, the playful violin launches the rondo theme and later introduces the minor, contrasting melody. The Concerto concludes in a brilliant coda.

— Program note by Lilius Circle

SYMPHONY NO. 5 IN C MINOR, OP. 67

Ludwig van Beethoven (1770–1827)

35 minutes (1808)

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 Fifth was the first symphony to shift its weight from the first, or the first two of its four movements to the finale. The finale is not only the longest movement, but the emotional and harmonic goal of the entire piece, which taken as a whole could be titled a "Victory Symphony."

Allegro con brio. The most famous four notes in music, referred to as "fate knocking at the door," begin the exposition, which is repeated. The exposition, development, recapitulation, and coda sections each comprise about 124 measures in the score, which affords the coda far more prominence than typical for a classical symphony. The movement begins in C Minor, tries unsuccessfully to attain C Major, and ends in C Minor.

Andante con moto. The slow movement is in the "expected" key of A Flat Major and is a series of variations on the opening theme. Trumpets and timpani enter with the key of C Major in two variations, but they die away inconclusively.

Scherzo: Allegro. C Minor returns as well as the knocking rhythm of the first movement in a passage Forster calls "the goblins." A short trio section in C Major featuring the lower strings, is followed by "the goblins," and dynamics shrink softer and softer to a single timpani note. With a huge crescendo and no break...

Allegro. The finale opens in triumphant C Major; the orchestra is augmented by three mighty trombones plus piccolo and contra-bassoon, all used for the first time in a symphony. This a sonata form movement with a repeated exposition, development, and a recapitulation which reacts the transition from the scherzo to the opening of the finale. The coda assures the absolute certainty of C Major triumph.

— Program note by David Ellis

EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

WINSTON CHOI, PIANO

SUNDAY, FEBRUARY 14, 2027 2:30 PM

PICK-STAIGER CONCERT HALL

CONCERT PROGRAM

Festive Overture, Op. 96

Shostakovich

Piano Concerto in C Minor, Op. 18

Rachmaninoff

Moderato

Adagio sostenuto

Allegro scherzando

Winston Choi, piano

— INTERMISSION —

Scheherazade, Symphonic Suite, Op. 35

Rimsky-Korsakov

I. The Sea and Sinbad's Ship

II. The Story of the Kalendar Prince

III. The Young Prince and the Young Princess

IV. Festival at Baghdad; The Sea; The Ship Breaks against a Cliff

Surmounted by a Bronze Horseman

Julie Fischer, violin

Our Soloist



WINSTON CHOI

Canadian pianist Winston Choi is Professor and Program Director of Piano at Roosevelt University's Chicago College of Performing Arts. Winner of France's Concours International de Piano 20e siècle d'Orléans and Laureate of the Honens International Piano Competition, he is internationally recognized for his bold interpretations of the standard repertoire and his unwavering commitment to contemporary music. He appears worldwide as a soloist, chamber musician, and educator.

Choi has performed concerti with numerous North American and international orchestras, including the Civic Orchestra of Chicago, Calgary Philharmonic, Victoria Symphony, l'Orchestre National de Lille, and Colombia's national orchestra. His solo recitals have brought him to major venues such as Carnegie-Weill Recital Hall, the Kennedy Center, and France's Salle Cortot. A prolific chamber musician, he tours widely as a member of Civitas Ensemble, Duo Diorama (with violinist MingHuan Xu), and Trio Diorama (with Xu and cellist Nick Photinos), and recently performed with Matthias Goerne at the Ravinia Festival.

A passionate advocate for new music, Choi has premiered and commissioned over 100 works. His recordings include Elliott Carter's complete piano music, Jacques Lenot's works (winner of the Grand Prix du Disque), and music by Thomas Adès. He appears on labels such as BIS, Cedille, and Naxos, and is a core member of Ensemble Dal Niente. He earned degrees from Indiana and Northwestern Universities, and studied with Menahem Pressler and Ursula Oppens. A dedicated pedagogue, Choi is also in demand as a masterclass clinician and conference presenter, sharing insights on phrasing, technique, and interpretation.

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Program Notes

FESTIVE OVERTURE, OP. 96

Dmitri Shostakovich (1906–1975)

6 minutes (1954)

After Joseph Stalin died on March 5, 1953, creative life in the Soviet Union began to change quickly. It came too late for Sergei Prokofiev, one of the central victims of Soviet denunciation, who died the same day as Stalin. But for Dmitri Shostakovich, the other composer who led cultural spokesman Andrei Zhdanov's famous 1948 list of vilified artists, a new era began. He took out the unfinished scores he had been forced to put in the drawer, including major works such as the First Violin Concerto and Tenth Symphony, and readied them for performance. Around the time of the premiere of the symphony in December 1953, Shostakovich was asked to write a short work for the upcoming observance of the thirty-seventh anniversary of the Revolution of 1917. Shostakovich is said to have composed the *Festive Overture* at break-neck speed — anywhere from a few hours to three days, according to differing accounts — but as with many details in the Shostakovich story, the facts are elusive.

Designed as a purely ceremonial piece of occasional music, the *Festive Overture* soon found a place in the international orchestral repertoire. (Its popularity grew substantially once it was transcribed for concert band in 1965, and after its fanfare was used as the signature theme of the 1980 Summer Olympics in Moscow.) Shostakovich took as his model, not incidentally, one of the iconic masterworks of Russian music, Glinka's overture to his opera *Ruslan and Ludmila*, which, with it, shares a brilliant orchestral palette and lightning speed. Shostakovich begins with solemn, ceremonial brass fanfares. The ensuing rapid-fire music, which begins quickly and gets even faster, is based on a tune from his opera *Lady Macbeth of Mtsensk*, the work that first invited Stalin's outright condemnation. Shostakovich now has the last word.

— *Program note by Phillip Huscher*

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PIANO CONCERTO NO. 2 IN C MINOR, OP. 18

Sergei Rachmaninoff (1873–1943)

32 minutes (1901)

All his life, Rachmaninoff was prone to anxiety and depression, a condition often reflected in his sour expression — “a six-and-a-half-foot scowl,” Stravinsky called him. Family and friends knew a warmer, more outgoing personality, but they also encountered a crippling, dark side of his nature the public never saw. The low point — one so debilitating that it nearly robbed us of some of the most popular music ever written — came in the last years of the nineteenth century, just as his career was getting started.

Rachmaninoff enjoyed great public success early on, both as pianist and composer. The brooding piano prelude in C-sharp minor he composed in 1892, at the age of nineteen, immediately became the calling card of a young artist's dreams — and eventually a burden as well. Audiences wouldn't let him leave the stage until he played the work he eventually referred to dismissively as “it.”

With the premiere of his First Symphony in Saint Petersburg in 1897, under the baton of Alexander Glazunov, Rachmaninoff's confidence and momentum — if not his entire career —

Program Notes

suddenly seemed to fizzle. For the next three years, Rachmaninov wrote nothing — sketches for a new symphony were abandoned and work on an opera, *Francesca da Rimini*, was shelved.

Finally, fearing that Rachmaninov was trapped in a serious depression, his family suggested that he consult Dr. Nikolai Dahl, a Paris internist who had become a specialist in curing alcoholism through hypnosis. In January 1900, he began to see Dahl, who was also a gifted amateur violinist and cellist.

The main objective was to get Rachmaninov back on track — to restore his appetite and improve his sleep, to curtail his drinking, to revive his morale, and to get him composing again. The immediate assignment, which Dahl took very seriously, was for Rachmaninov to write a new piano concerto. Through a combination of enlightened discussion and rudimentary hypnosis, Dahl succeeded. “Although it may seem incredible,” Rachmaninov wrote many years later, “this cure helped me. New musical ideas began to stir within me — far more than I needed for my concerto.”

With this concerto, Rachmaninov not only overcame writer's block, but he also found a new voice as a composer — one with a perfect knack for unforgettable tunes, dazzling pianistic effects, an effortless flow of ideas, and a very suave sense of style. The C minor concerto is proudly old-fashioned, particularly for 1901 — the heyday of wild and radical new music by Debussy, Mahler, Stravinsky, Strauss, Ives, and Schoenberg. It's one of the crowning works of the nineteenth century, despite the calendar, and, to the chagrin of the avant-garde, it quickly became the most beloved concerto of the twentieth.

The C minor concerto begins memorably, with a soft tolling in the piano that grows to a grand fortissimo. The entire first theme, introduced by the strings and clarinet, seems in retrospect a very sumptuous introduction to the big moment when the orchestra falls silent and the piano solo takes the spotlight with a grand melody.

The Adagio is in the distant key of E major. Once again, the piano moves easily between its roles of soloist and accompanist (the clarinet has a big solo early on). The relationship between piano and orchestra is unusually delicate throughout, and the scoring is often as transparent as chamber music.

The finale, beginning in E major and quickly swinging around to C minor, has many wonderful moments, but it's usually remembered as the brilliant setting of Rachmaninov's most famous tune, the one that made a fortune for Buddy Kaye and Ted Mossman (and not a penny for Rachmaninov) as “Full Moon and Empty Arms.” The last word is given to the piano, in an outburst of glittering bravura.

— *Program note by Phillip Huscher*

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Program Notes

SCHEHERAZADE, SYMPHONIC SUITE, OP. 35

Nikolai Rimsky-Korsakov (1844–1908)

45 minutes (1888)

Rimsky-Korsakov was born into an aristocratic family and was easily able to gain a position as a naval officer. However, his true love was music and from 1865 on he devoted himself to composing and teaching. He became one of a group of nationalist composers dubbed by the critic Stasov "The Mighty Five"; the other four being Balakirev, Borodin, Cui, and Mussorgsky. Rimsky's reputation among academics is based primarily on his 15 operas, but concertgoers value his trio of orchestral showpieces composed consecutively in 1887–88: *Capriccio espagnol*, *Scheherazade*, and the *Russian Easter Overture*.

Although Rimsky referred to *Scheherazade* as a "symphonic suite" and it can indeed be analyzed as a four movement symphony, the program and descriptive titles supplied by Rimsky are an essential part of explaining the music. The basic premise is that the Sultan Shakhriar has become convinced of the basic faithlessness of women, so he has each of his wives executed after their first night of marriage. However, Scheherazade is able to save her life by telling the Sultan fascinating tales every night for 1001 nights. The four movements may be described musically as follows:

I. The Sea and Sinbad's Ship. A stern brass theme in the key of E Minor representing the Sultan is followed by a series of woodwind chords, virtually identical to the opening of Mendelssohn's music for *A Midsummer Night's Dream*, which might be saying "Once upon a time," and the solo violin with harp depicting Scheherazade. After this introduction the movement proper begins with the theme of the sea.

II. The Tale of Prince Kalendar. This scherzo movement, introduced by the Scheherazade theme, is comprised of a bassoon theme with four variations, a central march-like section with dialogues between trumpets and trombones, and a return of the theme and variations music.

III. The Young Prince and the Princess. The lyrical and quiet slow movement has a contrasting middle section with delicate percussion color.

IV. The Festival at Baghdad. The Sea. The Ship Goes to Pieces on a Rock. The finale is a riot of orchestral color. The festivities at Baghdad are replaced by a musical acceleration representing the ship rushing toward a magnetic rock surmounted by a bronze horseman. The climax is reached with a grandiose restatement of the sea theme and a tam-tam smash as the ship sinks. The music of the introduction is recalled with the Sultan's theme, now in a peaceful E Major, the Mendelssohn chords, and finally Scheherazade's solo violin theme.

— Program note by David Ellis

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UPCOMING CONCERTS

SAINT-SAËNS ORGAN SYMPHONY



SUNDAY APRIL 4, 2027

2:30 PM

ADÉ WILLIAMS, *VIOLIN*

CAMILLE SAINT-SAËNS COMPOSED his monumental Symphony No. 3 in C minor, known as the “Organ Symphony,” in 1886, dedicating it to the memory of Franz Liszt. This two-part Romantic work famously incorporates a pipe organ with a large orchestra. It evolves from dark restlessness to a majestic, triumphant finale. In addition,

Adé Williams joins the ESO for Joseph Boulogne, Chevalier de Saint-Georges’ Violin Concerto No. 10 in G, a work that clearly demonstrates the composer’s virtuosic style and lyrical gifts. The concert begins with Ottorino Respighi’s popular and picturesque *Fountains of Rome*, a four-movement symphonic poem that through lush orchestration blends pastoral scenes, mythology and Roman history to evoke scenes throughout the day before four Roman fountains.

A MASS FOR PEACE



SUNDAY MAY 23, 2027

2:30 PM

LAWRENCE ECKERLING, ESO MUSIC DIRECTOR
DR. JULIA DAVIDS, NSCS MUSIC DIRECTOR

THE ESO, the North Shore Choral Society and soloists present Sir Karl Jenkins’ tragic and ultimately life affirming *The Armed Man: A Mass for Peace*. From the pounding drums suggesting marching armies to the soaring final cello solo, featuring ESO Principal Cellist Ellen

Frolichstein, this stirring and ambitious work confronts war’s horrors yet promises peace. Blending texts from the Christian Mass with Islamic calls to prayer, referencing ancient epics, and modern laments, this monumental work delivers visceral rhythms, tribal menace, and transcendent hope. The program begins with a very different and more traditional view of soldiery, Joseph Haydn’s Symphony No. 100, “The Military.” *The Armed Man’s* final message of hope is a fitting close to the ESO’s 80th anniversary season.





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