



KEYNOTES

THE OFFICIAL NEWSLETTER OF
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

Trumpet Spectacular

Our season of “spectacular sounds” continues on Sunday, February 7, with a program highlighting the trumpet. But not just the single soloist in the Haydn Trumpet Concerto in E Flat, but also the seven “soloists” in Altenburg’s Concerto for 7 Trumpets and Timpani, and in our grand finale, the 14 trumpets required for Leos Janáček’s *Sinfonietta*. Contrast will be provided with Vaughan Williams’ string orchestra masterpiece, the *Fantasia on a Theme by Thomas Tallis*, and the *Scherzo Capriccioso* of Dvořák. Read Maestro Eckerling’s “Behind the Scenes” column on the next page for insight into the spatial considerations created by the Vaughan Williams and Janáček pieces.

The program opens with the Concerto for 7 Trumpets and Timpani by Johann Altenburg (1734-1801). This late-Baroque piece is built on fanfares of a military style and



DON CAGEN,
TRUMPET

includes three short movements, the first of which will be recognizable to many listeners as explained in Maestro Eckerling’s column.

We are fortunate that the Chicago Chamber Choir will preface the Vaughan Williams *Fantasia on a Theme by Thomas Tallis* with the actual hymn composed by Tallis in 1567. Ralph Vaughan Williams (1872-1958) was a leader in the English musical renaissance of the early twentieth century, and he placed great importance on the rediscovery on the masterworks of the sixteenth and seventeenth centuries. This *Fantasia* was premiered in Gloucester Cathedral, and our website has a link which will allow you to see the work performed in that majestic space.

2 FEBRUARY 7,
2:30 PM
PICK-STAIGER CONCERT HALL

The Trumpet Concerto in E Flat by Franz Joseph Haydn (1732-1809) is the most popular work for trumpet and orchestra in the repertoire. The principal trumpet of the ESO, Don Cagen, is our soloist, and his interview appears on page three of this issue.

The second half of the program is devoted to two great Czech composers: Dvořák and Janáček. The *Scherzo Capriccioso* by Antonin Dvořák (1841-1904) is one of his happiest works, combining sparkling orchestral colors with a waltz and folk-like melodies of his native Bohemia.

Leos Janáček (1854-1928) was from Moravia, in the southeast part of the Czech Republic, and lived primarily in the town of Brno, which gave him the original titles of the five movements of his 1926 *Sinfonietta*:

1. Fanfares, 2. The Castle, 3. The Queen’s Monastery,
4. The Street, and 5. The Townhall. The fanfares of the first section were composed for a gymnastics festival and were inspired by a military band concert, which led Janacek to title the entire piece the “Military Sinfonietta” at its premiere. The return of the fanfares at the end of the fifth movement is one of music’s great passages, which you can see on our website link. But the full experience of this exciting music is only possible by hearing it live, and we want to thank the Elizabeth Cheney Foundation for their support of this first-ever ESO performance of the music of Janáček. 🎧 —David Ellis



MUSICAL INSIGHTS

FRIDAY, FEBRUARY 5, 2010
1:30 PM

MEET DON CAGEN

Ⓜ Presbyterian Homes

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.

BEHIND THE SCENES



LAWRENCE ECKERLING,
MUSIC DIRECTOR

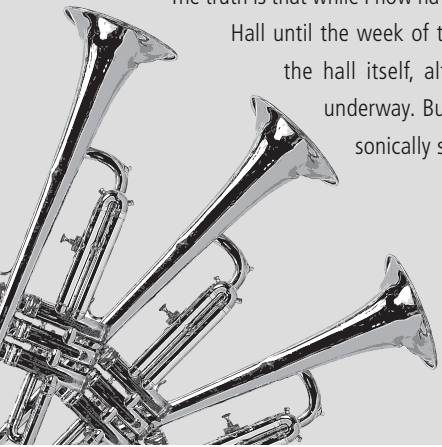
Our upcoming February 7 concert promises to be quite a spectacle! With its theme of trumpets, this is not going to be your “normal” symphony orchestra concert. The first work, Altenburg’s Concerto for Seven Trumpets and Timpani has likely been heard by many of you, and more times than you have imagined. This is because it is used as the “time to take your seats” fanfare at the Ravinia Festival, which I can remember hearing from the first time I went there as a boy. Our Principal Trumpet, Don Cagen, will conclude the first half with Haydn’s beloved Trumpet Concerto. And closing the program will be Janáček’s Sinfonietta, which utilizes 11 trumpets (in addition to the three that regularly sit in the orchestra) plus two tenor tubas, along with other additional assorted brass instruments.

As a contrast from the brass, I have programmed a work for string orchestra: Vaughan William’s “Fantasia on a Theme of Thomas Tallis.” But not just one string orchestra...there are actually THREE different groups. The first chair players form a string quartet, eight solo strings become a separate chamber orchestra at the back of the stage, and the main string orchestra comprises the third group.

These aren’t just visual spectacles, but also “sonic” spectacles. Meaning, the sound sensations that the audience hears should be just as spectacular as what they see. In the case of the Vaughan Williams Fantasia, the placement of the different string groups will make a difference on how the piece is heard. And in the case of the Janáček, where we put the extra 11 trumpets will have a similar impact. The balcony? In one group, or spread out in different areas? Each concert space requires a solution unique to its particular characteristics.

The truth is that while I now have ideas of how to solve these issues, we don’t get to rehearse in Pick-Staiger Hall until the week of the concert. So the final decisions can’t be made until we try them out in the hall itself, although the planning and anticipation of what might be best are well underway. But just know, our goal is to present a concert that will be both visually and sonically spectacular! 🎵

—Lawrence Eckerling
Music Director, Evanston Symphony Orchestra



THANK YOU TO OUR SUPPORTERS:

Everyone at the ESO is grateful to everyone who makes our orchestra successful, particularly our musicians and our audience. But we also know that we couldn’t put on our concerts and run our educational outreach activities without the generous support of our donors. We acknowledge here the generosity of all our individual donors and also the support from the following companies and organizations:

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IN MEMORIAM

It is with great sadness that we extend our sympathies to one of musicians, Shelley Powell, for the death of her husband, Barry Powell. We will miss him.

DON CAGEN, TRUMPETER EXTRAORDINAIRE

Had it not been for an astute grade school band teacher, Don Cagen might never have met President Obama.

Many of us remember the rite of passage that came about in third or fourth grade: choosing a band instrument. Don, then a Skokie fourth-grader, chose the clarinet. However, the band director decided that his facial structure was better suited for the trumpet—a momentous observation indeed!

Don credits his early band directors for fostering his love of the trumpet and his later teachers for supporting his decision to become a professional musician—John Apollo, Charles Groeling and Ted Kaitchuck. Don also studied with Phillip Smith, now principal trumpet with the New York Philharmonic.

After graduation from Niles West High School, Don went to Northwestern, where he studied trumpet with legendary teachers Vincent Cichowicz and Arnold Jacobs of the Chicago Symphony and conducting with John Paynter and Don Owens.

Don is widely recognized in the Chicago area as a trumpet player and director of the Don Cagen Orchestra. It is less well known that he is also an expert player of the shofar, the ancient forerunner of the trumpet made from a ram’s horn and now sounded in synagogues during the High Holy Days. His exceptional skill on the shofar, an instrument controlled

completely by the mouth and lungs, earned Don an invitation to perform in a concert with renowned jazz musician, Dave Brubeck.



PRESIDENT BARACK OBAMA & MICHELLE
OBAMA WITH DON & BECKY CAGEN

Don has been principal trumpet of the Evanston Symphony Orchestra since 2001. Because of his commercial music career, the ESO gives him the opportunity to reconnect with the classical music he studied at NU. Don calls the ESO’s Tuesday night rehearsal his equivalent of a “night out with the guys”!

As leader of the Don Cagen Orchestra, Don has performed at over 4,000 events nationwide. His band’s reputation led to an invitation to play at the 2009 Inauguration of President Barack Obama. For security reasons, their instruments were in a locked down area until time to set up for the ball, so when they got a last-minute request to play for an event at the Mayflower Hotel the evening before, they had a problem – which the Inaugural Committee solved by renting instruments for them. The next day, their own instruments liberated, they played for one of the nine Inaugural balls. After the new President and First Lady finished their special dance, Don and his wife, vocalist Becky Cagen, were taken backstage to meet them. Thank you, grade school band teacher! 🎵

—Kelly Brest van Kempen

AN EVANSTON SYMPHONY CHRISTMAS CELEBRATED THE HOLIDAYS!

What was your favorite part of our holiday concert? For many people, the tap dancing reindeer of Evanston Dance Ensemble, dancing to the holiday song, Rudolf the Red-Nosed Reindeer, was the highlight of the afternoon. Over 1,000 people filled the big ETHS auditorium in early December to hear wonderful music and song that celebrated the holidays. Julian Arron, our concert master, was the soloist in Vivaldi’s *Winter*. This violin concerto was also choreographed and interpreted through dance by the Evanston Dance Ensemble.

In the second half, the wonderful singers from the Evanston Symphony Festival Chorus, under the direction of Susan Young, joined the orchestra in Rutter’s Gloria, as well as in traditional carols. They ended the concert with Handel’s “Hallelujah” chorus from *The Messiah*. Santa and his elves joined the audience in the singalong carols and gave out candy. We were also delighted with the presence of our Emcee, Ebony Joy. Joy is an ETHS graduate and acknowledged the role of the school in launching her career in the theater.

As always we are extremely grateful to Romano Brothers and Co. for their generous sponsorship of this concert and Pioneer Press for their media sponsorship. See you all next year at this joyful concert! 🎵



PHOTO: ROBERT LI

THE ESO BRINGS HIGH QUALITY MUSIC EDUCATION TO EVANSTON AND SKOKIE



Lawrence Eckerling, Music Director of the ESO, is a strong supporter of music education for all ages. 'Music education must be an important component in our school system because music is vital part of humanity', he said at District 65's offices. Maestro Eckerling was observing at our ESO program, Music in Your World. The ESO brings this highly popular program to 400 pre-schoolers enrolled in Head Start, Pre-K for All and Pre-K at Risk. Led by Northwestern doctoral student, Charles Taylor, we introduce music, dance, music concepts and musical instruments to under-served three to five year olds, who actively participate in these classes.

We also introduce classical music to middle schoolers in Evanston and Skokie through a program called *Play Me a Picture, Paint Me a Tune!* This music-to-art program shows 12-14 year olds the connections between music and art, meeting state standards for the arts at the same time. Watch for pictures produced by these students in the lobby at our May concert.

We encourage families at all our concerts and to help with this, we provide special programs for children, called KidNotes, at every concert at Pick Stagier Concert Hall. These programs introduce the music and explain some important musical concepts while entertaining the kids with pencil and paper games as well. (And these programs are so good that sometimes adults are known to ask for their own copy at our concerts!)

Maestro Eckerling sums up the importance of all these programs. 'Our children need to learn how to feel things deeply, how to give and how to love. No other discipline can teach this like music can, and with a lifelong impact. 🎵'



SUPPORT THE ESO—MAKE YOUR GIFT TO THE 2010 ANNUAL FUND!

You share the excitement and joy of a live symphonic performance each time Maestro Eckerling and the orchestra take the stage. For over 64 years, we have made this wonderful experience accessible to everyone in our community.

The ESO keeps ticket prices low because we're committed to keeping live concerts accessible to everyone. We earn only about half our operating budget from ticket sales. The other half comes from contributions—from generous music lovers like you. Your gifts also support the ESO's music education programs *Music In Your World* and *Play Me A Picture, Paint Me A Tune!*, in partnership with School District 65, that strengthen educational outcomes and enrich the lives of our children.

We value every gift given and all ESO donors are featured proudly on our **ESO Community On Stage** display in the Pick-Staiger lobby at our concerts. The names of leadership donors of \$125 or more are displayed on our special *Share the Stage*—each chooses a favorite instrument to sponsor! Gifts of \$125-\$349 are *Section Members* and gifts of \$350 or more are *Principal Players*. Of course, every gift, whatever its size, inspires others to give and ensures the ESO remains a strong and vital part of our community.

Make your tax-deductible gift today! Please look for the **ESO Community On Stage** in the Pick-Staiger lobby at our February 7 concert. You can even make your donation at intermission—and choose the instrument you wish to sponsor. Watch your mailbox for more information on **Share The Stage**...and thank you for your support!

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