



# KEYNOTES

THE OFFICIAL NEWSLETTER OF  
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

## Viennese Masterworks

Welcome to the opening concert of the ESO's 67<sup>th</sup> season, whose theme of "A Musical Passport" refers to the specific geographical locale for the compositions featured on each program. Please see the inside of this page for an interview with Matthew Hagle, our soloist in the Beethoven Fourth Piano Concerto, and also please refer to the flap inside, which presents important information about the construction work near Pick-Staiger Hall and its effect on parking.

*The Magic Flute*, whose overture opens our concert, was premiered in Vienna only two months before the untimely death of Wolfgang Amadeus Mozart (1756–1791), and was probably Mozart's greatest public success. This opera was composed as a "Singspiel", which alternates arias with spoken dialogue like a Broadway musical, and it was sung and spoken in German instead of the Italian which was the operatic norm. It was extremely popular due both to the use of German and to Mozart's music, among his most tuneful and greatest.

The Fourth Piano Concerto of Beethoven (1770–1827) was premiered (also in Vienna) as a part of a marathon concert in 1808 of Beethoven premieres which also included those of the Choral Fantasy, several other choral settings, and both the Fifth and the Sixth Symphonies. This G Major Concerto is considered by many to be the finest of all of Beethoven's concerti. Its second movement, rather than a typical slow second movement, alternates abrupt string chords with softer replies by the piano, which has led to the



theory that the movement represents Orpheus (the piano) taming the Furies (the strings).

Johannes Brahms agonized with his first symphony for over 20 years, but after its premiere in 1876, he quickly completed his Second Symphony, premiered in Vienna in December 1877. Due to its lack of the storm and stress of the first symphony, the Second has frequently been compared to Beethoven's Pastoral Symphony, which similarly followed the storm and stress of his Fifth Symphony. However, such a characterization of the Brahms Second is overly facile, as it ignores an element of darkness which Brahms himself mentioned in letters to friends. This is the only Brahms symphony to use the tuba, and it also employs the trombones more than in any of his other symphonies. Nevertheless, the finale is the most joyous of any of Brahms' large orchestral works and a guaranteed crowd pleaser to end our opening concert. 📶

—David Ellis

### CONSTRUCTION NEAR PICK-STAIGER

Please read *South Campus Construction Project* on flap inside to learn about Pick-Staiger access and parking.



### MUSICAL INSIGHTS

FRIDAY, OCTOBER 19, 2012  
1:30 PM

FREE  
OPEN TO  
THE PUBLIC

MEET MATTHEW HAGLE

1611 CHICAGO AVE., EVANSTON

SPONSORED BY

The  
**North Shore**  
A retirement hotel

**NEW LOCATION!**

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

At this time of year, it's always a privilege to go to my computer and write my welcome note to all of you, in anticipation of the new season of the Evanston Symphony Orchestra. It's a column in which I have written what has been on my mind, hoping that all of you will find what I write interesting. And in this election year I want to declare my support of music, and of the arts in general.

Having studied and performed all of the three works on our first concert numerous times, I am surprised at how many new things I can find in each piece that I truly had not noticed before. This sounds like a cliché, because many musicians say this so often. But it really is true! You find a new detail, and then all bets are off. The reason for this is not hard to understand. One of the reasons that each musical performance is different from the next (even by the same performer on two successive nights) is that for a piece of music to make sense, and for a performance to make sense, everything that happens

must be a direct result of what just happened before it. Every moment follows something, and that moment must sound like the inevitable result of what just occurred. What happens then, should you find a new detail, say, early in a work, is that everything that follows it (and precedes it too) must be reconsidered within the context of a new "whole." Thus, finding one new detail potentially can change an entire interpretation, thereby giving a completely new result.

The act of studying music and thinking about music in this way is a magical process, particularly when studying masterworks by Mozart, Beethoven and Brahms. It is a privilege to study and perform these works, and in certain ways it is life transforming, and rejuvenating. It is fulfilling as a human being to delve into music with this kind of study. And I believe that the results of those performances are precisely why people such as you go to concerts, instead of just putting on your favorite CD. And it certainly is why the members of the Evanston Symphony continue to play their instruments, and why they come together and rehearse once a week, and then give the actual concert. They want to touch these masterpieces, and let those masterpieces touch them, and help that music reach you, our audience.

For me personally, while I find conducting and being a musician both fulfilling and rewarding, most of all I find it necessary. And I think it's necessary for our society too.

In politics, you can be pro-anything you want...but please...be pro-arts. It's necessary. 🎵

—Lawrence Eckerling  
Music Director, Evanston Symphony Orchestra

## AN IDEAL CHRISTMAS GIFT!

*Evanston Symphony Live!*, our first commercially available compact disc, which features an all-American program conducted by Music Director Lawrence Eckerling, is the ideal Christmas gift for all of the music lovers on your list!

The highlight of the CD is the acclaimed world premiere performance of Gwyneth Walker's *The Promised Land*, composed for the ESO and local soprano Michelle Areyzaga.

The disc includes the recording premiere of *Overture With Fanfares*, commissioned by the ESO for its 50th anniversary season from Evanston resident and ESO bassoonist Donald Draganski. It also features George Gershwin's *Rhapsody in Blue* with Music Director Eckerling both conducting and playing the piano solo. The suite from Howard Hanson's *Merry Mount* and the overture to Leonard Bernstein's *Candide* round out the 72-minute disc.

The CD may be purchased on the ESO website: [www.evanstonsymphony.org](http://www.evanstonsymphony.org). It will also be available on ESO concert days at Pick-Staiger Hall and at the Christmas concert at Evanston Township High School on December 9, 2012. 🎵



## START YOUR HOLIDAY SEASON WITH MUSIC.

**An Evanston Symphony Christmas • December 9, 3:00 p.m. at Evanston Township High School**

Come and celebrate the magic of the holiday season with music from your favorite Evanston music groups. The whole of the Evanston Symphony Orchestra will be joined by the North Shore Choral Society, the Evanston Dance Ensemble, the Evanston Children's Choir and ETHS's Concert Choir and A Capella Singers. We will also invite Santa and his elves to come along at the end to join in the sing-a-long carols.

The ESO will perform favorites like *Sleigh Ride* and *Greensleeves*. The choirs will be singing three holiday songs by John Williams from the film *Home Alone*, as well as Wilberg's arrangement *The First Nowell* plus other traditional carols. And the dancing reindeer will be back, but this time to dance the Charleston!

This concert is a fundraiser for our various outreach programs, which include *Music in Your World*, a free education program for underserved pre-schoolers in District 65. 🎵

## MEET MATTHEW HAGLE!

If Matt Hagle hadn't been, in his words, a "gawky, hyperactive kid," he might never have become such an accomplished pianist. His parents aren't musicians, but they recognized that piano lessons might improve their son's coordination — and force him to sit still for a certain amount of time each day! So, at age 5, Matt sat down at a piano and had his first lesson. He hasn't stopped playing since.



MATTHEW HAGLE

When asked what it was about music that grabbed him, Matt said it was different things at different points of his life. He remembers attending a concert as a six-year-old and being captivated by the strange sound of the opening chord of Chopin's *Scherzo in D Minor*. "I didn't know you could do that on a piano!" he said. The piano then "became the place that was all mine, a place where I could make those sounds." At 8 he started writing "little pieces," music in his mind that he could play for family and friends.

The Hagle family lived in Northfield, and Matt studied composition with Bernard Brindel and piano with Shirley Harris at the Music Institute of Chicago while attending New Trier. Much of what Brindel taught was "very traditional, very analytic." Matt didn't fully understand it at the time, but now says that music theory is a language that he speaks fairly fluently. Above all, Brindel communicated his love of teaching and of music, and Harris was also a warm, inspiring musical presence in Matt's life.

After high school, Matt went to the Peabody Conservatory of Music in Baltimore and studied with Robert Weirich, who, in Matt's view, had a thoughtful, imaginative way of music-making. "He talked about how a performer could take a piece apart and use its structure to make it flow better. He would also play different parts of pieces and ask us to think of a different color for each one to see how that would affect the sound."

Matt was later awarded a Fulbright Fellowship that took him to London to study with Maria Curcio Diamand, who helped him bring together things he had always separated and "untangle" some of the things he had learned.

"I knew what I wanted to do," he said, "and while I could do some things well, I didn't have the technique to do others. Maria could make a huge variety of sound come out of a piano. She trained my ears to listen more closely. How loud was each note in a chord? If you change the volume on each note, you have a different sound." He now teaches these techniques to his students and says he's been "drawing interest" on his London experience ever since — perhaps even extra interest, as London is also where he met his wife, Mio.

Since 1999, Matt has been principal collaborator to violinist Rachel Barton Pine. He doesn't share her love of heavy metal, however! When asked whether he likes jazz, Matt said he appreciates good musicians, but doesn't play jazz himself "because it's just another thing for me to be bad at!" He also enjoys listening to WBEZ's *Sound Opinions*, "the world's only rock-and-roll talk show." The program keeps him "somewhat in the 21st century" and he likes to hear another type of music criticism. He finds it interesting that the critics and guests on *Sound Opinions* use the same terminology as the critics of classical music, almost as though there were a "classical model" of criticism that has been adopted by critics of later genres.

At 6'4", Matt says he's almost "too tall to play the piano," but his wife gave him a custom-made bench that helps him "fit" better at the keyboard without knocking his knees. On the other hand, his height makes him perfect for basketball and he also likes chess, which made him part of the "music-playing, chess-playing, basketball-playing subculture" at Peabody. He had to give up basketball, however, when he broke a finger during a game and missed his degree recital. No more hoops for the pianist! And, most people don't know that he has a "goofy" sense of humor, which he keeps for family and close friends because he thinks it wouldn't fit well with the rest of his career!

In his spare time Matt reads a lot, often starting 4 books at a time. He especially likes books on music, popular science and poetry as well as mysteries, particularly the authors of the "golden age" of detective fiction — Rex Stout, Michael Innes, Dorothy Sayers, *et al.*; he's now re-reading the complete works of a favorite, Josephine Tey.

When Matt was 10, his father asked him what he wanted to do with his life. "Music," he said, so his father made him plan out how to accomplish his life's goals. The plan seems to have worked! 🎵

—Kelly Brest van Kempen

## MUSICAL INSIGHTS FREE LECTURE/RECITAL

**North Shore Retirement Hotel • Friday October 19, 1:30 p.m.**

Music Director Lawrence Eckerling and pianist Matthew Hagle will give a free lecture and recital at the North Shore Retirement Hotel on the Friday before our first concert. David Ellis, General Manager of the Evanston Symphony Orchestra, will play excerpts from CDs of the music to be featured at our first concert to supplement the live excerpts provided by Maestro Eckerling and Matthew Hagle. Whether you plan on coming to the concert or not, come along and hear more about the music of the concert and enjoy a delightful hour listening.

The North Shore Retirement Hotel is located in the center of Evanston on the corner of Davis St. and Chicago Ave. You can park in the multi-story car park at Chicago Ave. and Church St., or find space on the street. The program will last one hour. 🎵

The  
**North Shore**  
A retirement hotel

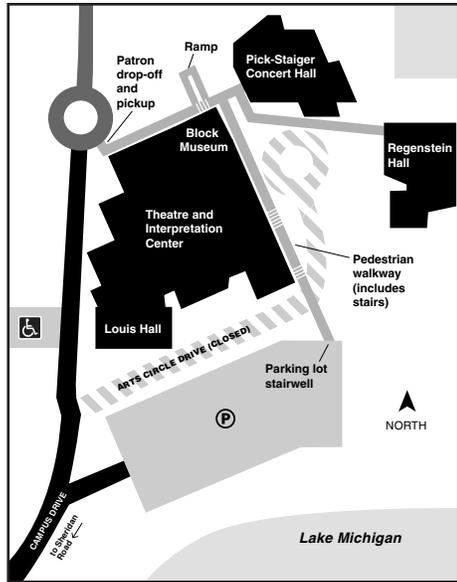
# SOUTH CAMPUS CONSTRUCTION PROJECT

## RESTRICTED ACCESS TO ARTS CIRCLE DRIVE

A construction project on the south side of campus has altered the normal route to and from Pick-Staiger Concert Hall. Arts Circle Drive is now closed to traffic. Please allow extra time for parking.

### Where can I park?

Free parking is still available on weekends and after 4 p.m. on weekdays in the structure located on Campus Drive. After turning onto Campus Drive from Sheridan Road, enter the parking structure on your right by way of ramps leading to the upper and lower levels. For vehicles with handicap placards, reserved spaces are available on weekends and after 4 p.m. on weekdays in the small lot directly west of Louis Hall.



### How can I get to Pick-Staiger Concert Hall from the parking structure?

After parking your vehicle, walk to the north-central stairwell of the parking structure and exit to a pedestrian walkway. This path will lead you along the east side of the theater buildings and up the stairs to the Arts Circle Plaza and Pick-Staiger Concert Hall.

### How can I drop off a guest who needs special access?

After turning onto Campus Drive, continue driving straight past the parking structure and Louis Hall and park temporarily in the available turnaround space. From there, escort your guests by following the sidewalk eastward and using the ramp or stairs next to the Block Museum to access the Arts Circle Plaza and Pick-Staiger Concert Hall. After dropping off your guest(s), you can either park in one of the handicap-accessible spaces in the small lot directly west of Louis Hall (for vehicles with handicap placards) or continue south on Campus Drive and enter the parking structure on your left. ♿

## ESO WELCOMES FIVE PLAYERS

Music Director Lawrence Eckerling has appointed five new players to the ESO following recent auditions. We welcome James Donohue as Principal Flute and Robert Holland as Principal Trombone, and cellists Eitan Cher and Aaron Oppenheimer and violinist Christopher Brathwaite.

The ESO extends its gratitude to retiring Principal Flute Sherry Kujala and retiring Principal Trombone Richard Wunder for their many years of excellent artistry and dedicated service. ♿

# IT'S NOT TOO LATE TO RESERVE YOUR SEAT FOR THIS AND FUTURE SEASONS AND SAVE MONEY AS WELL

### Three easy ways to reserve your tickets:

- **Phone:** Call 847.864.8804
- **By Mail:** Evanston Symphony Orchestra,  
PO Box 778, Evanston, IL 60204
- **On-Line:** Visit [www.evanstonsymphony.org](http://www.evanstonsymphony.org)

Save on service charges for subscriptions by using phone or mail order. (Please call 847-864-8804 for all orders with children's tickets.)

## Viennese Masterworks October 21, 2012

Lawrence Eckerling, Conductor

- MOZART** Overture to *The Magic Flute*
- BEETHOVEN** Piano Concerto No. 4 in G Major  
*Matthew Hagle, Piano*
- BRAHMS** Symphony No. 2 in D Major



## Slavic Favorites March 3, 2013

Lawrence Eckerling, Conductor

- GLINKA** Overture to *Russlan and Ludmilla*
- DVOŘÁK** Concerto for Violin in A Minor  
*Irina Muresanu, Violin*
- TCHAIKOVSKY** Symphony No. 5 in E Minor



## Music from the English Countryside May 5, 2013

Lawrence Eckerling, Conductor

- BRITTEN** Four Sea Interludes  
from *Peter Grimes*
- ELGAR** Concerto for Cello in E Minor  
*Wendy Warner, Cello*
- VAUGHAN WILLIAMS** Symphony No. 5 in D Major



## From the City of Light to Eternal Rome June 16, 2013

Lawrence Eckerling, Conductor

- DUKAS** Fanfare: *La Péri*
- SAINT SAENS** *Danse Macabre*
- POULENC** Concerto for Organ,  
Strings and Timpani  
*David Schrader, Organ*
- DEBUSSY** *Prelude to the Afternoon of a Faun*
- RESPIGHI** *Roman Festivals*

