



KEYNOTES

THE OFFICIAL NEWSLETTER OF
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

Hungarian Connection

This second concert of the ESO's 68th season showcases masterpieces by the two greatest Hungarian composers, Ferenc (Franz) Liszt and Béla Bartók, plus the most popular symphony by Finland's greatest composer, Jean Sibelius. Hungary and Finland share the connection of their languages, which are related to each other and are both completely dissimilar to those of their surrounding countries. Equally important, the music of neither Hungary nor Finland is considered an integral part of the Austro-German "mainstream" taught in most music history classes.

Liszt (1811–1886) was the greatest piano virtuoso of the nineteenth century and an extremely prolific composer, particularly of piano works designed to show off his formidable technique. The most dazzling of all of his works for piano with orchestra is the *Totentanz*, which means "Dance of Death." He first conceived it in 1839 but did not achieve its final form until 1865. Please read Maestro Eckerling's article on the next page about the famous medieval chant which provides the theme upon which Liszt constructs five variations and a "descent into hell" finale.

Bartók (1881–1945) was also a great pianist and the *Totentanz* was one of his favorite "show-off" vehicles. But he was also a great master of composing for the orchestra, and his *Dance Suite*, composed in 1923 to commemorate the 50th anniversary of the union of Buda and Pest, is one of his most popular compositions. Bartók was a pioneer in collecting and preserving folk music in Hungary as well as Romania, and the *Dance Suite* shows this folk influence.



MARCH 16, 2014

2:30 PM

PICK-STAIGER CONCERT HALL

Our concert concludes with one of the grand Romantic symphonies, the 2nd by Jean Sibelius (1865–1957). Sibelius was the leader in establishing Finnish music, most importantly with his *Finlandia* in 1899, which was originally titled "Finland Awakes." Finland was ruled by Russia at the time and did not achieve independence until 1917, which is one year before Hungary became free from the Hapsburg empire.

The Second Symphony shares with that quintessential German symphony, Beethoven's Fifth, a demonic third movement which connects directly into a triumphant major key finale. This finale was received as a patriotic anthem at its premiere and it remains the most popular of Sibelius' seven symphonies. Interestingly, Sibelius essentially stopped composing around 1925, living another 32 years as Finland's most famous composer and artist. 🎧

—David Ellis



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FRIDAY, MARCH 14, 2014

1:30 PM

MEET GLEB IVANOV

1611 CHICAGO AVE., EVANSTON

The
North Shore
A retirement hotel



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. 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 evanstonsymphony.org.

BEHIND THE SCENES



As a musician, one of the delights in learning music is hearing and identifying when a composer borrows from another composer or source, or borrows from him or herself. (A specific example is listening to the music of John Williams' score

to *Star Wars*, where he borrows music or style from seemingly every composer that I have ever studied!) We know that Bach borrowed music from himself, as did Handel, as did Mozart. The list goes on.

But there seems to be a universal fascination in musical history with one particular tune: the one known as the *Dies Irae* (Day of Wrath). Almost all Requiem Masses (including Verdi's great Requiem that we are performing this June) have a *Dies Irae*, and sometimes they are quite famous. But here I'm talking about the original *Dies Irae*, which is a Gregorian chant. View opening stanza below.

Hector Berlioz used this theme in his *Symphonie Fantastique* — in the last movement, "Dream of a Witches Sabbath." It's pretty terrifying music. Franz Liszt attended the premiere, gave it rave reviews, and declared it a "work of genius."

Clearly, this theme had a deep impact on Liszt, as his *Totentanz* for Piano and Orchestra, which we are playing in this upcoming March concert with guest soloist Gleb Ivanov, is a set of variations on the *Dies Irae* theme.

But those aren't the only composers who have used this theme! Rachmaninoff used it in at least seven of his orchestral works, most notably *The Isle of the Dead* and the *Rhapsody on a Theme of Paganini*. Gustav Holst used it in *The Planets*, Tchaikovsky in his Suite No. 3 and Mahler used it in two different movements of his "Resurrection" Symphony. And even Stephen Sondheim used it in *Sweeney Todd*!

I don't have an answer for why this theme seems to be the "code word (code tune)" of choice amongst composers any time something scary or serious is to be portrayed. But the tradition continues to be carried on by contemporary composers such as George Crumb (*Black Angels*), Michael Daugherty (*Dead Elvis*) and film composer Danny Elfman (*The Nightmare Before Christmas*).

Even if the musical example below doesn't help you to hear the *Dies Irae* in your head, rest assured that you'll know it by heart by the end of the *Totentanz*! (And you'll get to hear the *Dies Irae* again in next season's mystery Rachmaninoff work, which will be announced later this season). 🎵

—Lawrence Eckerling
Music Director,
Evanston Symphony Orchestra

Di - es i - rae di - es il - la, Sol - vet sae - dum in fa - vil - la: Tes - te Da - vid cum Si - byl - la

Dies irae dies il-la, Solvet sae-clum in favilla: Teste Da-vid cum Sibylla

THE OPENING STANZA OF *DIES IRAE*.

An Evanston Symphony Christmas was the best start to the holidays



A VISIT FROM SANTA, ALONG WITH THE EVANSTON CHILDREN'S CHOIR

It started to snow on the day of our much loved holiday concert. But that didn't stop our 300 performers and 900 audience members from attending and enjoying this festive concert. The Evanston Dance Ensemble choreographed four dances from Rimsky-Korsakov's

opera *The Snow Maiden*. The Evanston Children's Choir joined the North Shore Choral Society for *Folk Songs* by Vaughan Williams depicting winter, as well as the *Christmas at Home Medley* arranged by Jim Stephenson. The orchestra played at its best in Tchaikovsky's *Waltz of the Flowers* and

Kallman's *Holiday Hoe Down*, and the North Shore Choral Society delighted all with Randol Bass's *Feast of Carols*. It is always a delight to have so many children at the concert, and they, in turn, are thrilled with Santa and his elves. What a way to welcome the holiday season.

See you next year! 🎵



EVANSTON DANCE ENSEMBLE DANCES TO TCHAIKOVSKY'S *NUTCRACKER SUITE* WITH THE EVANSTON SYMPHONY ORCHESTRA

PHOTO: STRIKE 2 PHOTOGRAPHY

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Meet Gleb Ivanov



You've heard the old joke: A tourist lost in the Big Apple asks a street musician, "How do I get to Carnegie Hall?" The answer: "Practice, man, practice!" Gleb Ivanov has done just that!

Gleb grew up in Moscow surrounded by music. His mother is a harpist, as is an older sister. His father, a vocalist who is mainly an operetta soloist, has also taught piano accompaniment at the conservatory. Another sister, who is a pianist, and his older brother, a cellist, live in Switzerland.

When it came time for Gleb to study an instrument, his parents considered the violin for him. However, they were not pleased with the available teachers, so he "was told it would be piano." He started piano at age four and by age eight was accompanying his father's vocal recitals.

When he got to the conservatory, Gleb decided to learn an additional instrument for very practical reasons. Like all young Russian men, he was subject to the draft and figured that, were he ever drafted, he could always play in a military band. However, pianos aren't made for marching, so he studied clarinet and received a diploma in his "safety instrument." Fortunately for us all, the Russian military never came calling!

As a student Gleb participated in the music programs of Mstislav Rostropovich's foundation. "I didn't hear Rostropovich play during this period," Gleb says. "He was in his 80's, but he was still conducting. The main thing, however, was his *presence*." Gleb traveled with Rostropovich and other musicians to London and on a Volga boat cruise. His most memorable experience was as soloist for the third movement of the Prokofiev Piano Concerto No. 3 with the Nizhny Novgorod Philharmonic under Rostropovich's baton. There were very few opportunities for recitals in Russia so Gleb had not thought much about becoming a concert

performer. That all changed in 2005, the year Gleb graduated from the Moscow Conservatory. Within a few months of coming to the United States, he had won First Prize in the 2005 Young Concert Artists International Auditions. He then made his New York debut in 2006 at Carnegie's Zankel Hall ("Practice, man, practice!") and his Washington debut at the Kennedy Center, both to critical acclaim. Numerous performances have since garnered more rave reviews.

Gleb calls himself "a bit old-fashioned" when it comes to other types of music — his favorite pop music is from the 1960's and 70's! He collects classical recordings, but on a very selective basis: He has chosen five or six pianists (including Gould, Horowitz and Cziffra) and several conductors (Toscanini, Furtwangler, et al.) and is trying to obtain every recording each pianist and conductor has ever made.

Gleb and his wife, a sound engineer and Russian teacher, live near Binghamton, NY, where Gleb directs the choir at the orthodox church and likes to build computers in his spare time. He also performs with the Metropolitan Classical Ballet in Fort Worth, where a friend is a choreographer. The friend has choreographed several notable piano works such as Rachmaninoff's *Rhapsody on a Theme of Paganini* for the ballet, and Gleb has been piano soloist for the ballet's performances, an experience he describes as "incredible."

After his performance at the Kennedy Center, *The Washington Times* raved "Eerily like the ghost of Horowitz, Mr. Ivanov engulfed the keyboard, rattling the rafters and thrilling the audience. His talent is larger than life." And, of a performance in Lincoln Center's Alice Tully Hall, *The New York Times* said "Gleb Ivanov is a cut above the usual: a young super-virtuoso, with musical sensitivity and an appreciation of style to go with the thunder and lightning." We welcome this extraordinarily talented pianist to our stage and look forward to more rafter-rattling and thunder and lightning in his interpretation of Liszt's *Totentanz*. 🎧

—Kelly Brest van Kempen

Season Opening Concert Celebrates "Evanston 150"

The ESO joined with the City of Evanston to celebrate Evanston's 150th birthday at its first concert of the season. Programming highlighted the ESO's Evanston connection by featuring Evanston trained pianists Kyle and Ryan Jannak-Huang, who performed Saint-Saëns' *Carnival of the Animals*. Toni Montgomery, Dean of the School of Music at Northwestern, narrated the accompanying Ogden Nash poems. Pick-Staiger Concert Hall was filled almost to capacity, and the ESO was pleased that close to 100 students and children attended this family friendly concert. Making history, the ESO welcomed Evanston Mayor Liz Tisdahl and Northwestern University President Morton Schapiro, who addressed the

audience together, noting the rich traditions of the City and the University as well as the importance of the ESO to the cultural life of the community. 🎧



PICTURED DURING INTERMISSION ARE (L TO R): MORTON SCHAPIRO, TONI-MARIE MONTGOMERY, KYLE AND RYAN JANNAK-HUANG, LORRAINE MORTON, AND LIZ TISDAHL

Important Subscriber Feedback on Our Concerts

Periodically, the ESO receives feedback from our patrons concerning the concert experience. We've collected several recent requests to share with you.

LENGTH IN MINUTES OF THE MUSIC TO BE PLAYED

We will begin including this information with the May/June program book. Here are approximate timings of the music for the March 16 concert:

Bartók	<i>Dance Suite</i>	17 minutes
Liszt	<i>Totentanz</i>	16 minutes
Sibelius	<i>Symphony 2</i>	11 minutes (first movement) 14 minutes (second movement) 22 minutes (third and fourth movements played without a pause)

LEAVING ONE'S SEAT WHILE THE MUSIC IS BEING PERFORMED

As a courtesy to the musicians and to avoid disrupting other patrons, please avoid, to the extent possible, leaving your seat while the music is being played. The performance times of the pieces (above) are included to help you know how long you may have to wait before the music is completed.

On a related issue, Pick-Staiger Hall has a house policy to not allow admission while music is being played. Although this policy has not always been followed by some of their student ushers, it will be enforced more closely going forward.

HEAVY PERFUMES/SCENTS

Some patrons have allergies or respiratory problems which can be exacerbated by exposure to heavy perfumes or scents. Please keep their needs in mind.

CELL PHONES

Everyone seems to know about this potential problem, so please continue to keep cell phones, pagers, and tablets turned off during the concerts.

We want to make our concert experience enjoyable for all. If you have an issue not addressed here, please bring it to our attention by writing us at P.O. Box 778, Evanston, IL 60204 or esomusic@evanstonsymphony.org. Thank you for your help!

—David Ellis, General Manager

The ESO brings high quality music education to pre-schoolers

Every year, there is new evidence that music training enhances both intelligence and the ability to learn in young minds. So every year, the Evanston Symphony Orchestra is delighted to bring a proven music education program, *Music in Your World*, to pre-schoolers in Evanston. This year we are reaching about 400 impressionable young children at Head Start, Pre-K for All, and Pre-K at Risk.

Led by music educator 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. *Music in Your World* is made possible by grants from the Woman's Club of Evanston, North End Mothers Association and the Kiwanis Club of Evanston.

We encourage families to attend all our concerts so we provide special program booklets for children, titled *KidNotes*, at every concert at Pick-Staiger Hall. These booklets introduce the music and explain some important musical concepts while entertaining the kids with pencil and paper games as well. (And these booklets are so good that sometimes adults have been known to ask for their own copy at our concerts!)

Maestro Eckerling sums up the importance of these programs this way: '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.' 🎧

Celebrate the Evanston Symphony Orchestra in its 68th Season with your gift to the 2014 Annual Fund!

The ESO is recognized as one of the premier cultural assets of Evanston and the North Shore because of its musical excellence and community engagement. Our November 2013 concert celebrated the 150th anniversary of the City of Evanston and our Christmas concert brought 300 performers from five organizations together to ring in the holiday season.

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 was developed by the ESO at the request of School District 65, which was seeking arts-based education for its most vulnerable students. Through it, the ESO helps to enrich children's lives and strengthen educational outcomes. Music In Your World uses the power of music to teach critical concepts like opposites and sequencing, plus school readiness skills including listening, following instructions and taking turns. To quote Shinichi Suzuki, "Teaching music isn't my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart." What greater gift can we give to our children and community!

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 are proud of the many contributions our orchestra has made in its first 68 years. Please consider a tax-deductible gift to the Evanston Symphony Orchestra's 2014 Annual Fund. Thank you!

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