



KEYNOTES

THE OFFICIAL NEWSLETTER OF
THE EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR



Beethoven 7

Welcome to the opening concert of the ESO's 72nd season, titled "Music from Many Lands" in recognition of the diversity of countries and cultures represented in our subscription series.

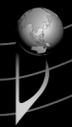
The life of Robert Schumann (1810–1856) epitomized "Romanticism" in its most extreme form. His love and eventual marriage to Clara Wieck Schumann inspired the 1947 movie *Song of Love*, for which Katherine Hepburn (as Clara) learned to play his Piano Concerto. He composed rapidly, frequently in a single form such as songs, or solo piano pieces, or symphonies, followed by creative droughts. He heard voices in his head and in 1854 attempted suicide by jumping into the Rhine from a bridge in Dusseldorf, Germany. He was then committed to an insane asylum for the final two years of his life, dying aged only 46.

His tempestuous Overture to *Manfred*, which opens our program, is very much in keeping with his life. Manfred is the "hero" of an epic poem by Lord Byron, which was converted to a play for which Schumann provided incidental music. The Overture, which the noted writer Donald Francis Tovey has called Schumann's noblest orchestral piece, is composed in the rare and dark key of E Flat Minor. Please see Maestro Eckerling's column on the next page for more details.

Finland's best known composer, Jean Sibelius (1865–1957) lived exactly twice as long as Schumann, but Schumann actually produced more pieces due to Sibelius' cessation of composition after 1926. Sibelius originally desired a career as a violin virtuoso, but was forced to realize he lacked the necessary talent. He more than compensated with his only concerto, the Violin Concerto in D Minor, Op 47, which is one of the cornerstones of the concerto repertory along with those of Beethoven, Brahms, Mendelssohn, and Tchaikovsky. The concerto is notable for placing its big

SUNDAY, OCTOBER 22 — 2:30 PM

BEETHOVEN 7



solo cadenza in the middle, rather than at the end of the opening movement.

Ludwig van Beethoven (1770–1827) is frequently considered a German composer due to his birthplace of Bonn; however, he moved to the music capital of Vienna in 1792 where he remained until his death. Music history groups Beethoven with Haydn, Mozart and Schubert as Viennese composers.

Beethoven's Seventh Symphony, which will close our concert, dates from 1812/1813, and is among his most popular works. It achieves extreme power (it sounds "big") while utilizing the same size orchestra as the Classical period symphonies of Haydn, Mozart, Schubert and many of Beethoven's other works. Rhythm is the most important element in this symphony; all four movements are continually driving forward, even the normally slow second movement. The finale is a true apotheosis of excitement and will provide a rousing start of our new season. 

—David Ellis



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MUSICAL INSIGHTS

**FRIDAY, OCTOBER 20, 2017
1:30 PM**

MEET WILLIAM HAGEN

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 THE MERION



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



The Composer's Score: What Is It?

You would think that answering the question of “What is the Score?” would be a simple one for a performing musician. The composer wrote down what notes he wants the musicians to play, and how he wants it to be played, and the musician follows the directions exactly, and then the music comes out. It turns out that it is not so simple at all.

In any re-creative art form, whether it be an actor following the script in a play, or a musician following the written score of a symphony, there is much more that cannot be written down by the author/composer than what CAN be written down. But there are also questions of authenticity, as well as questions considering the circumstances surrounding the creation, which lead to issues of what the composer “meant” by what he wrote vs. what is printed in the score. Numerous printed editions of a work may change over time. Sometimes the changes are the result of a composer’s revision. But sometimes those changes are the result of a performer or musicologist making a change on their own that they deem to be the correction of a mistake, or an improvement (rightly or wrongly).

It is up to performers to learn about the differences when they become available from musicologists, and then differentiate between true corrections, and what may be just an “improvement.” And sometimes, the answers are not definitive, and a judgment call must be made.

Take for instance Schumann’s *Manfred* Overture. It is “common knowledge” that Schumann’s talents were not in orchestration, and conductors “retouch” his orchestration frequently. (In fact, Gustav Mahler reorchestrated all of Schumann’s symphonies for the performances he himself conducted.) But there are other things in the score baffling to any conductor. One such item is...the key signature. The key signature appears at the beginning of each work, and should do two things...it should tell you what notes should always be played flat or sharp, and also signify the key of the piece. The principal key of the *Manfred* Overture is

Eb minor (which should be indicated by 6 flats in the key signature). Yet the score shows the key signature of Eb major (only 3 flats!). But when the key changes to F# major (which should be 6 sharps), in the score it changes to only 3 sharps (the key of F# minor). My thought process was first to see if there were any piano pieces that Schumann wrote that had 6 flats in it, and in fact there are. So we can’t say that Schumann never used 6 flats. I then contacted musicologists in Germany who are preparing the new complete edition of Schumann’s works, and they verified that the score truly shows 3 flats. That is what the composer wrote. So why did the composer put a “wrong” key signature in the music? Did he think that 6 flats was too difficult for orchestra players in his day? Perhaps... but we’ll never know for sure.

Take Beethoven’s 7th symphony...the last two measures of the second movement. There is a significant difference between modern editions and Beethoven’s original manuscript as to at which note the first violins are to change from pizzicato (plucking the string) to arco (using the bow). (See the score example below). This change was clearly the result of some performer “improving” on Beethoven, and the change being passed on from generation to generation, and from edition to edition. Because his manuscript clearly shows that the first violins play two notes pizzicato rather than one, one can only conclude that that is what Beethoven wanted, and what we will play.

I have illustrated just one example each from two pieces on our program, though there are many others just like them. You have to be a Sherlock Holmes to uncover all of the secrets of these pieces.

The conclusion HAS to be that the published score itself is not the music. It instead is a written document that the performer must use to determine to the best of his/her ability what the creator probably meant by what was written. In the end, the actual music is a combination of what the composer wrote, which the musicians filter and turn into sound for the enjoyment of you, the audience. 🎻

—Lawrence Eckerling

Music Director, Evanston Symphony Orchestra

	Traditionally played:		Beethoven actually wrote:	
Violin 1	<i>arco</i>			
	<i>pizz</i> <i>f</i> <i>pizz</i> <i>f</i>			
Violin 2	<i>arco</i> <i>f</i> <i>arco</i> <i>f</i>			

Meet William Hagen



Twenty-three-year-old violinist William Hagen is the third prize winner of the 2015 Queen Elisabeth Competition (the highest ranking American since 1985), having captured the attention of the Belgian press and public during the competition. Already a seasoned performer on concert stages around the United States and abroad, William's 2016–2017 season included debuts with the Oregon and Pasadena symphonies and recitals at Ravinia and the Center for Fine Arts in Brussels, among others.

Since his professional debut at age nine with the Utah Symphony and Keith Lockhart conducting, William has performed with conductors Marin Alsop, Plácido Domingo, Miguel Harth-Bedoya, Ludovic Morlot, Michael Stern, and Hugh Wolff; and with the symphony orchestras of Albany, Fort Worth, Jacksonville, St. Louis, and Shreveport; the Utah Symphony; the Buffalo Philharmonic Orchestra; and with the Aspen Philharmonic at the Aspen Music Festival. Abroad, he has performed with the Brussels Philharmonic, the National Orchestra of Belgium, the ORF Radio-Sinfonieorchester, and with the Orchestre Philharmonique Royal de Liège in a tour of Belgium. He has also performed in Japan with the Yokohama Sinfonietta and the Sendai Philharmonic Orchestra. Recent performances include return engagements with the Utah Symphony

(Deer Valley Music Festival), and the Aspen Music Festival and School; recitals in Brussels, Los Angeles, Tokyo, and at the Colmar Festival (France); and performances with Gidon Kremer, Christian Tetzlaff, and Steven Isserlis as part of the Chamber Music Connects the World festival at the Kronberg Academy (Germany).

Active and enthusiastic as a chamber musician, William has performed with the Jupiter Symphony Chamber Players in New York City, the Colburn Chamber Music Society in Los Angeles, and at the Aspen Music Festival and School with artists such as Edgar Meyer, Steven Osborne, Orli Shaham, Robert Spano, and Joyce Yang. William has also had the privilege of performing Mozart's Sonata K. 454 with pianist Menahem Pressler in Los Angeles.

A native of Utah, William first heard the violin at the age of 3 and began lessons at the age of 4. At age 10, he entered the studio of Robert Lipsett at the Colburn Community School of Performing Arts, commuting to Los Angeles every week for lessons. After studying with Itzhak Perlman at the Juilliard School for two years, William returned to Los Angeles in 2012 to continue studying with Robert Lipsett at the Colburn Conservatory of Music. In Fall 2016, William joined the prestigious Kronberg Academy in Germany as a student of Christian Tetzlaff. He is an alumnus of the Verbier Academy and the Perlman Music Program, and spent many summers at the Aspen Music Festival and School. William plays on the 1735 "Sennhauser" Guarneri Del Gesù, on loan from the Stradivari Society. 🎻

Glorious music and song, tap-dancing reindeer, Tchaikovsky's Nutcracker, two sleigh rides and Santa! All for your delight on December 10 at ETHS

The Evanston Symphony Orchestra's holiday concert again will delight audiences of all ages. Come for a magical afternoon of festive classical music, singing, and dance on December 10, 3 p.m. at ETHS. And this concert is all about our community. We welcome singers and dancers from all over Evanston to come together to celebrate the season. Nowhere else in Evanston can you celebrate the holidays with over 350 performers on stage who truly represent our community.

The full Evanston Symphony Orchestra is joined by North Shore Choral Society, Evanston Dance Ensemble, Evanston Children's Choir, Evanston Symphony Gospel Choir, and the A Cappella Choir from Evanston Township High School. Together we will play, dance, and sing your favorite holiday music.

And there is an extra special new piece this year. Our very own gospel choir, led by Reverend Kenneth Cherry, will be performing a gospel version, as arranged and recorded by The Temptations, of the beloved carol 'Silent Night' in a new orchestration for the full ESO. This work will be a moving and magical part of the concert. Plus the tap-dancing reindeer of the Evanston Dance Ensemble return, along with two different musical sleigh rides!

At the end of the afternoon, join in with our carol sing-along. We will finish with three choirs singing *Hallelujah*, from Quincy Jones *A Soulful Messiah*. This music is taken from Handel's *Messiah* (composed in 1741) but now updated to be an inspiring Gospel song. You will be on your feet and joining in—we promise!

December 10 is a perfect way to start the holidays for the whole family. Tickets are available on our website: www.evanstonsymphony.org, or simply use the ticket order form on the flap facing this page and mail it to P.O. Box 778 Evanston, IL 60204, or call (847) 864-8804. 🎻



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EVANSTON SYMPHONY HOLIDAY CONCERT (December 10, 2017)

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

The Evanston Symphony Orchestra

presents



EVANSTON SYMPHONY HOLIDAY CONCERT

LAWRENCE ECKERLING, *MUSIC DIRECTOR*

SUNDAY, DECEMBER 10, 2017
3:00 PM

EVANSTON TOWNSHIP
HIGH SCHOOL AUDITORIUM

Featuring...

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Evanston Dance Ensemble

The Evanston Symphony
Holiday Gospel Choir

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