



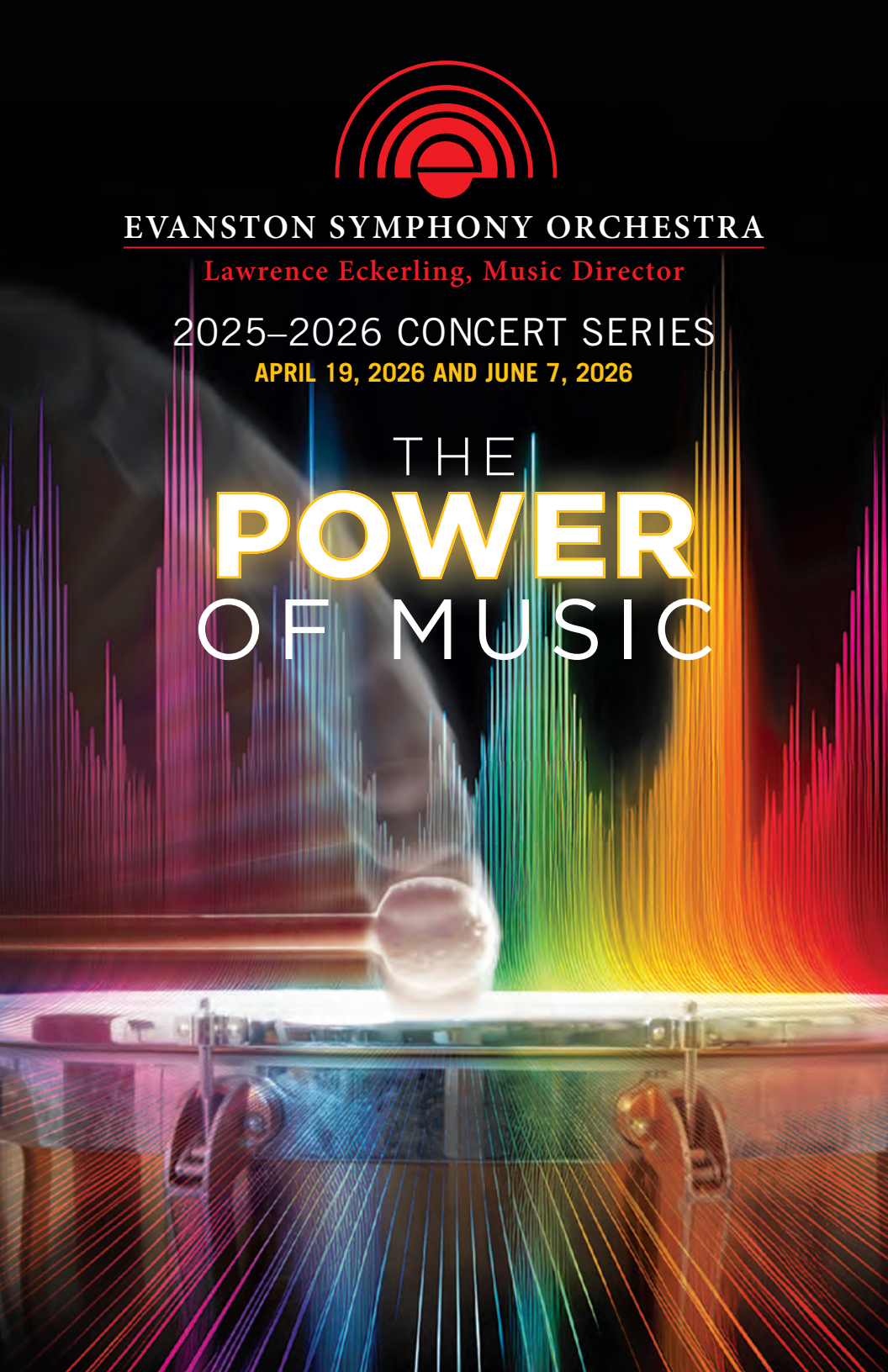
EVANSTON SYMPHONY ORCHESTRA

Lawrence Eckerling, Music Director

2025–2026 CONCERT SERIES

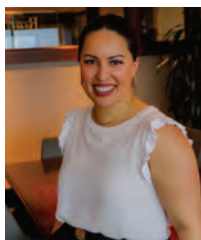
APRIL 19, 2026 AND JUNE 7, 2026

THE
POWER
OF MUSIC



Well-Orchestrated

WEALTH MANAGEMENT



ROMANO
BROTHERS & CO.
WEALTH MANAGEMENT

Member FINRA/SIPC



MANAGING YOUR INVESTMENTS - LIKE OUR INVESTMENTS. SINCE 1962

From Our Music Director



IMAGE COURTESY OF MARC FERLISH PHOTOGRAPHY

Dear ESO concertgoers and supporters,

I am delighted to welcome you to the second half of our 2025/26 season entitled “The Power of Music.” This season continues to offer a vast variety of musical composers and styles, incredibly inspiring guest soloists, and programs that have the music that you know and love, combined with new and exciting pieces which will offer you new experiences in the concert hall.

I like our season’s title “The Power of Music” because it has multiple meanings. Power can refer to loud, impactful music. But “power” will be used in other ways too. Music has the power to elicit feelings from listeners. It has the power to bring people together. It has the power to heal. To lift spirits. Evoke memories. The performance of music reaches in our souls for feelings that are much deeper than words could ever describe.

All of this is possible because of the interaction between the musicians, the conductor and the audience. The audience receives the musical message, and somehow passes that energy back to the performers, influencing what goes out to the audience again, constantly back and forth. I truly cannot think of a more perfect example of “The Power of Music” than that. And that is what makes live music concerts, and especially symphony orchestra music concerts, so special.

I am excited to thank you for experiencing the season with us. You make this possible. It can’t happen without you!

Sincerely,



Lawrence Eckerling
Music Director
Evanston Symphony Orchestra

From Our President



Welcome to the second half of Evanston Symphony Orchestra's 2025–2026 season, *The Power of Music*. Our final two subscription concerts bring stellar soloists and energizing music. We hope you will be inspired and uplifted by what you hear.

I am honored to represent the ESO, which has been a community treasure for 80 years. Our humble beginnings, in 1945, were inspired by local musicians seeking an outlet for their talents. Since then, we've grown into the outstanding symphony orchestra we are today, offering four season concerts, a holiday extravaganza, a free summer pops concert, and outreach to children and underserved communities. We are nearly 100 musicians strong, enjoy rich relationships with other area arts and community organizations, and are cared for by dozens of community volunteers who assist with marketing, management, and fundraising.

And, of course, it is all made possible by the generous contributions and sponsorships of foundations, businesses, and individuals who are inspired to support our mission of using "the power of music to lift the human spirit." We are forever grateful to all of you — sponsors, subscribers, ticket holders, and volunteers. You all bring energy into the auditorium, and help ensure we can meet the growing programming needs of our community. If you are interested in learning more about how you might get involved and support us, please get in touch. We'd love to hear from you.

Now relax and enjoy as Maestro Eckerling and our fabulous musicians shape a musical journey for you. May you be refreshed and inspired by what you hear.

Thank you for being part of the ESO family,

A handwritten signature in cursive script that reads "Laura Cinat".

Laura Cinat
President
Evanston Symphony Orchestra



EVANSTON SYMPHONY ORCHESTRA

It takes all of us, working together, to fulfill our mission:
to use the power of music to lift the human spirit.
We invite your generous support.

ESO CONCERT SPONSORSHIPS

(available to individuals, businesses, foundations)

Series Concert: \$5,000

Series Concert Soloist: \$3,000

One Musical Work: \$2,500

Annual Holiday Concert Extravaganza: \$10,000

ESO INDIVIDUAL CONTRIBUTION LEVELS

Conductor's Circle: \$1,500 and Above

Concertmaster's Circle: \$900–\$1,499

Benefactor: \$600–\$899

Sustainer: \$240–\$599

Supporter: \$120–\$239

Friend: \$60–\$119

General: Up to \$59

LEGACY GIFTS

Please consider making a legacy gift to the ESO. Many ways are available for you to do this: bequests, charitable trusts, life insurance, retirement accounts, appreciated stock, bank and brokerage accounts, and donor-advised funds. You may give such gifts in memory of, or in honor of, individuals important to you. By making such a gift, you become a cherished member of the Keynote Society.

For more information, contact us:
(847) 864-8804 or esomusic@evanstonsymphony.org

Our Contributors

BUSINESS AND FOUNDATION SUPPORT

Evanston Arts Council
The Generations Fund
John R. Halligan
Charitable Fund
The Haud Family
Charitable Fund
Illinois Arts Council
The Klaus Family
Charitable Fund
The Linder Family Fund
Lunar Solis Foundation
Douglas and Jessie
Macdonald Gift Fund
McMaster-Carr
Northern Trust Co.
Rotary Club of Evanston

IN HONOR OF GLORIA BOYELL

Kelly and Gus Brest van
Kempen

IN HONOR OF BARBARA AND JOE CHERVIN

Jane Pickus

IN HONOR OF JOHN JONES

Dina Lokets

IN HONOR OF JEANETTE KRSTOLICH

Kay Furey

IN HONOR OF ELLEN MORRIS

Lisa Micka

IN HONOR OF ELLEN MORRIS AND SARA KUJAWA

Lunar Solis Foundation

IN HONOR OF SUZANNE NELSON

Jan Feldman

IN HONOR OF PENELOPE SACHS

Joan Gunzberg

IN MEMORY OF MARYLIND ANDRESEN

Lisa Peterson

IN MEMORY OF DR. WILLIAM DAWSON

Beverly Dawson

IN MEMORY OF RUTHANNE DEWOLFE

Kathy Tisdahl
Todd Wiener and
Paula Jacobi

IN MEMORY OF WINIFRED HAZUCHA AND RUTHANNE DEWOLFE

Julie and Mark
Westbrook

IN MEMORY OF HARVEY WHITFIELD

Barbara Sittler

LEGACIES AND BEQUESTS

Ruthanne K. DeWolfe
Trust

CONDUCTOR CIRCLE

(\$1,500 AND ABOVE)
Elizabeth and Ken
Cohen

Ruthanne K. DeWolfe

Rhea Davis

Marcia Erickson and
Alan Rostoker

The Eyler Family
Sarah and Brian Flax

Margaret Gergen

Karen and Jay
Goodgold

Cheryl Haack
Charlotte and Stanton
Hadley

Linda and Tom Keller
Naomi Lovinger and
Bill Wade

Kim Perutz

Shelley T. Powell
Penelope and Toby
Sachs

Julie and Mark
Westbrook
Todd Wiener and
Paula Jacobi

CONCERTMASTER CIRCLE

(\$900 - \$1,499)
Laura J. Cinat
Debra Gartke
Melissa Little
Caroline Dehnert
Moyer
Suzanne Nelson
Suzanne Torrey and
Scott Peters

BENEFACTOR

(\$600 - \$899)
Robin and Jan Ashton
Liz and Bill Bauer
Karen Boyaris and
James Smith
Kelly and Gus
Brest van Kempen

Joe Chervin
Ellen Feldman
Vincent and Suzanne
Flood

Carol Goldbaum
Lisa and David Peterson
Melinda Pierce

SUSTAINER

(\$240 - \$599)
Anonymus
Gayle Anderson
Susan and Julian Arron
John Bausch and
Amy Kohn
Luann Benoit
Gloria Boyell
Susan and Lance
Champagne
John and Mary Jo
Crosby
Mike Curtiss
Beverly Dawson
Donald and Antje
Draganski
Lawrence and Sharon
Eckerling
Jan Feldman

Joseph Feldman
Paula Eatman-Fischer
and Bruce Fischer
Lynda and William
Frillman
Jeffrey Haden
James Kratz
Jeanette Krstolich
Dona LeBlanc
Carolyn Lickerman
Marion McGearry
Lisa Micka
Kathryn Norwood
Raymond Parmer
Sue and Andrew Patino
Alan Pilgrim
Mary Price
Sandra and Jeffrey
Rochman

Mary Kathleen Rundell
Shabnum and Sunil
Sanghvi
Ralph Segall
William and Ingrid
Stafford

Ronna Stamm and
Paul Lehman
Kerry Stilwell
Peggy Lajoie and Jeff
Stoecklein

Annette and Jerry
Stover
Gary Swain
Karl Sward
Judy Swisher
Catherine Whitcomb

SUPPORTER

(\$120 - \$239)
Richard Aderman
Bruce Amsterdam and
Ilene Grossman
Shauna Babcock
Mary Ann Borys
John Bowes
Rebecca D. and Donald
H. Cagen
Daniel DiCesare
Kathleen Furey
Rosalie and Paul
Greenberger

Our Contributors

Marla Johnson	Henry and Harriet Conroe	John Robertson	Robin Hershey
Barbara and Jeffrey Julis	John Dunn	Yvi and John Russell	Mark Ibach
Judy and Bob Kemp	Fran Faller	L. Dean and Arlene A. Scane	Laura Klein
Linda LaBuda	James Fogerty	Katherine Scharfenberg	Doug and Jessie MacDonald
Laurie and John Lawlor	Howard Glick	Timothy and Susan Schell	Richard MacHarg
Linda Matthews	Erica and Dale Granchalek	Ronald and Janet Scherubel	Linda Martin
Jennifer McGeary and Tom Pazen	Joan Gunzberg	Doreen Sevcik	Neil and Sheri Mermelstein
Irv Miller	Winifred Hazucha	Michael Sherry	Florence Miller
Joanne Musolf	Shirley and Richard Holbrook	Priscilla Thomas	Catherine Nagler
Marilynn and Faramarz Salimi	Mindy Kaufman	Alan Trachtenberg	Robert Novickas
Susan Schneider	Stanley Korczynski	Marian Van Nierop	Barbara and Edward Olinger
Paul Seeley	Sheila Kulycky	Nina Wallenberg	Jane Pickus
Barbara Sittler	Glenn and Ruth Lancaster	Frank Winkler	Constance Porteous
Mrs. Jean Stafford	Nancy Liskar and Bruce Styler	Victoria Zielinski	Toni Rey
Sandra Stevens	Linda G. Loiben-Kaplan	GENERAL (UP TO \$59)	Sondra Rosin
Sharon and Steve Stone	Dina Lokets	Karen Bauer	Eugene Sollo
Maurice Sullivan	Brenda Long	Audrey Beasley	Marilyn Sommer
Marilyn Swoiskin	Jim and Laura Lyman	Guin Bixler	Margaret Thielen
Kathy Tisdahl	Maureen Magee	Margaret Cooper	Sandy Villano
William Vis	Patrick Mcfadden	Cathy Crabbe	Cherie Weil
Alexander Weaver	Philip Michaels, Lisa Schmeiser and Beatrix Schmeiser Michaels	David Crawford	
Birgit Werth	Barbara Mitchell	Ethel Doyle	
FRIEND (\$60 - \$119)	Andrea Musolf	Paula and Bob Filler	
Diana Berger	Sue Pastin	Anthony Finney	
Michele Bresler and Barry Goldberg	Marie-Simone Pavlovich	Jay and Fran Foley	
David Chinitz		Gary Geiger	
Judy Chiss		Judith Goodie	
		Jane Hampson	

We would like to thank the following organizations and individuals for their In-Kind contributions:

Baker Demonstration School	Music Institute of Chicago
Chicago Symphony Orchestra	The Musical Offering
Christopher Duquet Fine Jewelry	Preston's Flowers & Gifts
Innovative Design & Graphics	Wilmette Park District

OUR RECOGNITION POLICY: The Evanston Symphony is appreciative of all those who support the orchestra. Contributors listed in this concert program reflect donations received during the period from January 1, 2025 to March 30, 2026. Future donations will appear in our next concert program.

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.



Illinois
ARTS
Council



This program is partially supported by a grant from the Illinois Arts Council through federal funds provided by the National Endowment for the Arts.

847-864-1816
www.prestonsflorist.com



Prestons
Florist
Est. 1949



Celebrating 75 Years!

Weddings, Parties, Funerals,
Creative Designs, Fresh Flowers Daily,
Plants, Balloons, Fruit &
Gourmet Baskets

Personal and corporate accounts accepted.

1726 Central St. • Evanston, Illinois 60201

Daily Deliveries




**WILLIAM
HARRIS
LEE & CO**

**FINE STRING
INSTRUMENTS**

NURTURING
GROWTH
FOR OUR
COMMUNITY

www.WHLee.com

 WilliamHarrisLee

 WilliamHarrisLee

MIDWEST YOUNG ARTISTS CONSERVATORY

*Building a home with
the **power of music.***



2025 - 2026 SEASON CONCERTS

Orchestra Concerts at Pick-Staiger Hall, Northwestern University

October 26, 2025
February 15, 2025
April 26, 2026

Holiday Concerts at Bennett Gordon Hall, Ravinia

December 14, 2025

Chamber Music Soirées at MYAC Center

October 11, 2025
November 1, 2025
November 15, 2025
December 13, 2025
January 24, 2026
February 21, 2026
March 7, 2026
April 18, 2026



For a full list of
concerts and
tickets, please
scan the QR
code or visit:

[www.mya.org/
upcoming-events](http://www.mya.org/upcoming-events)

MIDWEST YOUNG ARTISTS CONSERVATORY
878 Lyster Rd, Highland IL • 847.926.9898 • MYA.ORG

Youth music programs in orchestra, jazz, choral, & chamber music.

A440

VIOLIN, VIOLA, CELLO & DOUBLE BASS SPECIALISTS

Michael Spadaro and Andrew McKone
Est. 1982

Extensive Selection of Instruments & Bows For Sale
Fine Quality Repair & Restoration
Expert Bow Rehairing
Standard & Virtuoso Grade Rentals

MON - By Appointment / TUE - 10am-7pm / WED-SAT - 10am-5pm / SUN - Closed

2222 West Roscoe St. Chicago, IL 60618
Phone: 773-348-4949 Fax: 773-348-5836

A440violinshop.com

themusicaloffering™

Evanston's community music school

Private Lessons for Kids & Adults

Piano, Voice, Violin, Viola, Cello,
Guitar, Flute, Clarinet, Trumpet

**We offer a FREE 30 minute
trial lesson!**

Group Classes for Kids & Adults

Rock, Blues, and Jazz Bands
MORchestra Chamber Music
Cello Ensemble
Musical Theatre Scenes
Adult Guitar Class



743 Custer Ave | Evanston, IL 60202
www.themusicaloffering.org

OptimaVerdana®

UNRIVALED.

LUXURY RESIDENCES
NOW LEASING

Residences that Celebrate Unrivaled Living.



ONE-, TWO- & THREE-BEDROOM APARTMENTS.

For those seeking an exceptional lifestyle on Chicago's North Shore, Optima Verdana®, Wilmette's newest luxury residences, is an extraordinary expression of luxury that merges inspired design, breathtaking natural beauty, unparalleled service and a strong sense of community to create a flawlessly curated experience.

From the expansive rooftop sky deck designed for year-round use, front door person, fitness center, yoga studio, indoor pickleball & basketball court, sports lounge, business center, conference rooms, and library lounge to the thoughtfully curated suite of onsite concierge services and event programming, Optima Verdana® ensures you will always feel right at home.

SCHEDULE A TOUR.

OPTIMAVERDANA.COM : + 1 847.780.9313
1210 CENTRAL AVE, WILMETTE, IL 60091

Pricing, floor plans, and availability are subject to change without notice.

   Managed by Optima Real Estate, Inc.

Evanston Symphony Orchestra

LAWRENCE ECKERLING, MUSIC DIRECTOR

VIOLIN I

Julie Fischer,
Concertmaster
Joseph Chervin,
Acting Concertmaster
Cathy Carr
Caroline Dehnert
Moyer
Luann Benoit
Carolyn Berger
Karen Boyaris
Gus F. Brest
Van Kempen
Kimberly Duncan
Marcia Erickson
Alexis D. Eyler
Nicole Frederick
Jennifer Hill
Wei-Shan Huynh
Barbara Julis
Emily Lin
Ashley Pensinger-Sok
Nobu Sato
Claire Seizovic
Miku Sekizawa
Susan Sevcik
Emily Steadman
Greg Wagner

VIOLIN II

Beth Hafter,
Principal
Paula Fischer
Ellen J. Morris
Susan Champagne
Kris Barten
Liz Bauer
Pam Brailey
Jeanine Casler
Laura J. Cinat
Andrea Grimaldo
Moreno
Cheryl Haack
Charlotte Hadley
Sara Kujawa
Nancy Liskar
Eric Martin
Anne McTighe
Shelley T. Powell

Franklin Sacks
Jenny L. Schaff
Susan Schneider
Frances Zirbel-Foley

VIOLA

Terese Parisoli,
Principal
Elizabeth Cohen
Liza M. Berger
Ariel Buehler
Hannah Friedland
Pavani Jairam
Bill Kronenberg
Jeanette Krstolich
Jennifer McGeary
Seyeon Park
Penelope Sachs
Elizabeth Shepherd
Zachary Shepherd
Alexander Weaver

CELLO

Ellen Frolichstein,
Principal
Guin Bixler,
Co-Asst. Principal
Hannah Vis,
Co-Asst. Principal
Michelle Albovias
Martens
Marcus Amenechi
Amber Bunnag-Stoner
Mike Curtiss
Rhea Davis
Tobi Ellis
Jay Foley
Spencer Frie
Nicholas Kinney
Linda G. Loiben-Kaplan
Matthew Lucia
Clark Matthews
Andrea Musolf
Nina Wallenberg
Mark Westbrook
Charlotte Zelman

BASS

Marc Temkin,
Principal
Dorothea Boyle
Tom Denman
Jacque Harper
John Jones
Jack Kerkering
Dennis Morris
Jacob Nagler
Alan Trachtenberg

FLUTE

James Donahue,
Principal
Barbara Holland
Colton Wansitler

PICCOLO

Barbara Holland

OBOE

Richard Von Holst,
Principal
Claire Cutting
Amy Gollins

ENGLISH HORN

Claire Cutting

CLARINET

Adrian Munive,
Principal
Katherine
Scharfenberg
Karen Goodgold

BASS CLARINET

Natalie Szabo

E-FLAT CLARINET

Katherine
Scharfenberg

BASSOON

Phoebe J. Peterson,
Principal
Peter Schmeiser

CONTRABASSOON

Nyketa DiCesare

HORN

Erika Hollenback,
Co-Principal
Laura Stone,
Co-Principal
Ryan Sedgwick
Jonathan Ibach
Paul Seeley

SAXOPHONE

Philip Kleutgens, alto 1
Principal
Haven Kahn, alto 2
Brian Kachur, tenor

TRUMPET

Donald H. Cagen,
Principal
Matthew Bain,
Asst. Principal
Chitaka Nishikiori
Annie Grapentine

TROMBONE

Jennifer Schmeiser,
Principal
Roger P. Menning

BASS TROMBONE

Robert Holland

TUBA

Daniel DiCesare

TIMPANI

Brian Kabat (4/19)
Josh Williamson (6/7)

PERCUSSION

Brian Kabat,
Principal
Nick White
Brent Roman
Cameron Marquez
Dell Mitchell
Josh Williamson

HARP

Jennifer Ruggieri

PIANO/KEYBOARD

Rick Ferguson
Fiona Queen

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

SUNDAY, APRIL 19, 2026 2:30 PM

PICK-STAIGER CONCERT HALL

featuring

JEFFREY BIEGEL, PIANO

LAROB K. RAFAEL, HOST

CONCERT PROGRAM

Petite Suite de Concert

Coleridge-Taylor

I. Le caprice de Nannette (Nannette's Whim/Caprice)

II. Demande et réponse (Question and Answer)

III. Un sonnet d'amour (A Love Sonnet)

IV. La tarantelle frétilante (The Frisky/Sparkling Tarantelle)

Promenade (Walking The Dog)

Gershwin/orch. Berkowitz

Rhapsody in Red, White & Blue

Boyer

Jeffrey Biegel, piano

— INTERMISSION —

On The Waterfront

Bernstein

(Symphonic Suite from the Film)

Rhapsody in Blue

Gershwin/orch. Grofe

Jeffrey Biegel, piano

CONCERT SPONSORED BY

PAULA JACOBI AND TODD WIENER

Food and beverages are not permitted in the audience seating area



JEFFREY BIEGEL

In an age when many artists' fortunes begin with a meteoric ascent and quickly cool with the inexorable free-fall, pianist Jeffrey Biegel has managed to buck that trend, fashioning a career of steady success studded with concerts at major venues with major orchestras, a Grammy winning recording, and more than 30 commissioned works by living composers. His life takes its roots from age three, barely able to hear nor speak, until corrected by surgery. The 'reverse Beethoven' phenomenon explains

his lifelong commitment to music, having heard only vibrations in his formative years. 2025 brought the World Premiere of three new works for piano and orchestra: Adolphus Hailstork's "Concerto no. 3" with the Pacific Symphony Orchestra, Melissa Manchester's "AWAKE!" for Piano and Orchestra with the Endless Mountain Music Festival, and, James Lee III's "Concerto in A" with the Louisiana Philharmonic Orchestra. The 2024 recording of Jake Runestad's "Dreams of the Fallen" with True Concord Voices and Orchestra garnered a Best Choral Performance Grammy nomination, on the Reference Recordings label. June 2023–August 2027 features the Rhapsody National Initiative—the first 50-state project for a new work for soloist and orchestra, also the first 50-state project for a new work without composer fees required from orchestras. Peter Boyer's "Rhapsody in Red, White & Blue" has embraced the nation and boasts a recording with the London Symphony Orchestra on the Naxos label. In 2022, he premiered Jim Stephenson's 'Piano Concerto,' Daniel Perttu's 'A Planets Odyssey' for piano and orchestra, Farhad Poupel's "The Legend of Bijan and Manijeh" for piano, orchestra and chorus, his own concerto, 'Three Reflections: Freedom (JFK), Justice (RBG) Equality (MLK),' and Christopher Marshall's 'Thanksgiving Variations on "We Gather Together."' 2021 saw the world premieres of his "Reflection of Justice: An Ode to Ruth Bader Ginsburg" with the Dallas Symphony Orchestra, and Ellen Taaffe Zwilich's "Remembering Ruth Bader Ginsburg" for mezzo-soprano, piano and orchestra in tribute to the late Supreme Court Justice Ruth Bader Ginsburg, with mezzo-soprano Denyce Graves. Also, the world premiere of Ellen Taaffe Zwilich's "Shadows" newly arranged for piano and seven players with the Idaho State Civic Symphony. The pandemic year 2020 focused on composing original "Waltzes of Hope," "Sonatina," and "Three Reflections: JFK, RBG and MLK" for solo piano, and for piano and orchestra, orchestrations by Harrison Sheckler. It was also a time for Mr. Biegel to raise the monetary funds to commission Mr. Boyer's new "Rhapsody."

Moravian College in Bethlehem, PA, conferred the Honorary Degree of Doctor of Humane Letters upon Mr. Biegel in 2015, for his achievements in performance, recordings, chamber music, champion of new music, composer, arranger and educator. In 2019, Kenneth Fuchs's "Piano Concerto: 'Spiritualist'" with the London Symphony Orchestra led by JoAnn Falletta received a Grammy Award for Best Classical Compendium, featuring Mr. Biegel as its soloist. In 2019, the first digital recordings were released on Mr. Biegel's Naturally Sharp

Our Soloist

label: "Cybercital: An Historic Recording," "A Pianist's Journey," and the September 2021 release of George Gershwin's "Rhapsody in Blue" 1924 version with the Adrian Symphony Orchestra, Bruce Kiesling conducting.

Mr. Biegel created the first largest consortium of orchestras in 1998 for Ellen Taaffe Zwilich's 'Millennium Fantasy' premiered with the Cincinnati Symphony Orchestra in 2000, followed with Charles Strouse's 'Concerto America' with the Boston Pops, Lowell Liebermann's 'Concerto no. 3' with the Milwaukee Symphony Orchestra, William Bolcom's 'Prometheus' for piano, orchestra and chorus, with the Pacific Symphony and Pacific Chorale, Richard Danielpour's 'Mirrors' with the Pacific Symphony, Ellen Taaffe Zwilich's 'Shadows' with the Louisiana Philharmonic Orchestra, Jake Runestad's 'Dreams of the Fallen' with the Louisiana Philharmonic Orchestra and Symphony Chorus of New Orleans, Lucas Richman's 'Piano Concerto: In Truth' with the Knoxville Symphony Orchestra, recorded with the Pittsburgh Symphony Orchestra, and Kenneth Fuchs's "Piano Concerto: 'Spiritualist'" with the Springfield Symphony Orchestra (MA). He also premiered and recorded Giovanni Allevi's 'Concerto for Piano and Orchestra' and commissioned Christopher Theofanidis's "Concerto no. 2 for Piano and Orchestra" with the Harrisburg Symphony Orchestra, the "Peanuts Concerto" by Dick Tunney, based on music by Vince Guaraldi, Jimmy Webb's 'Nocturne for Piano and Orchestra' and, PDQ Bach's 'Concerto for Simply Grand Piano and Orchestra' by Peter Schickele with the Colorado Symphony Orchestra. Bringing new music to youth orchestras saw the world premiere of Daniel Dorff's 'Piano Concerto' with the Etowah Youth Orchestra, conducted by Michael Gagliardo.

He studied at The Juilliard School with Adele Marcus, herself a pupil of Josef Lhevinne and Artur Schnabel, and is currently on faculty at the Conservatory of Music at Brooklyn College.

TELEPHONE (847) 475-4270

RICHARD SCOTT HOPF, D.D.S.

OFFICE HOURS
BY APPOINTMENT

500 DAVIS STREET, SUITE 504
EVANSTON, ILLINOIS 60201

Our Host



LaROB K. RAFAEL (PAYTON)

A native of Temple Hills, Maryland, LaRob K. Rafael developed a love for singing at an early age. He found a spirit in the Gospel songs he sang and nuance in the Classical music he learned. A graduate of DePaul University where he graduated with a degree in Vocal Performance, LaRob has studied with world-renowned teachers, directors, and coaches and has had musical opportunities that include traveling internationally to study language, culture, and music.

LaRob is the Founder and Artistic Director of Hearing in Color, an organization dedicated to amplifying stories, music, and experiences of communities that have been historically excluded from classical spaces.

As an Arts Administrator and advocate, he has worked with Lyric Opera of Chicago in the Learning and Creative Engagement Department, sits on varying boards within the Chicago Philharmonic, Picoso Ensemble, and La Caccina. He helped facilitate programming as the Director of Community Engagement with Chicago's Ear Taxi Festival (2021), and led the 2025 festival as Artistic Director.

LaRob was selected as one of 11 arts administrators nationwide to join the 4th Cohort of Sphinx LEAD, a 2-year program through Sphinx Organization in Detroit designed to evolve the industry landscape by empowering the next generation of executive leaders.

He is a current member of the William Ferris Chorale as well as a frequent participant in other chamber vocal ensembles in Chicago and actively sought after as a guest artist, soloist, or speaker on several in person or virtual events.

Additionally, LaRob recently used his voice to connect people from different communities as weekend morning host and co-host/producer of Sounds Classical on Chicago's Classical music radio station, WFMT (98.7 FM) to aid in decentralizing the predominantly white, European, male centered classical consciousness.

Program Notes

PETITE SUITE DE CONCERT

Samuel Coleridge-Taylor (1875–1912)

16 minutes (1911)

Though Samuel Coleridge-Taylor was English by birth, training and residence, he was unquestionably a hero to American audiences. Born in London in 1875 to a white English woman and a physician from Sierra Leone, Samuel was brought up in suburban Croydon by his mother after his father returned to Africa to practice medicine. As a boy, Coleridge-Taylor studied violin with a local teacher, sang in a church choir, and showed talent as a composer, and in 1890, he was admitted to the Royal College of Music. By the time he graduated in 1897, he had produced a significant collection of works, including a symphony and several large chamber compositions, a number of which were performed publicly. His music became known to Edward Elgar, who offered the young musician advice and encouragement. Coleridge-Taylor's greatest success came in 1898 with the premiere of the cantata *Hiawatha's Wedding Feast*, the first of several works inspired by the poetry of Henry Wadsworth Longfellow. He held a number of conducting and teaching positions thereafter in London, including appointments as professor of composition at the Trinity College of Music and Guildhall School of Music. Coleridge-Taylor composed steadily throughout his life, and became one of the most respected musicians of his generation on both sides of the Atlantic — New York orchestral players described him as the “Black Mahler” on his visit to that city in 1910. His premature death from pneumonia at the age of 37 in 1912 seems to have been partly a result of overwork.

Coleridge-Taylor's music found great favor in the United States during his lifetime.

Hiawatha's Wedding Feast had been performed twice in Boston by 1900, and his music was espoused by the famous African-American baritone Henry Burleigh, whose songs were an important inspiration for Dvořák's “New World” Symphony. Coleridge-Taylor's visits to this country in 1904, 1906 and 1910 were sponsored by the Coleridge-Taylor Society, founded in 1901 in Washington, D.C. to study and perform his music and to encourage African-American musicians. President Theodore Roosevelt invited him to the White House after a performance of *Hiawatha* in 1904. Coleridge-Taylor was strongly drawn to America and its African-American culture, and he was considering moving here at the time of his death.

Back in the days when the audible range and effectiveness of public speakers was limited to just their own unamplified vocal abilities, one species of dramatic entertainment was the “elocutionist,” a person who had cultivated precise diction, admirable projection and dramatic presentation. (For an unforgettable example, see thespian DeWolf Hopper's 1922 recitation of the baseball classic *Casey at the Bat*) Coleridge-Taylor's daughter Gwendolin was talented as a composer, singer, pianist, conductor and elocutionist, and she arranged programs of her father's music across the UK following his death, many of which featured her “Recitation of Hans Christian Anderson's *Clown and Columbine* set to music for violin, cello and piano by her late father.” In the accounting of Coleridge-Taylor's life and works compiled in 1915 by W.C. Berwyck Sayers, President of the Library Association of the United Kingdom, *Clown and Columbine* is mentioned only as an unpublished “accompaniment to a poem”; it is not dated. That work seems to have disappeared, but it is thought to have been

Program Notes

used as a draft or thematic source for the delightful *Petite Suite* that Coleridge-Taylor composed in 1911; he conducted its premiere in Bournemouth on April 20th of that year.

Even if the *Petite Suite* is not based directly on Coleridge-Taylor's recitation music, the descriptive titles of its movements are easily relatable to passages in Anderson's tale, which was based on characters from the classic Italian *commedia dell'arte* — the lovely Columbine and the grotesque clown Punchinello. *Le caprice de Nannette*: "The lovely Columbine," Anderson wrote, "was indeed always kind to Punchinello, but she preferred to marry Harlequin. When Punchinello was in bad spirits, she was the only one who could make him laugh heartily, or even bring a smile." *Demande et réponse* ("Question and Answer"): "'You know very well what is the matter with you,' Columbine said; 'you are in love.' 'I, in love!' he cried; 'that would look absurd.' 'Certainly you are in love,' she added, 'and I am the person you are in love with.' Punchinello burst out laughing, gave a leap in the air, and seemed to forget his melancholy." *Un sonnet d'amour*: "And yet she had but spoken the truth. He did love her — loved her to adoration." *La tarantelle frétilante* ["trembling"]: "Columbine died. The theater manager had to choose a lively piece so the public might not miss her. Therefore Punchinello had to be more boisterous and extravagant than ever, despite the despair in his heart. The audience roared, and shouted, 'Bravo, bravissimo!'" Anderson's tale, however, unlike Coleridge-Taylor's lighthearted suite, has a sad ending: "That night Punchinello went to the deserted churchyard. The wreath of flowers on Columbine's grave was already faded. He sat there in his clown's dress, with his chin resting on his hands, a study in grief."

— Program note by Dr. Richard E. Rodda

PROMENADE (WALKING THE DOG)

George Gershwin (1898–1937)

3 minutes (1937)

George Gershwin, born Jakob Gershin in Brooklyn, New York to a Russian immigrant father, rose from plugging songs in Tin Pan Alley as a teenager to become Broadway's brightest light, the toast of Hollywood, and one of society's darlings. But that was not enough for him — he had to prove himself in the concert world as well. First there was the *Rhapsody in Blue* of 1924, which, according to famed conductor Walter Damrosch, "made a lady out of jazz." A year later came the Piano Concerto in F. There followed *An American in Paris* (1928), *A Cuban Overture* (1932), and, in 1935, the masterful folk opera, *Porgy and Bess*. The wonderful legacy that Gershwin left is as fresh and invigorating today as when it was new. The words of the novelist John O'Hara, written a few days after the composer's death, are still valid: "George Gershwin died last week. I don't have to believe it if I don't want to."

For the 1937 RKO film *Shall We Dance*, starring Fred Astaire and Ginger Rogers, George and his lyricist brother Ira Gershwin provided such memorable songs as *Let's Call the Whole Thing Off*, *They All Laughed* and *They Can't Take That Away from Me*. To accompany a ship-board stroll of Astaire and his pooch, George wrote an instrumental interlude called *Walking the Dog*, which was later published in a piano version as *Promenade*.

— Program note by Dr. Richard E. Rodda

Program Notes

RHAPSODY IN RED, WHITE & BLUE

Peter Boyer (1970–)

18 minutes (2023)

This work was conceived by the prodigious American pianist Jeffrey Biegel, who approached me in early 2020 with his ambitious idea for a project to celebrate the centennial of George Gershwin's *Rhapsody in Blue*, in February 2024. I hesitated before accepting the commission, knowing that the piece I was being asked to compose would be performed repeatedly alongside *RIB*—one of the most iconic and beloved works of American music. I wondered how any piece of mine could withstand the inevitable comparisons to the Gershwin work—especially with Jeffrey's chosen title, *Rhapsody in Red, White & Blue*. However, he is as persuasive as he is gifted, and so I accepted the commission.

Like the Gershwin work, my *Rhapsody* is in a single long multi-sectional movement. As Gershwin did a century ago, I have attempted to capture a sense of American energy and optimism in much of this music. Though my musical style typically does not employ any jazz elements, in this work it seemed appropriate to include some allusions to a 1920s, “quasi-Gershwin” style. There is one section of the work, largely pastiche, which does this, in the form of a “bluesy scherzo.” The slow, lyrical section of the work, coming after its midpoint, might be heard as both an allusion to America's wide-open spaces, and to my personal belief in the country's promise, despite its many challenges.

Rhapsody in Red, White & Blue was premiered with Jeffrey and the Utah Symphony, Benjamin Manis conductor, on June 30, 2023, at the Deer Valley Snow Park Amphitheater in Park City, Utah. In that splendid outdoor setting, the new work received a prolonged standing ovation from an audience numbering over 3,000, which was a joy to experience. That performance launched the “*Rhapsody National Initiative*,” a remarkably ambitious endeavor created by Jeffrey to perform this work in every one of the 50 United States by 2026. As of this writing, a total of 55 orchestras in all 50 states have committed to this project, a group which, to my knowledge, is unprecedented in its scope for a new work for soloist and orchestra.

In November 2023, I conducted the London Symphony Orchestra in a recording session of *Rhapsody in Red, White & Blue*, with Jeffrey as soloist. Naxos Records released this recording in February 2024, coinciding with the centennial of Gershwin's *RIB*, and I'm thrilled that, through extensive radio play and streaming, this new work is reaching a large international audience.

— Program note by Peter Boyer

SYMPHONIC SUITE FROM *ON THE WATERFRONT*

Leonard Bernstein (1918–1990)

22 minutes (1954)

When the producer Sam Spiegel asked Bernstein to write music for a new film starring Marlon Brando, the composer declined. But after seeing the “rough cut” of the film, his misgivings were “drowned in the surge of excitement I felt,” and he reconsidered. “I heard music as I watched; that was enough. And the atmosphere of talent that this film gave off was exactly the atmosphere in which I love to work and collaborate.” Bernstein took a leave of absence from Brandeis University, where he was teaching at the time, and moved to Hollywood in February 1954, to begin his contribution to *On the Waterfront*.

Program Notes

Writing movie music turned out to be unexpectedly challenging. Hollywood was not Broadway, and as Bernstein quickly learned, film music was not held in the same esteem as a musical. By the end of May, Bernstein was so frustrated he wrote an article for the *New York Times*: “It is a musically unsatisfactory experience for a composer to write a score whose chief merit ought to be its unobtrusiveness,” he claimed.

It pained Bernstein to witness the cavalier way his music was treated, and he agonized each time a measure of the score was cut. “And so the composer sits by, protesting as he can, but ultimately accepting, be it with a heavy heart, the inevitable loss of a good part of the score. Everyone tries to comfort him. ‘You can always use it in a suite.’ Cold comfort.”

But that turned out to be just the solution. The following year, Bernstein fashioned a symphonic suite from all the bits and pieces of his *On the Waterfront* music, salvaging many segments that were cut from the film. He made no attempt to retell the movie’s story or follow its sequence — although the suite does open with the same haunting horn solo that plays under the titles and concludes with the searing trumpet cries that close the film. Music written to portray the tale of a young longshoreman, and to depict sunrise over the Hudson River, the squalor of a Hoboken dockyard, or savage fighting on the piers, now becomes a more universal portrait of the complexity of urban life.

— *Program note by Phillip Huscher*

Reprinted with permission © 2026 Chicago Symphony Orchestra Association

RHAPSODY IN BLUE

George Gershwin (1898–1937)

18 minutes (1924)

In January 1924, George Gershwin, already famous as a song-writer, was asked by the band leader Paul Whiteman to compose a work for his band and piano. The premiere of *Rhapsody in Blue*, with Gershwin playing the piano, was a tremendous success although Gershwin was allowed only three weeks in which to compose the Rhapsody. This was Gershwin’s first “classical” composition, which combined with the extremely short deadline, meant that the orchestration was provided by the arranger for the Whiteman band, Ferde Grofé (who later composed the *Grand Canyon Suite*). The original orchestration is generally referred to as the “jazz band” version, and features the wind and brass instruments more prominently than the strings. In 1942 Grofé orchestrated the Rhapsody for a more conventional symphony orchestra with a full complement of strings, and it is that familiar version performed at this concert.

The opening of *Rhapsody in Blue*, a jazzy glissando for the solo clarinet is among the most memorable in all music. The sound of the orchestra, with muted trombone and trumpet solos, is that of jazz, but the notes themselves are more those of a romantic piano concerto, particularly in the lyrical central section, which has been compared to a melody of Rachmaninoff (who attended the premiere). The strongly rhythmic elements of the opening jazz section return to create an exciting ending.

— *Program note by David Ellis*

EVANSTON SYMPHONY ORCHESTRA

LAWRENCE ECKERLING, MUSIC DIRECTOR

SUNDAY, JUNE 7, 2026 2:30 PM

PICK-STAIGER CONCERT HALL

featuring

NATHAN AMARAL, VIOLIN

CONCERT PROGRAM

Suite from *Carmen* (from Suites 1 and 2) Bizet
Les Toréadors
Prélude
Aragonaise
Intermezzo
Sequidilla
Habanera
La Garda Montante
Dance Bohème

The Three Cornered Hat (Suite No. 2) Falla
The Neighbours Dance
The Miller's Dance
Final Dance

— INTERMISSION —

Concerto for Violin and Orchestra in A minor, Op. 82 Glazunov
Moderato – Andante sostenuto – Tempo 1 -
Allegro
(played without pause)

Nathan Amaral, Violin

Suite from *The Firebird* (1919) Stravinsky
Introduction; The Firebird and Her Dance;
Variation of the Firebird
Round Dance of the Princesses: Khorovod
Infernal Dance of King Kashchei
Berceuse
Finale

CONCERT SPONSORED BY

The logo for Truilee, featuring the name 'Truilee' in a large, elegant, cursive script. Below the name, the word 'EVANSTON' is written in a smaller, clean, sans-serif font.

Food and beverages are not permitted in the audience seating area

Our Soloist



NATHAN AMARAL

First prize winner of the 27th Sphinx Competition, Brazilian violinist Nathan Amaral has earned a reputation in South America, USA and Europe for being a “versatile, charismatic violinist with a natural musical understanding” (Liza Ferschtman).

A 2024 Classic FM ‘Rising Star,’ Nathan has performed as a soloist and chamber musician at venues such as the Royal Albert Hall, Wigmore Hall, Queen Elizabeth Hall, Konzerthaus Dortmund, KKL at Lucerne Festival,

Mozarteum Großer Saal and Berliner Philharmonie, with orchestras such as the Philadelphia Orchestra, Boston Symphony Orchestra, Chineke!, Philharmonia Orchestra, Jenaer Philharmonic, Brazilian Symphony Orchestra, and the Royal College of Music Symphony at the Aldeburgh Festival. Nathan has also been invited to perform with the Krzyzowa Music Festival, Yellow Barn in Vermont, Open Chamber Music (IMS Prussia Cove) and Kaleidoscope Collective.

Highlights this season include his debut at the Concertgebouw Amsterdam, a return to Wigmore Hall and recitals presented by the San Francisco Symphony and Schubert Club, as well as his debut at Bendigo Music Festival in Australia.

In 2021 Nathan founded his own festival ‘Week of Musical Integration’ (Festival SIM) to support and teach young musicians from difficult backgrounds in Brazil. With the belief that music should be accessible to everyone regardless of background, alongside his performing career, Nathan’s personal mission is to establish an institution for underprivileged music students and people of color in his hometown.

Nathan is a Thomastik-Infeld Artist and Coregami Ambassador.

Program Notes

SUITE FROM *CARMEN* (FROM SUITES 1 AND 2)

Georges Bizet (1838–1875)

12 minutes (1875)

Carmen, Prosper Mérimée's earthy novella of 1845, was an unlikely subject for Georges Bizet to have chosen for representation at the Opéra-Comique, whose bourgeois works had accustomed the theater's audiences to lighthearted, happy-ending stories disposed in breezy musical numbers separated by spoken dialogue. Heroism, tragedy and recitative were reserved for the hallowed environs of the Paris Opéra. Even though Bizet and his librettists, Henri Meilhac and Ludovic Halévy, smoothed the edges of the story and the characters (*Carmen* was little more than a raw prostitute in Mérimée's novella), critics and audience were bemused by the tragic progression of its plot, the depth of its characterization, the lubriciousness of its emotions, and the cumulative power of its impact at the opera's premiere on March 3, 1875. Though *Carmen* did not initially achieve the success Bizet had hoped, neither was it the fiasco that some legends later made of it. It was retained in the Opéra-Comique repertory and given 35 times before the end of the 1875 season and thirteen the next, though Bizet died in Paris exactly three months after the premiere, knowing little of the opera's success. *Carmen* was then produced to much acclaim across Europe and in America (first at New York's Academy of Music on October 23, 1878), and by the time it was revived at the Opéra-Comique, in 1883, the original spoken dialogue had been replaced with composed recitatives by the New Orleans-born composer Ernest Guiraud. *Carmen* was invariably performed in this through-composed version until Bizet's original score again came to light in the 1960s.

With their abundance of melody, exotic Spanish milieu and vivid orchestral colors, excerpts from *Carmen* have long been concert-hall favorites. "If you want to learn how to orchestrate," counseled Richard Strauss, a master of symphonic sonority, "don't study Wagner's scores, study *Carmen*.... It is sheer perfection. What wonderful economy, how every note is in its proper place." Several of the most popular excerpts are gathered together into orchestral suites for concert performance.

The Toreadors is the brilliant music accompanying the procession of bull fighters entering the arena in Seville in Act IV, and is also heard in the Prelude as the gateway to the dramatic tale that follows. The *Aragonaise* (Entr'acte to Act IV), brilliant and languorous by turns, sets the scene for the opera's searing conclusion. The *Intermezzo* (Entr'acte to Act III) provides a quiet, lyrical foil to the surrounding events. In the seductive *Seguidilla* (Act I), Carmen lures Don José to a local tavern. Carmen sings of the fickleness of her love in the *Habanera* (Act I), which Bizet based on a popular song by the Spanish composer Sebastián de Yradier. Children mimic the city's soldiers in *The Changing of the Guard* (Act 1). The *Danse Bohême* (Act II) is the fiery music marking Carmen's return to her Gypsy band after fleeing from Seville.

— Program note by Dr. Richard E. Rodda

Program Notes

THE THREE-CORNERED HAT (SUITE NO. 2)

Manuel de Falla (1876–1946)
12 minutes (1919)

The dazzling Parisian success of Sergei Diaghilev's Ballet Russe that began in 1909 came to a jarring halt when the Guns of August tore across Belgium and France to begin World War I in 1914. Diaghilev, Leonide Massine and some of the company took refuge in Switzerland and Spain, while Nijinsky and others fled to America. Diaghilev arranged a season in Spain for 1917, and, always on the prowl for new talent, took the opportunity to look up a musician Stravinsky had met in Paris in 1910. Stravinsky described his Spanish colleague as "even smaller than myself, and as modest and withdrawn as an oyster ... unpitifully religious, and the shyest man I have ever met." His name was Manuel de Falla.

Falla, a meticulous worker who composed slowly, had completed only a small number of works by 1917 — most notably *Nights in the Gardens of Spain*, the opera *La Vida Breve* ("The Brief Life") and the ballet *El Amor Brujo* ("Lover, the Magician") — and he was little known outside his homeland. When Diaghilev and Massine introduced themselves to him in Barcelona, he took them to see a one-act farce set in the early 19th century about the attempted seduction of a miller's wife by the local governor for which he had provided the music, *El corregidor y la molinera* ("The Corregidor and the Miller's Wife"). Of Falla's score, Massine wrote that it "seemed to us very exciting, and its blend of violence and passion was similar to much of the music of the local folk-dances. Both Diaghilev and I felt that the story and the music offered us the potentials of a full-length ballet." Falla accepted Diaghilev's proposal to revise and extend his score for production when the war was over, and *The Three-Cornered Hat* was premiered as part of the 1919 London season of the Ballet Russe.

The Three-Cornered Hat concerns a village miller and his pretty wife. The Corregidor (mayor) is attracted to the miller's wife, and she tells her husband to watch as she spurns the old man's attempts at love. That evening the village festivities are interrupted by the local constabulary, who have come to arrest the miller on a charge trumped up by the Corregidor to get him out of the way. The Corregidor appears as the miller is led away, but falls into the millstream as he pursues the girl. She runs off in search of her husband while the Corregidor removes his sodden clothes, including his three-cornered hat — symbol of his office — hangs them on a chair outside, and jumps into the absent girl's bed to ward off a chill. Meanwhile, the miller has escaped and returned home. He sees the Corregidor's discarded clothes and believes himself betrayed by his wife. Vowing to get even, he exchanges his garments for those of the official, scribbles on the wall "The wife of the Corregidor is also very pretty," and runs off in search of his conquest. The Corregidor emerges to find only the miller's clothes. He puts them on just in time for the police, hunting their escaped prisoner, to arrest him by mistake. The miller and his wife are happily reconciled.

— Program note by Dr. Richard E. Rodda

Program Notes

VIOLIN CONCERTO, IN A MINOR, OP. 82

Alexander Glazunov (1865–1936)

20 minutes (1904)

Alexander Glazunov was born in St. Petersburg, where he taught at the St. Petersburg Conservatory and in 1905 became its director under the Tsars. He is considered the last great symphonist of Old Russia, descendent of the nationalist music tradition of Borodin, Balakirev and Rimsky-Korsakoff, with whom he studied. His skillful compositions integrate the Russian nationalist idiom and the western styles of his time.

The Violin Concerto and the Symphony No. 8, written in the dawning years of the 20th century, are considered his masterpieces, and were among his last major works. Thereafter, he wrote mainly ceremonial pieces for specific occasions. (Of local note is an earlier Triumphal March he composed for the opening of the 1893 Columbian Exposition here in Chicago.)

The violin concerto is a favorite of violinists, but its considerable technical challenges explain its infrequent performances. Glazunov crafted it in a single movement with three sections, introducing a melancholy main theme at the beginning and weaving it throughout the first two movements. While the center section is similar to a standard slow movement, the bridge to the finale is a devilishly difficult *cadenza* worthy of Paganini. The rousing *Allegro*, announced by the trumpets, resembles a hunting piece typical of Baroque music.

— Program note by Liliias Circle

Get great service & great rates

Steve Distler
Agent

1740 Waukegan Rd #201
Glenview, IL 60025
Bus: 847-256-1215
Fax: 847-256-1245
steve@stevedistler.com
stevedistler.com

Call me for a quote to see how much you can save.
You might be surprised.

Like a good neighbor, State Farm is there.®

Individual premiums will vary by customer. All applicants subject to State Farm® underwriting requirements.



Program Notes

SUITE FROM “THE FIREBIRD”

Igor Stravinsky (1882–1971)

26 minutes

The Firebird ballet, based on a Russian folk legend, was commissioned by the great impresario Serge Diaghilev, after he chanced to hear two early pieces by Stravinsky at a concert in St. Petersburg. It marks the emergence of Stravinsky as an important composer. Diaghilev was putting together a ballet company and invited Stravinsky to orchestrate two pieces for the opening season of his Ballets Russes in Paris.

In 1909, when another composer proved unreliable, Diaghilev took a chance and hired Stravinsky to compose *The Firebird* for the second season. Born the son of a Russian opera singer, young Igor grew up in an artistic atmosphere and took music lessons. In 1905, he began studying with Rimsky-Korsakov, but there was nothing to suggest that this was a man who would liberate rhythm and influence 20th century music to such a radical extent. The premiere of *The Firebird* took place on June 25, 1910, at the Paris Opera. Stravinsky was suddenly famous, and *The Firebird* is still his most popular work. Stravinsky was clearly influenced by Russian folk music and other composers—especially Rimsky-Korsakov—but his mastery of his materials remains altogether remarkable.

The dark, unearthly music which issues from deep in the orchestra takes us, with the young prince Ivan, into the evil domain of the ogre Kastchei. There Ivan captures the beautiful Firebird, whose glittering orchestration suggests all that is magical. Ivan agrees to release the bird, who gives him a magic golden feather as protection. When Ivan comes upon 13 princesses dancing, he is fascinated by the thirteenth. Warned that the ogre turns intruders to stone, Ivan, protected by the magic feather, fearlessly flings open the castle gates and the violent crash which shakes the orchestra also releases the maddened ogre and his fellow monsters, who exhaust themselves in a frenzied dance. A hush, and then the magic sleep music of the Berceuse follows without a break, protecting the thirteenth princess from the ogre. When Ivan, prompted by the Firebird, destroys the ogre by breaking a magic egg, a soaring French horn solo signals the freeing of all prisoners and the union of Ivan and his princess.

1. *The Day of my sweetheart's wedding*

—Spring is meaningless, his darling is marrying another.

2. *As I crossed the fields this morning*

—Even a country spring morning in all its glory is tinged with sadness.

3. *I bear a burning knife in my breast*

—Angry and grieving, he cannot rest.

4. *My love's blue eyes*

—Her blue eyes send him into the world, and he seems restored at last.

— Program note by Liliias Circle

Evanston Symphony Orchestra Association



*The Evanston Symphony Orchestra
uses the power of music to lift the human spirit.
We engage and enrich the community by
coming together to perform, inspire and educate.*

ESO BOARD OF DIRECTORS

Laura Cinat, President

Penelope Sachs, 1st Vice President

Robin Ashton, 2nd Vice President

Susan G. Patino, Vice President

Andrea Musolf, Secretary

Debra A. Gartke, Treasurer

Liz Bauer
Kelly Brest van Kempen
Ken Cherry
Sarah Flax

Margaret Gergen
Karen Goodgold
Suzanne Wieland Nelson
Immediate Past President

Shelley Powell
James A. Smith
Todd Wiener

Lawrence Eckerling, Music Director
Michelle Pranger, General Manager
Beth Hafter, Interim General Manager
Susan Byrne, Interim Front of House Manager

Cathy Carr and Paula Fischer, Personnel Managers
Colton Wansitler, Librarian
Alison Basofin and Charles Taylor, Music Educators

DIRECTORS EMERITUS

Susan Arron

Gus Brest van Kempen
Jerry Stover

Suzanne K. Torrey

EVANSTON SYMPHONY ORCHESTRA

1555 Sherman Ave., Suite 318, Evanston, IL 60201 • (847) 864-8804
esomusic@evanstonsymphony.org

All performances take place in Pick-Staiger Concert Hall,
50 Arts Circle Drive, on Northwestern University's Campus.
Concerts begin at 2:30 PM. The box office opens at 2:00 PM.

Visit us at evanstonsymphony.org



LUTHER VILLAGE

Offered by LCS Brokerage

The power to live life your way

Move to Luther Village and become part of this active-adult retirement community in the heart of Arlington Heights.

Find new friends and enjoy top-notch services and amenities, all in a secure environment.

Get the benefits of a relaxing lifestyle, cooperative ownership and enjoy low monthly fees.



Visits Available


Call to schedule your visit today!



LutherVillage.com

847-506-1919

1220 Village Drive • Arlington Heights, Illinois

Connect With Us  @LutherVillageArlingtonHeights

Luther Village is a nondenominational development.
Offered by LCS Brokerage.



**AN ACTIVE ADULT COMMUNITY WITH
1 & 2 BEDROOMS • VILLA & COURTYARD HOMES**

Check out all Luther Village home listings at LutherVillageSalesCenter.com

RACE AGAINST **HATE**

RICKY BYRDSONG MEMORIAL

YWCA EVANSTON / NORTH SHORE



Sunday, June 21, 2026
5k, 8k, fun run
7:30am start | Floyd Long Field



Scan or visit
www.ywca-ens.org/RAH
to register today!





FAR FROM EXPECTED, IN THE HEART OF IT ALL

Located at the intersection of extraordinary and innovative, we're steps from downtown Evanston and the lakefront. Enjoy signature services and peace of mind, knowing you have a plan in place for the future.

TheMatherEvanston.com

(847) 492.7400

A Life Plan Community for those 62+



WE'RE PROUD TO SPONSOR THE EVANSTON SYMPHONY ORCHESTRA

RUNGE'S **AUTO & TIRE**

BEST RATED/FAIREST PRICES

7478 N. Rogers Ave., Chicago (at Howard "L" Station) • 773-764-9360

10% OFF AUTO REPAIR

with this ad, for new customers only



Susan Graber, DDS

2440 Ravine Way, Suite 400

Glenview, IL 60025

drsusangraber@gmail.com

www.drsusangraber.com

Evanston Symphony Orchestra -
we support you.
Have a great season!

SEMAN VIOLINS

MAKERS, RESTORERS & DEALERS
OF VIOLINS, VIOLAS, & CELLOS

Staff of 8 contemporary violin makers. Expert restorations and bow repairs.
Great selection of antique and contemporary instruments and bows.

847-674-0690

Please visit our new website:
semanviolins.com

4447 Oakton Street • Skokie, IL • 60076



Your New Favorite hotel!

Located in Downtown, Evanston, IL

Preferred provider for visiting artist's accommodations



Chicago/Evanston



Complimentary full hot breakfast buffet

Pet friendly

Onsite parking

Refrigerators & microwaves in every room

Exercise facility

Event space

Outdoor patio

Customizable catering

Complimentary WiFi



Scan here to view our
selection of comfortable guest
rooms and spacious suites

Phone: 847.864.2300 | Email: chixefd@jankohotels.com
Website: hyatthousechicagoevanston.com

EVANSTON
COMMUNITY
FOUNDATION

YOUR VISION. OUR MISSION.

evanstonforever.org



Sherman Dental Associates Lien Le, DDS

909 Davis St.
Suite 120
Evanston, IL 60201

Office: (847) 475-6300
Fax: (847) 475-6560
www.shermandental.org

The Little Dancer

A Reimagining of *Le Petit Prince*

by Antoine de Saint-Exupéry

*Experience a fresh, imaginative take on Le Petit Prince.
A perfect introduction to dance for young audiences
and a treat for all ages.*



April 25 at 3:30pm & 7pm
April 26 at 2pm and 5pm
Studio5 Performing Arts Center
1934 Dempster St, Evanston

Scan the QR code to learn
more about our full season.

EvanstonDanceEnsemble.org



ede

EVANSTON
DANCE
ENSEMBLE



***Good things are around
every corner.***

Enjoy a retirement lifestyle that's far from expected,
yet close to everything that's important.

Visit ThreeCrownsPark.org
and discover life with more promise.



Three Crowns Park

A COVENANT LIVING COMMUNITY

2323 McDaniel Avenue, Evanston, IL 60201

1-877-734-5685



Covenant Living Communities & Services does not
discriminate pursuant to the Federal Fair Housing Act.





DISCOVER A LIFESTYLE *that's pitch-perfect.*

The Merion is an independent living rental community in Evanston, just blocks from Lake Michigan, that provides a flexible lifestyle, diverse programming, and inviting upscale amenities.

From lifelong learning classes and exquisite dining to cultural and artistic pursuits – it's no wonder residents enjoy a retirement that's truly music to their ears.



Call **847-268-4066** today to learn more and schedule your personal tour.

 **THE MERION**
Evanston's Signature Senior Living

1611 Chicago Avenue | Evanston, IL 60201 | MerionEvanston.com

