Sunday, March 29, 2020 | 3:00 PM

Happy 250th Birthday Beethoven

Dr. Robert G. Hasty, Music Director
North Shore Center for the Performing Arts in Skokie

Egmont Overture, op. 84 .............................................................................................Ludwig van Beethoven (1770-1827)

Symphony No. 101 in D Major (Hoboken 1/101) ......................................................Franz Joseph Haydn (1732-1809)
   I. Adagio – Presto
   II. Andante
   III. Menuetto - Allegretto
   IV. Finale - Vivace

Intermission

Symphony No. 5 in C Minor, op. 67 ..........................................................................Ludwig van Beethoven (1770-1827)
   I. Allegro con brio
   II. Andante con moto
   III. Scherzo: Allegro
   IV. Allegro – Presto

This concert is supported in part by

The Village of Skokie, Niles Township, The Illinois Arts Council
The Rice Foundation Young Peoples Endowment Grant, and by our generous supporters.
Beethoven -- Overture to Egmont

In 1819 Beethoven was offered a commission to write incidental music for three stage plays. The first two, The Ruins of Athens and King Stephen, were of little interest to the composer and he dispatched the music rather hastily. The third work, Egmont, was a different story. Beethoven was anxious to undertake this project for a number of reasons, not the least of which was his fondness for the play's author, Johann Wolfgang von Goethe, with whom he shared similar ideals and political motivations. Moreover, Beethoven was drawn to the play's themes of liberty versus tyranny and liberty's ultimate triumph at the hands of a heroic figure, having already dealt with such subject matter in his music for the play Coriolan and the opera Fidelio.

Goethe's play, completed in 1788, is based on historical events. Set in the Netherlands in the 16th century amidst the religious and political unrest of the Counter-Reformation, it chronicles the plight of the heroic Count Egmont, who attempts to free his people from the oppressive rule of their Spanish conquerors. Branded a traitor by the Spaniards, Egmont is arrested and thrown in jail. Abandoned by his countrymen, Egmont is supported only by his lover, Klarchen. When her selfless attempts to rescue him fail, Egmont is left to die alone. Though he faces death, he does so bravely, knowing his unjust demise will kindle the spirit of patriotic rebellion among the people; a rebellion he hopes will bring about independence for the Netherlands.

Egmont, then, is a political manifesto in which the title character's craving for justice and national liberty is pitted against the despotic authority of the invading Spaniards. It is also a drama of destiny in which the Flemish nobleman accepts the dire consequences of his convictions. The work was tremendously appealing to contemporary European audiences who were caught up in the current political and social environments which championed nationalism and democracy. These themes also resonated with Beethoven, whose own humanistic and Enlightenment influenced feelings are well documented.

To accompany Goethe's play, Beethoven crafted a magnificent overture and nine pieces of incidental music related to various scenes found therein. The first performance, given in 1810 at Vienna's Burgtheater, was one of the only times the composition was heard in its entirety. Soon thereafter, the Overture was excised from the remaining pieces and performed as an independent work, and it is the Overture that survives in the repertory today. It is a wonderfully intricate musical world in miniature; one that successfully samples all the coming drama of the story. In the span of only a few moments, Beethoven depicts the oppression of Spanish rule, Egmont's determination and rebellious spirit, the uprising of the Dutch, and the hero's ultimate fate. At the very end of the otherwise somber Overture, Beethoven suddenly introduces new material for his coda. This brilliant F major peroration provides a powerful dramatic lift and elevates the tragic figure of Egmont to the level of charismatic hero.

Haydn -- Symphony No. 101

Often regarded as the father of the symphony, Haydn composed at least 104 works in that genre over the course of his long career. All but a handful were written for his longtime employer, Prince Nicholas Esterhazy, who maintained a large musical establishment of which Haydn was the head, or Kappellmeister. The job was taxing and required enormous effort from the composer, but the appreciation and steadfast devotion of the music-loving Prince afforded Haydn the artistic freedom to experiment in the emerging symphonic genre and to cultivate his own unique orchestral techniques and compositional methods. As a result, Haydn's symphonies are frequently strikingly original and encompass virtually every style then current in orchestral composition.

In 1790 Prince Nicholas died. Not a patron of the arts, his successor quickly dismissed Haydn and the court musicians. Fortuitiously, some two months later, the unemployed composer met the concert promoter Johann Peter Salomon, who arranged for Haydn to visit England for a series of concerts. For the first time in his career Haydn would be writing and performing for a paying audience, and it was the approval of this public, rather than that of his Prince, that would determine his success or failure. Designing his works for the city's large concert halls rather than the private music salon of Esterhazy spurred Haydn to develop his orchestral technique, generally increasing the scale and grandeur of the works and making innovations in form and scoring. All of this to please "the most glittering and sophisticated audience in Europe at the time."
PROGRAM NOTES cont.

The concert series opened on March 11, 1791, with Haydn himself conducting the orchestra from the harpsichord. He had written six new symphonies for the concerts, all of which were immediately acclaimed by critics and audiences alike. The critic for the *Morning Chronicle* wrote: “This wonderful man never fails; and the various powers of his inventive and impassioned mind have seldom been conceived with more accuracy by the Band, or listened to with greater rapture by the hearers, than they were on this evening.” Such was his popularity that the composer remained in England for over a year before returning to Austria. A second tour was organized in 1794, for which Haydn arrived in London with the finished scores of three new symphonies, among them Symphony No. 101, popularly nicknamed “The Clock.

The work opens with one of Haydn's favorite devices, the slow introduction. A gloomily dramatic *Adagio*, marked by unsettled harmonies and off-beat accents, creates a sense of tension that is suddenly broken by the unexpected arrival of a jovial *Presto*. The 6/8 meter of this rollicking fast section is more commonly associated with robust finales, and its vivacity suggests a freedom from the customary first movement gravities as Haydn, once again, aimed to enchant his already enraptured devotees with something new and innovative. The movement is of very broad scale, a third longer than most of his other first movements.

The second movement opens with the famous evocation of a ticking clock created by pizzicato lower strings and staccato bassoons. The main subject of the movement is stately in character and is played by the first violins over the ticking texture. It is developed in two varied repeats separated by contrasting episodes. Despite the general air of politeness and decorum at the beginning, Haydn's celebrated sense of humour breaks through in passages that are deliberately ‘un-clock-like’. For example, several times he shifts metrical accents from a strong to a weak beat, as if the pendulum has suddenly started swinging the other way. Equally delightful are passages in which the simple, rounded phrase structure unexpectedly gives way to loud, busy utterances in the minor mode. The movement departs from earlier slow movements in having two varied repeats (rather than one), an example of the way in which Haydn was expanding the symphonic form. As a footnote, it is probable that Haydn did not give the symphony its famous nickname, which only appeared four years after the first performance on the title page of a piano transcription of the work.

The third movement is a conventional minuet and trio, but expanded in scale in comparison to anything that had gone before. (It is Haydn's longest.) The trio section is a perfect example of Haydn's wit. It conjures up a county fair and a bungling village band: the relentless drones from time to time imply the wrong harmony; the flute solo gives the impression of an inept player; the violins go on too long; and the horns at the end of the trio hang on to their cadence point even when it manifestly clashes with the rest of the chord structure. Not grasping Haydn's humor, some musicians and publishers of the time, tried to ‘correct’ the trio.

The final brilliant and energetic movement is built from a few remarkably simple melodic ideas. The eminent Haydn scholar Robbins Landon writes: “The finale lays excellent claim to being the greatest symphonic last movement of Haydn's career.” Haydn's invention is at its greatest with new ideas springing out at every point. The tripartite design is marked by a cheerful *Vivace*, a powerfully dramatic section in the minor mode, and a nimbly constructed fugatto. A short coda brings the movement to a forceful conclusion. Following the first performance a London critic wrote: “As usual the most delicious part of the entertainment was a new grand symphony by Haydn; the inexhaustible, the wonderful, the sublime HAYDN! The first two movements were encored; and the character that pervaded the whole composition was heartfelt joy. Every new symphony he writes, we fear, he can only repeat himself; and we are every time mistaken.”

Beethoven -- Symphony No. 5

Beethoven's Fifth Symphony occupies a place as one of the most popular pieces of music in the classical repertory. Without question, the opening bars contain eight of the most arresting notes of music ever written; notes that have become a musical symbol of the image we carry in our minds of the composer: that of a rugged, fiery, uncompromising and unconventional genius. Moreover, the symphony itself, the product of this unconventional genius, is often described as if it were a miracle of irregularity; as if in its construction Beethoven knowingly abandoned the accepted rules of composition to create a masterpiece of unprecedented character. In actuality, this is not the case.
From beginning to end, the Fifth Symphony moves strictly in accordance with the rules governing the structure and form of a symphony. It is a model of Classical construction, never deviating from the formal conventions established in the pioneering orchestral works of Haydn and Mozart. Yet, it is somehow different, unorthodox, and even revolutionary. To discover the reasons, we must look beyond formal and theoretical considerations to examine the composer's means of expression. It is here that Beethoven presents the listener with an impassioned sound-scape unknown to his predecessors. It is here that he wears his heart on his sleeve, allowing his listeners a glimpse into the personality of the man himself. Furthermore, his exaggerated expressivity reaches our ears in a more immediate manner, with less drapery about it than typically surrounded the elegantly refined offerings of the day. Beethoven's ideas are not cloaked in false trappings; he presents them to us powerfully, directly, and with a sense of urgency that is startlingly original.

Nowhere is this originality more evident than in the opening bars of the first movement. Those eight now-famous notes are sounded forth immediately, without warning or prelude. They are hammered out in the strings, creating a dramatic sense of energy, drive, and tension from the outset. Typically, composers built tension slowly over the course of a movement, but Beethoven begins with it, instantly generating a feeling of anxious unrest that will not be resolved until the final bars of the entire symphony. The opening eight notes are repeated, forming a motive that permeates the whole movement. References to this opening motive (in either its melodic shape of descending thirds or its short-short-short-long rhythmic form) are found in virtually every measure of the movement, constantly propelling the music forward. As the music progresses, the motive is broken up into smaller and smaller units, only to be restated by the full orchestra to usher in the recapitulation of the main theme. After a cadenza-like oboe solo, the motive reappears yet again in a second recapitulation, bringing the first movement to a definitive close, but leaving the tension unresolved.

The second movement is constructed as a set of theme and variations using two themes. The first is a gentle dance-like tune in triple time that provides much needed relief from the fiery material heard previously. The second theme is however, more martial in character and, in time is transformed into a triumphant trumpet fanfare. Present in both themes, as well as in the variations that follow, is the short-short-short-long rhythm of the symphony's initial motive. Though often disguised, the insistent nature of the rhythmic pattern is unmistakable.

A rapid, aggressive scherzo is Beethoven's replacement for the more typical third movement minuet. The Scherzo opens with a hushed, mysterious theme in the low strings that is soon contrasted by a forceful secondary melody announced by the horns. This theme is once again dominated by the short-short-short-long motive. A gruffly humorous trio section played by cellos and basses interrupts the original dance. When the scherzo returns, it is ominous throughout, the forceful second theme now subdued to create a feeling of mounting tension. Anticipation builds until we move, without pause, into the triumphant finale.

The fourth movement bursts forth like the sun breaking through clouds, providing a grand, heroic climax to the entire work. The tension of the first three movements is finally resolved and darkness is overcome in a blaze of C-major light. After the initial statement, a secondary theme of noble beauty (described by one critic as “Beethoven opening his arms to embrace the whole world) emerges. These two themes are then extensively explored, until an extensive coda brings a triumphant conclusion to this emotional orchestral journey.

**SUPPORTING THE SYMPHONY**

Today’s concert is made possible by the gifts of our generous donors. To find out how you can contribute, please contact the SVSO office or visit our website at www.svso.org.
GREETING CARDS
FOR THEATRE PEOPLE

act like you care.

ACTLikeYouCare
on Etsy.com

FOOTLIGHTS
greeting cards

YOU'RE SO DRAMATIC.

THANK YOU
FOR LEAVING A MARK ON THE STAGE

Providing Health Care Solutions
for Seniors

Discover the Difference in...

- Short-Term Rehabilitation
- Post-Acute Rehabilitation
  - Orthopedics
  - Pulmonary
  - Cardiovascular
  - NeuroStroke
- Assisted Living
- Memory Care
- Skilled Nursing
- Independent Senior Living

Over 40 health care and senior living locations!

800-291-5900
www.TheAldenNetwork.com

Happy 250th Birthday Beethoven
### Skokie Valley Symphony Orchestra

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Principal(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cello</td>
<td>Alyson Berger, Blagomira Lipari, Concertmaster, David Cowen, Howard Miller, Mike Taber, Susan Hammerman</td>
</tr>
<tr>
<td>Bass</td>
<td>Karl Erik Seigfried, Principal, Jacques Harper, Elizabeth Heller, Principal, Jen Speer</td>
</tr>
<tr>
<td>Flute</td>
<td>Karen Frost, Principal, Barb Holland, Jered Montgomery, Principal, Sean O’Donnell</td>
</tr>
<tr>
<td>Piccolo</td>
<td>Sandra Rowland, Emmy Rozanski, Principal, Hugo Saavedra</td>
</tr>
<tr>
<td>Oboe</td>
<td>Tricia Wlazlo, Principal, Kelsy O’Brien-Flath, Robert Holland</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Jennifer Woodrum, Principal, Emily Manheimer, Sarah Cristianson</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Violin 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blagomira Lipari, Maggina Lipari, Concertmaster, Annarita Tanzi, Margarita Solomonsky, Kirsten Ravage, Christy Goode, David Ratner, Iris Seitz, Wally Pok-Hon Yu</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Violin 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Kleinerman, Beth Hafter, Alysa Isaacson, Bob Spitz, Ricardo Isacovici, George Sobolevsky, Jacqueline Steele</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Violin 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Kleinerman, Beth Hafter, Alysa Isaacson, Bob Spitz, Ricardo Isacovici, George Sobolevsky, Jacqueline Steele</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Viola</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Beytas, Principal, Kelly Bartek, Nora Williams, Brandy Crawford</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cello</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alyson Berger, Blagomira Lipari, Concertmaster, David Cowen, Howard Miller, Mike Taber, Susan Hammerman</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl Erik Seigfried, Principal, Jacques Harper, Elizabeth Heller, Principal, Jen Speer</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Flute</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karen Frost, Principal, Barb Holland, Jered Montgomery, Principal, Sean O’Donnell</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Piccolo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sandra Rowland, Emmy Rozanski, Principal, Hugo Saavedra</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Oboe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tricia Wlazlo, Principal, Kelsy O’Brien-Flath, Robert Holland</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Clarinet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Woodrum, Principal, Emily Manheimer, Sarah Cristianson</td>
</tr>
</tbody>
</table>

---

**The Girl in the Diary**

Searching for Rywka from the Łódź Ghetto

**January 24 – May 17, 2020**

On the 75th anniversary of the liberation of Auschwitz-Birkenau Camp, Jewish Museum Milwaukee is honored to exhibit The Girl in the Diary: Searching for Rywka from the Łódź Ghetto, on loan from the Galicia Museum in Kraków, Poland.

Thank you to our generous major donors:

- Koret Foundation, Anonymous Individual, Bader Philanthropies, Harri Hoffmann Family Foundation

**Jewish Museum Milwaukee**

A Program of Milwaukee Jewish Federation

Created by the Galicia Jewish Museum Kraków, Poland

Free parking | 1360 N. Prospect Ave | On the Hop Line | (414) 390-5730 | JEWISHMUSEUMMILWAUKEE.ORG
ROBERT G. HASTY is the Music Director of the Kenosha Symphony Orchestra, Principal Conductor of the Highland Park Strings, and the conductor of the Chamber Orchestra and the Philhamonia at the Henry and Leigh Bienen School of Music at Northwestern University where he serves as the Associate Director of Orchestrans. He is also Artistic Director of the International Schools Choral Music Society.

Dr. Hasty began his career teaching music in the public schools in Southern California. This included service as the District Music Coordinator of the Capistrano Unified School District where he supervised the K-12 music education program and its staff of 39 teachers. He also served an elected term as Vice President in charge of String Education for the Southern California School Band and Orchestra Association. A noted researcher in music cognition, Dr. Hasty has been an author of two publications delivered at the 7th International Conference on Music Perception and Cognition in Sydney, Australia. He has published a book on his research entitled: “Critical Listening While Conducting”. The European Society for Cognitive Sciences of Music invited him to speak at their conference in Portugal on these studies.

As a conductor, Dr. Hasty has appeared with the All-American College Orchestra at Walt Disney World, Beijing Youth Orchestra, Elmhurst Symphony Orchestra, Grant Park Symphony Orchestra, Irvine Youth Symphony, La Primavera Orchestra, Merit Symphony Orchestra, Metropolis Youth Symphony, National High School Music Institute Orchestra, Northwestern University Symphony Orchestra, NU Opera Theater, NU Contemporary Music Ensemble, and the Skokie Valley Symphony Orchestra. His performances have been broadcast on WFMT radio in Chicago and on the Big Ten Network. Dr. Hasty’s international engagements include the National Concert Hall of Taipei, Taiwan, the Forbidden City Concert Hall in Beijing, China, the Shanghai Oriental Arts Center Concert Hall in Shanghai, China, the Busan Cultural Center Main Theater in Busan, South Korea, and the Suzhou Culture and Arts Center Grand Theater in Suzhou, China. He is sought-after as an honor orchestra conductor, conducting honor groups across the United States. He is a member of the conducting and music education faculties at the Bienen School of Music.

Dr. Hasty also has a career as a freelance violinist and violist, having been a student of Alice Schoenfeld at the USC Thornton School of Music. Dr. Hasty was the violist on the world premiere of Kathy Henkel’s Moorland Sketches, which was broadcast on KUSC-FM Los Angeles. These days, you will find him fiddling in several Chicago clubs and venues with various local bands.
General Manager................................................................................................................Michael Pauken
Director of Marketing and Sales..........................................................................................David Vish
Marketing and Communications Manager.............................................................................Joseph Alaimo
Manager of Special Events and Education Programs.............................................................Tiffany Tuck
Youtheatre Program Assistant..............................................................................................Abaigeal O’Donnell
Technical Director..................................................................................................................Frank Rose
Senior Technical Staff.........................................................Brian Butterly, Lyndee Hallahan, Margaret Hart, Dave Kappas, Jake Reich, Jay Stoutenborough
Box Office Manager..............................................................................................................Craig Fredrick
Box Office Assistant Manager...............................................................................................Heather Packard
Box Office Staff....................................................................................................................Anna Zbiul (Supervisor)
Lisa Coleman-Mueller, Nia Cooper, Michael Danovich, Samantha dela Cruz, Jessica Hester, Myra Levin, David Loranca, Carly Rice, Donald Shipman, Nicole Szontagh, Becky Traisman
Office Manager.....................................................................................................................Carolyn Adams
Manager of Theatre Operations............................................................................................Emily Meister
House Managers........................................................Spencer Clark, Brandi Fisher, Alicia Hempfling, Yuri Lysiovyanov, James Mann, Sean McCarthy, Nadine Sorenson
Manager of Facility Operations............................................................................................Christopher J. Fitzgerald
Operations Assistant..............................................................................................................Quincy Greaves
Operations Staff..............Robert Jimenez, Luis Narvaez, Hector Perez, Gary Sapperstein, Sergio Vicente
Reception.................................................................................................................................Marc Harshbarger, Kauryne Lev
Ushers..............................Saints, Volunteers for the Performing Arts. For information, call (773) 529-5510

THE NORTH SHORE CENTER FOR THE PERFORMING ARTS IN SKOKIE opened in 1996 and operates as part of the Village of Skokie’s plan to provide cultural, and educational programs, benefiting the citizens of Skokie and the surrounding communities.

IN CONSIDERATION OF OTHER PATRONS

• Latecomers will be seated at the discretion of management.

• Please turn off your cell phones and refrain from using them during the show. They are distracting to the performers and your fellow audience members.

• The North Shore Center features a ListenTech RF assistive listening system available for all shows on a first come / first served basis. We ask that patrons using these devices please leave a driver’s license, state ID card or credit card with the House Manager until the device is returned at the end of the performance.

• Lost and Found: please call (847) 679-9501 ext. 3202 for lost items.