

Hello, Evanston Symphony Friends!

A number of years ago, the Evanston Symphony board wanted to encourage parents to bring their school-aged children to concerts. While children 12 and under are always admitted free with an adult, we recognized that there is often the “fidget factor” to deal with – and thus *KidNotes* was born.

From eight pages in the mid-1990s to 20 pages in our current volume, No. 23, each *KidNotes* has articles on the featured composers and their music, an interview with the soloist(s), games, puzzles, really bad jokes and puns, and a word search puzzle with a twist. We also add a definitions page written in terms more understandable to a beginning or non-musician. (“You can think of an overture as the operatic equivalent of a movie trailer” or “When we first saw the word *adagio*, we thought it might be an Italian cheese. It’s not...”)

In addition, there are “tangential” articles that relate to the theme of the concert or to the soloist. For example, when the *Star Wars* Suite was on the program, we did an article on the real Tatouine, a town in Tunisia, where two ESOA members had been Peace Corps Volunteers; when a soloist’s pet was also a working search-and rescue dog, we wrote an article on the training and work of these dogs; and when Evanston middle-school string players joined the ESO on stage to perform excerpts from *Pirates of the Caribbean* in a special Young Persons’ Concert, we featured an article about famous ghost ships – all “tangential,” but articles that help connect music and musicians to the world as a whole.

While our focus is on middle school students, *KidNotes* is also appreciated by many adults, particularly those who enjoy classical music but don’t have a much of a background in it. We print 80-100 copies per concert and rarely have more than a few left because many adults take a copy to supplement our extremely well written regular program notes.

We hope you enjoy reading *KidNotes* as much as we enjoy writing *KidNotes*!

X

KidNotes!

Program Notes
for Young People



- Intermission -

Orff

Carmina Burana

Michelle Areyzaga, Soprano

Peder Reiff, Tenor

Christopher Magiera, Baritone



Evanston
Symphony
Orchestra

Lawrence Eckerling
Music Director

May 12, 2019, 2:30 p.m.

Pick-Staiger Concert Hall, Northwestern University

X

A Season of Virtuosos!

Welcome to the Evanston Symphony's 73rd season, one filled with **virtuosos**! *KidNotes* are especially for you, our younger/young-at-heart concert-goers. We write KN for every ESO concert to tell you a bit about the music, the composers and our soloists - and we add some games, puzzles and *really* bad jokes, too! (HINT: Pay attention to the words in **bold**! They're puzzle clues!)

Our October concert brought us fabulous clarinet **virtuoso**, John Bruce Yeh, who was hired by the Chicago Symphony when he was only 19! The ESO presented works by Stephenson, and Smetana as well as Dvořák's wonderful *New World Symphony*.



In February we heard the *Ruy Blas* Overture by Mendelssohn, Schumann's Piano Concerto in A Minor with piano **virtuoso** Adam Nieman and Brahms' inspiring Symphony No. 1 in C Minor.

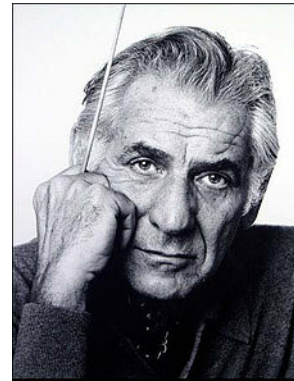
In March, our soloist was CSO trumpet **virtuoso** Tage Larsen playing Haydn's Trumpet Concerto in E Flat. The ESO performed works by Verdi and Grieg, plus Respighi's wonderful *Pines of Rome* and a comic piece called *The Barber of Seville Goes to the Devil!*



Our final concert celebrates Leonard **Bernstein**. (*West Side Story*.) There's a tribute, *To Lenny! To Lenny!* by John Williams (*Star Wars*) And, we welcome back our favorite **soprano virtuoso**, Michelle **Areyzaga**, for "Glitter & Be Gay" from **Bernstein's** *Candide* and for **Bernstein's** *Chichester* Psalms with William Lewis as Boy Solo. She'll also join the North Shore Choral Society and Evanston Children's Choir for Carl **Orff's** stirring *Carmina Burana*.

But wait! There's MORE! Another Young Person's Concert, where D65 string students join the ESO on stage. The concert will be at 2:30 on May 19th at ETHS. And it's FREE! Do come!

Leonard Bernstein (1918 - 1990)



Leonard **Bernstein** was an American conductor, composer, author, pianist and music lecturer. He was among the first conductors born and educated in the United States to receive worldwide praise for his work. Born and raised in Massachusetts, "Lenny," as everyone called him, graduated from the Boston Latin School, Harvard University and the Curtis Institute of Music. He had scarcely completed his post-graduate studies at

Curtis when, at a mere 25, he was appointed assistant music director of the New York Philharmonic Orchestra. When the guest conductor fell ill, the unknown **Bernstein** stepped in to conduct a concert *without rehearsal!* Overnight, an American musical hero was born.

By the time he was appointed the first American-born music director of the Philharmonic thirteen years later, **Bernstein** was a respected serious composer, with a widely varied catalogue of works. There were ballets, film scores, Broadway musicals, symphonies and music with religious roots. His most famous work is *West Side Story*, a modern adaptation of Shakespeare's *Romeo and Juliet* that is one of the most popular and beloved works of American musical theatre. He appeared as a guest conductor for most of the world's best orchestras and was the first conductor to have a program on TV about classical music. He was also one of the most vibrant, energetic and alive people the music world had ever seen.

Bernstein announced his retirement from conducting on October 9, 1990. He was 72 and the world was happily anticipating his next musical venture. Shockingly, he died of a heart attack just five days later. **Bernstein** was so popular that, on the day of his funeral procession through the streets of Manhattan, construction workers removed their hats and waved, calling out "Goodbye, Lenny!" A most fitting tribute.



To Lenny! To Lenny!

John Williams and Leonard **Bernstein** were close friends. Williams, who composed most of the music in the *Star Wars*, *Indiana Jones*, *Superman*, and *Harry Potter* movies, wrote "To Lenny! To Lenny!" in 1988 to celebrate **Bernstein's** 70th birth-day. The work borrows bits of "New York, New York" and "Lonely Town" from **Bernstein's** early Broadway hit *On the Town*, as well as fragments of "America" from *West Side Story* and, of course, a hint of "Happy Birthday."

Glitter and Be Gay

Bernstein's operetta *Candide* is based on a satire by French author in the 1700's. It's one of those crazy-complicated stories where you almost need both a playbook and a road map to understand it. However, we only have this space, so...

Bernstein's version begins with Candide, the eternal optimist, living in luxury in Westphalia, in love with the fair Cunemonde, and convinced he has "the best of all possible worlds." However, war breaks out. Candide is captured and believes Cunemonde is dead. He eventually escapes and begins travelling, meeting disaster wherever he goes, but surviving. He's a beggar on the streets when he's offered a job on a ship sailing to Portugal. But they arrive just as a volcano erupts, followed by an earthquake that kills 30,000 people, and Candide is blamed.



Enter the Spanish Inquisition, from which he also escapes.

Toward the end of Act I, Candide arrives in Paris and finds his true love alive, living very well indeed, and bedecked with jewels from questionable admirers. She sings "Glitter and Be Gay" to acknowledge her change of status, after which Candide rescues her. They go on to have adventures with pirates, cannibals, and corrupt politicians, but manage to survive, finally buying a small farm near Venice. Candide, however, is no longer the eternal optimist. No surprise there!

Meet Michelle Areyzaga!

Michelle **Areyzaga** didn't set out to be a professional singer. Rather, she set out to be - an accountant!



Michelle was born and raised in Chicago. When she was growing up, her family would sing favorite hymns in four-part harmony for church or just for themselves. Not surprising, as her father, who was from Mexico, and her mother, from Bolivia, met as choir members at the Moody Bible Institute.

Michelle started playing piano when she was three and was a choir accompanist in high school. She then earned a scholarship in accounting at Southern Illinois University, where she joined the choir and minored in music. When a professor told her she should consider majoring in voice, Michelle changed directions and came back to Chicago. She turned down scholarships at Northwestern and Northern Illinois to study voice at Roosevelt with renowned Chicago **soprano** Maria Lagios - which is how Michelle came to have her first formal voice lesson at the ripe old age of 23!

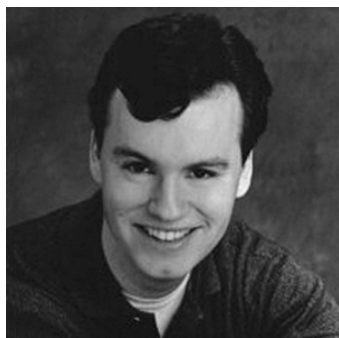
Since earning her B.A. with honors in vocal music, Michelle has sung with opera companies and orchestras all over the U.S. and abroad to ovations that have been, of course, standing!

Michelle brings to the stage not only her gorgeous voice, but also her marvelous ability to interpret the composer's lyrics. One reviewer said that "**Areyzaga's** rendition of *Glitter and Be Gay* was easily the highlight of the set. Her sense of comic irony brought [howls of] laughter... and her spectacular coloratura singing shone brightly in this devilishly difficult number." A real treat awaits us today!

Michelle's acting talents are not limited to the comic, however. She has appeared three times before with the ESO and each performance brought many in the audience to tears, such is the power of her voice. The ESO is delighted to welcome one of our favorite artists back to our stage!

Three More Soloists!

William Lewis is the Boy Solo in today's performance of **Bernstein's Chichester Psalms**. He is head chorister at St. Luke's Episcopal Church in Evanston and traveled with the St. Luke's choir to England, where they sang the world premiere of Gabriel Jackson's, *All Shall be Amen* at Gloucester and Lichfield Cathedrals (but not at **Chichester!**). William also plays the piano, is principal trumpet in the Midwest Young Artists Concert Orchestra, and plays in his school band. His *Destination Imagination* team won 4th place this year at the Global Competition. His other interests include soccer, animal rights, family, and friends.



Peder Reiff's solo in *Carmina Burana* is considered one of the most difficult parts ever written for tenors. Peder has been nationally recognized for his naturally warm and clear voice, great range, musicianship, and stage presence. An accomplished concert and oratorio artist, Peder has performed in numerous choral and opera works both locally and nationwide.



Christopher Magiera, baritone soloist in *Carmina Burana*, is noted for his "vibrant baritone of uncommon distinction" (*Opera Today*). He has sung major works on stages around the world, and was a finalist and grand prize winner in several prominent opera competitions. He attended Yale School of Music and is a graduate of the Peabody Conservatory and Wake Forest University with honors and distinction.

Chichester Psalms

In the early 1960s, the Dean of England's **Chichester** Cathedral wrote to Leonard **Bernstein** and asked him to accept a commission to write a piece of music for the Cathedral's 1965 Choir Festival. They agreed that the text would come from the Book of Psalms, but **Bernstein** specified that the text must be sung in **Hebrew**. The Dean agreed and countered with "I think many of us would be very delighted if here was a hint of West Side Story about the music." A done deal!

The piece incorporates all or portions of these Psalms:

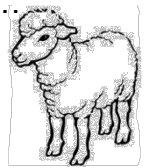
Psalm 102: "Awake, psaltery and harp: I will rouse the dawn!..."

Psalm 100: "Make a joyful noise unto the Lord all ye lands!..."

Psalm 23: "The Lord is my shepherd, I shall not want..."

Psalm 2: "Why do the nations rage,..."

Psalm 131: "Lord, Lord, My heart is not haughty..."



After a mix of tones to reflect the emotions of the texts, some with dissonance - "Why do the nations rage...? - Bernstein concludes with the first verse of Psalm 133, V. Here are the words in **Hebrew**, **Hebrew** transliteration and English. You may remember them from school or summer camp with a different tune.

הִנֵּה מַה־טוֹב,	Hineh mah tov,	Behold how good,
וּמַה־נְּעִים--	Umah na'im,	And how pleasant it is,
שֵׁבֶת אֲחִים	Shevet aḥim	For brethren to dwell
גַּם־יחד.	Gam yaḥad	Together in unity.

A note to those of you who find language and languages interesting: given all of the beautiful harmonies in this work, it's a bit surprising that it ends in unison, with the singers all on the same note. This is deliberate on **Bernstein's** part. He chose this ending to celebrate the text "Together in unity". The final **Hebrew** word, *Yaḥad*, means "together" or, more precisely, "as one". It is also the note on which the choir sings "Amin" ("Amen"). A single, powerful note. Together. As one. Amen.

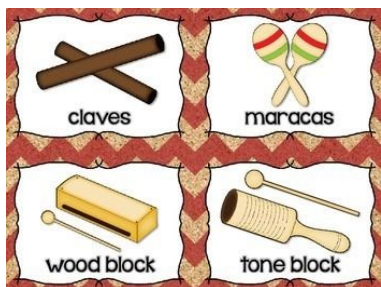
Carl H. M. Orff (1895-1982)

Carl **Orff** was born in Germany in 1895. His family had a long military tradition, but was also very musical; both parents were skilled pianists. Because he showed talent in music at an early age, young Carl took the musical path. His mother began giving him piano lessons at five, then arranged for cello lessons at seven and organ at 12. He was also a boy soloist in the church choir. He also heard music in the neighborhood. The regimental band practiced just across the street and the music seemed to follow him everywhere, even invading his dreams!



As a teen, **Orff** became very interested in composing and had his first work published at 16. He enrolled at the Academy of Music in Munich, but found the school too conservative for his musical tastes. Graduating at 20, he was hired as the assistant director at a major Munich theatre, but left because he wanted to study more and experiment with new ideas in composing.

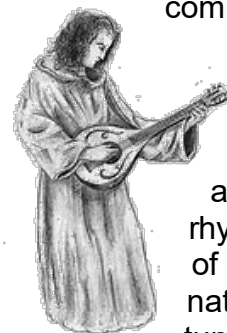
WWI interrupted **Orff's** music career. He was drafted into the German Army in 1917, but was injured and spent the rest of the war regaining his health. After the war, he continued composing and began developing some new theories about musical education for children.



In 1924, **Orff** and a friend opened a school in Munich, where he developed his theories while working with the children in the school; in 1930, he published a manual called *Schulwerk* (*Schoolwork*) describing his ideas. He also developed a set of basic rhythm instruments that are still in use in many schools around the world, including the U.S. **Orff** continued composing until his death in 1982. *Carmina Burana* is his most famous work.

Carmina Burana

Carmina Burana refers to a collection of medieval texts from the region south of Munich, Germany. In 1935-36, Munich composer Carl **Orff** set 24 of these songs to music in what would become a choral blockbuster.



The performance includes a large chorus, a children's chorus, three vocal soloists, and a large orchestra. The musical style is deliberately "primitive" using **ostinato** (see p. 12) rhythms, simple melodies and harmonies, and a lot of percussion (two pianos!). Because of the combination of simplicity and immediately memorable tunes, one critic called it "one of the few box office

[blockbuster] certainties in twentieth-century music."

The opening chorus is a rousing piece and is called *Fortuna Imperatrix Mundi* (*Lady Luck is Empress of the World*). It represents the turning of the wheel of fortune and has become a very popular tune. Its circular nature is emphasized by its exact repetition as the final movement of the piece.



In Springtime/On the Green represents a lightening of the mood with a number of catchy tunes, primarily for the chorus and orchestra. There are no breaks between the individual numbers in this or in the next two sections



In the Tavern is a collection of drinking songs. No. 12, the song of the roasted swan, is the only solo for the tenor and is famous for its difficulty.

The Court of Love marks the appearances of the solo **soprano** and the children's chorus. "In Trutina" (No. 21) is the **soprano** highlight of the score,

Blanziflor and Helena is a hymn of praise sung by the full chorus and leads directly into the restatement of "O Fortuna".

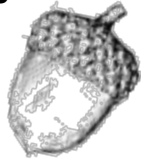
Fortuna Imperatrix Mundi (*Lady Luck is Empress of the World*)

"O, Fortuna!" (or "Hey, Lady Luck!")



Here in North America, we all know that four-leaf clovers, horseshoes and even a rabbit's foot can be symbols of (or at least a hope for) good luck. And, the ladybug seems to be a good luck symbol almost everywhere. But what are the lucky charms in some other cultures around the world? Here are some you might not have heard of:

Acorns (England) – Many centuries before acorns became a good luck charm, they were used by the Druids to identify themselves and then became symbols of prosperity, spiritual growth, youth and health. English soldiers carried **acorns** for power during the Norman (French) Conquest – but they didn't help much since the French eventually won!

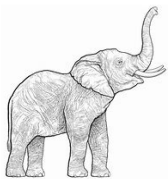


Dala horse (Sweden) - For ancient Swedes, Dala horses were holy animals and eons ago were carved to pass the time. The Dala horse stands for dignity and is Sweden's unofficial symbol.

Dream catcher (USA) - A dream catcher is a good luck symbol for the Chippewa (**Ojibwa**) Nation of Native Americans. If you have trouble sleeping or are prone to nightmares, hang a dream-catcher in your bedroom to trap the nightmares, allow your dreams to be good ones, and bring you good luck.



Elephant (Thailand and India) - In many parts of Asia, the elephant is a good luck symbol, but is more dominant in Thailand and India. It's a symbol of wisdom, stability, power and strength. If you have an elephant that faces your door, you will have good luck, which is why many Asian business owners place an elephant in the shop entrance. The important thing is that the elephant's trunk be up for good luck to come!



Hamsa or Khamsa (Middle East and North Africa) - The K/Hamsa **Hand** is commonly used by Muslims and Jewish people for good luck. Depending on the community and culture of the wearer, it is also called the **Hand** of God or the **Hand** of Fatma (daughter of the Prophet Mohamed) and has different meanings.



In **Hebrew**, "hamsa" means the number "five" and is a symbol of Torah's five books. In Arabic, Khamsa means "five" and represents the Five Pillars of Islam. The K/Hamsa often has an eye on the **hand**, which sees all things and keeps watch on the owner. In many cultures the eye is turquoise to ward off the evil eye, in this case, that of ancient "blue-eyed devils" – the medieval Christian Crusaders!

Maneki Neko (Japan) - In Japanese, **maneki** means *beckoning* while **neko** means *cat*. There are two versions of the **maneki neko**. If the cat's left paw is raised, it is supposed to attract customers to a business and bring good luck to the owners. If it is the right paw, the **maneki neko** is said to attract prosperity and money. When people see a **maneki neko**, they typically wave back!



Pigs (Germany) - Germans associate pigs with good luck, so some New Year cards there typically feature pigs. It's also associated with wealth, one reason people used to keep coins in piggy banks to protect their earnings as well as attract future wealth and good luck.

Tumi (Peru) An ornate axe in Peru is called a *tumi*. Today, it is Peru's national symbol. In the past, a *tumi* was used for religious sacrifices of Pre-Inca cultures. Today it symbolizes good luck, so you can find them used as decorations.



What Does THAT Mean?



Music has a special vocabulary all of its own. Most of these special words are Italian, especially the directions to the musicians. For example, “f” stands for “forte,” which means “loud.” Then there’s “ff” for “fortissimo,” which means *really* loud! (And if you ever see “fff,” cover your ears!) Here are some music terms used in today’s concert.

Ostinato? - A constantly recurring melodic fragment. It comes from the Italian word for “obstinate” or “stubborn.” Just when you think it’s gone – here it comes again...and again! Listen for how Carl **Orff** uses **ostinato** in ***Carmina Burana***.

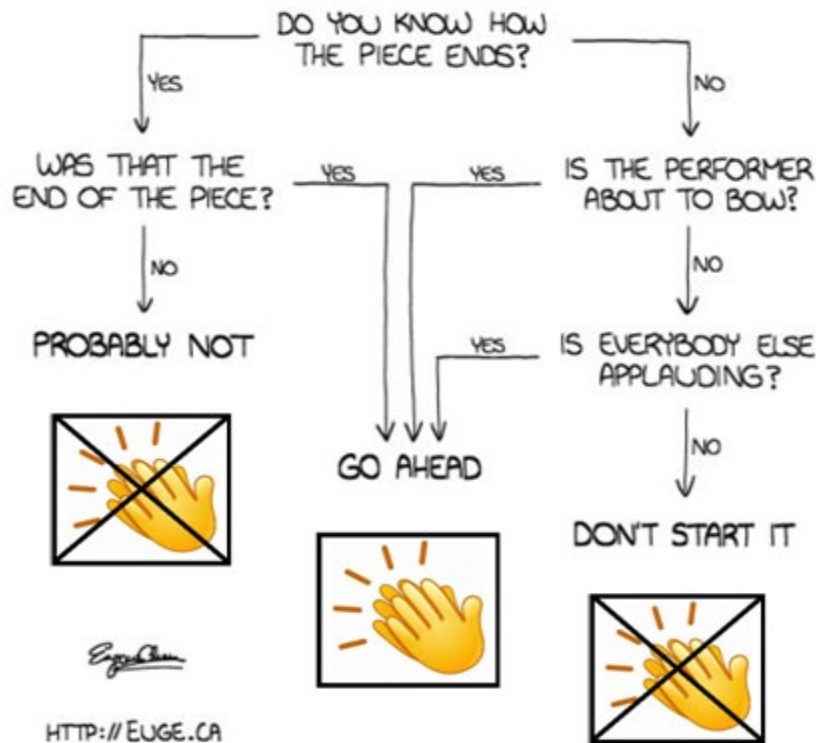
Movement? – A separate and distinct section of a musical work. A symphony usually has four movements. ***Carmina Burana*** has six movement, although the second, third and fourth are played without a break. See if you can tell where one ends and the next begins by the change in the style of the music.

Soprano? - The highest singing voice. Female voices are usually classified as: **soprano**, mezzo-soprano, alto and contralto while male voices are usually classified as countertenor, tenor, baritone, and bass. Some boys are also classified as **sopranos** before their voices change. **Soprano** is the highest and bass is the lowest. A countertenor has a very high singing voice and is often comfortable singing alto or even mezzo parts, while some women with low voices prefer singing the men’s parts. Michelle **Areyzaga** has a beautifully expressive **soprano** voice.



Virtuoso? - A person who excels in musical performance – like Michelle Areyzaga!

SHOULD YOU APPLAUD?



WARNING!

If your phone rings, sings, dings or even just pings during the concert, you will be required to go on stage and sing *The Star-Spangled Banner*... which Michelle Areyzaga will critique.

Horribly Bad Puns...

Stealing someone's coffee is called mugging .

Yesterday a clown held a door open
for me. It was a nice jester.



Pasteurize: Too far to see...

Whoever invented "knock-knock"
jokes should get a No-Bell Prize.

Cello: The proper way to answer the phone

A short fortuneteller escaped from prison.
He's a small medium at large.

Energizer Bunny arrested.
Charged with battery.

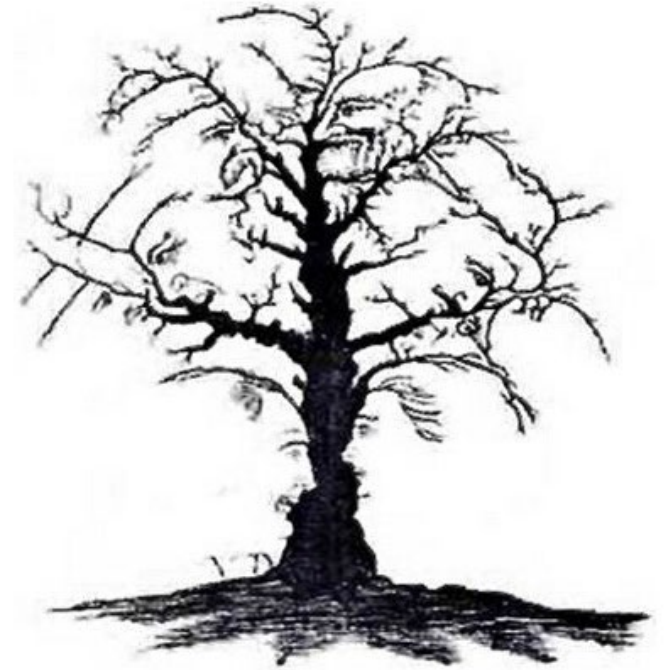


I put Grandma on speed dial.
I call that Instagram.

A chicken crossing the road
is poultry in motion.

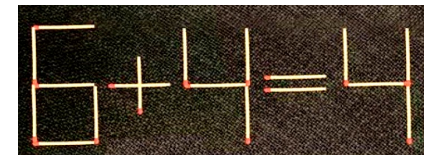
My bicycle can't stand on its own.
It's two-tired...

Drive-You-Nuts Puzzles!



Can you find 12 faces hiding in this tree?

How many
numbers
can you find
in this stack?



Where would you move just
ONE matchstick to correct
this math problem? We found
at least THREE answers!

See p. 19 for Drive-You-Nuts Puzzle Solutions

Word Search Clues!



1. Our double soloist today, Michelle _____ Her voice is classified as _____

2. Leonard _____ was the composer of *West Side Story* and of a special piece of music for _____ Cathedral in England. It's based on the book of Psalms and is sung in _____, **הינה מה-טוב**

3. Carl _____'s work, " _____ " is based on medieval texts.

4. " _____ " refers to a musical fragment that we hear in a piece... again...and again...and...!



5. A _____ is an exceptionally talented musician.

6. _____ means "beckoning cat" in Japanese and is a good luck symbol.

7. _____ are lucky charms in England.



8. "Hamsa" in **Hebrew** and "Khamsa" in Arabic means _____ and is the name of a good-luck charm in the shape of a _____.

9. Dream-catchers are an important symbol to the people of the _____ Native Americans.

Can you also find these words?

TYMPANI VIOLIN OBOE FLUTE DRUMS ORCHESTRA TUBA

Word Search Puzzle!

Some important parts of today's concert are hidden inside this puzzle! Can you find them? Remember: Words can go across, up, down OR diagonally, AND backwards or forwards - 8 directions in all! And, how many times can you find "OZ"? (See p. 19)



Happy 100th, Lenny!



Leonard **Bernstein** would have turned 100 on August 25, 2018. To honor this great musician, Google gave him his very own Doodle! It's a fun video! You can find it by searching online for "Bernstein Google Doodle."

Easy-Peasy, Lemon Squeezy!

Here's an easier puzzle for our younger readers!

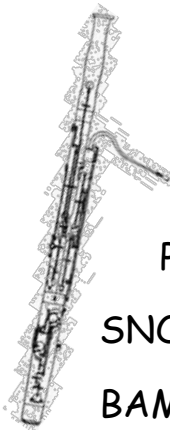

O Z Y N N E L Z O P
 A C O R N S O Z N S
 H O R S E O Z O A A
 M I C H E L L E R L
 Y A D H T R I B P M
 O S O U T R I V O S
 S Y M P H O N Y S Z

MICHELLE
 SOPRANO
 BIRTHDAY
 VIRTUOSO
 SYMPHONY
 LENNY PSALMS
 ACORNS HORSE
 ...and "OZ" 9 times!



Orchestra Word Scramble!

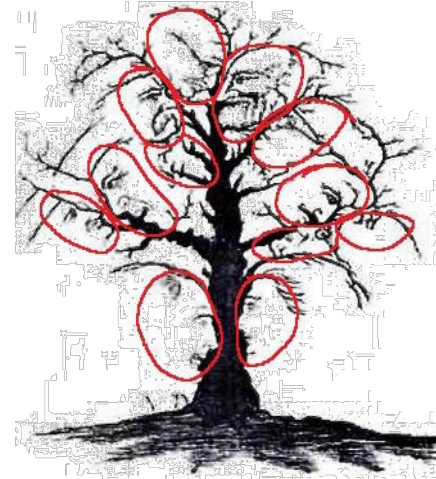
The ESO needs your help! Unscramble the words so these instruments can play today!

VINIOL _____
 TUFEL _____
 RAPH _____
 PUMRETT _____
 SNOBOAS _____
 BAMIRAM _____



Puzzle Answers



"OZ" = 40 (39?)

Word Search!

Areyzaga
 Soprano Bernstein
 Chichester Hebrew
 Orff Carmina Burana
 Virtuoso Ostinato
 Maneki Neko
 Acorns
 Five
 Hand
 Ojibwa



Matchstick Puzzle

$$0 + 4 = 4$$

$$8 - 4 = 4$$

$$5 + 4 = 9$$

N
U
M
B
E
R

S
T
A
C
K

6
0
8
9
2
4
1

And
MAYBE
3

Vol. 22, No. 4

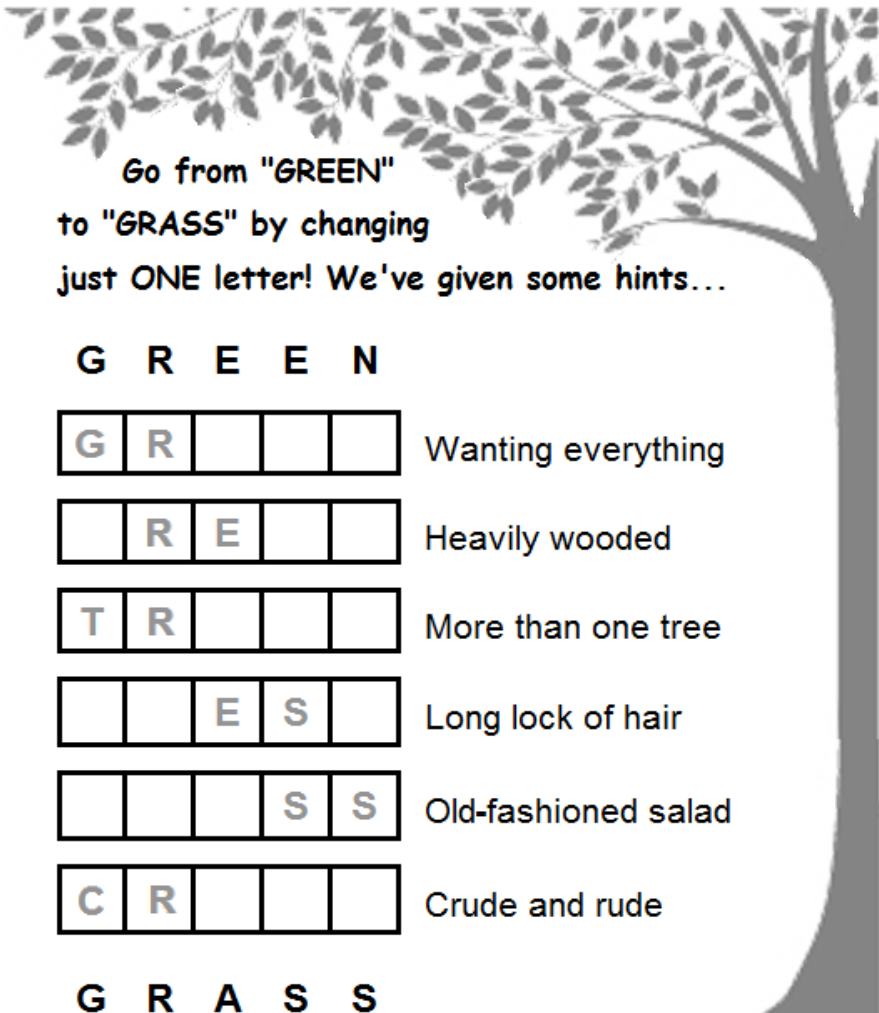
KidNotes

12May2019

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Go from "GREEN"
to "GRASS" by changing
just ONE letter! We've given some hints...

G R E E N

G **R** Wanting everything

R **E** Heavily wooded

T **R** More than one tree

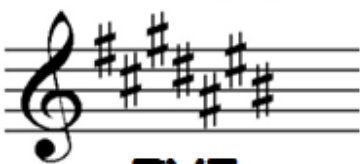
E **S** Long lock of hair

S **S** Old-fashioned salad

C **R** Crude and rude

G R A S S

We hope you've enjoyed *KidNotes!* If you have any questions or comments, please contact us at:
KidNotes@evanstonsymphony.org
or
PO Box 778, Evanston, IL 60204



FYI:
These are **SHARPS**,
not **#HASHTAGS!**

