

HighNotes!

Musical Notes and Activities for Seniors from the Evanston Symphony Orchestra

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Evanston
Symphony
Orchestra

August 15, 2024
Gillson Park, Wilmette

Lawrence Eckerling
Music Director

The ESO in Gillson Park!



The Evanston Symphony Orchestra is delighted to present our fourth consecutive free summer pops concert in Wilmette's Gillson Park! We extend heartfelt thanks to our sponsor, Optima Verdana, and to our good neighbors at the Village of Wilmette Park District for hosting this special summer concert.



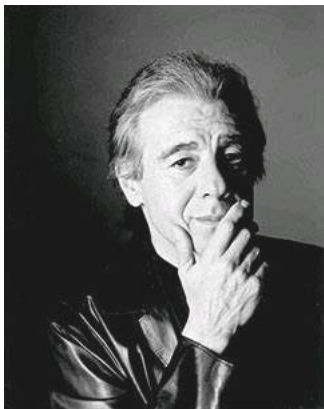
We also want to introduce you to our special guests from Will's Place, a nonprofit café in Skokie creating meaningful jobs for adults with disabilities. Located at 7927 Lincoln Avenue across from the Skokie Theater, Will's Place serves up delicious breakfast and lunch fare Tuesday through Saturday from 8:00am to 3:00pm. And they also have delicious homemade chocolate chip cookies and other goodies! We encourage you to support this great little café!

Soul and Inspiration!

The ESO's 2024-2025 Season

This season will inspire your soul, and there's something for everyone! The ESO is presenting works by old masters – Mozart, Beethoven, Brahms, Tchaikovsky – by 20th century giants – Elgar, Korngold, Shostakovich, Ravel, Debussy, Gershwin, Copland – and by three prominent African-American composers – William Grant Still (1895-1978), Jessie Montgomery, who was recently the Chicago Symphony's Composer-in-Residence, and Jonathan Bailey Holland, current Dean of the Biennen School of Music at Northwestern. For an additional treat, come to "Musical Insights," the ESO's *free* pre-concert introduction to the concert program held the Friday before each concert at The Merion in downtown Evanston. For more details and tickets, see our website: evanstonsymphony.org.

LALO SCHIFRIN & *MISSION: IMPOSSIBLE*



Boris Claudio "Lalo" Schifrin (born 1932) is an Argentine-American pianist, composer, arranger, and conductor. He is best known for his large body of film and TV scores incorporating jazz and Latin American elements with the traditional. He has won five Grammy Awards and been nominated for six Academy Awards and four Emmys.

Schifrin was born in Buenos Aires, where his father was a prominent orchestra violinist. At the age of six, Lalo began studying piano with Enrique Barenboim, the father of pianist and conductor Daniel Barenboim, former music director of the Chicago Symphony. He also became interested in jazz.

Although Schifrin studied sociology and law at the University of Buenos Aires, it was music that captured his soul. At age 20, he successfully applied for a scholarship to the Paris Conservatory and at night played jazz in Paris clubs. In 1955, he represented Argentina at the International Jazz Festival in Paris.

In the 1950s Schifrin composed and arranged works for jazz greats Dizzy Gillespie and Xavier Cugat. While in New York in 1960, Schifrin again met Gillespie, who invited Schifrin to fill the vacant piano chair in his quintet. Schifrin immediately accepted and moved to New York City from Argentina. In 1963, Metro-Goldwyn-Mayer, which had Schifrin under contract, offered the composer his first Hollywood film assignment with the African adventure *Rhino!* Schifrin relocated to Los Angeles and began a long career in composing for Hollywood. He became a U.S. citizen in 1969.

Schifrin's best known compositions include the themes from *Mission: Impossible* and *Mannix*, as well as the scores to *Cool Hand Luke* (1967), *Bullitt* (1968), *THX 1138* (1971), *Enter the Dragon* (1973), *The Four Musketeers* (1974), *Voyage of the Damned*

(1976), *The Eagle Has Landed* (1976), and the *Rush Hour* trilogy (1998–2007). About the grand scope of these films, Schifrin said, "I write film music as though it were for opera."

Schifrin is also noted for his collaborations with Clint Eastwood from the late 1960s to the 1980s, particularly the *Dirty Harry* series of films. He composed the Paramount Pictures fanfare used from 1976 to 2004 and, in 2019, received an honorary Oscar "in recognition of his unique musical style, compositional integrity and influential contributions to the art of film scoring."

Many of us can instantly recognize the pounding theme of *Mission: Impossible*, with its strange 5/4 rhythm.



Schifrin may have been inspired by the Morse code for *M.I.* – **— — — — —** — two dashes followed by two dots. If a dot is one beat and a dash is one and a half beats, then this gives a bar of five beats, exactly matching the theme's underlying rhythm. Schifrin's working title for the theme was "Burning Fuse," which is quite apt given the warning that "This tape/disc will self-destruct in ten seconds..." Schifrin compared his writing process to writing a letter: "When you write a letter, you don't have to think what grammar or what syntaxes you're going to use, you just write a letter. And that's the way it came." He estimated that he wrote the main theme in 90 seconds and completed the full arrangement in three minutes.

The actor Martin Landau (Rollin Hand in the TV show) was at the recording session for the theme song. "Lalo raised his wand to the musicians and I heard 'dun dun, da da, dun dun, da da' for the first time, and it was deafening", Landau recalled. "Lalo interrupted the band and said, 'No, no, it should be like this.' They resumed and before we could say anything, they had recorded it. I was stunned. It was so perfect. I came out humming that tune."

The ESO dedicates this performance of the *Mission: Impossible* theme to Will's Café, whose mission is tough but not impossible.

Strauss, Jr. - "The Waltz King"



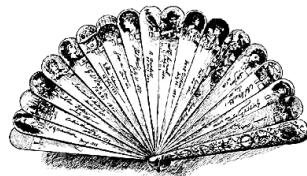
Johann Baptist Strauss II, or "Strauss Jr." (1825–1899), was an Austrian composer of light music, particularly dance music. He composed over 500 waltzes, polkas, and other types of dance music in addition to 16 operettas and a ballet. In his lifetime he was known as "The Waltz King", and was largely responsible for the great popularity of the waltz in Vienna during the 19th century. Among his most famous compositions

are *The Blue Danube* (on tonight's concert program) and *Tales from the Vienna Woods* as well as *The Emperor Waltz* and *Thunder and Lightning Polka*, both of which the ESO performed in last summer's pops concert.

The Blue Danube waltz was composed in 1866. First performed on February 15, 1867 at a concert of the Vienna Men's Choral Association, it has been one of the most consistently popular pieces of music in the classical repertoire. Its initial performance was considered only a mild success, however, and Strauss is reputed to have said, "The devil take the waltz, my only regret is for the coda – I wish that had been a success!"

After the original music was written, the Choral Association's poet, Joseph Weyl, added words and Strauss later added more music. Strauss adapted it into a purely orchestral version for the 1867 Paris World's Fair; it became a great success in this form and is by far the most commonly performed version today. Strauss came to the United States in 1872, where he took part in the World's Peace Jubilee and International Musical Festival in Boston and was the lead conductor in a "Monster Concert" of over 1000 musicians performing his *Blue Danube* waltz.

When Strauss's stepdaughter, Alice von Meyszner-Strauss, asked the com-poser Johannes Brahms to sign her autograph fan, he wrote down the first bars of "The Blue Danube", but added "Unfortunately not by Johannes Brahms!"



Autograph Fan, 1850s

Andrew Lloyd Webber ~ Phantom/Opera

Andrew Lloyd Webber is one of the most prolific composers of modern musical theatre. His many works include 21 musicals, a song cycle, two film scores, and a Latin Requiem Mass.



Lloyd Webber – it's a "barreled" or double last name – was born on March 22, 1948, in London. Both of his parents were musicians and his younger brother, Julian Lloyd Webber, is a world-famous cellist. Lloyd Webber started writing his own music at a young age: a suite of six pieces at the age of nine. He also put on "productions" with Julian and his aunt Viola in his toy theatre that he built at her suggestion. Viola, an actress, took him to see many of her shows and through the stage door into the world of the theatre. Young Andrew was hooked.

In 1965, the 17-year-old budding musical-theatre composer was introduced to the 20-year-old aspiring pop-song writer Tim Rice. Their third musical, *Jesus Christ Superstar* (1970), burst onto Broadway in 1971 and by 1980 had grossed more than \$237 million worldwide. This was followed by *Joseph and the Amazing Technicolor Dreamcoat* in 1973 and *Evita* in 1978.

Lloyd Webber's *Cats* (1981) became the longest-running musical in London, where it ran for 21 years and 8,949 performances before closing. On Broadway, *Cats* ran for 18 years, a record that would ultimately be broken by another Lloyd Webber musical, *The Phantom of the Opera*.

The Phantom of the Opera (1986) tells the story of a tragically disfigured musical genius who lives in a subterranean lair under the Paris Opera and is in love with a beautiful young soprano named Christine. The medley of songs that the ESO is playing tonight includes the title song as well as "Think of Me," "Angel of Music," "The Music of the Night," "Masquerade," and "All I Ask of You."

Tchaikovsky in Italy



Pyotr Ilyich Tchaikovsky (1840-1893) has been called the foremost Russian composer of the 19th century. From a very early age, he had an intense interest in music and, when he was five, his mother began his music lessons. When he was ten, she took him to see a performance of *A Life for the Tsar*, the very first opera written with a Russian story line, Russian folk music and

Russian dance. Tchaikovsky was a very sensitive boy and the opera made a lasting impression on him. He was so sensitive, in fact, that music often made him cry. For this reason, his parents made him pursue a career that was completely different from music: the law. Music finally won out over law, however, when a friend got him a position as teacher of harmony at the Moscow Conservatory.

While at the Conservatory, Tchaikovsky began composing. Even though much of his music was popular, some of the performers he wrote it for found it “impossible to play.” This happened in 1875 with his B-flat piano concerto, which was dedicated originally to the friend who had gotten him the job at the Conservatory. Alas, his friend called the piece “unplayable” and “hackneyed, clumsy, awkward,” even “bad” and “vulgar.” His feelings deeply hurt, Tchaikovsky made major alterations in the work and rededicated it to a German pianist, who rewarded the courtesy by performing the concerto during his first concert tour of the USA. Some critics didn’t like Tchaikovsky’s other compositions either and the sensitive Tchaikovsky nursed his hurt feelings for the rest of his life, even memorizing one of the unfavorable reviews!

In 1876 Tchaikovsky started corresponding with a Madame Nadejda von Meck, a wealthy widow whose enthusiasm for his music led her to give him an allowance. The period was one of rich productivity for him. He wrote a number of operas, orchestral works and two of his most popular ballets, *Swan Lake* (1876) and *Sleeping Beauty* (1889).

Fourteen years after she began giving Tchaikovsky an allowance, however, Mme von Meck came to believe herself financially ruined and abruptly stopped the payments. Although his other sources of income were by then enough to support him well, Tchaikovsky was still that sensitive person whose feelings were easily hurt. Deeply wounded by the sudden defection of his patron without apparent reason, he never forgave her.

Tchaikovsky was a bachelor for most of his life but in 1877, at the age of 37, he wed a former student, Antonina Miliukova. The marriage was a disaster. Completely mismatched, the couple lived together for just over two months before Tchaikovsky left, overwrought emotionally and suffering from acute writer's block. It may be at this time that he began to accept that he was gay.

Capriccio Italien was inspired by a trip Tchaikovsky took to Rome with his brother Modest as respite from the disastrous marriage. The brothers were there during Carnival and, despite calling it “a folly,” Tchaikovsky was able to soak up Italian street music and folk songs that he then incorporated into his *Capriccio*. From Rome he wrote to Mme von Meck: *I have already completed the sketches for an Italian fantasia on folk tunes for which I believe a good fortune may be predicted. It will be effective, thanks to the delightful tunes which I have succeeded in assembling partly from anthologies, partly from my own ears in the streets.*

After a brief bugle call - one Tchaikovsky heard daily in his rooms at the Hotel Costanzi, which was next door to the barracks of the



Royal Italian Honor Guard – comes a stoic, heroic, melody played by the strings. This gives way to music sounding like it came from an Italian street band, beginning in the winds and ending with the whole orchestra. Next, is a lively march, followed

by an equally lively tarantella, with a main theme from a Tuscan folk song.

Tchaikovsky died on November 6, 1898, possibly of cholera, but no one is certain of his cause of death. He was a very complex person whose sensitivities may have made him very unhappy in his personal life, but they also helped him compose some of the most beautiful and glorious music we have today.

Leroy Anderson: Fiedler & Fiddle Faddle

Leroy Anderson (1908-1975) had the most unique background of any known composer. He was a classical pianist, a Phi Beta Kappa graduate of Harvard, and a WWII intelligence officer who spoke nine languages, including Icelandic. He is best known today, however, as someone whom composer and former Boston Pops maestro John Williams calls "one of the great American masters of light orchestral music." It is these "light orchestral" works that have made Anderson a popular composer with both school groups and professional musicians.



Born in Cambridge, MA, to Swedish parents, Anderson grew up speaking Swedish and English and was given his first piano lessons by his mother, a church organist. He then studied piano at the New England Conservatory of Music and, in 1925, entered Harvard College, where he took a full array of courses in all areas of music. In graduate school at Harvard, he concentrated in composition, earning an MA in Music in 1930 and continuing towards a PhD in German and Scandinavian languages. In addition to his native English and Swedish, Anderson eventually became fluent in Norwegian, Danish, Icelandic, German, French, Italian and Portuguese.

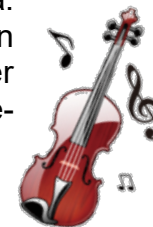
While in graduate school, Anderson was working as organist and choir director at a church, leading the Harvard band, and conducting and arranging for dance bands around Boston. In 1936 his arrangements came to the attention of Arthur Fiedler, who asked to see any original compositions that he could use in his concerts as conductor of the Boston Pops Orchestra. Thus began a decades-long association between the two.

In 1942, Anderson joined the U.S. Army and was assigned to Iceland with the Counterintelligence Corps as a translator and interpreter; in 1945 he was reassigned to the Pentagon as Chief of the Scandinavian Desk of Military Intelligence. His Army duties did not, however, prevent him from composing: in 1945

he wrote "The Syncopated Clock" and "Promenade". After WWII, Anderson became an Army reserve officer but was recalled to active duty for the Korean War. He wrote his first hit, "Blue Tango", in 1951, earning a Golden Disc and the No. 1 spot on the *Billboard* charts. It was the first instrumental recording ever to sell one million copies. His works and his recordings during the 1950s conducting a studio orchestra were immense commercial successes. His most famous pieces include *Sleigh Ride*, *Jazz Pizzicato*, *The Typewriter*, *Bugler's Holiday* and *The Syncopated Clock*. (The ESO has played *Sleigh Ride* in almost every holiday concert since 1962 because it's such an audience – and orchestra – favorite!)

Anderson's style employs creative instrumental effects and at times makes use of fun sound-generating items such as typewriters and sandpaper, to the delight of audiences worldwide.

Anderson wrote *Fiddle Faddle* as one of many pieces for Arthur Fiedler and the Boston Pops Orchestra. Premiering on March 30, 1947, it became an instant favorite of audiences and of Fiedler himself. (In fact, Fiedler programmed it so frequently that Pops audiences began referring to it as "Fiedler-Faddle.") It's based on the childhood nursery song "Three Blind Mice" and, as implied by the title, the violins have the starring role.



Actor and comedian Danny Kaye (1911-1987) regularly conducted world-famous orchestras in the 1960s and 1970s even though he could not read music. However, he was very knowledgeable about music, had perfect pitch, and learned the scores by ear. The link on page 20 is to a delightful performance of *Fiddle Faddle* by the New York Philharmonic under Kaye's baton. Kaye introduces the piece by saying, "Everybody thinks of Beethoven, Tchaikovsky, Mahler as havng very difficult passages for all the instrumentalists. [But here is a] "light" piece of music that's as difficult to play as anything you'll find in the classics ... and we are going to play it at a tempo that's virtually impossible to play." A fun performance by a master musician conducting a master orchestra!

Murphy ~ A Fifth of Beethoven



Walter Murphy in the 1970s

Walter Anthony Murphy Jr. is an American composer, keyboardist, songwriter, and record producer. He was born on December 19, 1952, in New York City, and grew up in Manhattan, where he started music lessons at age four and in high school composed for his band class and orchestra.

Against the wishes of his father, who was a real estate agent and wished to pass the business down to his son, Murphy enrolled in the Manhattan School of Music as a composition major in 1970 and studied jazz and classical piano. His postgraduate studies at the Manhattan School yielded the composition "Chorale and Allegro for Orchestra," which has been performed by orchestras throughout the United States.

Although he has composed numerous works for film and television, including *The New Leave It to Beaver*, *Buffy the Vampire Slayer*, and both the Kennedy Center Honors and the 85th Academy Awards, Murphy is best known for *A Fifth of Beethoven*, a disco instrumental single recorded by him and the Big Apple Band in 1976. Adapted from the first movement of Ludwig van Beethoven's Symphony No. 5, the "Fifth" in the song's title is a pun referencing the liquid measure approximately equal to one-fifth of a gallon, a popular size for bottles containing liquor. The single was released on May 29, 1976 and was a hit, eventually reaching number 1 on the *Billboard* Hot 100 within 19 weeks, where it stayed for one week. The single sold two million copies. The piece gained enormous popularity in 1977 when it was featured in the soundtrack of the disco film *Saturday Night Fever*.



John Williams & Raiders of the Lost Ark

What do *Jaws* and the NBC Nightly News have in common? That scary two-note cue telling you something bad is about to happen and the NBC theme music were both composed by the extraordinary John Williams - as were the full scores and specific songs for over 120



films plus more than 50 concert works for orchestras and a variety of instruments. He also conducted the Boston Pops Orchestra from 1980 to 1993. His compositions are considered the epitome of film music and he is considered among the greatest composers in the history of cinema.

John Towner Williams was born in 1932 in New York City. His father was a jazz drummer and percussionist who played in bands led by Benny Goodman, Tommy Dorsey and Raymond Scott. Williams Sr. was also a drummer for *Your Hit Parade*, a popular program on radio and television. When the program moved to Los Angeles in 1948, the Williams family did the same, and the father played in soundtrack orchestras for such films as *On the Waterfront*, *Picnic*, and *From Here to Eternity*.

In Los Angeles, young John graduated from North Hollywood High School in 1950 and in 1951 joined the Air Force, where he played the piano and brass and conducted and arranged music for the Air Force Band. Following his service, Williams moved back to New York in 1955 to attend the Juilliard School. He was originally set on becoming a concert pianist but switched his focus to composition.

After his studies at Juilliard and then at the Eastman School of Music, Williams returned to Los Angeles. His prominence grew in the 1960s and early 1970s thanks to his writing the scores for a trifecta of the highest-grossing "calamities" of the era: *The Poseidon Adventure* (1972); *The Towering Inferno* (1974); and *Earthquake* (1974).

In 1975 director Steven Spielberg teamed up with Williams for *Jaws*, followed by *Close Encounters of the Third Kind*. Spielberg then recommended Williams to his friend George Lucas, who needed a composer for his ambitious 1977 space epic, *Star Wars*; in 1978, *Superman*; in 1980 *The Empire Strikes Back*. He next teamed up with Lucas and Spielberg for 1981's *Raiders of the Lost Ark*, followed by the sensitive score to Spielberg's 1982 film *E.T. the Extra-Terrestrial*.

The hits kept coming: *Empire of the Sun*, *Jurassic Park*, *Munich*, *Saving Private Ryan*, *Schindler's List*, *Home Alone*, *Harry Potter*, all the *Star Wars* and *Indiana Jones* movies and more. He's won 25 Grammy Awards, seven British Academy Film Awards, five Academy Awards and four Golden Globe Awards. With 52 Academy Award nominations, he is the second most-nominated individual, after Walt Disney. However, in June 2022, Williams, who was then 90, said the fifth Indiana Jones film would likely be his last film score, as he planned to retire from film and focus on composing concert music.



Tonight the ESO will play Williams' march from the 1981 blockbuster film, *Raiders of the Lost Ark*, which became the highest-grossing film of that year, earning approximately \$354M worldwide, and playing in some theaters for over a year. It was also a critical success, receiving praise for its set pieces, humor and action, and winning five Academy Awards among other honors. *Raiders* is now considered one of the greatest films ever made and, in 1999, was selected for preservation in the Library of Congress National Film Registry. *Raiders* is the first in the Indiana Jones franchise, which includes *Temple of Doom* (1984), *Last Crusade* (1989, with a delightful performance by Sean Connery as Jones, Sr.), *Kingdom of the Crystal Skull* (2008), and *Dial of Destiny* (2023). Those of us who saw *Raiders* in 1981 will recall that it sparked new interest in archeology, created a burst of sales in a certain style of hat, and, although fiction, lent a smidgen of credence to what many have long suspected about government warehouses...



The U.S. Marine Band...



Established by Act of Congress on July 11, 1798, the United States Marine Band is the oldest of the U.S. military bands and the oldest professional musical organization in the country. It is also one of the finest. The Band's association with the Chief Executive began when President

John Adams asked the band to play in the newly-built White House on New Year's Day in 1801. Later that same year Thomas Jefferson asked the Band to play at his inauguration; the Marine Band has played at every United States presidential inauguration since. Jefferson himself dubbed them "The President's Own," a title they still proudly hold 223 years later.

The U.S. Marine Band is also unique in that it is the only military band whose recruits are exempt from basic training. They are all professional musicians and, unlike their counterparts in the other military bands, can't be called up for combat. Their job is to play at official functions and inspire the country through music. However, they are indeed a military unit and must have a disciplined military appearance. That discipline is the job of the Drum Major, a career Marine selected from the Marine Corps field bands who is responsible for the military development of the Band's members. (You can recognize the Drum Major. When the band is marching, he or she is the one out in front carrying a mace – a long stick with a metal ball on top – and, if the event is a very formal one, wearing a tall bearskin hat.)

The most famous of the Marine Band's directors was John Phillip Sousa, who led the band from 1880 until 1892. Sousa was actually a member of the Band *twice*. On June 9, 1868, when Sousa was just 13, his father, a trombonist in the Marine Band, enlisted him as an apprentice musician in the USMB to prevent



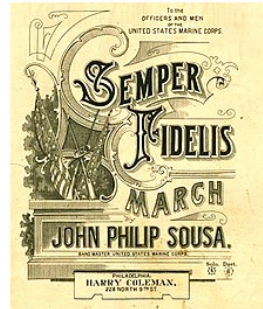
"The President's Own"



him from running away to join a circus band! In official records, the younger Sousa's rank was simply listed as "Boy."

Sousa re-enlisted on July 8, 1872, at age 17, was promoted to Musician, and played with the Band for three more years, leaving in 1875 at age 20. A mere five years later, however,

he returned as its Director. Under Sousa's leader-ship, the Marine Band became the premier military band in the United States. The Columbia Phonograph Company produced 60 recordings of the Marine Band conducted by Sousa. The recordings, along with two tours in 1891 and 1892, led to Sousa becoming very famous nationally. During his time with the Band, he composed several of his famous marches including *The Washington Post* and *Semper Fidelis*, which remain staples of marching bands to this day. *Semper Fidelis* ("Always Faithful") takes its name from the motto of the U.S. Marine Corps and is recognized as USMC's official march. Sousa's most famous march, though, is *The Stars and Stripes Forever*, composed in 1896, four years after he left the Marine Band. It was declared the official National March of the



United States of America by an Act of Congress in 1987. Sousa is known as "The March King" for good reason!

The "sousaphone" is another of Sousa's contributions to band music. He wanted a tuba that could sound upward and over the band whether its player was seated or marching, thus the huge bell looming over all other instruments. You can certainly hear it!



Hidden HighNotes

Some important bits of our concert are hidden in this puzzle! Remember: words can go across, up, down or diagonally, AND backwards or forwards - 8 directions in all. Every letter except X is part of one or more words. Oh, and the app we use to create these puzzles developed a glitch. We fixed it...



Mission Impossible
Dash Dash Dot Dot
Will's Place
Blue Danube
Phantom
Opera
Fiddle Faddle
Capriccio Italien
Beethoven's Fifth



Semper Fidelis
Raiders
Violin
Viola
Cello
Bass
Bow X 5
Flute
MYOB



Piccolo
Clarinet
Timpani
Drum
Harp
Tuba
Trumpet
Trombone
Thingamajig

Bygones

“Thingamajigs” and “whatchamacallits”! What better place to find hard-to-identify objects than in a kitchen from the 1940s and ‘50s? Most of you who are our regular readers will recognize

these, but younger folks may well have trouble figuring out what they’re used for. And for some reason most all of these gadgets had red handles – perhaps a disguise for the accident prone? Or maybe it was just because red was a popular color for kitchens then – and still is!

Here’s a word-of-mouth recipe: Take a couple of day-old slices from that box at the bottom right. (They’ve got to be *at least* a day old, *not* fresh!) Whip up 2-3 eggs with the top-center gadget and add a little milk or water. (If you only have condensed milk, you may have to use the bottom-left thingamajig.) Soak the slices in the egg mixture until saturated, then fry in butter until golden brown and serve with syrup or jam. Yum!



Completely Useless Info!

Almost every language has a word for “thingamajig” or “what-chamacallit” and a saying for MYOB: “Mind your own business!” Here are some fun ones we found – just in case you ever end up in foreign climes without a dictionary...!

Thingamajig / Whatchamacallit

Turkish: Zamazingo

Bengali: Habbijabbi

Pashto: Haghawagha

Zulu: Intazinga

German: Dingsbums

Mexican Spanish: Chingadera

Danish: Dittelidut

Arabic: Shismoo

Japanese: Naninani

Dutch: Huppeldepup



(Most of our readers will recognize *this* “thingamajig”!)

Mind Your Own Business!

Romanian: Don’t stick your nose where your pot isn’t boiling.

Cameroonian: What’s a bicycle looking for in a gas station?

Chilean Spanish: Who gave you a candle for this vigil?

French: Go somewhere else and see if I am there.

Arabic: You have no camel in this caravan.

Greek: Go sit on your own eggs.

Bengali: Oil your own machine.

Hungarian: No one dealt you a card.

Dutch: Did I rattle the trashcan?

Hausa: Mend your cloth where it tore.

Italian: Deal with your own cabbages.

Lithuanian Not your garden, not your beans.

(And our favorite!)


Bulgarian Nobody asked you the size of your underpants



Internet Pithiness

Snark from Cyberspace

I told my suitcases we weren't going on vacation. Now I'm dealing with emotional baggage.




At my age, I'm good at multi-tasking. I can listen, ignore and forget all at once.

Dogs prepare you for babies.
Cats prepare you for teenagers.



Thank heavens we did all our stupid stuff before the Internet was invented so there's no proof...




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Editor Kelly Brest van Kempen		
Puzzle & Maze Checkers Connor, Addison, Ryan, Calli, Ciara & Gus		
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Contact us at esomusic@evanstonsymphony.org or 224-639-3636		

Links to the Music

There are so many wonderful recordings on YouTube that we're just giving you the easy search words to find them.

Mission Impossible ~ Easy search: *Schifrin Impossible*

Blue Danube ~ Easy search: *Strauss II Danube*

Phantom of the Opera ~ Easy search: *Lloyd Webber Phantom*

Capriccio Italien ~ Easy search: *Capriccio Italien Radio Filhar*
(A good recording by a Dutch orchestra)

Fiddle Faddle ~ Easy search: *Fiddle Faddle Danny Kaye*
(A fun recording by the comedian who loved classical music.)

Raiders March ~ Easy search: *Williams Raiders March*

Semper Fidelis ~ Easy search: *Sousa Semper Fi*



Bygones

Potato Masher	Egg Beater	Pastry Cutter	Jar Opener
Can Opener	Strainer	Bread Box	

Hidden HighNotes

A	W	O	B	E	C	A	L	P	S	L	L	I	W	P	X
D	R	U	M	B	B	T	R	O	M	B	O	N	E	H	G
X	C	E	L	L	O	U	T	E	P	M	U	R	T	A	I
H	A	R	P	B	O	W	N	T	U	B	A	X	X	N	J
T	O	D	T	O	D	H	S	A	D	H	S	A	D	T	A
E	L	D	D	A	F	E	L	D	D	I	F	W	X	O	M
X	N	I	L	O	I	V	R	X	X	E	B	O	Y	M	A
V	I	O	L	A	X	B	A	S	S	X	U	B	O	W	G
C	A	P	R	I	C	C	I	O	I	T	A	L	I	E	N
P	I	C	C	O	L	O	D	F	L	U	T	E	B	X	I
B	E	E	T	H	O	V	E	N	S	F	I	F	T	H	H
S	I	L	E	D	I	F	R	E	P	M	E	S	X	X	T
T	I	M	P	A	N	I	S	T	E	N	I	R	A	L	C
W	H	A	T	C	H	A	M	A	C	A	L	L	I	T	X
E	L	B	I	S	S	O	P	M	I	N	O	I	S	S	I

Thought for the Day

We're all wax Coke bottles & candy cigarettes years old.