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!
Great Composers!

Welcome to the Evanston Symphony’s 74th season, one filled with great composers – and great soloists! KidNotes are written especially for you, our younger (or 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 words in bold! They’re puzzle clues!)

We’re delighted to note that this is not the first appearance of three of our four soloists on our stage. Jeffrey Biegel, Inna Faliks and Irina Muresanu have all played with the ESO in the past. We liked them so much that we invited them back – and they apparently like us because they’ve accepted our invitations! (We hope Mindy Kaufman likes us enough to come back, too!)

In November, the ESO performed two works by the great Finnish composer, Jean Sibelius, plus works by Nielsen and Vivaldi featuring the fabulous Mindy Kaufman, flute and principal piccolo for the New York Philharmonic.

February was dedicated to American composers, including the great George Gershwin (with superb pianist Jeffrey Biegel performing Gershwin’s *Concerto* in F), Grofé’s *Grand Canyon Suite*, a fun piece by Jonathan Newman called *Blow It Up, Start Again*, and *Lyric for Strings* by George Walker, the first African American to win the Pulitzer Prize in music.

Our March program shines a spotlight on Eastern Europe: Tchaikovsky’s *Symphony No. 4*, Khachaturian’s Four Dances from Gayane, and Prokofiev’s *Violin Concerto* No. 2 with the wonderful Romanian-born violinist Irina Muresanu.

Our final concert on May 3 features Beethoven, Beethoven and MORE Beethoven, with exceptional pianist Inna Faliks playing the stirring “Emperor” Concerto.

**WARNING!**

If your phone rings, sings, dings or even just pings during the concert, you will be required to go on stage and play a violin solo…

...which Irina Muresanu will critique.
For someone who was a major composer of the 20th century, Aram Ilyich Khachaturian had a decidedly non-musical childhood. He was born in 1903 into a family of poor Armenians living in Tbilisi, now the capital of the modern Republic of Georgia, but then part of the Russian Empire. As a boy, Khachaturian was fascinated by the music he heard around him, but never studied it or learned to read it.

By the time Khachaturian turned 17, the Russian Empire had fallen and been replaced by the USSR, the Union of Soviet Socialist Republics. In 1921, he went to Moscow and, even though he’d had almost no musical training, his talent was recognized and he was permitted to study music. He began composing almost immediately.

In 1941-42, Khachaturian composed the music for a ballet called Gayane. His original Gayane was the story of a young Armenian woman whose patriotism was tested when she discovered her husband was a traitor. In later years the plot was modified several times; the final story emphasizes romance over “nationalistic zeal.” You’ll hear the exciting “Sabre Dance,” followed by “Dance of the Maidens,” “Lullaby,” and “Hopak,” a dance (with pizzicato – p. 14) that gets faster and faster!

Khachaturian based much of his work on the folk music of many of the 15 Soviet Republics and was wildly popular, receiving the Lenin Prize, the highest honor, several times. However, he fell out of favor in 1948 and was condemned by the Communist Party’s Composers’ Union as being “too pro-West, not Soviet enough.” Sergei Prokofiev (see p. 5) and another prominent Russian composer, Dmitri Shostakovich were also condemned. All three were forced to issue public apologies before they could continue their work without harassment. Once “rehabilitated,” Khachaturian went on to compose a number of major works, many of them based on the Armenian themes of his heritage.

Khachaturian’s music lives on - but the Soviet Union did not. He died in 1978, 13 years before the USSR collapsed into 15 independent republics, including Russia, Georgia and Armenia. He is buried in Yerevan, the capital of the Armenia, along with other distinguished Armenians who made Armenian art accessible for the whole world.

Sergei Sergeievich Prokofiev was born in 1891 in Ukraine, then part of Russia. A true child prodigy, he was composing for piano at five and wrote an opera at nine. Entering the St. Petersburg Aca-demy of Music in 1904 as a cocky teen, he loved to shock his teachers with his daring new compositions that didn’t follow the rules of the time. At first, his origin-ality got him only bad grades and he was almost expelled. However, he was much encouraged by one teacher in particular and, in 1914, graduated from the conservatory first in his class, his prize a grand piano.

Prokofiev left Russia in 1918 after the Russian Revolution because he didn’t like the new government. He went back and forth between the US and Europe, becoming famous. During this period wrote his Violin Concerto No. 2 while on an extended tour in 1935. “The number of places in which I wrote the Concerto shows the kind of nomadic concert-tour life I led then. The main theme of the 1st movement was written in Paris, the first theme of the 2nd movement at Voronezh (Russia), the orchestration was finished in Baku (Azerbaijan) and the premiere was given in Madrid.” The concerto seems to reflect this nomadic life. It starts off with a simple melody related to traditional Russian folk music that flows into the second movement. The second and third movements start off with pizzicato in the strings. The third movement is has a definite taste of Spain: there are clacking castanets whenever the theme appears.

Despite his growing success, Prokofiev was homesick, so in 1936 he moved his family back to Russia. However now the Composers’ Union governed what was acceptable and if the composers didn’t follow the rules, they could be arrested! Prokofiev, Khachaturian (see p. 4) and Dmitri Shostakovich were censured and had to make public apologies for being “too pro-West.” Prokofiev kept a low profile during this period and composed some “acceptable” music for children; Peter and the Wolf is the best known.

He died in 1953, ironically on the same day as Stalin, the USSR’s dictator, a man for whom Prokofiev had no respect. Because the Soviet government ordered everyone to go Stalin’s funeral, only about 40 people came to say good-bye to Prokofiev.
Meet Irina Muresanu!

As a little girl in Romania, Irina Muresanu wanted to play the piano. Then her mother quite sensibly pointed out that you rarely see a piano in an orchestra, but there are many violins. Irina thus took up the violin at the ripe old age of six and a half, “old by nowadays standards for becoming a serious violinist,” she says. Irina obviously had talent, so she auditioned for a place in a school for children gifted in music. She passed the exercises in pitch, rhythm, singing in tune and other tests of her musical ability, but failed the physical: she was “too small and skinny.” Fortunately, her teacher intervened and Irina proved that even a small, skinny girl could make great music!

At age 12, Irina and her classmates had to decide whether to continue in music. Half the students left the school, but Irina chose to stay and pursue her goal of becoming a professional musician. After college in Bucharest, Irina came to the University of Illinois in Urbana-Champaign for her master’s degree and then earned her doctorate at the New England Conservatory.

Irina has been an active part of the Boston music scene for a number of years, first as a member of the faculties at the Boston Conservatory, then at Harvard and MIT. She is also a founding member of the Boston Trio, an ensemble about which The Boston Globe raved, “Whenever this trio plays, drop everything and go hear them!”

Irina’s current duo collaborations include “Rorem, Ravel and Ragtime” with Italian pianist Roberto Plano. It’s an intriguing program highlighting the fascinating confluence of French and American music in the years after World War I, when France became the place to study abroad for young American composers as well as an avid market for original American music. (If you saw our February concert KidNotes, you’ll know that’s exactly what George Gershwin did!)

Irina also performs with pianist Inna Faliks (who, like Jeffrey Biegel in February and Irina for this concert, is an ESO return soloist this season.) Irina manages to maintain a full concert schedule and is also Associate Professor of Violin and Chamber Music at the University of Maryland.

Since she last performed with the ESO in 2017, Irina has “done a lot of playing” and has made several recordings. Her last major project, “Four Strings Around the World,” was inspired by folk music, but with a twist. Irina didn’t collect actual folk songs. Rather, she looked for works by composers whose inspiration came from folk music. “Four Strings” features music by composers inspired by the folklore of Romania, Ireland, Persia, India, China, and Argentina as well as Gypsy, Native-American and Bluegrass music. In the latter category is The Cricket Dance, a piece by famous fiddler Mark O’Connor, who was an ESO guest soloist in 2009. The album also includes new commissioned works by an Indian composer, Shirish Korde, based on ragas, and a Native American Chickasaw composer Jerod ‘Impichchaachaaha’ Tate. The works demand various styles of playing (classical, fiddle, Arabic, Asian, tango).

Irina’s concert career continues to take her all over the USA and around the world. She has also performed in The Netherlands, Belgium, and France, where she had her most interesting concert fee arrangement in St. Emilion – she was paid in wine!

In her spare time, Irina loves spending time with her husband and her son, Victor. He’s a delightful ten-and-a-half-year-old who speaks English AND Romanian and attends an international school. Victor is playing the piano because, as Irina says, “it’s good for his brain.” He is also playing the violin and “threatens to burn it, but is making progress in spite of himself. When he learns how to play, he can quit.” In response to Victor’s question as to how long that would take, Irina gave a very musical mother answer: “If you’re lucky - 20 years!”

We are delighted to welcome this talented violinist - once thought “too small and skinny” to become a musician - back to our stage!
Pyotr Ilyich Tchaikovsky 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 5, his mother began his music lessons. When he was 10, 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 was still his main passion, however, and finally won out over law when a friend got him a job 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 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 pronounced the concerto “unplayable.” 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).

Tchaikovsky began work on the fourth symphony in 1877. Here are quotations from letters he wrote to Mme von Meck about what he called "our symphony."

I. "The introduction is the [major theme] of the entire symphony. This is Fate,…which prevents…happiness from reaching its goal." (The major theme is introduced here and you will hear it throughout the work.) "The feeling of hopelessness grows stronger. Would it not be better to turn away from reality and…into a dream?" (He quotes the clarinet's counter-theme.) "O joy! A sweet and tender dream enfolds me. No - these are but dreams: roughly we are awakened by Fate."

II. A sad oboe melody opens the second movement, which, the composer wrote, "shows…a feeling of melancholy".

III. "There is a new effect. At first the strings play alone and *pizzicato* (see p. 14) throughout. In the trio the woodwind instruments enter and play alone. At the end all three choirs toss short phrases to each other."

IV. The finale bursts forth with great emotion "If you find no pleasure in yourself, look about you," Tchaikovsky suggested. "Go to the people. There is still simple native happiness. Rejoice in the happiness of others, and you will be able to live."

Fourteen years after she began giving Tchaikovsky an allowance, however, Mme von Meck believed herself financially ruined and abruptiy 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 died on November 6, 1893, possibly of cholera, but no one is certain of his cause of death. He was a very complex person with many layers, somewhat like this Russian doll. His sensitivities may have made him very unhappy in his personal life, but they also helped him compose some of the most beautiful music we have today.
We asked Irina Muresanu what she wanted you to know about Romania. “It’s a beautiful country!” she said, adding that it has just about everything you could want in the landscape: hills, forests, mountains, a big river [the Danube], even a delta where the river runs into the Black Sea. People who’ve been there agree!

However, Irina says that Romanians describe their country as “misplaced” in Eastern Europe because it’s surrounded by countries with mostly Slavic languages – Bulgaria, Ukraine, Serbia, and Moldova. (It also borders on Hungary, but Hungarian isn’t Slavic). Romanian, however, is a Romance language, a sister to French, Spanish, Italian and Portuguese, the languages in Western Europe that evolved from Latin. This is because the Romans invaded in 101 CE and stayed for 175 years. This is a long time in the history of the world, but their influence was very strong, especially on the language. Check out this chart of common phrases. Do you see any “cousin” words?:

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
<th>Spanish</th>
<th>Portuguese</th>
<th>French</th>
<th>Romanian</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hello!</td>
<td>Ciao!</td>
<td>¡Hola!</td>
<td>Olá!</td>
<td>Salut!</td>
<td>Salut!</td>
</tr>
<tr>
<td>I’m famished!</td>
<td>Sono affamato!</td>
<td>¡Estoy famélico!</td>
<td>Estou faminto!</td>
<td>Je suis affamé!</td>
<td>Sunt faimos!</td>
</tr>
<tr>
<td>Pizza for everyone!</td>
<td>Pizza per tutti!</td>
<td>Pizza para todos!</td>
<td>Pizza para todos!</td>
<td>Pizza pour tous!</td>
<td>Pizza pentru toți!</td>
</tr>
</tbody>
</table>

BTW, over 56% of our English vocabulary comes from French and Latin, but we’ll save that story for another time! And, pizza probably wasn’t called “pizza” in Latin, but it’s a universal word now!

Here are a few of the many interesting things about Romania:

• The Peștera cu Oase, or “Cave with Bones,” is a fascinating archaeological site in southwestern Romania. It’s where a group of speleologists (scientists who study caves) discovered some of the oldest human remains found in Europe to date: the bones are 34,000-42,000 years old. (And, when discovered in 2002, the cave was being used by bears for hibernation!)

• The Romans invaded what is now Romania, one of the peoples living there were the Dacians. They were a fierce tribe who marched into battle with howling wolf-headed trumpets and following their “Dacian draco,” a sinister multicolored dragon-headed banner. The banner has the form of a dragon with open wolf-like jaws containing several metal tongues. The hollow dragon’s head was mounted on a pole with a fabric tube attached at the rear. In use, the draco was held up into the wind or above the head of a horseman, where it filled with air and gave the impression it was alive while making a shrill sound as the wind made the metal tongues vibrate. The Dacians’ intent was to terrify their enemies, and they did just that! It was so effective, in fact, that the Romans later adopted the draco for their own use. However, it’s also interesting to note that the original purpose was probably to provide wind direction for archers, also an important consideration in early battles. (Thanks, Wikipedia!)

• Romania is the country of Vlad Dracula, who ruled Transylvania, now a large part of central Romania, in the 1450’s. He was the inspiration for the book Dracula by Bram Stoker, which in turn led to the current interest in vampires. Some people believe that Transylvania is on one of earth’s strongest magnetic fields and its people have extrasensory abilities. They also believe that vampires lurk at crossroads on St. George’s Day, April 23rd, and the eve of St. Andrew’s Day, November 29th. “It’s easy to get caught up in the [Dracula] tale while driving along winding roads through dense, dark, ancient forests and mountain passes.” (Hmmmm. While we’d love to visit Romania, we don’t think we’ll go in November or April, thank you very much!) www.romaniatour.com
CAESAR'S SECRET CODE

Julius Caesar was the Emperor of the Roman Empire about two thousand years ago. The Roman Empire was huge in Caesar’s day. It stretched from the Middle East all the way across Europe and North Africa. Controlling an area this big meant that there were a lot of battles (including with the Dacians in what is now Romania.) Caesar would invade and conquer an area, then other armies would invade that area to fight against Rome. And, since Caesar couldn’t be everywhere at once, he had to send orders to his generals about battle strategy by messenger.

A big problem was that sometimes the messages would be stolen and the enemies would know what Caesar wanted his troops to do. Then he hit upon the idea of using a type of code to send his messages safely, so that even if they were stolen, the enemy couldn’t understand them. Here’s how it worked: Suppose Caesar wanted his to treat his soldiers to something special but wanted to keep it a secret. Now, Caesar spoke a form of Latin, but let’s pretend that he spoke English and sent a message that looked like this:

PAEY IFVOZ EN ZRRE

When the generals got the message, they needed to decode or decipher it to see what their boss wanted to tell them. To do this, they knew that Caesar used a square grid for his messages and that the square always had the same number of boxes across as it did down – 4x4, 17x17, 32x32, etc. The generals would count the number of letters in the message and find its square root (a number multiplied by itself. For example, the square root of 16 is 4 because 4x4=16, etc.) Then, they would draw a square grid and write the letters across, one in each box and then read them down to figure out what orders Caesar was giving them. Now can you read Caesar’s message?

Are you ready to decipher a few messages in Caesar’s code? Hint: They are both about today’s concert. You can draw your own grids below. (Answers on page 20)

I IBSIRSVNIAL IINFOOOSAAULT

TSVCH OEOEIR OESYL
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.

**Concerto**?- A work for an orchestra and one or more solo instruments, usually in three movements. Prokofiev’s Violin Concerto No. 2 fits this definition perfectly. However, the word “concerto” also means “contest” in Italian. Does that mean that the piece is a contest between the soloist and the ESO? If so, everyone wins, as you will see today when the fabulous Irina Muresanu performs this demanding piece with the ESO!

**Pizzicato** - A direction to string players to pluck the strings with their fingers rather than using their bows. Listen for the strings playing pizzicato in the fourth Khachaturian Dance, at the start of the second and third movements of Prokofiev’s Violin Concerto, and at the beginning of the third movement of Tchaikovsky’s Symphony No. 4. (BTW, “pizzicato” has nothing to do with pizza!

**Castanets** – Curved pieces of hollow wood, usually held between the fingers and thumb and clicked together. Used especially by Spanish dancers. From castañeta, a Spanish word meaning “little chestnut” because the original castanets were made from chestnut shells. Listen for them in the third movement of Prokofiev’s Violin Concerto No. 2.

**Symphony?** - A piece of music for an orchestra. It’s fairly long and is usually divided into four separate and distinct sections or movements. Try listening for where movement one ends and another begins in Prokofiev Violin Concerto and Tchaikovsky’s Symphony No. 4 that we’ll hear today.

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**Happy St. Patrick’s Day!**

*Some facts – and some fiction – about St. Patrick’s Day!*

**Who was St. Patrick?** He was a Roman citizen who was born in the year 385 CE somewhere along the west coast of Britain, possibly in the Welsh town of Banwen. At age 16, he was captured and sold into slavery to an Irish sheep farmer. He escaped when he was 22 and spent the next 12 years in a Christian monastery. He then returned to Ireland and is credited with bringing Christianity to that country. He died in 461 and is buried at Downpatrick.

**What’s this about snakes?** Saint Patrick is known for driving the snakes from Ireland. It’s quite true that there are no snakes in Ireland, but there probably never have been! The island separated from the rest of Europe at the end of the Ice Age, and all the snakes were farther south where it was warmer. (Smart snakes!)

**When was the first St. Patrick’s Day parade?** It took place not in Ireland, but in the United States. Irish soldiers serving in the British military marched through New York City on March 17, 1762. Along with their music, the parade helped the soldiers to reconnect with their Irish roots.

**Are shamrocks lucky?** That depends on your luck! One estimate suggests that there are about 10,000 regular three-leaf clovers for every lucky four-leaf clover. Legend gives meaning to each leaf of the clover: the first is for hope, the second for faith, the third for love, and the fourth for good luck.

**What’s a leprechaun?** In most stories leprechauns are small, stocky creatures who like living in remote places. They are also thought to be extremely wealthy and like to hide their gold in secret locations (including at the end of the rainbow!) Leprechauns are also said to be ill-natured and mischievous - and they love to outwit humans!
Word Search Clues!

1. Our soloist! ___ ___ ___ ___ ___
   ___ ___ ___ ___ ___ ___ ___ ___.
   She plays the ___ ___ ___ ___ ___.
2. She’s from ___ ___ ___ ___ ___ ___,
   a country also famous for the legend of
   ___ ___ ___ ___ ___ ___ and the
   fierce Dacian “___ ___ ___ ___,” battle flag.
3. Today she’ll perform a work by Russian composer Sergei
   ___ ___ ___ ___ ___ ___ ___ ___ ___ ___.
4. Aram ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ is
   Armenia’s most famous composer
5. Is a ___ ___ ___ ___ ___ ___ ___ really a “contest”
   between the soloist and the orchestra?!
6. He wrote the symphony the ESO will play today:
   ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___.
7. NOTHING to do with pizza! ____________________________
8. ___ ___ ___ ___ ___ ___ come from Spain
   and were originally made from chestnut shells.
9. Did St. ___ ___ ___ ___ ___ ___ drive
   all the snakes out of Ireland? (Probably not!)
10. An Irish elf! ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ __
    Can also you find these instruments in the puzzle?
    Harmonica  Bow  Oboe  Harp  Horn  Drum

Word Search Puzzle!

Some important items (and people!) for 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, can you find
"OZ" just 14 times?

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

Woo hoo! We’re delighted to announce
that we now have our very
own email address:

KidNotes@evanstonsymphony.org

Contact us with comments, questions,
corrections to our mistakes, whatever!
Orchestra Word Scramble!
The ESO needs your help! Unscramble the words so these instruments can play today!

NIAPO ____________
PUMRETT ______________
ATETACANS ________________
NARLITEC ________________
COOLCIP ________________
LOVINI ________________

Really Bad Riddles...
If an orchestra plays music in a thunder-storm, who is most likely to get hit by lightning?

The conductor...

What musical instrument from Spain helps you fish?

A cast-a-net...
Puzzle Answers

CAESAR'S SECRET CODE

4x4 = THE ESO IS VERY COOL
5x5 = IRINA IS A FABULOUS VIOLINIST

Drive-You-Nuts Puzzles!

WORD SEARCH!

Irina Muresanu
Violin Romania Draco
Dracula
Prokofiev
Khachaturian
Concerto
Tchaikovsky
Pizzicato
Castanets
Patrick
Leprechaun

Unusual Fact

The world's bestselling instrument is the harmonica!

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KidNotes

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We hope you’ve enjoyed KidNotes!
If you have any questions or comments, please contact us at:
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