

Hello, Evanston Symphony Friends!

Over 25 years ago, the Evanston Symphony 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. 26, 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. We also add a definitions page written in terms easier for a beginning or non-musician to understand. (“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 ESO 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 our 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 schoolers, *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 very well written regular program notes.

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

KidNotes!

Program Notes for Young People

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~ Intermission ~



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Evanston
Symphony
Orchestra

Lawrence Eckerling, Music Director

June 2, 2024 ~ 2:30 p.m.

Pick-Staiger Concert Hall, Northwestern University

Super Sax!

The theme for our 2023-24 season is “Feel the Passion,” which we certainly did in our opening concert in October with symphonies by two masters, Mozart and Brahms. Our next concert, in February, was quite a contrast, just as passionate but in a different way. That music – works by three major composers who lived and worked for most of their lives under the confines of the old Soviet Union in Russia – made us want to start moving our feet!



In April we celebrated “Moving Movie Music” – music that was composed for movies, inspired by movies, or used in a movie in a big way. The highlight was “*The Rose of Sonora*, a concerto for violin in five “scenes” that tell a tale of the Old West. It was commissioned and performed by violinist Holly Mulcahy with WFMT’s LaRob K. Rafael hosting the concert.

Our June concert features saxophonist extraordi-naire Steven Banks playing Concerto for Saxophone by 20th century

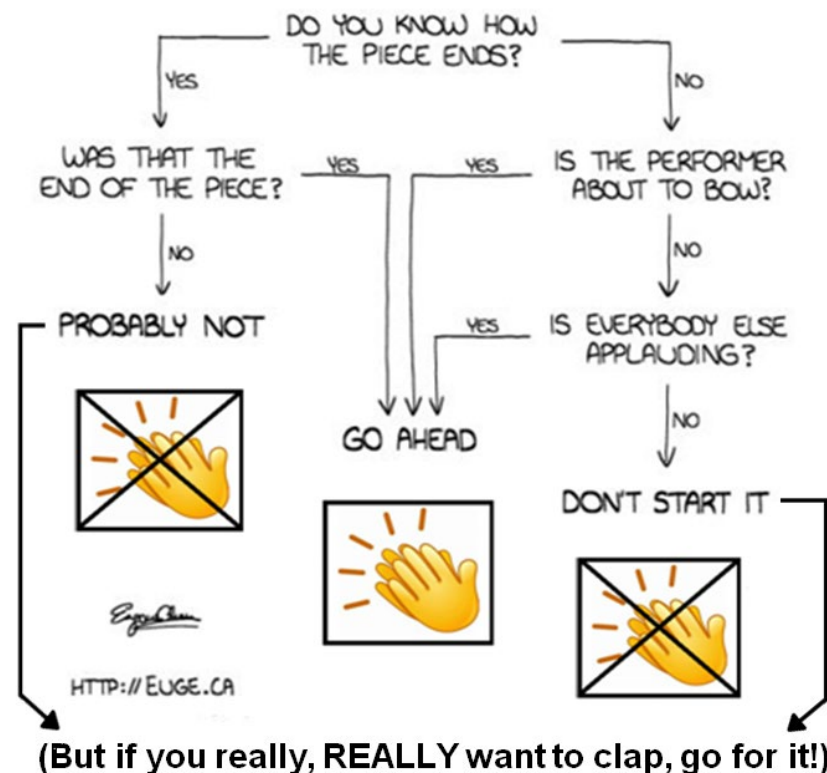
French composer Henri Tomasi. The ESO will also play another French piece, family favorite, *The Sorcerer’s Apprentice* by Paul Dukas, and two glorious works by Czech composer Antonín Dvořák, his Slavonic Dance No. 1 and his beloved Eighth Symphony.



But wait! There’s more! Mark your calendar for August 15 for the ESO’s annual FREE summer pops concert in Wilmette’s Gilson Park on the lakefront. We’ll hear some light classical works, some movie, Broadway and TV themes, some fun pop numbers and, of course, a rousing Sousa march! And we’ll celebrate Will’s Place, a great café for challenged young adults in Skokie. Lots of fun! Bring a picnic!



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 play a saxophone solo...
...which Steven Banks will critique.

Antonín Dvořák: Czech Super-Star



Antonin Dvořák (“D’vor-zhak”) was born in 1841 into a country family in Bohemia, then part of Austria but now part of the Czech Republic. His parents were innkeepers and folk music was part of his everyday life. The young Dvořák showed early natural music ability and took lessons on the viola, violin, organ and piano from village schoolmasters. At the age of 16 he entered the Prague Organ School,

where he did extremely well in his studies.

After graduation Dvořák played viola with a dance orchestra, then became part of the Czech Provisional Theatre Orchestra. He was principal cellist with this group for nine years and played under famous conductors. Finally he decided to leave the orchestra and devote himself to composing full time. He was not immediately successful as a composer so he applied for the Austrian State Prize fellowship in order to fund his composing work and won the prize three times in four years (1874, 1876 and 1877), Johannes Brahms was one of the members of the prize selection committee and was so taken with the young man that he recommended Dvořák to his own music publisher. Dvořák and Brahms became good friends and Dvořák quickly gained the support of other important people in Brahms’ musical circle. He finally began to be recognized as a fine composer and conductor.

In 1891 he was invited to New York City to become the director of the National Conservatory of Music, which was founded to encourage an American style of music. He was able to teach, conduct and compose in New York, where he encountered African-American music, and spent his summers in Spillville, Iowa, a community founded by Czech immigrants, where he was exposed to Native American music. Echoes of these types of music are in many of his compositions from this time

on, especially in his Symphony No. 9, his most famous work, called *From the New World*, which the ESO has played a number of times in past concerts..

Two of the first works published by Brahms’ publisher were Dvořák’s *Moravian Duets* and *Slavonic Dances*; their success was huge. Dvořák became a celebrated artist almost overnight. The *Duets* were sung in all family homes there and abroad and, following the success of the piano version he had scored for an orchestra, *Slavonic Dances* became another instant international favorite.

The *Slavonic Dance No. 1*, which the ESO is playing in this concert, was one of a series of 8 dances published in 1878 as Dvořák’s Opus 46. Originally written for piano four hands, the *Slavonic Dances* were inspired by Johannes Brahms’s own



Hungarian Dances and were rewritten for orchestra

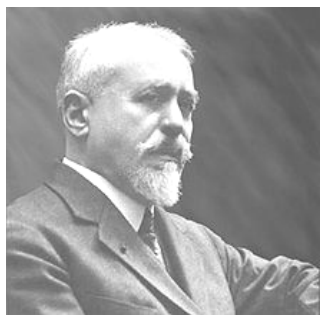
at the request of Dvořák’s publisher soon after composition. The pieces, lively and full of national character, were well received at the time and today are considered among the composer’s most memorable works, occasionally making appearances in popular culture. However, while Brahms’s *Hungarian Dances* use actual Hungarian folk

tunes, Dvořák’s work uses only traditional rhythmic patterns and structures from traditional Czech Bohemian folk dances; the tunes themselves are completely original – but sound as though they must have been borrowed!

The *Slavonic Dance No. 1* is a “furiant,” from a French word meaning “furious.” It’s a rapid and fiery Bohemian dance in alternating 2/4 (march) and 3/4 (polka) time, with frequently shifting accents. (See page 11 for notes on Dvořák’s Symphony No. 8.)

Dvořák was born and raised a Bohemian peasant and never strayed far from his roots. He loved simple pleasures and “far preferred a chat with manual laborers to learned discourse.” This humble man brought Czech music to the world’s attention by showcasing its intrinsic appeal.

Dukas' "The Sorcerer's Apprentice"



Paul Dukas (1865-1935) was born in Paris. He started piano lessons as a child but, unlike the many other composers, showed no particular talent and wasn't a child prodigy. When he was 14, however, he started to compose while recovering from an illness and found a direction for his life. At 16 he entered the Paris Conservatory to study piano, where he took second place in the *Prix de Rome* (Rome Prize), the Conservatory's most prestigious competition. However, he was so disappointed not winning first place that he left the school and began a long career as a respected composer and music critic.

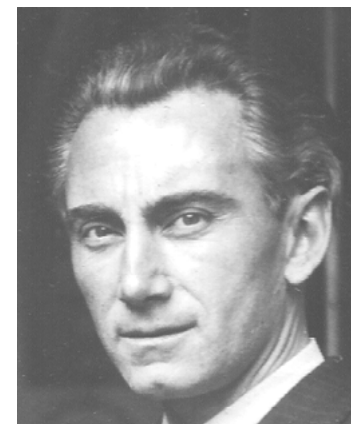
Unfortunately for us, Dukas was too much a perfectionist. He felt that many of his works didn't live up to his own high standards, so he destroyed them. All we have left are a handful of brilliant pieces, the best known being *The Sorcerer's Apprentice*.

Most of us know *The Sorcerer's Apprentice* from the Disney movie *Fantasia*, with Mickey Mouse in the title role. This young magician-in-training was tired of doing chores while his boss, the Great Sorcerer, did wondrous magic. One day when the Great Sorcerer was out, the Apprentice decided to try a magic spell. Suddenly his broom came to life and started carrying buckets of water. The Apprentice sat back, very pleased with himself. But then the broom split into two and each started to carry water. And then again to make four ...then eight, then 16, and 32 and... Thousands of brooms, and the Apprentice couldn't make them stop. He had foolishly forgotten the first rule of sorcery: Don't cast a spell unless you can UN-cast it! At this point the Great Sorcerer returns, makes all the brooms disappear but one – which he hands to the Apprentice to get on with his chores. This is indeed a fun piece of music!.



Henri Tomasi: Prolific French Composer

Henri Frédien Tomasi (1901-1971) was a French classical composer and conductor. His family was from Corsica and Henri was born in a working-class neighborhood of Marseille, where his father was a postal worker. Henri had music theory and piano lessons as a child and, at the age of seven, entered the Marseille Conservatory. But, like many boys in bustling port towns, he dreamt of going to sea and skipped school! A child prodigy, he performed for upper-class families in their homes but felt "humiliated to be on show like a trained animal."



In 1916, he won first prize in harmony but World War I delayed his entrance into the Paris Conservatory, so he played piano in diverse venues such as upscale hotels, restaurants and movie houses in Marseille to earn money. He developed his gift for composition during this time as he excelled in improvisation at the keyboard. The early Charlie Chaplin films also intrigued him and influenced his later works, which included movie scores.

Tomasi entered the Paris Conservatory in 1921 and proved to be a model student. He took second place in the Rome Prize upon graduation, then added conducting to his résumé. He spent five years as music director of the Radio Colonial Orchestra in French Indochina (Cambodia, Laos and Vietnam) and continued his prolific career as a composer. In 1939 he was drafted into the French Army and was appointed marching band director at a major French fort during WWII. After his discharge, he became conductor of the French National Radio Orchestra and continued composing. His Concerto for Saxophone, first publicly performed in 1949, is one of his many major works.

Tomasi's music is highly colorful with influences of his French contemporaries as well as sounds and hues of Corsica, Provence, Laos, Cambodia, the Sahara and Tahiti. He also wrote music inspired by medieval religious songs, and a number of his works have a political message. He died in Paris in 1971.

Steven Banks & His Fabulous Sax!



Steven Banks hails from Winston-Salem, North Carolina. Born in 1993, he's the youngest of four children and the only son. His mother was a grade school music teacher and his father an amateur brass player. While his three older sisters were involved in music during school, none became a professional musician. But Steven heard that calling. He started piano lessons at age five or so and later

joined the school band, where he was drawn to the saxophone because of "how cool looking it is! It's very 'industrial,' with its cool shape and all of its keys, pipes and other moving parts!"

When Steven was in eighth grade, his family moved to Clemmons, NC, a suburb of Winston-Salem, and it was there that Steven heard the classical saxophone for the first time. His experience up to then had been the saxophone in gospel or jazz settings and as a young teen he had received some lessons from a saxophonist at his church but that was primarily gospel, R&B, and jazz. Then Professor Taimur Sullivan of the University of North Carolina School of the Arts held a clinic at a Clemmons high school. Steven was transfixed. "As a middle schooler, I'd had no aural frame of reference for classical saxophone but there was something very vocal about the classical sound – it sounded like my voice."

Taimur Sullivan was very impressed by this 15-year-old high school sophomore and not only because the young saxophonist, who owned just a tenor sax, chose to play a piece written for the alto sax. Steven had a good laugh when reminded of this first meeting with Sullivan. "I only owned a tenor sax and didn't really understand the differences between saxes. I just thought it was a cool piece so I played it!" Sullivan, however, recognized Steven's potential and encouraged him to audition for a place in the UNCSCA's high school program.

Sullivan still has the tape of his audition complete with Steven's teen-aged voice and the improvisations he dared to perform. Steven drolly called it "remarkable"!

Steven entered the program at UNCSCA as a high school junior, where he realized that music was to be his lifelong pursuit. However, he also realized that he was quite far behind his classmates so had to work very hard. Taimur Sullivan said that Steven had enormous talent but that talent will only take a musician so far. "Steven also had – and has – an incredible drive and work ethic as well as a huge desire to research, study and push himself in every direction." A good example of this drive is the high school Coffee Pot Club. Steven and some of his classmates would knock on one another's dorm room doors at 6:00am and go practice. Many of those classmates are now excellent music professionals with interesting careers.

After graduating from the UNCSCA high school program, Steven earned his bachelor's degree from Indiana University in Bloomington and then came to Northwestern for his master's. By a happy coincidence, Taimur Sullivan had just joined Northwestern's Bienen School of Music faculty and persuaded Steven to become part of his first saxophone studio. Steven received his master's degree from Northwestern in 2017.



It was during his second year at Northwestern that Steven began composing. He describes that period as a pivotal time for him, a time of feeling a bit lost in general and not knowing how to express his feelings. A friend from UNCSCA, a "Renaissance man" who was also at Northwestern, said to him, "Just write something!" Steven pointed out that he hadn't studied composition, to which his friend replied, "So what?!" Steven took the advice to heart and the very next day sat down at a piano, turned on his phone's recorder, and improvised for half an hour. "Most of it was awful!" he said. "But some of it felt true." He spent the next six months or so dubbing the sax over the piano. He then got some manuscript paper and wrote out his first composition; however, he had no ability to use musical notation software so sent it off to a friend who put it in a format

more legible for musicians. (He now sends all of his compositions to a professional “engraver,” a specialist who creates the final sheet music with all of the tempos and other necessary markings.)

We asked Steven about the piece he’ll be performing with the ESO, Henri Tomasi’s Saxophone Concerto, a favorite among the standard concertos for sax. Steven loves Tomasi’s orchestration, saying that the piece feels like a “real symphonic poem, a mature piece of music that sets up a rich and meaningful dialogue between the soloist and the orchestra.” He also noted that the saxophone has an affinity for French music because Adolphe Sax, the Belgian who invented the instrument in Brussels in 1840, spent much of his career in France and patented his invention there in 1846.

While most people in the U.S. tend to associate the sax with jazz and blues, Steven said that it was very much a French classical music instrument even before those music styles borrowed it. In fact, the Paris Conservatory was the first to establish a saxo-phone studio, thus reinforcing Sax’s original intent in developing the instrument for classical music.

After his performance with the ESO, Steven will be taking his “first vacation ever.” He has recently moved back to Winston-Salem, which he describes as a naturally diverse place with many opportunities for artists, especially those at the beginning of their careers. Winston-Salem is home – and home is where he intends to stay for three weeks “to have a bit of consistency:

“waking up in the same place, changing my license plates, decorating my house, doing some yard work,” and maybe even finding time to indulge in his hobbies of photography and photo-editing, hiking and cycling.

Then it’s back to work composing a 30-minute sax quartet, performing in Lake Tahoe later this summer, recording his first album, and also becoming Saxophone and Chamber Music Faculty and Artist-in-Residence at the Cleveland Institute of Music. Bravo, Steven!



Dvořák: Symphony No. 8

Dvořák composed and orchestrated the symphony in 1889 at his summer home in the Bohemian countryside. The score was composed to mark his admission to the Prague Academy and was dedicated "To the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Arts and Literature, in thanks for my election." Dvořák conducted the premiere in Prague on February 2, 1890.



Dvořák wanted to create a clear distinction from his Seventh Symphony, which was a stormy romantic work. The Eighth, he said, would be "different from the other symphonies, with individual thoughts worked out in a new way." The Eighth is cheery and lyrical and draws more inspiration from the Bohemian folk music that Dvořák loved. His intent and mood are clear in the directions for how each movement is to be played.

I. Allegro con brio (Fast, cheerful, with great energy). This movement makes liberal use of the tympani and is indeed fast, cheerful and with great energy!

II. Adagio (At a slow tempo). The slow movement combines a feeling of melancholy with a pastoral landscape, including bird calls on the woodwind instruments.



III. Allegretto giocoso (Fast and playful). Romantic-era symphonies had a scherzo (fast piece) as the third movement. Here Dvořák uses a Czech waltz or possibly a *dumka*, a Czech folk dance.

IV. Allegro ma non troppo (Fast but not too much). The finale begins with a fanfare of trumpets. Conductor Rafael Kubelik said in a rehearsal: "Gentlemen, in Bohemia the trumpets never call to battle – they always call to the dance!" The music has a beautiful melody first played by the cellos and followed by a series of variations that are always cheerful and optimistic.

Four Fun Facts About the Sax!

- 1. IT HAS A UNIQUE HISTORY:** The saxophone is the only instrument in wide use today that was invented by a single individual – a musician and instrument designer named Adolphe Sax, hence the *saxophone*. Sax was born in Belgium in 1814. He was a versatile musician who could play many wind instruments and he set out to create one that would not only embody the unique and lyrical nature of a woodwind but also be better heard among brass instruments. He succeeded very well!
- 2. THERE ONCE WERE 14 DIFFERENT SAXOPHONES:** Adolphe Sax thought the saxophone would be capable of fitting in with a variety of ensembles, so he made 14 of them in a range of sizes. However, there are only four types in widespread use today. In pitch order they are, from high to low, the B^b soprano, E^b alto, B^b tenor and E^b baritone. Each has a range that spans two and a half octaves.
- 3. IT'S THE ONLY BRASS WOODWIND:** The saxophone has always been made of brass. However, because it generates sound with a single reed, it's classified as a woodwind. The only other metallic woodwind is the flute, which was originally made entirely of wood. We can't imagine making a sax out of wood because, as Steven Banks says, "It's very 'industrial,' with its cool shape and all of its keys, pipes and other moving parts!"
- 4. CLASSICAL OR JAZZ SAX?:** Though the principles of the saxophone are the same, the qualities can be different in jazz as compared to classical music. A jazz saxophonist is often a soloist while a classical saxophonist must more often blend into an ensemble. For this reason, the sax player will choose a specific instrument and mouth-piece depending on the type of music they want to create.



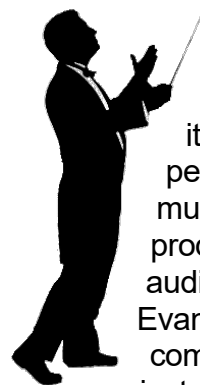
Adapted from *Yamaha Musical Instrument Guide*

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 terms used in today’s concert.



Symphony – One of the dictionary definitions says it’s “an elaborate instrumental composition in three or more movements, similar in form to a sonata but written for an orchestra and usually of far grander proportions and more varied elements.” Quite true, but we prefer the simple origin of the word; it’s from the Greek for “harmony,” which is the perfect description of a symphony – a piece of music with all of its parts working together to produce something wonderfully harmonious for an audience. And It’s also our middle name! The Evanston Symphony Orchestra is “a large orchestra composed of wind, string, and percussion instruments, and organized to perform symphonic compositions.” And it’s a fabulous one, too!



Concerto – A work for an orchestra and one or more solo instruments, usually in three or four parts called “movements.” *However*, the word “concerto” also means “contest” in Italian so the piece might be thought of as a friendly contest between the soloist and the orchestra. Can you hear any challenges between Steven and the orchestra? Or are they like a team tossing the musical theme to one another like a ball? In any event, everyone comes out a winner, especially the audience!

Encore – It’s the French word for “again” and is a demand, by applause (or by shouting *Encore!*), for a repetition of a song, act, etc. or for a performance of a number or piece additional to those on a program. If you want more, shout *Encore! Encore!*

Honoring Our Military, Past & Present

There are three days during the year when we Americans take time to honor our military: Memorial Day in May, Veterans Day in November and Armed Forces Day, also in May

Memorial Day was originally known as Decoration Day and is a day for honoring and mourning the U.S. military personnel who died while serving in the United States Armed Forces. It began in 1868 just after the Civil War, when a woman named Mary Ann Williams championed the idea of “strewing the graves of Civil War soldiers – both Union and Confederate” – with flowers. From 1868 to 1970, it was observed on May 30 but since 1971 has been observed on the last Monday of May. Each year at Arlington National Cemetery, just across the Potomac River from Washington, DC, soldiers place a flag at each grave and honor the person buried there with a salute before moving on to the next grave.



Veterans Day, formerly known as Armistice Day, was originally set as a U.S. legal holiday to honor the end of World War I, which officially took place at “the 11th hour, of the 11th day, of the 11th month” – November 11, 1918. Legislation passed in 1938 declared November 11 “dedicated to the cause of world peace and to be hereafter celebrated and known as ‘Armistice Day.’” As such, this new

federal holiday honored World War I veterans, for was it not “the war to end all wars”?

Alas, World War I was not, as had been hoped and proclaimed, “the war to end all wars.” Not at all. In 1954, after having been

through both World War II and the Korean War, Congress, at the urging of the veterans service organizations, amended the Act of 1938 by replacing the word “Armistice” with the word “Veterans.” With the approval of this legislation on June 1, 1954, November 11 was declared a national holiday to honor our living veterans, who well deserve their retirement.



This photo is of the 6888th Central Postal Directory Battalion, Women’s Army Corps, an all-African-American unit sent to England in February of 1945. At this time the U.S. military was segregated, with Blacks and whites serving in separate units. This practice ended three years later in

1948, when President Harry Truman issued executive orders abolishing discrimination in the U.S. military “on the basis of race, color, religion or national origin.” In the interim, the 6888th was mainly responsible for clearing mail that had been stuck for years in both England and France during WWII. They did an outstanding job.

Armed Forces Day is the third day to honor our military. Observed on the third Saturday of May, it celebrates and honors those who are currently serving in the U.S. military. First observed on May 20, 1950, the holiday was created in 1949 to establish a day for citizens to thank current military members for their service to our country.



Two ETHS and Naval Academy grads!
Captain Jill Richards, U.S. Navy Reserve
Rear Admiral Seiko Okano, U.S. Navy

Bygones (for Kids)

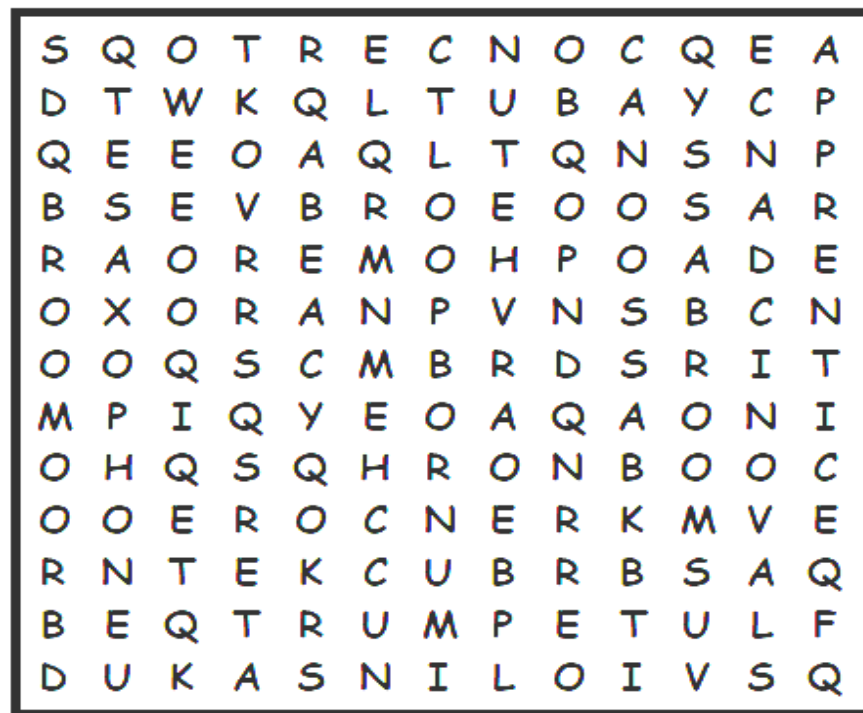
KidNotes has a sister publication called *HighNotes*, which has music, puzzles and other fun stuff for senior citizens who have difficulty getting out and

about. One *HighNotes* feature is “Bygones,” which brings back memories from when your grandparents (and G-GPs) were young. Older people are filled with stories that they’d love to tell you, so find a grandparent-type and ask if they recognize any of these necessary items from when they were kids. Definitely ask them what’s up with the 7Up bottle! And can you figure out what these are?



Hidden KidNotes!

This puzzle wants you to mind your Ps and Qs – or at least your Ps because there are no words that use Q in this puzzle. Remember: Words can go across, up, down OR diagonally, AND backward or forward – and they can share letters! (Hint: Watch out for “trumpet” and “flute”...) And since we have *The Sorcerer’s Apprentice*, there are of course multiple brooms!



Steven Banks

Saxophone

Reed

Tomasi

Concerto

Dvorak

Symphony

Slavonic Dance



Dukas

Sorcerer

Apprentice

Spell

Bucket

Broom X 5

Encore



Bassoon

Trumpet

Violin

Flute

Horn

Tuba

Bass

Bow

Easy-Peasy, Lemon Squeezy!

Here's a puzzle for our younger readers.

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

STEVEN BANKS
SAXOPHONE
SORCERER
APPRENTICE
BROOM
BUCKET
SPELL
BASSOON
DVORAK BASS X 2
SYMPHONY DRUM



OZ
X5

(Be careful with "Bass X 2"! It's tricky!)

Orchestra Word Scramble!

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



PARH _____

PUMRETT _____



EXPONASHO _____

NARLITEC _____

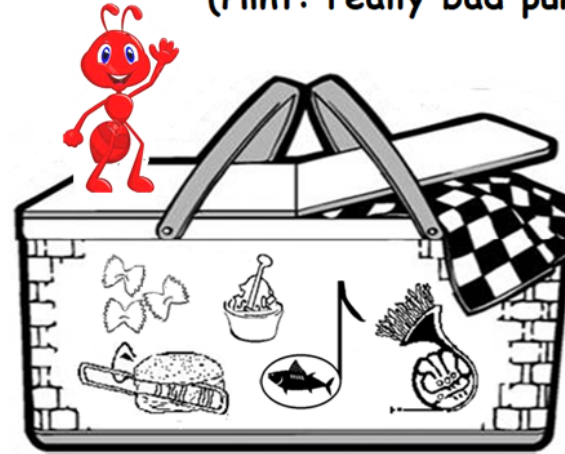
COOLCIP _____

LOVINI _____



What's in the ESO's Picnic Basket?

(Hint: really bad puns!)



Bowtie pasta
Trombone sliders
A bowl of cello
Tune-a-fish
French horn fries
Groans from these
very bad puns...!

MORE Really Bad Puns



Where do cows like to go
in the evening?

The moo-vies

Why did the teddy bear
say no to dessert?

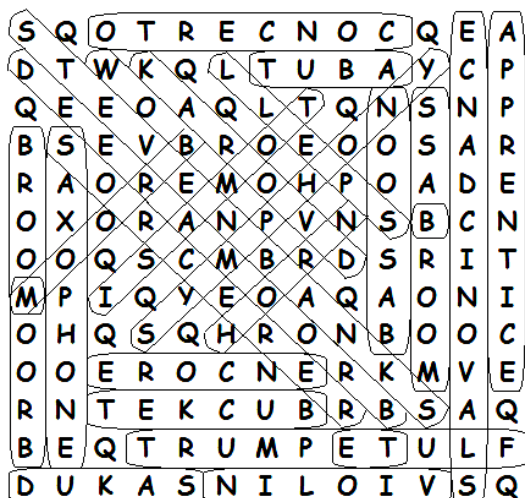
He was stuffed

What do frogs like to drink?

Croak-a-Cola



Puzzle Answers



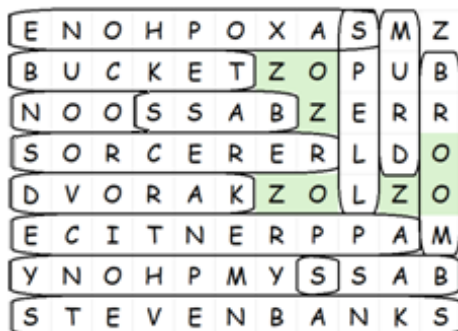
English Oddity

* * *

Every single "C" in

PACIFIC OCEAN

is pronounced
differently.



Easy-Peasy

Word Scramble



Piccolo
Clarinet
Trumpet
Saxophone
Harp Violin

We hope you've enjoyed **KidNotes!**

If you have any questions or
comments,
please contact us at:
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or
call the editor at 224-639-3636

Many thanks!

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KidNotes

June 2, 2024

Editor Kelly Brest van Kempen

Puzzle & Maze Checkers Connor, Addison, Ryan, Calli, Ciara & Gus

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