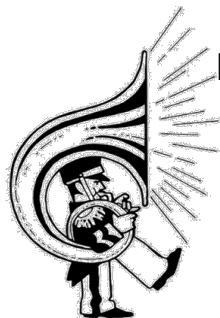


HighNotes!



Program Notes for Seniors for the Evanston Symphony's FREE August 29th Concert

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August 2021
Evanston
Symphony
Orchestra



The ESO is back ~ with a BANG!

After 18 depressingly long months with no concerts and 70 interminable weeks without a single rehearsal, the ESO is back – and with a bang! We're re-entering the public arena at 6:00pm on Sunday, August 29, with a FREE outdoor pops concert in the Wallace Bowl in Wilmette's Gillson Park on the lakefront. And there's free parking, too!

The program for this special concert is on the first page of this *HighNotes*, and you can bring this issue with you to use as program notes. However, if you're still not comfortable going out to public events, no worries. We're recording the concert and will post it on YouTube. Our September *HighNotes* will have the link and you can also find all details about the concert, free parking and the video on our website: evanstonsymphony.org.

Now, about that promised BANG!... That's Tchaikovsky's 1812 Overture, of course! We can't promise you real cannons or even fireworks, but we can certainly guarantee you a fabulous lake-side concert on August 29th!

For those seeing *HighNotes* for the first time, this is the ESO's publication for Evanston senior citizens isolated by the pandemic; we published our first issue in July of 2020. We have a lot of fun producing *HighNotes* and the "Brain Break" and other materials sent to seniors, and hope you're enjoying them. Let us know at:

847-864-8804 or esomusic@evanstonsymphony.org

Or you can also contact the editor directly at:

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Vol. 2, No. 2H

HighNotes

August 2021

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GIACCHINO ROSSINI

Gioacchino Rossini (1792-1868) wrote a great number of operas, easily cranking out four or five of them a year. He was born in Pesaro, Italy, in 1792. His father was a horn player and his mother an opera singer, so he learned to play the horn and sing early in his life and was very familiar with operatic performance. He had a good baritone voice and was also a good pianist as well as a celebrated storyteller, a gourmet cook, and everybody's favorite party host.



Rossini began writing his own operas at the age of 18 and, when he was only 23, composed *The Barber of Seville*, widely considered to be the greatest comic opera ever written. All told, he had written 39 operas by the time he was 39 – and then he apparently decided that he'd had enough of writing operas, so he stopped. He spent the rest of his life writing other types of music, including many songs and music for the piano. He died in 1868, leaving behind some wonderful music and some equally wonderful quotes:

- About composer Richard Wagner: "Monsieur Wagner has lovely moments but some terrible quarters-of-an-hour."
- About opera: "How wonderful opera would be if it had no singers!" (This from the composer of 39 operas!)

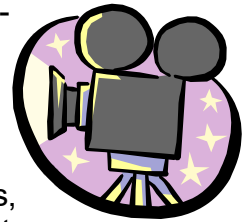
- About himself: "Give me a laundry list and I'll set it to music."

Rossini is justly famous for his opera overtures, some of which have become more popular than the operas themselves. A perfect example is the overture for his last opera, *William Tell*, the tale of the Swiss hero who used his bow and arrow to shoot an apple off his son's head. We know that overture as the theme for *The Lone Ranger*.



THE THIEVING MAGPIE OVERTURE

Overtures can be thought of as the operatic equivalent of the coming attractions trailers at the movies. They give us a taste of what we'll see, but we have to sit through the whole show if we want all the details. An overture usually has musical themes identified with specific characters, plus other themes depicting certain events in the story.



A young composer asked Rossini, a master of the form, if he composed the overtures before or after the actual operas. He apparently replied in typical Rossini fashion: "I composed the overture to *Otello* in a little room in which that most ferocious of all managers shut me up with a dish of macaroni and told me that he would let me out only after the last note of the overture had been written."

As for *La Gazza Ladra*, Rossini said that he wrote the overture "on the very day of the first performance of the opera in the wings of the Scala Theatre in Milan. The manager had put me under guard of four stagehands who were ordered to throw down the pages, sheet by sheet, to copyists seated below. As the manuscript was copied, it was sent page by page to the conductor, who then rehearsed the music. If I had failed to keep the production going fast, my guards were told to throw me in person down to the copyists." Rossini finished in time – and without grievous bodily harm – to enjoy the outstanding opening of "the most beautiful music I have written so far."



The *La Gazza Ladra* (*The Thieving Magpie*) is a melodrama full of twists and turns. The overture has an unusual open-ing: snare drums get our attention. Wonderful news! Gianetto is coming home from the war. He and Ninetta want to marry. But wait! Ninetta's father is also home, but under a death sentence as a deserter. Soon the title character makes a musical appearance – a sneaky magpie hopping about with head bobbing. Then a silver fork goes missing. Ninetta is accused, tried, and condemned to death by a vengeful mayor, whose advances she had spurned. More twists, more turns – and more silver vanishes. At the last possible moment, the thieving magpie is revealed as the true culprit, the father receives a pardon, Ninetta is saved, and all ends well.

RICHARD RODGERS ~ CAROUSEL WALTZ



Rodgers & Hammerstein

In 1999, *Time* magazine named *Carousel* the “best musical of the 20th century,” and it’s not hard to see why. *Carousel* is the second musical collaboration, after 1943’s *Oklahoma!*, between Richard Rodgers, who composed the music, and Oscar Hammerstein II, who wrote the book and the lyrics. The musical was a 1945 adaptation of Hungarian playwright Ferenc Molnar’s 1909 work, *Liliom* (Hungarian for “tough guy”), which was originally set in Budapest.

The basic story in both the Hungarian and American versions is that of a carnival barker who falls in love with a young woman, Julie, but she is employed by a controlling boss. Both lose their jobs, Julie becomes pregnant, and, to provide for her and their child, the barker participates in a robbery that results in his death. Fantasy sequences in both renditions give the barker the chance to come back to Earth for one day to try to right some wrongs.

The original Hungarian play is very dark and ends on dreary note. Rodgers and Hammerstein realized that parts of it could not be set well to music and, even more important, it could not be set in Budapest at all. They were writing it in 1944 and Hungary was allied with the Nazis. Budapest was definitely out. Rodgers and Hammerstein wanted to locate the musical in a American town and first considered New Orleans. However, they decided the accents and dialects would be too difficult, so they set their version in an 1870s Maine fishing town, complete with “a real nice clam bake.”

Rodgers and Hammerstein’s characters are also more sympathetic than those in Molnar’s play and the ending is much more hopeful. A rather brutal *Liliom* becomes Billy Bigelow, whose more humane side is revealed in a number called “Soliloquy.” Billy has just learned that Julie is pregnant and fanta-



Winslow Homer ~ Clam Bake

cizes about all the things he’ll do with his son. “My boy, Bill! He’ll be tall and tough as a tree...With his head held high and his feet planted firm on the ground. And you won’t see nobody dare to try to boss or toss him around!”

And then it hits him: What if *he* ... is a *she*? Reality sets in and he sings “You can have fun with a son – but you gotta be a *father* to a girl...” But Billy doesn’t get the chance to be that father to his child, whose name is Louise. He spends 15 Earth-years polishing stars until he is permitted his one day back in Maine, the day of Louise’s high school graduation, where he can finally, albeit indirectly, convey his love to Louise and her mother, Julie.



Carousel opened on Broadway on April 19, 1945, with John Raitt as Billy Bigelow and Jan Clayton as Julie. The reviews were very enthusiastic and the show ran for 890 performances, then duplicated its success in London’s West End in 1950. The popular film version in 1956 starred Gordon MacRae and Shirley Jones.

Rodgers and Hammerstein were never afraid to break with the “rules” of musical theatre. Rather than beginning with the customary overture to *Carousel*, they opened with a waltz that is an eight-minute pantomime to introduce the primary characters.



The music starts on a slightly discordant note, perhaps letting us know that all will not go well in this story. Then the strings begin a melodic waltz that is picked up by the brass and percussion – the bass drum and cymbals – giving us a vibrant musical picture of a carousel. The trombones and tuba boom in with the basses and we can almost see Billy Bigelow strutting around in his role as the macho carnival barker with a spiel to convince the townsfolk to spend their hard-earned pay on a ride: “15 minutes for 5¢!” (The five cents were real, but the 15 minutes probably not!) A lighter motif by the violins, perhaps introducing Julie. Then the woodwinds and a triangle give us the distinct sounds of a calliope. By the end of the piece we can almost feel the horses going up and down as the music carries us round and round to the end.

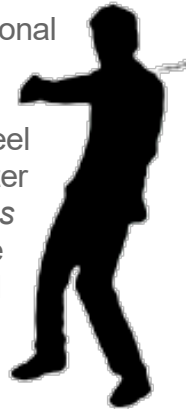
Richard Hayman ~ Pops Hoedown

Richard Hayman (1920-2014) was an American harmonica player, music arranger, and orchestra conductor, but one who had no formal musical training. He was a harmonica soloist and also did some arranging while a high school student in Boston during the 1930s. When he graduated at 17, he joined Borrah Minevitch & His Harmonica Rascals, a well-known band of the era famous for its twelve harmonicists and lots of comedy. Hayman then went to Hollywood to work for MGM in the early 1940s; he arranged the music for films like *Girl Crazy* and *Meet Me in St. Louis* and appeared in a few as himself.



Hayman returned to Boston in 1945 to become music director of the Vaughn Monroe Orchestra, one of the Big Bands of the time. In 1949 Hayman met Arthur Fiedler and began a 50-year stint as an arranger for the Boston Pops. His fame brought him work as music director and arranger for a number of big name Hollywood stars like Patti Page, Bob Hope, Pat Boone, Red Skelton, Johnny Carson, Johnny Cash and others. He also served as guest or principal conductor for a number of pops orchestras and as an arranger for Broadway shows. He received a star on Hollywood's Walk of Fame in 1960, retired from conducting at 92, and died in New York in 2014 at 93.

Hayman's *Pops Hoedown* strings together ten traditional fiddle tunes into a rousing number that makes you want to put that hoe down and start dancing! After some "gathering music," the musicians break into a reel called *Devil's Dream* and take us through one tune after another, including *Chicken Reel*, *Paddy Whack*, *Miss McLeod's Reel*, *Pop Goes the Weasel*, and a tune called *Stop Buck* that, with all of the pops, whistles and other sounds, we're sure was a nod to Red Skelton! Two more traditional tunes, *Soldier's Joy* and *The Rakes of Mallow*, then it's back again to *Devil's Dream*, ending, of course, with *Shave and a Haircut*. Lots of fun!



Meet Julie Fischer!

On March 20, 1998, a teen-aged violinist named Julie Fischer stood on the stage at ETHS and played the first movement of the Sibelius Violin Concerto in D Minor in the ESO's Young Artists' Competition. She walked away with first prize. Fast forward 23 years. That very same Julie Fischer, now a highly accomplished professional violinist, again takes the stage with the ESO as concertmaster and as the soloist in John Williams's *Theme from Schindler's List* in the ESO's special summer pops concert on August 29th.



As concertmaster, Julie comes on stage just before the conductor and cues the principal oboist to play "A" so that the musicians in the various sections can tune. Since over 70% of the musicians in the orchestra are string players, Julie decides the bowings – whether the bow moves up or down on a specific note – for the strings. She also determines the amount of *vibrato* or musical vibration that the string player creates with the left hand. And, when a piece calls for a short violin solo, it is Julie's job to play that part, although in the case of the *Theme from Schindler's List*, Julie is the main performer for the entire piece.



Julie's mother, Paula, an ESO violinist, was Julie's first teacher and bought her her first violin when she was just two and a half; it was plastic and had Minnie Mouse and stickers on it. Julie played on it until age four, when she got her first "real" violin. Julie also has perfect pitch, a talent she inherited from her dad, Bruce.

Julie now teaches at the Music Institute of Chicago and also gives private lessons. She enjoys teaching very much, particularly the challenge of adjusting her teaching methods to each student – and, she says, each student changes how he or she learns every week. In her spare time, she volunteers at a local hospital and also enjoys making jewelry.

John Williams ~ Theme from Schindler's List



Schindler's List is a 1993 film that tells the story of Oskar Schindler (left), a German Industrialist and Nazi party member who went to Poland during WWII to make his fortune as a supplier of war materiel and ended up spending all of his money, including bribes to Nazi SS officers and party officials, to save over 1200 Jews from death. James Verniere of the *Boston Herald* called the film a "major addition to the body of work about the Holocaust."

The film is based on the book *Schindler's Ark* by Thomas Keneally and was produced and directed by Steven Spielberg. It won seven Academy Awards, including Best Picture, Best Director, Best Actor (Liam Neeson as Oskar Schindler), Best Supporting Actor (Ralph Fiennes as SS officer Amon Göth) and Best Original Score (John Williams). It also won seven BAFTAs (British Academy of Film and Television Arts) and three Golden Globe Awards from the Hollywood Foreign Press Association. In 2007, *Schindler's List* was ranked eighth on the American Film Institute's list of 100 best American films of all time, just behind cinematic giants *Citizen Kane*, *The Godfather*, *Casablanca*, *Raging Bull*, *Singin' in the Rain*, *Gone with the Wind* and *Lawrence of Arabia*. In addition, the film was designated as "culturally, historically or aesthetically significant" by the Library of Congress in 2004 and selected for preservation in the National Film Registry.



John Williams' hauntingly beautiful and mournful *Theme from Schindler's List* was performed in the film by Israeli-American violinist Itzhak Perlman. In the Evanston Symphony's lakeside concert on August 29th, it will be performed by professional violinist and ESO Concertmaster, Julie Fischer.



John Williams
MARCH



In 1978, Christopher Reeve burst onto the screen as everyone's favorite Superman, the alter-ego of klutzy, shy, affable newspaper reporter, Clark Kent. While predecessors in the role could duck into a telephone booth for a quick change of both costume and persona when duty called, Reeve's Superman was forced to adapt to the late 20th century. Casting a frustrated look at a modern open, partitioned phone box, Kent ran to a revolving door, pushed his way in, and popped back out as Superman two seconds later. Those of us who had become used to the phone box routine when we were kids applauded the ingenuity, sat back, and enjoyed the movie - and we can still hum John Williams' stirring music!

Superman was groundbreaking in its use of special effects, but the music, one of the last pieces of the production, made them believable. According to two of the head technicians "When the music was added, the film came alive" and "Williams' score brought a soul to the movie and a musical voice to Superman." Williams said that he "liked that the film was fun and didn't take itself too seriously; there's a bit of theatrical camp" to it. It "struck a level of theatre, sleight of hand, tongue in cheek," and he wanted the music to be "heroic and big and operatic," and also not take itself too seriously. In 2017, *Superman* was chosen for preservation in the National Film Registry by the Library of Congress.



When asked what was most exciting about the summer concert, ESO violinist Joe Chervin said, "Rehearsing and performing the *Superman* March. It's a new piece for me, and it's challenging. It's a very appropriate selection given what we've all just lived through, as it's a fitting tribute to the frontline workers and everyone else who helped us get through the pandemic." A most apt comparison. As one critic observed in connection with the 40th anniversary re-mastering of the soundtrack: "Even after 40 years, Williams can make us believe that a man can fly." We would add, "...and save lives."

Tchaikovsky's 1812 Overture ~ Borrowed by the U.S.A.



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 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 won out when he started teaching 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." His B♭ piano concerto was dedicated originally to the friend who had helped him get the job at the Conservatory, but his friend pronounced the concerto "unplayable." His feelings deeply hurt, Tchaikovsky made major alterations to 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. Certain critics didn't like Tchaikovsky's compositions and the sensitive Tchaikovsky nursed his hurt feelings for the rest of his life, even memorizing an unfavorable review!

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* (1877) and *Sleeping Beauty* (1889). Fourteen years after she began the allowance, however, Mme. von Meck believed herself financially ruined by the payments. Although his other sources of income



were by then enough to support him very 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 wrote his *1812 Overture* in 1880 to celebrate the victory of the Russians over the French during the Napoleonic Wars. However, things didn't start out well for the Russians.

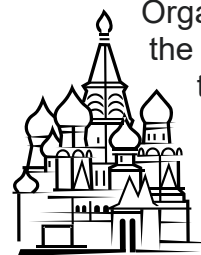
The French had won the Battle of Borodino, September 7, 1812, but with many casualties. They headed to Moscow, fully expecting the Tsar to capitulate, but were met with a surprise: a barren and desolate city, with parts of it burned to the



The French Retreat from Russia in 1812 (Pryanishnikov)

ground by the retreating Russian Army. There was little food to be found, and the fierce Russian winter would soon be upon them. They had no choice but to retreat, battling famine, disease, freezing weather and Russian fighters as they headed west. Even Napoleon had abandoned them by the time they reached Poland in December. The French "Grande Armée" had lost 90% of its troops. The Russians declared victory.

In the early 1880's, three major celebrations were planned in Moscow, so a good friend and mentor of Tchaikovsky suggested he write a grand commemorative piece for use in the festivities. Tchaikovsky began work on the project on October 12, 1880, putting it together in a mere six weeks.

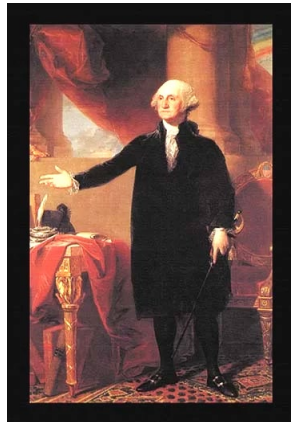


Organizers wanted to have the overture performed in the square before a new cathedral, with a brass band to reinforce the orchestra, and the bells of the cathedral and all the other churches in downtown Moscow pealing on cue — and cannons, fired from an electric switch panel to achieve the precision the musical score required.

Tchaikovsky apparently didn't like all of the hoopla; he complained to Mme von Meck that he was "...not a conductor of festival pieces" and that the Overture would be "...very loud and noisy, but [without] artistic merit, because I wrote it without warmth and without love." However, this mega-performance did not take place, possibly due in part to the overly ambitious plan but also to the assassination of Tsar Alexander II in March. The piece was finally performed in 1882 in a tent next to the unfinished cathedral. And, despite Tchaikovsky's complaints, it is this composition that would make the Tchaikovsky estate extremely wealthy indeed, as it is one of the most performed and recorded of his works.

So why has the *1812 Overture* become an *American* tradition on the Fourth of July? Perhaps it's because we had our own War of 1812, but against the British – again. This “Second US War of Independence” began in 1812. In retaliation for a US attack on York, Ontario, the British invaded Washington and set fire to the White House in September of 1814, causing extensive damage.

As the British approached, President James Madison left the capital to meet with the US generals. He asked First Lady Dolley Madison to gather important papers and be prepared to leave the White House at any moment. The next day, Dolley and a few servants scanned the horizon with spyglasses, waiting for either the President or the British to appear. As she saw troops in the distance, Dolley decided to abandon the couple's own belongings and instead saved a full-length portrait of former president George Washington from harm.

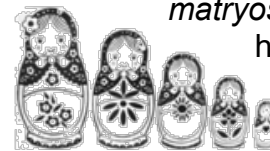


When the British arrived at the White House, they found the Madisons gone, safely away in Maryland. Soldiers reportedly sat down to eat a meal made of leftover food from the White House scullery using White House dishes and silver before ransacking the presidential mansion and torching it.

Battles raged in various parts of the US for the next three years. While we didn't manage to annex Canada, we did manage to finally defeat the British in the Battle of New Orleans in 1815. So – maybe it's quite appropriate that we borrow music written to commemorate one “War of 1812” to celebrate *both* of our Wars of Independence from the British – our first that began in 1776 as well as our very own War of 1812.

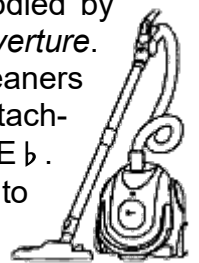
On the other hand ... the *1812 Overture* has only been popularly known in the United States as a symbol of Independence Day since 1974, when Arthur Fiedler, legendary conductor of the Boston Pops Orchestra, chose it for the Pops' Fourth of July Concert. The crowd loved it and a tradition was born. Whatever the reason, Tchaikovsky might well approve.

Tchaikovsky died on November 6, 1893, possibly of cholera, but the cause of his death is uncertain. He was an extremely complex person with many layers, somewhat like this Russian *matryoshka* 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.



On a lighter note, *The 1812 Overture* was parodied by composer Malcolm Arnold in *A Grand, Grand Overture*.

It features four rifles, three Hoover vacuum cleaners (two uprights in B♭ and one horizontal with detachable hose in C) and an electric floor polisher in E♭. For obvious reasons, Arnold dedicated his parody to President Herbert Hoover! There's a very funny performance of it on YouTube where the musicians start out by tuning the vacuums and floor polisher to the oboe, then get very involved with their parts, even improvising a bit with dust busters, feather dusters and dust cloths, and vacuuming the stage, too. All good, “clean” fun!



Easy Search: Arnold Overture Philharmonic Winds
<https://www.youtube.com/watch?v=i4oGXQsWc-Q>

The U.S. Marine Band ~ "The President's Own"

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 – and 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 U.S. presidential inauguration since. Jefferson dubbed them "The President's Own," a title they still proudly hold 223 years later.



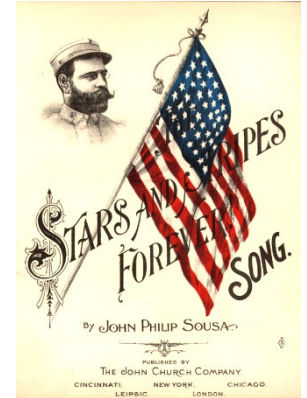
The U.S. Marine Band is also unique in that it is the only military band whose recruits are exempt from basic training. They are all professional musicians and, unlike their counterparts in the other military bands, can't be called up for combat. Their job is to play at official functions and inspire 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.)



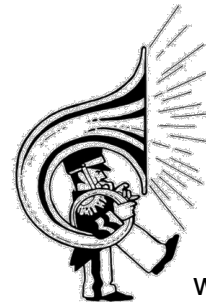
The most famous of the Band's directors was John Phillip Sousa, who led the Band from 1880 until 1892. Sousa was actually a member of the Band *twice*. On June 9, 1868, when Sousa was just 13, his father, a trombonist in the Band, enlisted him in the United States Marine Band to prevent

him from joining a circus band! In official records, his rank was listed as "Boy". He 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 leadership, 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 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. His most famous march 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! (NOTE: "The Stars and Stripes Forever" will round out the ESO's FREE summer concert in the Wallace Bowl in Wilmette on August 29.)



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

To close on a fun note: Alicia Eisenstadt, who was the ESO's assistant principal trumpet from 2011 to 2014 while earning her degree in trumpet at Northwestern, got her first job in 2014 in the Marine Band – and is still there! One of the Evanston Symphony's own is now one of "The President's Own!"

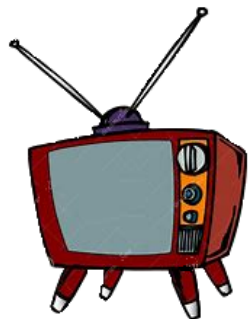
Bygones

What phrases did you hear or say years ago that don't have a context today? How about these?

We'll bring you more later. Stay tuned!



Don't touch that dial!



We had to use rabbit ears on our TV



I told my granddaughter I used to wear pedal pushers when I rode my bike. She thought I meant some kind of old-fashioned shoe...



I dialed his number, but hung up before he picked up.

Joey! You're a carbon copy of your dad!

Word Search Puzzle!

We had too much fun with this one and broke some rules! First: we were inspired by a carousel, so it goes round and round and up and down – even “turns a corner” or two! Second: numbers... Third: no “OZ” this time, but 9 “Oscars” because you’ve earned them!

S	T	A	R	S	A	N	D	S	T	R	I	P	E	S	F
C	O	M	R	U	E	F	F	I	Y	R	A	C	S	O	O
H	S	U	E	P	I	C	C	A	N	A	D	S	P	A	R
I	C	N	J	D	P	B	W	Y	C	I	O	M	O	R	E
N	A	Q	D	M	G	D	S	R	A	C	S	O	P	T	V
D	R	L	F	R	A	C	S	O	C	R	C	S	N	H	E
L	E	U	X	O	M	I	T	X	L	A	A	O	O	U	R
E	Y	X	R	O	G	O	N	J	A	C	R	U	T	R	A
R	B	B	J	C	N	F	S	E	M	S	S	S	S	F	C
S	W	I	L	L	I	A	M	S	B	O	O	A	O	I	S
L	P	Y	K	S	V	O	K	I	A	H	C	T	B	E	O
I	N	W	O	D	E	O	H	N	K	X	A	R	F	D	S
S	Z	E	N	Z	I	S	U	P	E	R	M	A	N	L	C
T	S	S	I	K	H	C	A	R	O	U	S	E	L	E	A
N	R	E	R	U	T	R	E	V	O	2	1	8	1	R	R
A	M	Y	A	H	O	S	C	A	R	O	D	G	E	R	S

Rossini
Thieving Magpie
Rodgers
Broadway
Carousel
Maine
Clambake



Hayman
Fiddle
Hoedown
Arthur Fiedler
Boston Pops
Williams
Schindler's List



Superman
Tchaikovsky
1812 Overture
Sousa
Stars and Stripes
Forever
Oscar X 9

YouTube Links



Here are some YouTube links to all of the pieces the Evanston Symphony will be playing in its August 29th lakeside pops concert in the Wallace Bowl in Wilmette's Gillson Park. We hope to see you there, but if you can't come, this is the next best thing! (By the way, some of these pieces on YouTube start out with an ad. Just give it five seconds and click on "Skip Ad" in the lower right-hand corner of the video screen.)

La Gazza Ladra Overture: The setting for this performance is the spectacular Fenice Theatre in Venice, Italy.

Easy YouTube Search: Gazza Fenice

<https://www.youtube.com/watch?v=UjDXNqG0Deg>

Carousel Waltz: A lovely version from The Proms, an annual summer concert series in London. This video features the John Wilson Orchestra on August 29, 2010. There's also a wonderful performance by Julian Ovenden of Billy's *Soliloquey*

Easy YouTube Search: Carousel Proms 2010

<https://www.youtube.com/watch?v=Bnpta0ALwEU>

Easy YouTube Search: Carousel Proms 2010 Soliloquey

<https://www.youtube.com/watch?v=m5dPEcleiGg>

Pops Hoedown: Richard Hayman arranged this fun piece for Arthur Fiedler and the Boston Pops. They certainly do it justice!

Easy YouTube Search: Pops Hoedown Fiedler

<https://www.youtube.com/watch?v=qvbi8iGOAN8>

Theme from *Schindler's List*: An achingly beautiful performance by Israeli-American violinist Itzhak Perlman.

Easy YouTube Search: Schindler's List Perlman

<https://www.youtube.com/watch?v=cLgJQ8Zj3AA>

Superman March: A fun performance by Spain's Film Symphony Orchestra, who specialize in movie scores! Great concert dress!

Easy YouTube Search: Superman March FSO

<https://www.youtube.com/watch?v=-NTiqPlySCM>

The 1812 Overture: This performance by the Boston Pops at Tanglewood is truly spectacular because it includes two world class drum and bugle corps, the Boston Crusaders and the Blue Devils from California. The reaction of the audience is wonderful when the two corps raise their instruments for the first time. That's a LOT of Sousaphones!

Easy YouTube Search: 1812 Boston Pops Crusaders Devils

<https://www.youtube.com/watch?v=fHtk5-lzVm8>

The Stars and Stripes Forever: The U.S. Marine Band – "The President's Own" – performs John Phillip Sousa's signature march. There's a nice introduction by the conductor explaining how Sousa was inspired to write the piece,

Easy YouTube Search: Stars and Stripes Marine Band

<https://www.youtube.com/watch?v=a-7XWhyvlpE>

Word Search Puzzle Answers



S	T	A	R	S	A	N	D	S	T	R	I	P	E	S	F
C	O	M	R	U	E	P	F	I	L	Y	R	A	C	S	O
H	S	U	E	P	I	C	C	A	N	A	D	S	P	A	R
I	C	N	J	D	P	B	W	Y	C	I	O	M	O	R	E
N	A	Q	D	M	G	D	S	R	A	C	S	O	P	T	V
D	R	L	F	R	A	C	S	O	C	R	C	S	N	H	E
L	E	U	X	O	M	I	T	X	L	A	A	O	O	U	R
E	Y	X	R	O	G	O	N	J	A	C	R	U	T	R	A
R	B	B	J	C	N	F	S	E	M	S	S	S	S	F	C
S	W	I	L	L	I	A	M	S	B	O	O	A	O	I	S
L	P	Y	K	S	V	O	K	I	A	H	C	T	B	E	O
I	N	W	O	D	E	O	H	N	K	X	A	R	F	D	S
S	Z	E	N	Z	I	S	U	P	E	R	M	A	N	L	C
T	S	S	I	K	H	C	A	R	O	U	S	E	L	E	A
N	R	E	R	U	T	R	E	V	O	2	1	8	1	R	R
A	M	Y	A	H	O	S	C	A	R	O	D	G	E	R	S