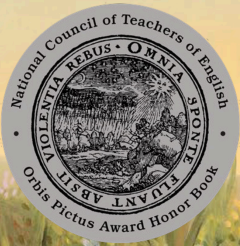




CANDACE FLEMING ERIC ROHMANN

HONEYBEE

THE BUSY LIFE OF APIS MELLIFERA



***Take to the sky with Apis, one honeybee,
as she embarks on her journey through life!***

Black Moon Trio is excited to collaborate with author **Candace Fleming**, illustrator **Eric Rohmann**, and **Brushwood Center** to create a unique and educational experience for young audiences that blends music, storytelling, and nature. Guided by Fleming and Rohmann's acclaimed 2020 book *Honeybee*, this program offers an engaging exploration of one of the most fascinating migratory species found in the Lake County and Chicagoland area: the honeybee, *Apis mellifera*. This program is designed to teach children and families about the crucial role bees play in local ecosystems, using a combination of music, storytelling, and hands-on learning to bring the story of these busy pollinators to life.

In addition to the music and storytelling, *Honeybee* incorporates scientific learning goals and vocabulary that will be expanded upon during the interactive moments of the program. Black Moon Trio, along with staff from Brushwood Center, will guide children and adults through these educational elements, providing opportunities for hands-on activities that bring the book's lessons to life. These activities include examining learning about pollination, local pollinating species, and understanding the delicate balance of the ecosystems that depend on these pollinators. Through these engaging and interactive moments, children will have the chance to connect with the natural world in a deeper, more meaningful way.

 program notes
...to cast a shadow again (2006)

Eric Ewazen (b. 1954)

III. Two Bees

Ewazen's *...to cast a shadow again* was written in 1991, commissioned by the St. Luke's Chamber Ensemble for a solo recital by ensemble member, trumpeter Chris Gekker. The cycle covers the many phases of romantic love, from the first spark of interest, through the hot and cold moments, and finally after the story comes to an end. In the heat of the moment, love and anger fluctuate - and sometimes it is hard to tell the difference. In the third movement, *Two Bees*, the bees are engaged in a dance of life, necessary for the continuation of both theirs and plant species.

Velvet Valves (2016)

arranged by David Riniker (b. 1971)

- I. Melodia (Tchaikovsky)
- III. Humoreske (Dvořák)
- V. Claire de lune (Debussy)
- VI. L'abbeyille (Schubert)

David Riniker is a member of the cello section of the Berlin Philharmonic and does fantastic arrangements for many different groups, including the 12 Cellos of the Berlin Philharmonic. *Velvet Valves* is a collection of pieces which everyone knows and loves but which have never been heard in this combination.

David writes: "When [Berlin Philharmonic Musicians] Sarah [Willis] and Kotowa [Machida] came to ask me to arrange a few pieces for their Trio, I asked straight away "Which pieces? Which era? How many?" Sarah knows me well enough and for long enough to have realized that my best arrangements happen when I arrange pieces which are particular favorites of mine. Sarah also knew that when I was young, I learned the

trombone in order to escape having to handle a rifle during my 17 weeks' service in the Swiss Army (although my trombone playing was not much better than my rifle handling...). The trombone helped me to understand the basics of the horn and helped Sarah feel secure that I wouldn't write anything unplayable for the horn which could twist her tongue or turn her lips blue. She asked me not to make the horn part too easy and then, after the first play-through, cheerfully told me she had stolen some of the violin solos and put them in the horn part. My two sisters played the violin and I often heard them practicing these pieces. And my favorite music is from the Romantic era so what better pieces to choose than these pieces that have accompanied me all my life? So, here are six pieces, originally for violin and piano and also cello and piano, in an arrangement for horn, violin and piano. I hope the listeners of this album, and also those who hear them live in concert, get as much pleasure out of them as I have all my life."

Quatre Petites Pièces (1894-1907)

Charles Koechlin (1867-1950)

Koechlin's collection of pieces reflects the composer's own view of his temperament: simple and sincere. One layer of simplicity is in the overall structure of the work, which is just as the title describes: Four Short Pieces.

Each movement is a separate and distinct musical whole, made up of its own melodic, harmonic, and rhythmic material. None of the movements are particularly complex in any musical category.

Each of these short pieces is tuneful and interesting while the simplicity of Koechlin's style is still evident.



musicians

Black Moon Trio is a horn, violin, and piano ensemble redefining the chamber music experience through adventurous programming, community-centered education, and a commitment to equity in the arts. Founded in 2022 by Parker Nelson, Jeremy Vigil, and Khelsey Zarraga, the trio seeks to effect meaningful change by connecting with diverse audiences and amplifying underrepresented voices.

At the heart of Black Moon Trio's mission is the belief that classical music is for everyone. Through innovative performances, original commissions, and collaborations across artistic disciplines, they spotlight the work of composers of color, women composers, and others historically excluded from the classical canon. Their adventurous programming blends newly commissioned works with reimagined classics, interdisciplinary collaborations, and thought-provoking themes—crafting concerts that challenge traditional expectations while fostering a sense of inclusivity and discovery. Recent commissions include works by award-winning composers Jeff Scott, Stacy Garrop, and Gala Flagello. In addition to their own productions, Black Moon Trio has curated concert experiences for Connecticut Summerfest and the Ravinia Festival, expanding access to chamber music through immersive, community-informed programming.

In addition to live performance, Black Moon Trio is dedicated to documenting and sharing new music through recording projects that extend the reach of their mission. Their debut album, *Principal*, features five world premiere recordings of newly commissioned works and original arrangements, showcasing the trio's versatility and commitment to expanding the repertoire for horn, violin, and piano. *Flourish*, their second major project, is an immersive musical experience exploring the deep connections between humans and the natural world. Featuring three world premiere recordings and spoken-word narration by scientist, professor, New York Times best-selling author, and enrolled member of the Citizen Potawatomi Nation Robin Wall Kimmerer. *Flourish* blends music and narrative to invite listeners into a richly interwoven ecological story.

Beyond the stage, Black Moon Trio inspires curiosity and creativity through engaging educational programs reaching thousands of participants each year. Their members bring extensive experience not only in chamber music performance, but also music education in social service settings, university-level workshops, multi-day residencies, and arts-integrated curriculum development. These collective strengths allow the trio to offer performances and learning experiences that bring curriculum to life through vivid, interactive musical experiences that invite participants to create, reflect, and lead.

Black Moon Trio is proud to hold a residency at the Brushwood Center in Riverwoods, Illinois, where they cultivate ongoing artistic development and community engagement programs. This residency provides a vital space for creative collaboration, rehearsals, and educational programming, allowing the trio to deepen their connection to the local community while advancing their mission of making classical music accessible and relevant to all.

Whether in concert halls, classrooms, or community spaces, Black Moon Trio invites listeners of all ages and backgrounds to experience classical music that echoes far beyond the final chord.



collaborators

Candace Fleming, Author

I have always been a storyteller. Even before I could write my name, I could tell a good tale. And I told them all the time. As a preschooler, I told my neighbors all about my three-legged cat named Spot. In kindergarten, I told my classmates about the ghost that lived in my attic. And in first grade I told my teacher, Miss Harbart, all about my family's trip to Paris, France.

I told such a good story that people always thought I was telling the truth. But I wasn't. I didn't have a three-legged cat or a ghost in my attic, and I'd certainly never been to Paris, France. I simply enjoyed telling a good story... and seeing my listener's reaction. Sure, some people might have said I was a seven-year old fibber. But not my parents. Instead of calling my stories "fibs" they called them "imaginative." They encouraged me to put my stories down on paper. I did. And amazingly, once I began writing, I couldn't stop. I filled notebook after notebook with stories, poems, plays. I still have many of those notebooks. They're precious to me because they are a record of my writing life from elementary school on.

In second grade, I discovered a passion for language. I can still remember the day my teacher, Miss Johnson, held up a horn-shaped basket filled with papier-mache pumpkins and asked the class to repeat the word "cornucopia." I said it again and again, tasted the word on my lips. I tested it on my ears. That afternoon, I skipped all the way home from school chanting, "Cornucopia! Cornucopia!" From then on, I really began listening to words—to the sounds they made, and the way they were used, and how they made me feel. I longed to put them together in ways that were beautiful, and yet told a story.

As I grew, I continued to write stories. But I never really thought of becoming an author. Instead, I went to college where I discovered yet another passion—history. I didn't realize it then, but studying history is really just an extension of my love of stories. After all, some of the best stories are true ones — tales of heroism and villainy made more incredible by the fact they really happened.

After graduation, I got married and had children. I read to them a lot, and that's when I discovered the joy and music of children's books. I simply couldn't get enough of them. With my two sons in tow, I made endless trips to the library. I read stacks of books. I found myself begging, "Just one more, pleaseeease!" while my boys begged for lights-out and sleep. Then it struck me. Why not write children's books? It seemed the perfect way to combine all the things I loved: stories, musical language, history, and reading. I couldn't wait to get started.

But writing children's books is harder than it looks. For three years I wrote story after story. I sent them to publisher after publisher. And I received rejection letter after rejection letter. Still, I didn't give up. I kept trying until finally one of my stories was pulled from the slush pile and turned into a book. My career as a children's author had begun.



collaborators

Eric Rohmann, Author

I was a strange kid...or so I thought at the time. When I look at childhood photographs I appear to be perfectly normal. But like most kids, I wasn't normal in my own mind. Sure, I played baseball, tried to avoid homework, couldn't pass up a frog without picking it up, and made pictures. All kids draw, but at some point I began to make pictures that told stories. And as the stories grew more involved I began to live more and more in the strange and wonderful world of the imagination.

I know that I began drawing as a way of better understanding the world around me. When I encountered something strange and interesting I discovered that I could get closer to it, know more about the thing, by looking deliberately and carefully. That meant drawing a picture. That's what drawing is — deep, careful, attentive seeing.

Sad to say I was not a big reader as a boy. I saw the world in images. I knew what a tree looked like before I knew it was called, "tree," and so the little squiggles and lines that make up the symbolic language of writing were never as interesting to my young mind as pictures. When I imagine stories they are always a sequence of pictures. I think I've always imagined this way — and I think most children also think this way.

My first drawings were something like stories. Little worlds populated by stick-figures on lined notebook paper. The stories were about me, my family, my pets, and usually dinosaurs. It didn't always end well.

I learned by copying. Mostly, I copied comics. Peanuts, Krazy Kat and Pogo at first, then later DC Comics like Superman and The Justice League of America. I drew all of the time, looked at lots of other peoples artwork, copied some more, practiced and improved by doing. As a teenager I discovered [Robert McCloskey](#), [Wanda Gag](#), [Virginia Lee Burton](#) and [Maurice Sendak](#). I still read and drew comics and all this led to fantasy novels-- my first chapter books. I read Edgar Rice Burroughs (all 24 of the Tarzan novels, even Tarzan and

the Ant Men). Also, [Robert Howard](#), [Susan Cooper](#), [Lin Carter](#), [Madeleine L'Engle](#) and [Jules Verne](#). These books showed me the power of story told with the written word. Another strange and wonderful world. As I've grown I have learned the power of both pictures and words. And I'm still learning how they work together.

I began to tell stories with pictures and words. In high school I wrote long illustrated letters to my friends. I made a illustrated newsletter when I was away at college in Arizona.

And then after college I had a chance to teach kids. I taught at a summer arts school called Belvior Terrace in Lenox, Ma. I taught 7-17 year old girls drawing and printmaking. where I first met my audience and experienced their delight and hunger for pictures and stories. I made my first book, [Time Flies](#).

My favorite part of the bookmaking process is the beginning: exploring, doodling, daydreaming, discovering. This is when ideas come alive, when thoughts are put to paper and made tangible. At first I only have an inkling of what I want the finished book to look like and I'll put those first rudimentary ideas down in pencil sketches. Then I write, then a few more pictures informed by the words. Then more writing ... more pictures ... words ... pictures ... more words, until the story starts to find it's way. From there I can see my choices and move ahead.

I make books I want to see that haven't been made yet. I have some experience with kids (I was one once and have the photos to prove it) but I've been blessed that once in a while kids appear to like my books. In the end I make books for kids because they are the best audience: children are curious, enthusiastic, impulsive, generous and pleased by simple joys. They laugh easily t the ridicules and are willing believe the absurd. Children are not ironic, disillusioned or indifferent, but hopeful, open-minded and openhearted, with a voracious hunger for pictures. So this is what I do now and hope to do for as long as I live.



collaborators

Brushwood Center

Brushwood Center at Ryerson Woods works collaboratively with community partners, artists, health care providers, and scientists to improve health equity and access to nature in Lake County, Illinois, and the Chicago region. We engage people with the outdoors through the arts, environmental education, and community action. Brushwood Center's programs focus on youth, families, Military Veterans, and those facing racial and economic injustices.

Brushwood Center collaborates closely with community partners to offer art and nature programs with youth, families, Military Veterans, seniors, artists, and area residents. Our program strategy is rooted in the asset-based community engagement model, which is a bottom-up way of working with communities that focuses on community strengths and assets rather than on deficits and problems.

Specifically, Brushwood Center prioritizes:

- Building authentic, long-term relationships with community-based organizations and partners;
- Collaborating with community assets to develop mutually beneficial programs and contributing resources where needed to advance the health of people and the planet; and
- Combatting settler colonial legacies and false narratives, such as white saviorism, through cultural and artistic platforms.

Brushwood Center at Ryerson Woods is nestled in 565 acres of magnificent woodlands in the heart of Lake County, Illinois. The preserve's rich natural and cultural history is recognized by its dual designation as an Illinois Nature Preserve and as a Historic District by the National Register of Historic Places. This site was originally home and hunting grounds of the Potawatomi people and other local indigenous communities.

Brushwood Center was founded in 1984 to support the preservation of the woods following the transfer of the land and home from Nora and Edward Ryerson along with several neighboring families' properties to Lake County Forest Preserves. Originally named Friends of Ryerson Woods, the organization began as an advisory committee of the Lake County Forest Preserves and evolved into an independent 501 c(3) organization now known as Brushwood Center at Ryerson Woods.

Today, Brushwood Center operates through a license agreement with Lake County Forest Preserves and receives no direct financial support from the Preserves. Our programs thrive thanks to the generosity of individual, foundation, and corporate donors who support our high quality, educational and artistic programs throughout the year that encourage the preservation and care of our local greenspaces.

Thanks to our new strategic plan, Brushwood Center has renewed its commitment to the arts and nature with an invigorated focus on community partnerships, inclusion, and promotion of art and nature for personal and community wellbeing. We actively focus our programs on veterans and low-income communities in Lake and Cook Counties as well as our immediate community in Riverwoods.



learn more & get involved

Glossary

Abdomen - the back end of a bee's body.

Antennae - located on either side of a bee's head, function as its nose. Swiveling in all directions, they pick up thousands of scents, including flowers, and the chemicals (called pheromones) that transmit messages in the hive.

Drones - these are the male bees and their sole purpose is to mate with the queen. They have no stinger and they do no other work. They don't even feed themselves. A worker does that for them.

Mandibles - these powerful, spoon-shaped jaws have lots of uses, including cutting, shaping, and maneuvering wax for hive construction; dragging dead bees and other debris out of the nest; grooming; fighting; and holding on to surfaces.

Pollination - the process that allows plants to reproduce. In some cases, the wind and rain blows pollen between plants, which causes pollen to transfer to the female reproductive part of the plant. However, most plants need bees and other insects to pollinate from one plant to the next.

Proboscis - this long, straw-like organ has many functions. It can be used to reach into flowers and suck up nectar, as well as to ingest water and honey. Additionally, it is used to exchange food between worker bees, as well as between workers and the queen. And it is used for communication.

Queen - a colony has a single queen. Despite her royal title, the queen does not rule the colony. Her job is to lay the eggs that spawn the nest's next generation of bees. Commonly living two to three years, during the summer (the queen's busiest season) she can lay 2,000 eggs a day. She also produces chemicals that guide the behavior of other bees.

Workers - all female, the workers take on the nest's chores, from cleaning to foraging. Workers are the only bees most people ever see flying around outside.

Follow-Up Discussion Questions

- What was your favorite piece of music and why?
- What was your favorite instrument and why?
- How did the string instrument make sound?
- How did the brass instrument make sound?
- The term chamber music refers to...
- A few things I have learned about pollinators include...
- A few things I have learned about honeybees include...
- Why is protecting honeybees and other pollinators important to the environment?
- Ways that I can help honeybee populations grow include...

Additional Activities

Bee Dancing

Bees use dancing-type movements to let other bees know the locations of flowers. Kids can learn the types of movements used by bees and implement them into their own bee dances. Bees use their movements to indicate how far away flowers are. Moving in a circle means they are nearby, while a wagging movement with the abdomen means flowers are far away. To direct other bees to flowers, a bee will move in a straight line, to the left or to the right while wagging its abdomen. Kids can use similar movements to direct their classmates to objects in the classroom. Divide the class into small groups. Each group needs a stack of cards with different classroom objects written on them. One child will pick a card and do a bee dance to show the others where the object is. Other group members will guess the location based on his bee dance.



learn more & get involved

Additional Online Resources

Watch Apis dance:

<https://video.nationalgeographic.com/video/weidest-bees-dance>

Get an inside look at the hive's queen, drones, and workers:

<https://www.sciencekids.co.nz/videos/animals/bees.html>

Here's a site chock-full of photos and facts about honeybees:

<https://kids.nationalgeographic.com/animals/honeybee>

Get your own copy of the book

Honeybee: The Busy Life of Apis mellifera

by Candace Fleming and Eric Rohmann

<https://a.co/d/1l4m6WF>

and check out these other amazing books about bees!

Turn This Book Into a Beehive!

by Lynn Brunelle and Anna-Maria Jung

<https://a.co/d/2TdkHLx>

The Thing About Bees: A Love Letter

by Shabazz Larkin

<https://a.co/d/axQyAM7>

Kaia and the Bees

by Maribeth Boelts and Angela Dominguez

<https://a.co/d/iVDq4GX>

Bee Dance by Rick Chrustowski

<https://a.co/d/1l4m6WF>

The Beeman by Laurie Krebs and Valeria Cis

<https://a.co/d/dHvTRnm>

Take a Pollinator Pledge

Learning more about honeybees and other pollinators is the first step to helping to protect these important creatures. Take the next step by pledging to take action in your community by committing to one or more of the following steps as a family, classroom, or even just for yourself:

- Grow a variety of bee-friendly flowers that bloom from spring through fall.
- Protect and provide for bee nests and caterpillar host plants.
- Avoid using pesticides, especially insecticides.
- Change weed or mowing rituals to allow for native prairie and plant habitats.
- Adopt pesticide practices that are not harmful to pollinators.
- Talk to my neighbors about the importance of pollinators and their habitat.