

KIDSBOOK

CHICAGO SYMPHONY ORCHESTRA



SYMPHONIC SUPERHEROES!

CSO FAMILY MATINEE SERIES
November 5, 2016, 11:00 & 12:45

CSO SCHOOL CONCERTS
November 7, 2016, 10:15 & 12:00



NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA

312-294-3000 | CSO.ORG | 220 S. MICHIGAN AVE. | CHICAGO

SYMPHONIC SUPERHEROES

CSO FAMILY MATINEE SERIES CONCERTS

November 5, 2016
11:00 & 12:45

SCHOOL CONCERTS

November 7, 2016
10:15 & 12:00

PERFORMERS

Members of the Chicago Symphony Orchestra
Tania Miller,
conductor

PROGRAM INCLUDES SELECTIONS FROM

Tchaikovsky

Symphony No. 4,
Mvt. 4

McTee

Circuits

Rimsky-Korsakov

Sheherazade

Copland

Appalachian Spring

Kernis

Musica Celestis

Stravinsky

Infernal Dance from
The Firebird

Shostakovich

Symphony No. 10,
Mvt. 2

Beethoven

Symphony No. 9



WELCOME!

What is courage, and why do we need it? To have courage means we are brave—and we need to be brave for lots of things, like learning how to ride a bike, going to school for the first time, standing up for a friend, and sticking with something that is difficult.

What do you think courage sounds like? Do certain pieces of music need more courage to perform than others? Does it take courage to compose music? What acts of courage have helped everyday musicians become the superheroes of the CSO?

ABOUT THE PROGRAM

This Symphonic Superheroes concert explores the ways that courage is necessary for the amazing musicians of the Chicago Symphony Orchestra to perform, for composers to create and for audiences to listen to music.

List three ways you think musicians need courage to perform.

1.

2.

3.

COURAGEOUS MUSICIANS

THE COURAGE TO DO SOMETHING DIFFICULT

Did you know it takes a lot of courage to play fast notes, or even just to play the right notes at the right time? As you listen to **Tchaikovsky's Symphony No. 4**, notice how fast the musicians have to play. Notice that the brass players need courage to perform their strong and powerful part with confidence. Notice that the cymbal player has to have courage to play loud crashes at exactly the right time. Musicians are always doing courageous things every time they play their instruments!



THE COURAGE TO STICK WITH IT

Learning to play a difficult piece of music means that musicians have to stick with it until they get it right. Practicing every day helps to make sure they can do their best during the performance. In **Rimsky-Korsakov's Sheherazade**, the musicians' courage allows them to play their difficult solos and show how they have stuck with it in order to shine!

THE COURAGE TO STAND OUT FROM THE PACK

When musicians play solos, they have to have the courage to stand out from the pack and bravely play something that no one else plays. **Circuits, by Cindy McTee**, is filled with all sorts of solos. As you listen to *Circuits*, pay attention to the solos played by the trombone, trumpet, and percussion.

ONE COURAGEOUS TEAM



THE COURAGE TO WORK TOGETHER

It takes a lot of courage to work together when musicians perform music. If anyone plays faster or slower than their neighbor, then the music won't be as beautiful!

When the orchestra plays *Appalachian Spring* by **Aaron Copland**, playing together like a great team gives the musicians courage. When we are part of a group of friends committed to working together, it gives us courage, doesn't it? Trusting each other takes a lot of courage, but it is worth it.

THE COURAGE TO HEAR STORIES IN MUSIC

Did you know it takes courage to *listen* to music? Music inspires pictures and stories in our minds and can transport us to a 'sound world' that is different from what we expect. Sometimes music surprises or shocks us in ways we aren't prepared for. It takes courage to listen to music—especially when it's about scary things! The *Infernal Dance* by **Igor Stravinsky** is about scary monsters! What do you think a piece about monsters would sound like? Do you think it might take courage to listen to this music?



COURAGEOUS LISTENERS

THE COURAGE TO LISTEN TO UNFAMILIAR MUSIC

One of the great things about music is that it makes us feel different emotions. It might make us feel happy, sad, excited or relaxed. It might make us think about something that we have never thought about before. The sound might be new to us and make us ask a lot of questions. Listen courageously to *Musica Celestis* by **Aaron Jay Kernis**. How does this music make you feel?

COURAGEOUS COMPOSERS

THE COURAGE TO EXPRESS YOURSELF

Did you know it takes courage to compose music, especially music that expresses your deepest hopes, dreams, or even your fears? The Russian composer **Dmitri Shostakovich** was afraid that his country's leaders would disagree with the way he wrote music and punish him. As you listen to his **Symphony No. 10**, think about the courage it took to write music that bravely expressed these fears.

THE COURAGE TO BELIEVE IN YOURSELF

Ludwig van Beethoven overcame a different kind of fear when he lost his hearing as a young man. Imagine how much courage it took for him to compose music that he could only hear inside his head!

When he wrote his **Symphony No. 9**, Beethoven did something else courageous, something that no one had done before: he included a choir and singers! In this symphony, Beethoven used a poem about joy and friendship called *Ode to Joy*, that expressed his hopes and dreams for the world. In this piece of music, Beethoven brought together all the ways we've explored courage today.

Now it's time for you to find your own courage and sing with the orchestra. As you sing, recall all the sounds of courage you've heard at the Symphonic Superheroes concert!



SING

Wondrous music brings us closer, helps us be a family.

When we sing as one big choir, we feel our courage come to be.

Let the music of our voices blend together on this Earth.

Bring us lasting harmony and peace throughout the universe.



MEET THE CONDUCTOR



TANIA MILLER

- ✦ In 2016–2017, Tania Miller celebrates her 14th season as music director of the Victoria Symphony in British Columbia.
- ✦ Tania Miller has appeared as a guest conductor in Canada, the United States, and Europe with such orchestras as the Toronto Symphony, Seattle Symphony, and Bern Symphony Orchestra (Switzerland), among many others.
- ✦ Raised in Saskatchewan, Canada, Tania began studying piano and organ at age 8. She became the organist and choir conductor at her church when she was 13.
- ✦ She obtained her doctoral and master's degrees in conducting from the University of Michigan.
- ✦ Tania lives in Vancouver with her husband and two boys (8 and 10).

MEET THE MUSICIANS



MILES MANER, BASSOON AND CONTRABASSOON

How old were you when you started the bassoon? **13**

Do you play other instruments? **I used to take piano lessons and played the trumpet and clarinet in my high school marching band, but now I only play the bassoon and contrabassoon.**

Is it difficult? **It is difficult to play any musical instrument! It is important to remember that "difficult" is another way of saying "rewarding." Even though it is difficult, playing the bassoon is really rewarding.**

What advice would you give to someone who is just starting out as a musician? **Look for inspiration all around you. If you stay inspired, you can conquer any challenge.**

Do you play an instrument? If so, we hope you have the courage to stick with it! If you don't play an instrument, we hope you'll have the courage to give it a try. Visit cso.org/makingmusic to learn more.

CHICAGO SYMPHONY ORCHESTRA / RICCARDO MUTI ZELL MUSIC DIRECTOR

YO-YO MA Judson and Joyce Green Creative Consultant

DUAIN WOLFE Chorus Director and Conductor

SAMUEL ADAMS, ELIZABETH OGONEK Mead Composers-in-Residence



VIOLINS

Robert Chen
Concertmaster
*The Louis C. Sudler
Chair, endowed by an
anonymous benefactor*

Stephanie Jeong
Associate Concertmaster
*The Cathy and Bill
Osborn Chair*

David Taylor
Yuan-Qing Yu
Assistant Concertmasters*

So Young Bae
Cornelius Chiu
Alison Dalton
Gina DiBello
Kozue Funakoshi
Russell Hershow
Qing Hou
Nisanne Howell
Blair Milton
Paul Phillips, Jr.
Sando Shia
Susan Synnestvedt
Rong-Yan Tang

Baird Dodge
Principal

Sylvia Kim Kilcullen
Assistant Principal

Lei Hou
Ni Mei
Fox Fehling
Hermine Gagné
Rachel Goldstein
Mihaela Ionescu
Melanie Kupchynsky
Wendy Koons Meir
Matous Michal
Simon Michal
Aiko Noda
Joyce Noh
Nancy Park
Ronald Satkiewicz
Florence Schwartz

VIOLAS

Charles Pikler
Principal
*The Paul Hindemith
Principal Viola Chair,
endowed by an
anonymous benefactor*

Li-Kuo Chang
Assistant Principal
*The Louise H. Benton
Wagner Chair*

John Bartholomew

Catherine Brubaker
Youming Chen
Sunghée Choi
Wei-Ting Kuo
Danny Lai
Diane Mues
Lawrence Neuman
Daniel Orbacht†
Max Raimi
Weijing Wang

CELLOS

John Sharp
Principal
The Eloise W. Martin Chair

Kenneth Olsen
Assistant Principal
The Adele Gidwitz Chair

Karen Basrak
Loren Brown
Richard Hirschl
Daniel Katz
Katinka Kleijn
Jonathan Pegist‡
David Sanders
Gary Stucka
Brant Taylor

BASSES

Alexander Hanna
Principal
*The David and
Mary Winton Green
Principal Bass Chair*

Daniel Armstrong
Roger Cline
Joseph DiBello
Michael Hovnanian
Robert Kassinger
Mark Kraemer
Stephen Lester
Bradley Opland

HARPS

Sarah Bullen
Principal

Lynne Turner

FLUTES

Stefán Ragnar Höskuldsson
Principal
*The Erika and Dietrich M.
Gross Principal Flute Chair*

Richard Graef
Assistant Principal

Jennifer Gunn

PICCOLO

Jennifer Gunn

OBOES

Alex Klein
Principal
*The Nancy and Larry
Fuller Chair*

Michael Henschel
Assistant Principal
*The Gilchrist
Foundation Chair*

Lora Schaefer
Scott Hostetler

ENGLISH HORN

Scott Hostetler

CLARINETS

Stephen Williamson
Principal

John Bruce Yeh
Assistant Principal

Gregory Smith
J. Lawrie Bloom

E-FLAT CLARINET

John Bruce Yeh

BASS CLARINET

J. Lawrie Bloom

BASSOONS

Keith Buncke
Principal

William Buchman
Assistant Principal

Dennis Michel
Miles Maner

CONTRABASSOON

Miles Maner

HORNS

Daniel Gingrich
Acting Principal

James Smelser
David Griffin
Oto Carrillo
Susanna Gaunt

TRUMPETS

Christopher Martin
Principal
*The Adolph Herseth
Principal Trumpet Chair,
endowed by an
anonymous benefactor*

Mark Ridenour
Assistant Principal

John Hagstrom
Tage Larsen

TROMBONES

Jay Friedman
Principal
*The Lisa and Paul Wiggin
Principal Trombone Chair*

Michael Mulcahy
Charles Vernon

BASS TROMBONE

Charles Vernon

TUBA

Gene Pokorny
Principal
*The Arnold Jacobs
Principal Tuba Chair,
endowed by
Christine Querfeld*

TIMPANI

David Herbert
Principal
*The Clinton Family
Fund Chair*

Vadim Karpinos
Assistant Principal

PERCUSSION

Cynthia Yeh
Principal

Patricia Dash
Vadim Karpinos
James Ross

PIANO

Mary Sauer
Principal

LIBRARIANS

Peter Conover
Principal

Carole Keller
Mark Swanson

ORCHESTRA PERSONNEL

John Deverman
Director

Anne MacQuarrie
Manager, CSO Auditions
and Orchestra Personnel

STAGE TECHNICIANS

Kelly Kerins
Stage Manager

Dave Hartge
James Hogan
Peter Landryv
Christopher Lewis
Todd Snick
Joe Tucker

*Assistant concertmasters are listed by seniority. †On sabbatical §On leave

The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.

INSTRUMENTS OF THE ORCHESTRA

THE STRING FAMILY includes violin, viola, cello, bass, and harp. These instruments are made of wood and strings, and are played by vibrating the strings using a bow or striking the strings with a finger.



Violin



Viola



Cello



Bass



Harp

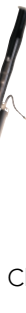
THE WOODWIND FAMILY includes flute, oboe, clarinet, bassoon, and saxophone. These instruments all have the same basic shape: a long tube with a mouthpiece at one end. The flute is played by blowing across a mouthpiece to create a vibration. Oboe, clarinet, bassoon, and saxophone are all played by blowing air into a single or double reed attached to the mouthpiece, creating a vibration that results in sound.



Flute



Oboe

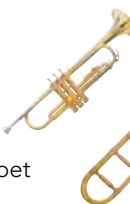


Clarinet

Bassoon



Saxophone



Trumpet



Trombone



Tuba



Horn

THE PERCUSSION FAMILY includes snare drum, bass drum, gong, triangle, xylophone, timpani, and piano, among many others. Percussion instruments are struck, scraped, or shaken.



Timpani



Snare Drum



Xylophone



Cymbal



Piano

Kidsbook® is a publication of the Negaunee Music Institute. For more information, call 312-294-3410 or e-mail institute@csso.org.

Content for Kidsbook was created by Katy Clusen, with graphic design by Shawn Sheehy.

Support for School Concerts is generously provided by Baxter International Inc.

Baxter

Adventures in Music, a project of The League of the Chicago Symphony Orchestra Association, is generously sponsored by an Anonymous donor.

RESOURCES:

Story of the Orchestra: Listen While You Learn About the Instruments, the Music, and the Composers Who Wrote the Music! By Robert Levine, illustrated by Meredith Hamilton. Published by Black Dog & Leventhal Publishers.

The Philharmonic Gets Dressed By Karla Kuskin, illustrated by Marc Simont. Published by Reading Rainbow Books.



NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA