

# KIDSBOOK

CHICAGO SYMPHONY ORCHESTRA

## A Midsummer Night's Dream

**CSO SCHOOL CONCERTS**  
February 10 and 11, 10:15 & 12:00

**CSO FAMILY MATINEE SERIES**  
February 13, 11:00 & 12:45



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

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# WELCOME

Welcome to **Kidsbook**, your guide to the Chicago Symphony Orchestra **School Concerts** and **Family Matinee Concerts**!

## A MIDSUMMER NIGHT'S DREAM

### SCHOOL CONCERTS

February 10 and 11, 10:15 & 12:00

### CSO FAMILY MATINEE SERIES CONCERTS

February 13, 11:00 & 12:45

### PERFORMERS

Chicago Symphony Orchestra  
Edwin Outwater *conductor*  
Chicago Shakespeare Theater *guest artists*

### ON THE PROGRAM

#### Mendelssohn

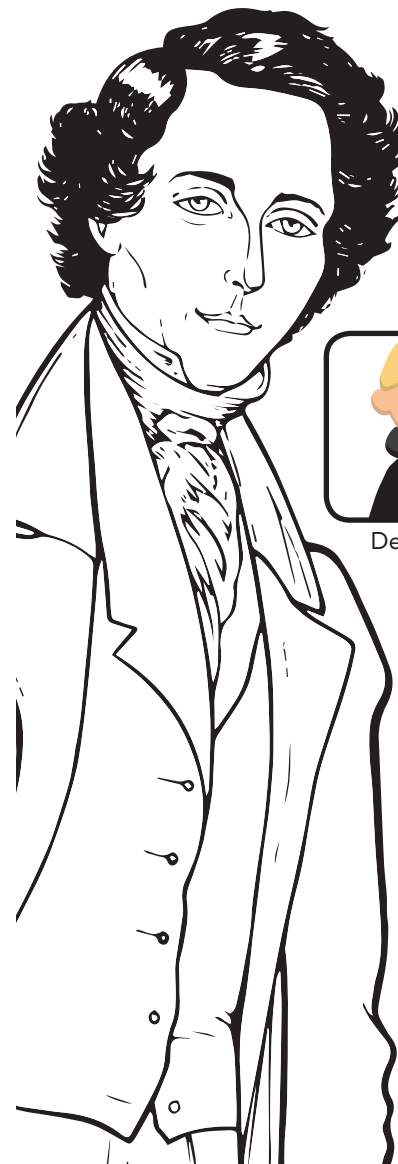
Incidental Music to *A Midsummer Night's Dream*, Op. 21 and 61

Overture  
Scherzo  
Nocturne  
Wedding March

## THE COMPOSER AT PLAY

When he was a child, Felix Mendelssohn and his sister Fanny loved to play pretend in the world of William Shakespeare's *A Midsummer Night's Dream*. By the time he was a young composer, it was easy for him to write music that captured the magic and silliness of the fairy world found in this story. Mendelssohn was only 17 years old in 1826, when he wrote the Overture to *A Midsummer Night's Dream*.

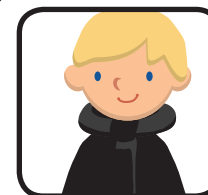
Sixteen years later, Mendelssohn returned to this tangled tale and wrote the incidental music to accompany the entire play. This performance by the Chicago Symphony Orchestra and the Chicago Shakespeare Theater illustrates the story's unexpected turns in love and life, with music that transforms time and place, and characters that shift back and forth, eventually arriving back where they belong.



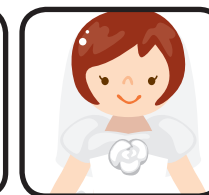
## THE CAST

### MORTALS (real people)

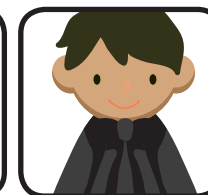
Four young sweethearts



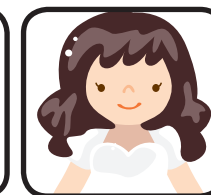
Demetrius



Hermia



Lysander



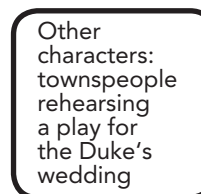
Helena



Duke



The Duke's Bride



Other characters: townspeople rehearsing a play for the Duke's wedding

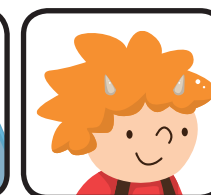
### FAIRIES



Oberon (King)



Titania (Queen)



Puck (Oberon's servant)

## OVERTURE MUSIC TO INTRODUCE THE PLAY AND ITS CHARACTERS

Mendelssohn's overture immediately transports us into Shakespeare's story with four magical notes that hang in the air, leaving us to wonder what will happen next. Then, the music swiftly transforms! Can you hear the scurrying fairies as the violins quickly and quietly play up and down the fingerboard?

Suddenly, the royal brass instruments take over, announcing Oberon and Titania. Again, the music transitions, and a clarinet begins to play the theme of the couples in love as they wander in the forest. Keep reading to learn why the "hee-haw" of a donkey, performed by the strings, is so important to the story...

The young sweethearts of the story are involved in a complicated situation. See if you can keep score!



Hermia's father wants her to marry Demetrius

**BUT**

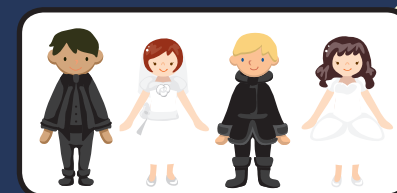


Hermia and Lysander are in love with each other

**AND**



Helena is still in love with Demetrius



**BUT**

Demetrius is no longer in love with Helena

## SCHERZO A MUSICAL JOKE



The fairy king and queen, Oberon and Titania, have been arguing. To get back at the queen, Oberon asks Puck, his servant, to play a trick on her. Oberon gives Puck magic potion that will make Titania fall in love with the next creature she sees. That creature turns out to be Bottom the Weaver, one of the townspeople in the woods rehearsing the play for the Duke's wedding. Puck has mischievously turned Bottom into a donkey, but Titania falls in love with him, even though he has the head of a donkey and the body of a man! That's why we hear the "hee-haw" of a donkey being played by the string instruments in the overture!

The scherzo captures the magical world of the fairies where the fairy servant, Puck, plays jokes on everyone. Listen for Puck's theme being played on the flute. The rest of the woodwinds then join the flute and play give-and-take with the strings, creating the sound of a magical land where the free-spirited Puck tries to do the right thing, but causes confusion instead.



Puck has also uses this magic to play matchmaker with the four young sweethearts, but he mistakenly puts the magic potion on the eyes of Lysander, causing him to fall in love with Helena. Puck tries to make things right by putting magic potion on Demetrius' eyes, too, but now both Demetrius and Lysander are in love with Helena, and poor Hermia is furious!

## NOCTURNE MUSIC OF THE NIGHT

Finally, all of the mortals fall asleep. This time, Puck does the right thing and sets the magic spell so that Demetrius still loves Helena and Lysander falls back in love with Hermia.

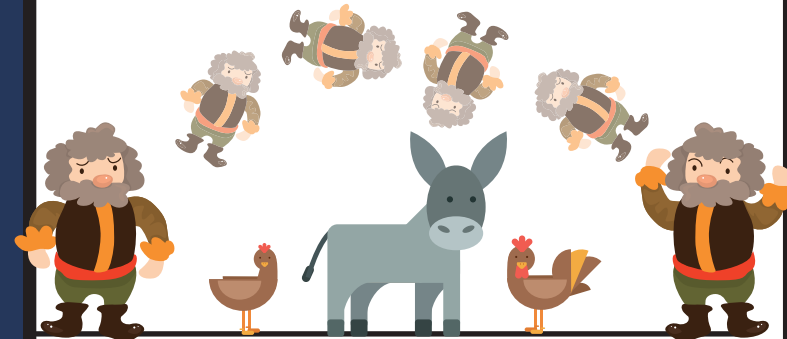


As the music transitions to nightfall, the horn plays a lush lullaby. Soon the bassoons accompany the horn's beautiful melody, reassuring us that all will be right in the morning. Later, the flute enters, suggesting the wings of night have taken flight.



## WEDDING MARCH MUSIC OF THE MORTALS

At the festivities that follow the wedding, the townspeople, including Bottom the Weaver (who is no longer a donkey), perform the play that they've been rehearsing in the woods. All of the guests laugh hysterically at the antics in the play!



Night falls once again, the world slowly transforms back into fairy world, and our story ends with these words from Puck:



"If we shadows have offended  
Think but this, and all is mended,  
That you have but slumber'd here  
While these visions did appear."  
Which means....  
*If we actors have offended you,  
just think of it this way and  
everything will be all right—  
you were asleep, and this silly  
and tangled story was only a dream.*

The brass instruments blast a regal opening at the beginning of the Wedding March, celebrating the marriage of the young couples, as well as the marriage between the Duke, Theseus, and his bride, Hippolyta. The trombones get to join the orchestra for the first time, signaling that the day has come and that we are once again in the world of the mortals. This famous wedding march was made popular when Queen Victoria chose it for her daughter's wedding in 1858, and it has been used at weddings ever since.

Others have tried to celebrate and capture Shakespeare's fairy world in music, but none have done it quite like Mendelssohn. He was an avid reader of Shakespeare's plays, as well as a brilliant and innovative composer, who used his keen sense of humor and wit to write the clever and magical music to *A Midsummer Night's Dream*.



# MEET THE CONDUCTOR



## EDWIN OUTWATER

- ✦ Edwin is music director of the Kitchener-Waterloo Symphony in Ontario, Canada.
- ✦ He also is the director of Summer Concerts at the San Francisco Symphony.
- ✦ He has conducted the Chicago Symphony, New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic and Seattle Symphony, among many others.
- ✦ Edwin conducted the world premiere of *The Composer is Dead* by Nathaniel Stookey and Lemony Snicket while he was resident conductor of the San Francisco Symphony from 2001 to 2006.

## CHICAGO SHAKESPEARE THEATER

- ✦ CST is dedicated to creating extraordinary productions of classics, new works and family programming; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series.
- ✦ Through a year-round season encompassing more than 650 performances, CST attracts 225,000 audience members annually. One in four of its audience members is under eighteen years old, and today its education programs have impacted the learning of over one million students.
- ✦ The CST Family Series presents a wide range of affordable programming especially for families. These programs reach more than 45,000 patrons each season—making Chicago Shakespeare one of the largest providers of family programming in Chicago.
- ✦ CST is proud to take an active role in empowering the next generation of literate, engaged cultural champions and creative minds.
- ✦ David H. Bell has written the script and directed this production of *A Midsummer Night's Dream*. His work as a director, choreographer and writer in Chicago has earned him eleven Jeff Awards and forty-five nominations.



## CHICAGO SYMPHONY ORCHESTRA / RICCARDO MUTI ZELL MUSIC DIRECTOR

**PIERRE BOULEZ** Helen Regenstein Conductor Emeritus  
**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  
*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  
 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  
 Sunghoo Choi  
 Wei-Ting Kuo  
 Danny Lai  
 Diane Mues  
 Lawrence Neuman  
 Daniel Orbach  
 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 Pegis  
 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

Richard Graef  
 Assistant Principal  
 Jennifer Gunn

### PICCOLO

Jennifer Gunn

### OBOES

Eugene Izotov§  
 Principal  
*The Nancy and Larry Fuller Chair*  
 Michael Henoch  
 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  
 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  
 Christopher Lewis  
 Patrick Reynolds  
 Todd Snick  
 Joe Tucker

\*Assistant concertmasters are listed by seniority. †On sabbatical §On leave  
 The Erika and Dietrich M. Gross Principal Flute Chair currently is unoccupied.

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 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 hole 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



Bassoon



Clarinet



Saxophone



Trumpet



Trombone



Tuba



Horn

**THE BRASS FAMILY** includes horn, trumpet, trombone, euphonium and tuba. To make a sound on any brass instrument, the player vibrates his or her lips against a mouthpiece, which is fitted into the instrument. The player can change pitch on a trumpet, horn or tuba by pressing on valves. Trombone players change pitch by moving the slide back and forth.

**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

The CSO thanks John Hart and Carol Prins for their support of our family concerts.

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For more information, call 312-294-3410 or e-mail [institute@csso.org](mailto:institute@csso.org).

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INSTITUTE

at the Chicago Symphony Orchestra