



A Guide to the Chicago Symphony
Orchestra School Concerts
FEBRUARY 8 & 9, 2017

COMPOSERS WITH COURAGE

This concert, featuring the Chicago Symphony Orchestra, will demonstrate how composers have used innovation and courage to change traditional ideas of orchestral music. As you read this issue of *The Beat*, consider how each piece of music illustrates a musical invention and how each of these composers needed courage to believe in his musical ideas, even when those ideas were scorned by others. Additionally, think about the courage it takes for musicians to play and for audiences to hear and embrace these new musical sounds.



COURAGE: *mental or moral strength to venture, persevere and withstand danger, fear or difficulty. To strike out on your own and do something new.*

THE CONCERT PROGRAM

Chicago Symphony Orchestra
Edwin Outwater *conductor*
Gregory Phifer *marimba*

Program includes selections from:

BEETHOVEN

Symphony No. 5

STRAVINSKY

The Rite of Spring

WEBERN

Symphony, Op. 21

SIBELIUS

Symphony No. 5

IVES

Symphony No. 2

KOPPEL

Marimba Concerto

CAGE

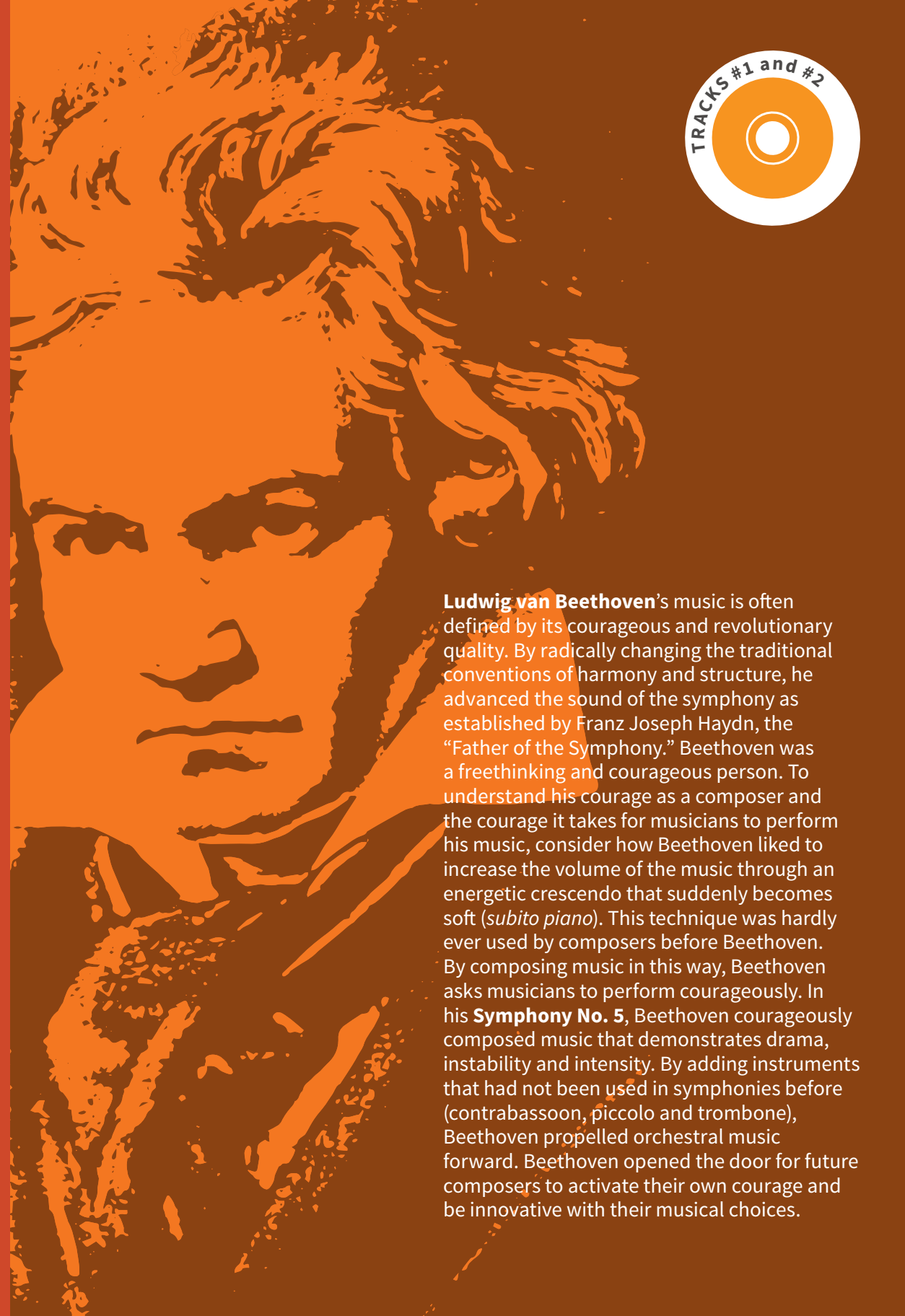
Suite for Toy Piano

CAGE, ORCH. HARRISON

Suite for Toy Piano

NORMAN

*Drip Blip Sparkle Spin Glint Glide Glow
Float Flop Chop Pop Shatter Splash*



Ludwig van Beethoven's music is often defined by its courageous and revolutionary quality. By radically changing the traditional conventions of harmony and structure, he advanced the sound of the symphony as established by Franz Joseph Haydn, the “Father of the Symphony.” Beethoven was a freethinking and courageous person. To understand his courage as a composer and the courage it takes for musicians to perform his music, consider how Beethoven liked to increase the volume of the music through an energetic crescendo that suddenly becomes soft (*subito piano*). This technique was hardly ever used by composers before Beethoven. By composing music in this way, Beethoven asks musicians to perform courageously. In his **Symphony No. 5**, Beethoven courageously composed music that demonstrates drama, instability and intensity. By adding instruments that had not been used in symphonies before (contrabassoon, piccolo and trombone), Beethoven propelled orchestral music forward. Beethoven opened the door for future composers to activate their own courage and be innovative with their musical choices.




Innovation is expressed in much of **Igor Stravinsky's** music, such as his iconic ballet, ***The Rite of Spring***. On May 29, 1913, *The Rite of Spring* premiered at the Théâtre des Champs-Élysées in Paris, France. When the curtain rose, the audience immediately heard music without a recognizable melody and loud, pulsating, dissonant chords with clashing, irregular accents. Audience members also saw dancers wearing shocking costumes and performing unusual choreography telling of a violent pagan ritual. As the music continued, the erratic rhythms, irregular meters and unusual sounds disturbed them—for example, a bassoon part played in a much higher range than usual for this instrument. The audience began to hiss and yell so loudly that the musicians could barely hear themselves! Stravinsky was in the theater with this audience and he needed courage to sit there and listen to the criticism that was being expressed all around him. Although its debut was not what Stravinsky had hoped for, today we know that *The Rite of Spring* is one of the masterpieces of the 20th century.

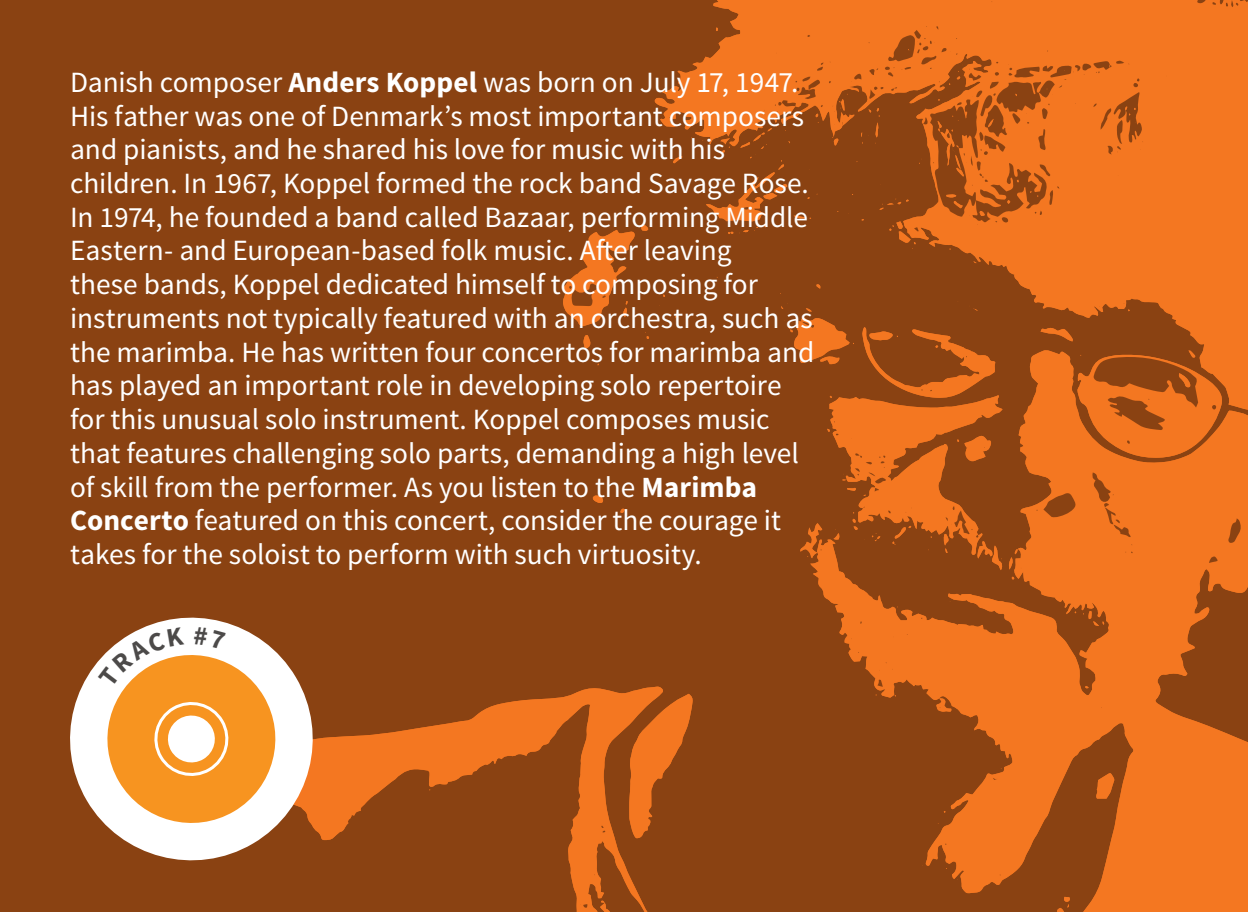


Anton Webern was a courageous and controversial composer. His love for writing atonal music (music that is not based on the standard scales musicians used up to the end of the 19th century) enabled him to advance a new type of musical language—devised by Arnold Schoenberg—called twelve tone (the use of all 12 pitches of the chromatic scale, or all the keys on the piano—for example, from A to G sharp). Many people disliked this new system for writing music, but it influenced many 20th-century composers. In his piece entitled **Symphony, Op. 21**, Webern uses a technique called *Klangfarbenmelodie*. German for “sound-color melody,” this musical technique involves splitting a musical line or melody between several instruments. Imagine having several different instruments each playing a small section of *Twinkle, Twinkle, Little Star*. Each instrument plays only three or four notes. It sounds a little jumbled because each instrument has a different sound (timbre) when its notes are played, but together they are all part of the same line. As you listen to Webern’s Symphony, Op. 21, try to follow the musical line created by all of the different instruments.

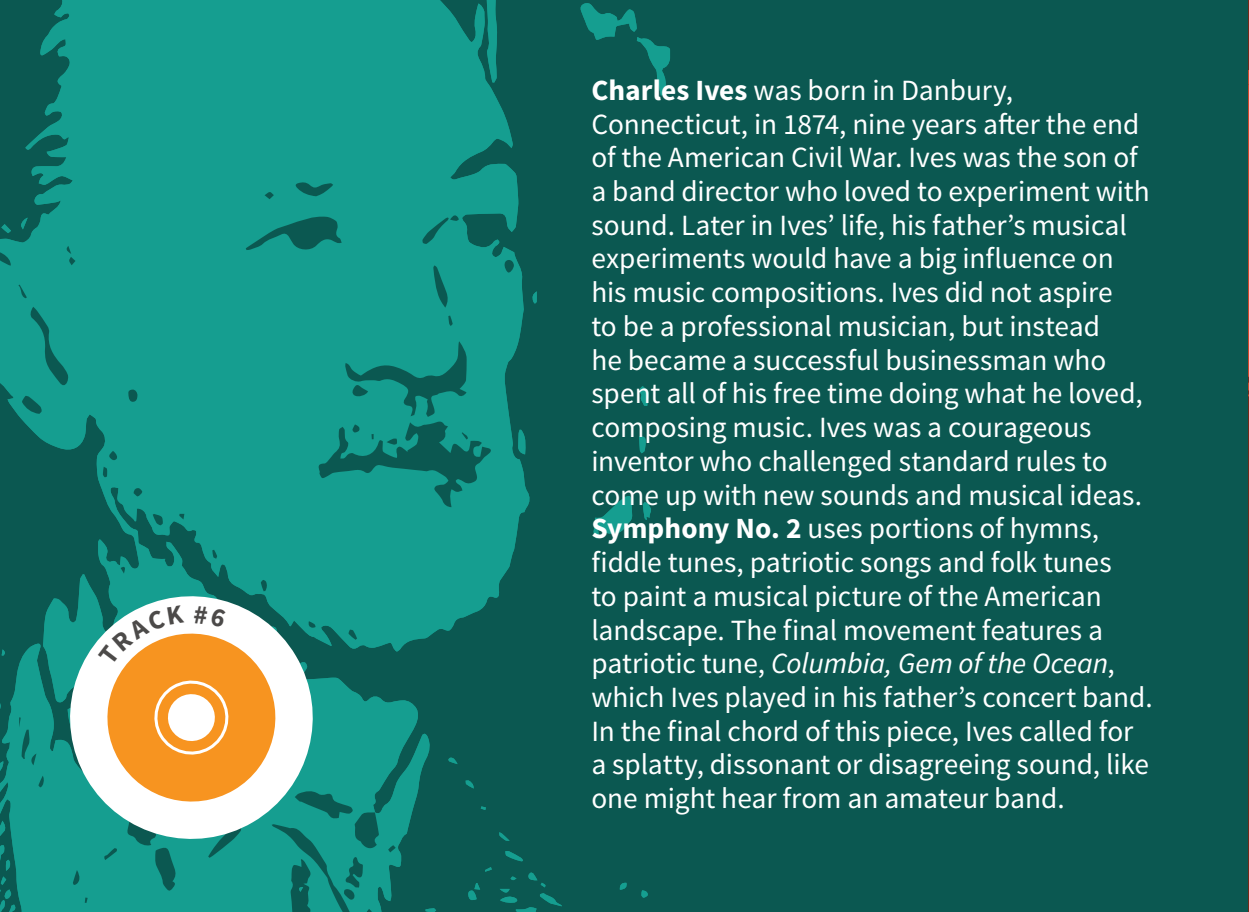




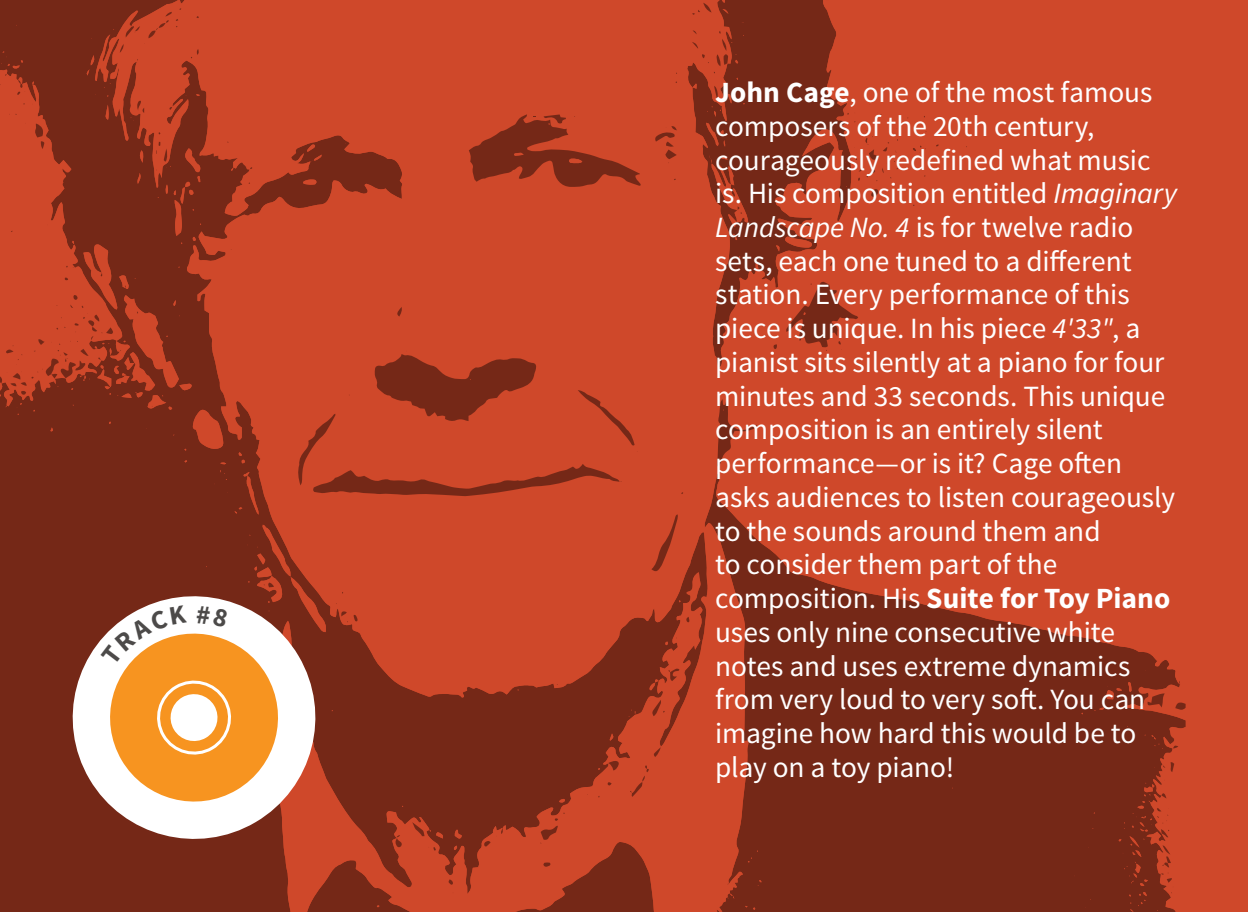
Finnish composer **Jean Sibelius** wrote his **Symphony No. 5** for a concert to be given in Helsinki as part of the gala celebrations honoring his 50th birthday. While the audience responded favorably to this piece of music, Sibelius was not satisfied and he drastically revised his original work. As he wrote, he wished to “give my new symphony a different, more human form; more earthy, more vibrant.” The biggest change he made to his composition was to take the original four movements and compress them into three. He stopped working on his revisions when the Russian Revolution forced him and his family to flee their hometown. Finally, in 1919, he finished his Fifth Symphony, which he described as “practically composed anew.” The second movement is a quiet theme and variations. The music evolves gradually, growing organically and mirroring nature. It took courage for Sibelius to persevere and complete his symphony despite difficult circumstances.




Danish composer **Anders Koppel** was born on July 17, 1947. His father was one of Denmark’s most important composers and pianists, and he shared his love for music with his children. In 1967, Koppel formed the rock band Savage Rose. In 1974, he founded a band called Bazaar, performing Middle Eastern- and European-based folk music. After leaving these bands, Koppel dedicated himself to composing for instruments not typically featured with an orchestra, such as the marimba. He has written four concertos for marimba and has played an important role in developing solo repertoire for this unusual solo instrument. Koppel composes music that features challenging solo parts, demanding a high level of skill from the performer. As you listen to the **Marimba Concerto** featured on this concert, consider the courage it takes for the soloist to perform with such virtuosity.



Charles Ives was born in Danbury, Connecticut, in 1874, nine years after the end of the American Civil War. Ives was the son of a band director who loved to experiment with sound. Later in Ives’ life, his father’s musical experiments would have a big influence on his music compositions. Ives did not aspire to be a professional musician, but instead he became a successful businessman who spent all of his free time doing what he loved, composing music. Ives was a courageous inventor who challenged standard rules to come up with new sounds and musical ideas. **Symphony No. 2** uses portions of hymns, fiddle tunes, patriotic songs and folk tunes to paint a musical picture of the American landscape. The final movement features a patriotic tune, *Columbia, Gem of the Ocean*, which Ives played in his father’s concert band. In the final chord of this piece, Ives called for a splatty, dissonant or disagreeing sound, like one might hear from an amateur band.



John Cage, one of the most famous composers of the 20th century, courageously redefined what music is. His composition entitled *Imaginary Landscape No. 4* is for twelve radio sets, each one tuned to a different station. Every performance of this piece is unique. In his piece *4'33"*, a pianist sits silently at a piano for four minutes and 33 seconds. This unique composition is an entirely silent performance—or is it? Cage often asks audiences to listen courageously to the sounds around them and to consider them part of the composition. His **Suite for Toy Piano** uses only nine consecutive white notes and uses extreme dynamics from very loud to very soft. You can imagine how hard this would be to play on a toy piano!



In 2005, **Andrew Norman** composed *Drip Blip Sparkle Spin Glint Glide Glow Float Flop Chop Pop Shatter Splash*. In this quote from the composer, he describes his process for writing this music: “It was a bit like making a tossed salad. I chopped up sounds from the orchestra—one sound for each of the 13 verbs in the title—and then I tossed them all together and called it a piece.” Norman often asks audiences to identify the orchestral sound that goes with each word in the title. Give it a try!

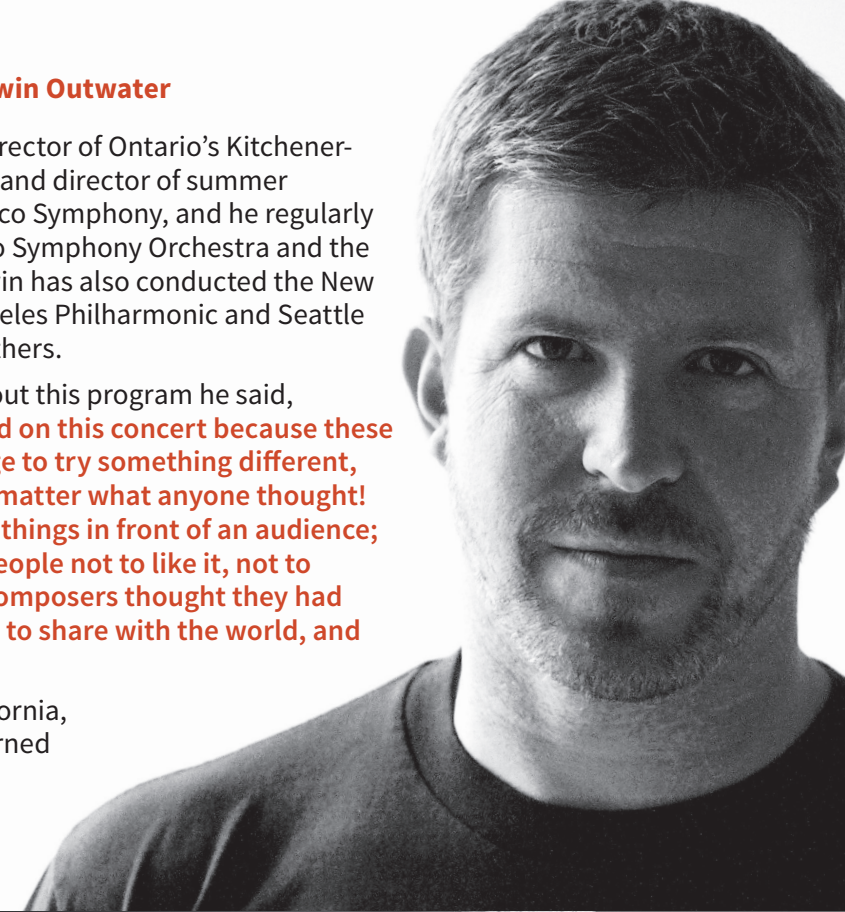
Each of these composers had the courage to express and share his innovative musical ideas, contributing to new and exciting ways for us to listen to orchestral music. Through their masterpieces, we’ve been moved, astonished and even bewildered. We hope that you will come back to the Chicago Symphony Orchestra and listen courageously to the music made by this incredible group of musicians.

THE CONDUCTOR **Edwin Outwater**

Edwin Outwater is music director of Ontario’s Kitchener-Waterloo Symphony (KWS) and director of summer concerts at the San Francisco Symphony, and he regularly guest conducts the Chicago Symphony Orchestra and the New World Symphony. Edwin has also conducted the New York Philharmonic, Los Angeles Philharmonic and Seattle Symphony, among many others.

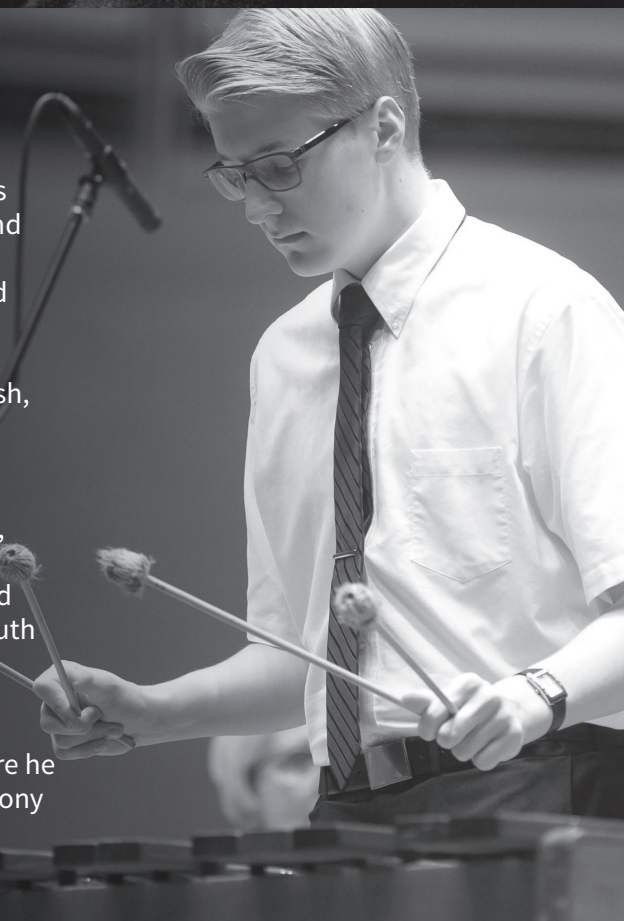
When Edwin was asked about this program he said, **“I chose the music featured on this concert because these composers had the courage to try something different, new and adventurous, no matter what anyone thought! It’s difficult to try out new things in front of an audience; you have to be ready for people not to like it, not to understand it. But these composers thought they had something very important to share with the world, and nothing could stop them!”**

Born in Santa Monica, California, Edwin loves to read and earned his undergraduate degree from Harvard University in English literature.



THE SOLOIST **Gregory Phifer**

Now 15, Gregory Phifer has been interested in percussion since he was 7 years old. He was inspired by his elementary school teachers and his parents to follow a musical path by taking private drum set lessons with a neighborhood private instructor. When he turned 8 and his musical interests began to grow, Gregory began taking private lessons with Patricia Dash, percussionist with the Chicago Symphony Orchestra, and Douglas Waddell of the Lyric Opera of Chicago. Alongside being a member of the CSO’s Percussion Scholarship Program, Gregory has also played with various groups around the city, including the All-City Jazz and Concert bands and the Chicago Jazz Links Youth Ensemble. Gregory is the winner of the Crain-Maling Foundation 2016 Chicago Symphony Orchestra Youth Auditions and is currently a sophomore at Lincoln Park High School, where he remains an active member of its Wind Symphony and Marching Band.





THE ORCHESTRA

Founded in 1891, the **Chicago Symphony Orchestra** is considered one of the greatest orchestras in the world. In collaboration with the best conductors and guest artists from around the world, the CSO performs well over 100 concerts each year at its downtown home, Symphony Center, and at the Ravinia Festival on Chicago's North Shore, where it is in residence each summer.

Through the Negaunee Music Institute, the CSO engages nearly 200,000 Chicago-area residents annually. Music lovers outside Chicago enjoy the sounds of the Chicago Symphony Orchestra not only through its Chicago Symphony Orchestra Radio Broadcast Series and best-selling recordings on its highly acclaimed record label CSO Resound, but also through frequent sold-out tour performances in the United States and around the globe.

THE AUDIENCE

As an audience member, you play an important role at the concert. Demonstrate your courage by:

- listening very carefully and with great attention to the innovative music on this program
- clapping and showing appreciation for the performers when the music ends
- considering and expressing how the music makes you feel

Remember, attending a live concert is different from watching movies or television, because the performers are in the same room with you. To do their best, they need you to watch and listen very closely.

LISTENING TOOL

As you listen to each of the selections, consider how each musical element evokes the ideas being portrayed in each piece of music. In some cases, more than one word may be chosen for each element.

Musical Element	Description
Instrumentation <i>Which instruments of the orchestra are featured?</i>	STRINGS violin, viola, cello, bass WOODWINDS flute, clarinet, oboe, bassoon, etc. BRASS tuba, trombone, horn, trumpet, etc. PERCUSSION timpani, xylophone, cymbals, etc. OTHER e.g., synthesizer or electronic instruments, "found" percussion, etc.
Tempo <i>How fast or slow does the music go?</i>	PRESTO very fast ALLEGRO fast ANDANTE moderate, walking tempo LARGO slow
Dynamics <i>How loud or soft is the music played?</i>	PIANISSIMO very quiet PIANO quiet MEZZO-FORTE medium-loud FORTE loud FORTISSIMO very loud
Articulation/Expression <i>How are the notes played?</i>	LEGATO smooth and connected STACCATO short and percussive RUBATO give and take with tempo and rhythm ACCELERANDO getting gradually faster and faster RITARDANDO getting gradually slower and slower
Form/Structure <i>How did the composer organize the music?</i>	REPETITIVE the exact same musical idea occurs again and again PREDICTABLE sections of the piece recur in an expected way THEMATIC the same general musical idea is restated, though not exactly the same way each time CONTRASTING sections sound very different from one another
Innovation <i>How is this piece of music innovative?</i>	

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The Crain-Maling Foundation is proud to sponsor the CSO Young Artists Competition, a competition that shines the spotlight on many of the young musicians who will delight the world through their future musical performances. The Foundation's mission is to help make ours a better world.

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