

KIDSBOOK

CHICAGO SYMPHONY ORCHESTRA

THE Young Person's Guide TO THE Orchestra

THE
100TH
SEASON
OF THE CSO'S
CONCERT
SERIES FOR
CHILDREN



**CSO SCHOOL
CONCERTS**
November 30, 2018
10:15 & 12:00

**CSO FAMILY
MATINEE SERIES**
December 1, 2018
11:00 & 12:45



NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA

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

“Music can name the unnameable and communicate the unknowable.”

— LEONARD BERNSTEIN

Laughter is a form of communication that all humans recognize and do in the same way. No matter where in the world we live, we all have the ability to laugh. In fact, laughter is one of the first things you do as a newborn to communicate with your parents. Try getting through a day without even chuckling—it’s almost impossible!

MUSIC AND LAUGHTER—

Music is also a form of communication. It’s often performed at social events, it conveys meaning and emotion, it brings people together, and is used to unify a group’s mood. Think about how you feel after you hear your team’s fight song! Laughter and music are full-on collaborations between mind and body, which means the teamwork at this concert between the Chicago Symphony Orchestra and The Second City will be a full-on workout!

THE YOUNG PERSON’S GUIDE TO THE ORCHESTRA

PERFORMERS

The Chicago Symphony Orchestra

Edwin Outwater
conductor

The Second City
guest artists

Jen Ellison
director

PROGRAM INCLUDES SELECTIONS FROM

Bernstein
Overture to *Candide*

Dvořák
Symphony No. 9 in E Minor (*From the New World*)

Grieg
Suite No. 1 from *Peer Gynt*

Britten
The Young Person’s Guide to the Orchestra

CSO School Concerts
CSO Family Matinee series
THE YOUNG PERSON’S
GUIDE TO THE ORCHESTRA



THE GREAT COMMUNICATORS!



Leonard Bernstein was one of the greatest American composers of all time. In 1960, he created the classic TV series *The Young Person’s Guide to the Orchestra*, which introduced children to classical music and the instruments of the orchestra.

Listen to Leonard Bernstein’s fun and funny Overture from *Candide* and notice how the wacky march quickly changes from one mood to another, just like a comedy routine. **What mood does this music make you feel?**

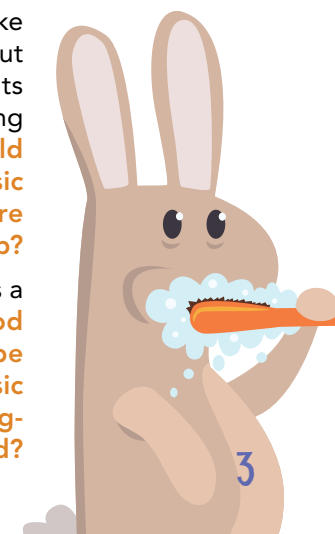
The Second City is on stage to make you laugh, but did you know composers also like to make their audiences laugh? **As you listen to the piece by Bernstein, see if you can hear moments of musical humor conveyed through the music.**



Edvard Grieg was a great champion of music from his native country, Norway. As such, when Norwegian playwright Henrik Ibsen asked Grieg to write music for his play, *Peer Gynt*, he delighted in the opportunity.

Think about something you do every day, like brushing your teeth (hopefully!). Now think about doing that action to the four different movements from *Peer Gynt*. The first movement “Morning Mood” is about the break of dawn. **What would brushing your teeth to this slow, sweet music look like? Could you do it for very long before cracking up?**

Each movement in *Peer Gynt* communicates a different mood. **What do you think the mood of the movement called “Ase’s Death” will be like? Will brushing your teeth to this sad music now be the most miserable teeth-brushing-experience you’ve ever had?**



In 1945, Benjamin Britten was asked to write music for a children's film that explained all of the different instruments of the orchestra. Afterward, he took this movie music and turned it into a concert piece called *The Young Person's Guide to the Orchestra*. His inspiration for this composition was a tune by his favorite composer, Henry Purcell. Britten then wrote a set of variations on that tune. Each variation changes the melody a little bit and features a different instrument, or group of instruments, in the orchestra.

What's a variation?

Think about your laugh. Now think about how your laugh sounded when you were a baby. How do you think it would sound if you were a giant? How would it sound if you were a grown adult? It's still your laugh...but with variations!

Following the string instruments comes the brass family. These instruments are a lot longer than they look because they are made of metal tubes wound around and around into shapes that are much easier to carry and play. One brass instrument, the trombone, has a metal tube that slides in and out. The sliding trombone is often used to sound like human laughter!

Find each family of instruments on the back page of this book.

The *Young Person's Guide to the Orchestra* begins with the woodwinds. Like their name suggests, they are made of wood and have a mouthpiece in which you blow—that's the wind! As you listen to the woodwinds, can you hear the humor in the music? Many of the variations on Purcell's theme sound silly and fun when played on these instruments.

Next up are the strings! Made from hollow, wooden boxes that have metal strings stretched across them, these instruments are played using a bow. Like all instruments, the larger the size, the lower the sound. The instrument that is one size bigger than the violin is the viola, and for some reason, there are lots of jokes about violas!

Britten then features the percussion section. Percussion instruments make a sound when they are struck, shaken, scraped, plucked, or rubbed. Some percussion instruments cannot play a melody, but one that can is the timpani drum. Percussion instruments communicate many different moods, and when they play together in *The Young Person's Guide*, it's hard not to smile.

Q. How do you keep your violin from being stolen?

A. Put it in a viola case.

The celebratory ending to this music has all of the instruments playing very fast, with the Purcell tune being passed from instrument family to instrument family. Can you hear how the musicians are all communicating together as they play? Notice how the music captures the joy of playing in a symphony orchestra!

Music and laughter can create moments of harmony and bring people together. It's our hope that the music and laughter you experienced at today's concert has shown you the pleasure of working together and brings you closer to those around you.

ORCHESTRA SEATING CHART

MEET THE CONDUCTOR



EDWIN OUTWATER

- Edwin is the Director of Summer Concerts at the San Francisco Symphony.
 - He has conducted the Chicago Symphony Orchestra, 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 2001–2006.
 - Edwin Outwater was born in Santa Monica, California. He loves to read and earned his undergraduate degree from Harvard University in English literature.
- About the intersection between orchestral music and humor, Edwin says, "Being funny is about timing! It's not only what you say or do, it's how you time it. Try saying something funny with different timing and see how your friends react. Some classical music is funny too, and once again, timing is everything. The funniest moments in music often involve silence, and how I pause can often make the audience smile and even laugh!"

MEET THE GUEST ARTISTS

THE SECOND CITY

Since opening its doors in 1959, The Second City has grown to become the world's premier comedy club, theater, and school of improvisation, entertaining one million theatergoers a year around the globe. Alumni of The Second City's resident stages, touring companies, and theatrical divisions include some of the biggest names in entertainment, and in addition to the sold-out shows playing nightly on resident stages in Chicago and Toronto, the comedy empire has staged productions with a wide range of illustrious creative partners and theater companies, including the Lyric Opera of Chicago, Hubbard Street Dance Chicago, The John F. Kennedy Center for the Performing Arts, Goodman Theatre, Center Theater Group Los Angeles, Portland Center Stage, Toronto Symphony Orchestra, La Jolla Playhouse, Woolly Mammoth Theatre, and the Chicago Bulls.



CHICAGO SYMPHONY ORCHESTRA | RICCARDO MUTI ZELL MUSIC DIRECTOR

YO-YO MA Judson and Joyce Green Creative Consultant
DUAIN WOLFE Chorus Director and Conductor
MISSY MAZZOLI Mead Composer-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 Hershov
 Qing Hou
 Blair Milton
 Paul Phillips, Jr.
 Sando Shia
 Susan Synnestevedt
 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 Meirt
 Matous Michal
 Simon Michal
 Aiko Noda
 Joyce Noh
 Nancy Park
 Ronald Satkiewicz
 Florence Schwartz

VIOLAS

Li-Kuo Chang
 Acting Principal
The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor
 John Bartholomew
 Catherine Brubaker
 Youming Chen

Sunghee Choi
 Wei-Ting Kuo
 Danny Lai
 Diane Mues
 Lawrence Neuman
 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 Kleijnš
 Jonathan Pegis
 David Sanders
 Gary Stucka
 Brant Taylor

BASSES

Alexander Hanna
 Principal
The David and Mary Winton Green Principal Bass Chair
 Daniel Armstrong
 Roger Clinet
 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
 Emma Gerstein
 Jennifer Gunn

PICCOLO

Jennifer Gunn

OBOES

William Welter
 Principal
The Nancy and Larry Fuller Principal

Oboe 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

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

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
 Blair Carlson
 Dave Hartge
 Peter Landry
 Christopher Lewis
 Todd Snick
 Joe Tucker

*Assistant concertmasters are listed by seniority. †On sabbatical §On leave
 The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor, is currently unoccupied. The Nancy and Larry Fuller Principal Oboe Chair is currently unoccupied. The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor, is currently 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 plucking or striking the strings with the fingers.



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.

THE BRASS FAMILY includes horn, trumpet, trombone, euphonium and tuba. Brass instruments make a sound when the players vibrate their lips inside a mouthpiece, which is fitted into the instrument. The players can change pitch on a trumpet, horn or tuba by pressing on valves. Trombone players change pitch by moving the slide back and forth.



Flute



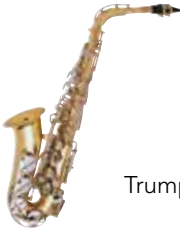
Oboe



Bassoon



Clarinet



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

Youth Education Program Sponsor:  **Allstate**
CHICAGO'S OWN
GOOD HANDS

Family and School Concerts are made possible with the generous support of John Hart and Carol Prins.

CSO School Concerts receive generous support from The Abbott Fund and Wintrust Financial.

Adventures in Music, a project of the League of the Chicago Symphony Orchestra Association, is generously sponsored by Elizabeth Morse Genius Charitable Trust.

 ELIZABETH MORSE
GENIUS CHARITABLE TRUST

CSO Family Matinee media sponsor: 

To make a gift in support of these concerts visit cso.org/give.

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

RESOURCES:

The Parent's Guide for this concert can be found at csosoundsandstories.org/YPGParentsGuide. The Teacher's Guide for this concert can be found at csosoundsandstories.org/YPGTeachersGuide.

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



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