



A Guide to the
Chicago Symphony Orchestra
School Concerts

MARCH 14 AND 15, 2018

SOUNDS OF
CONFLICT
SOUNDS OF
Peace

con•flict — *noun*

A serious disagreement or argument, typically a protracted one.

Synonyms: discord, clash, dissonance, ruckus, disharmony

peace — *noun*

Freedom from disturbance; quiet and tranquility. Freedom from or the cessation of war or violence.

Synonyms: accord, unity, harmony, nonviolence, friendship

Have you ever considered that an orchestra is a miniature society? Every day musicians work together despite different backgrounds and opinions to achieve the expressive intent of a piece of music. As you prepare for this concert featuring the Chicago Symphony Orchestra, consider how music is offered as a tool to resolve conflict and how the orchestral community works as a team to bring this music and all of its emotion alive for you!

Where do we turn when conflict and division shake our classroom, our community and our country? This concert featuring the Chicago Symphony Orchestra will examine how music can inspire dialogue and empathy, as well as support a rising chorus of hope that cements our commitment to living in harmony with others.

Chicago Symphony Orchestra

Edwin Outwater *conductor*
Maya Anjali Buchanan *violin*
Michael Byrd *narrator*

THE CONCERT PROGRAM

BERNSTEIN

Rumble from *West Side Story*

SHOSTAKOVICH

Allegro from Symphony No. 10

ESTACIO

Untimely Elegy from *Victims of Us All*

PARRY

Selections from *For Heart, Breath and Orchestra*

KORNGOLD

Allegro assai vivace from Violin Concerto in D Major

COPLAND

Lincoln Portrait



Leonard Bernstein [say: BERN-stein (rhymes with fine)]

was conductor and music director of the New York Philharmonic as well as an accomplished composer. One of Bernstein's most famous compositions was the musical score for *West Side Story*, a modern version of William Shakespeare's *Romeo and Juliet*.

Set in the Upper West Side neighborhood of New York in the mid-1950s, *West Side Story* portrays the rivalry between two gangs, the Sharks and the Jets.

The two rival gangs begin to rumble when Tony, the former leader of the Jets, and Maria, the sister of the Sharks' leader, fall in love. Tony tries to make peace between the feuding gangs, but ends up fighting and accidentally killing Maria's brother. This act eventually leads to Tony's death and Maria's hardened heart and hatred toward everyone involved in the conflict.

This music is a dance and makes the violence seem graceful and almost fun.

Q. Why would the composer write music in this way?

A. To allow us to think about violence and fear in a safe space.

“Like Leonard Bernstein, artists often comment on issues which are critical to them to impact social and political change.”—Edwin Outwater

LISTEN TO TRACK #1—Rumble from *West Side Story* by Leonard Bernstein.

Which musical elements did Bernstein use to make this piece sound like a fight between two rival gangs? Use the Listening Tool on the second to last page to help you.



**LISTEN TO TRACK #2—Allegro
from Symphony No. 10 by Dmitri Shostakovich.**

As you listen, complete the Listening Tool on the second to last page and consider the story being told in this music. Put a check on the scale to describe the way the piece is played. Upon completing the chart, turn and talk with your partner to discuss what you think is happening in the music.



Dmitri Shostakovich

[say: shaw-sta-CO-vitch] lived under the oppressive and authoritarian government of the USSR. This piece of music shows how scary it can be to live in a place where there is no freedom. The second movement of Symphony No. 10 is a march and was called “a musical portrait of Stalin” in Shostakovich’s memoir, *Testimony*. This music captures the ongoing terror and frenzied violence of Joseph Stalin’s dictatorship from 1929–1953. When you listen to this piece, can you hear the strong presence of the recurring military drum?



**LISTEN TO TRACK #3—Untimely Elegy
from *Victims of Us All* by John Estacio.**

As you listen, notice how the beautiful music, representing the good things in our life, clashes with the disturbing music.

John Estacio is a living composer from Ontario, Canada.

This is how Estacio describes his piece:

[Victims of Us All] was inspired by the tragedies that happen time and time again when innocent people are affected by senseless, needless acts of violence. Although we may or may not experience the pain and loss first hand, we cannot help but feel a sense of sympathy and anguish, and indeed a small part of us dies with every human tragedy we encounter. I wanted to capture all of these emotions we experience in such situations and communicate them in a piece of music.

(johnestacio.com)



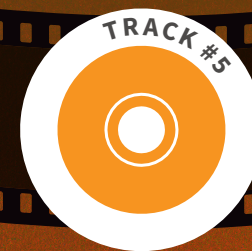
Composer **Richard Reed Parry** is a member of the Grammy® Award-winning indie rock group Arcade Fire. For his first solo release, he created a classical music album called *Music for Heart and Breath*.

Musicians performing this piece listen to their heartbeat through the use of a stethoscope, in order to know the tempo at which their music should be played. Richard Reed Parry says, “Every note, and everything that any of the musicians plays, is played either in sync with the heartbeat of that player, or with their breathing, or with the breathing of another player.”

This music has the power to connect us to what we all have in common: *breath* and *heartbeat*. As you listen to the music, consider that our bodies and souls are beautiful beings that are linked to each other to create humankind.



**LISTEN TO TRACK #4—
For Heart, Breath and Orchestra
by Richard Reed Parry.**
Notice how the breaths and heartbeats
of the musicians slowly synchronize
with one another as the piece develops.



**LISTEN TO TRACK #5—
Violin Concerto by Erich Wolfgang Korngold.**
Describe to a partner why this music sounds
like it is from a movie. Discuss how
music can help us escape our
troubles and find a sense
of peace. Why do you
think Korngold wrote
music in this way?

Erich Wolfgang Korngold was born to a Jewish family in Brünn, Austria-Hungary, in 1897. Forced to flee Europe in 1932 due to the rising Nazi regime, Korngold immigrated to the United States and became one of the most important and influential composers ever in Hollywood.

“The Korngold Violin Concerto has all the grandeur of old romantic Hollywood films and borrows most of its themes from the composer’s scores for these movies. I love performing this piece because from the moment I play the opening theme, the uncertainty and chaos of the outside world just melts away. These soaring melodies make me feel invincible and transcendent and at that instant everything else seems insignificant.”

—Maya Anjali Buchanan



LISTEN TO
TRACK #6

LINCOLN PORTRAIT BY AARON COPLAND

Composer Aaron Copland was commissioned to write *Lincoln Portrait* in 1942 during the terrible, early days of the United States' involvement in World War II. The music expresses the story of President Abraham Lincoln's life and the diverse musical influences that have come together to create American music. Realizing that music alone could not completely capture the spirit of Lincoln, Copland added narration to the third and final sections of the music. He used actual quotes from Lincoln and added his own descriptions of the former president at certain points.

Although there is still much work for all of us to do to create a city, a country and a world that is without violence and fear, the words of Lincoln can inspire us to do this hard work and offer us hope that, one day, we will all be free!

Read the text of *Lincoln Portrait* with a partner.

"Fellow citizens, we cannot escape history."

That is what he said. That is what Abraham Lincoln said.

"Fellow citizens, we cannot escape history. We of this congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down in honor or dishonor to the latest generation. We, even we here, hold the power and bear the responsibility." Annual Message to Congress, December 1, 1862

He was born in Kentucky, raised in Indiana, and lived in Illinois.

And this is what he said. This is what Abe Lincoln said.

"The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty and we must rise with the occasion. As our case is new, so we must think anew and act anew. We must disenthrall ourselves and then we will save our country."

Annual Message to Congress, December 1, 1862

When standing erect he was six feet four inches tall, and this is what he said.

He said: "It is the eternal struggle between two principles, right and wrong, throughout the world. It is the same spirit that says 'you toil and work and earn bread, and I'll eat it!' No matter in what shape it comes, whether from the mouth of a king who seeks to bestride the people of his own nation, and live by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle." Lincoln-Douglas debates, October 15, 1858

Lincoln was a quiet man. Abe Lincoln was a quiet and a melancholy man.

But when he spoke of democracy, this is what he said.

He said: "As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this, to the extent of the difference, is no democracy."

Abraham Lincoln, 16th president of these United States, is everlasting in the memory of his countrymen.

For on the battleground at Gettysburg, this is what he said:

He said: "That from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion. That we here highly resolve that these dead shall not have died in vain. That this nation under God shall have a new birth of freedom and that government of the people, by the people, and for the people shall not perish from the earth."

Listening to music is a way to escape the sounds of conflict that surround us. Music can help us find hope and release in the sounds of peace, providing us a way to live in harmony with one another.

We hope you come back to hear the world-famous Chicago Symphony Orchestra and experience more sounds of peace and harmony.

THE CONDUCTOR

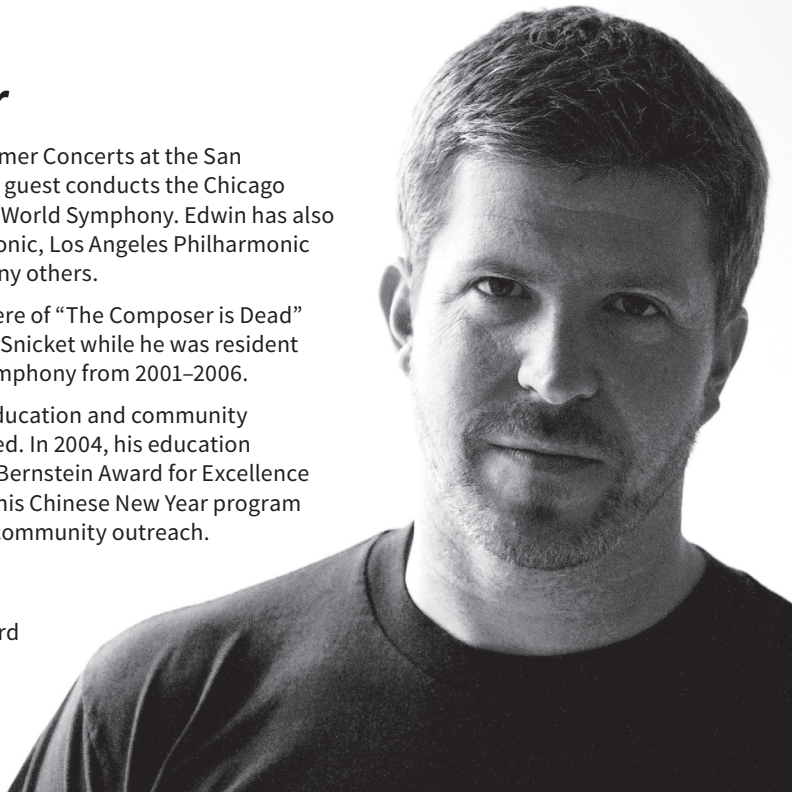
Edwin Outwater

Edwin Outwater is Director of Summer Concerts at the San Francisco Symphony and 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.

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’s work in music education and community outreach has been widely acclaimed. In 2004, his education programs were given the Leonard Bernstein Award for Excellence in Educational Programming, and his Chinese New Year program was given the MET LIFE award for community outreach.

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



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, 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 this importance 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.

Maya Anjali Buchanan

Seventeen-year-old violinist Maya Anjali Buchanan is a major prize-winner on the national and international stage. She is a medalist of the 2017 Cooper International Violin Competition, the Silver Medal winner at the 2016 Stradivarius International Violin Competition and the only American violinist awarded a top prize at the 2015 Johansen International Competition.

Maya made her solo debut at age 10 and has performed as a guest soloist on three continents. Recently selected as one of 12 exceptional young artists worldwide to perform at the 2017 Starling-DeLay Symposium on Violin Studies at The Juilliard School, she has also participated for seven summers in the prestigious Aspen Music Festival.

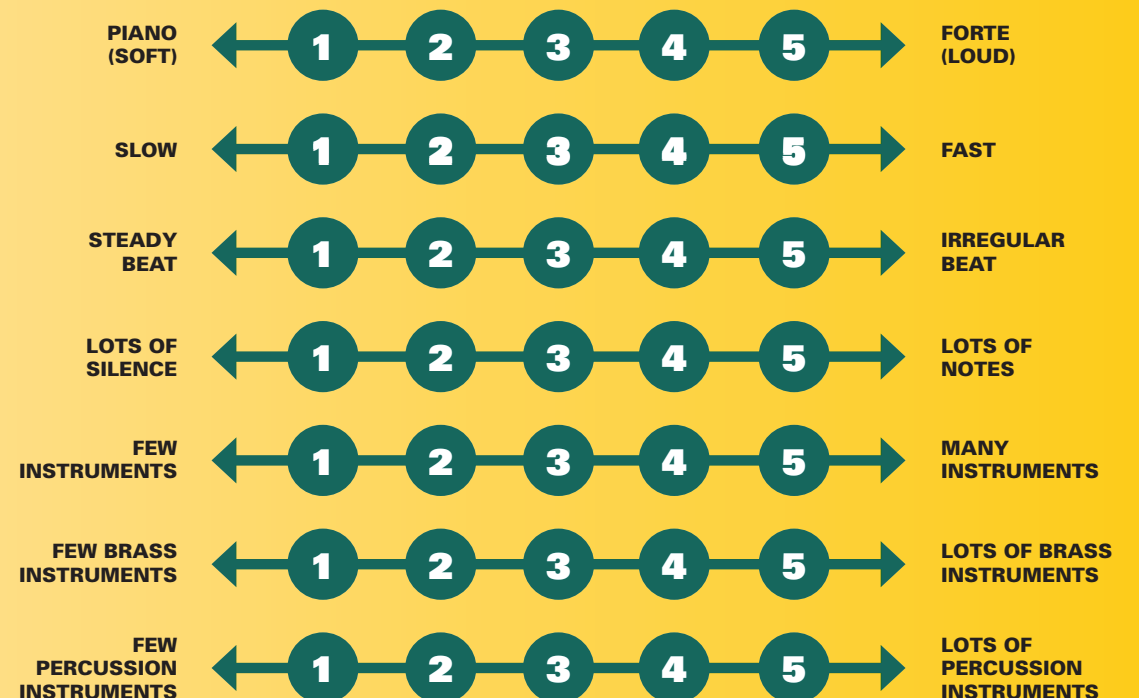
Maya is the First Place Winner of the 2017 Crain-Maling Foundation CSO Young Artists Competition, as well as the first prize winner of the 2017 Bonnie and Lee Malmel SVSO Young Artist Competition. Maya looks forward to future performances at The Peninsula Music Festival and a return engagement with the Black Hills Symphony Orchestra.

Maya, an alumna of the Music Institute of Chicago Academy, studies with Almita Vamos.



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.





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Each year, the Chicago Symphony Orchestra Association invests more than \$5 million in innovative education and engagement programs that inspire audiences, train young musicians, provide broad access to the CSO and serve Chicago and the world. The Institute gratefully acknowledges the following major donors for their support, as well as the many other individuals and institutions that contribute each year. Without their generosity, the work of the Institute would not be possible.

The Crain-Maling Foundation is proud to sponsor the CSO Young Artists Competition, a competition that shines a 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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The Negaunee Music Institute is endowed by a generous gift from The Negaunee Foundation.

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

The Centennial Campaign for the Civic Orchestra of Chicago and Chicago Symphony Orchestra Concerts for Young People is supported with a generous lead gift from the Julian Family Foundation.

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CHICAGO'S OWN
GOOD HANDS

The Beat is a publication of the Negaunee Music Institute.
Content created by Katy Clusen. Graphic design by Eddie Limperis.