

KIDSBOOK

CHICAGO SYMPHONY ORCHESTRA

Carnival of the Animals

CSO SCHOOL CONCERTS

March 20, 2015 10:15 and 12:00

CSO FAMILY MATINEE SERIES

March 21, 2015 11:00 and 12:45

The CSO Family Matinee Series
is sponsored by:



CARNIVAL OF THE ANIMALS

SCHOOL CONCERTS

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CSO FAMILY MATINEE SERIES CONCERTS

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PERFORMERS:

Members of the Chicago Symphony Orchestra

Vladimir Kulenovic conductor

Kimberly Han
Brenda Huang pianists

Poetry Center of Chicago guest artists

ON THE PROGRAM:

Mozart

Overture to *The Marriage of Figaro*

Stravinsky

Dance of the Firebird from *The Firebird Suite* (1919)

Bartók

Excerpts from *Romanian Folk Dances*

Saint-Saëns

Carnival of the Animals

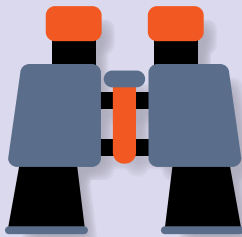
WELCOME



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

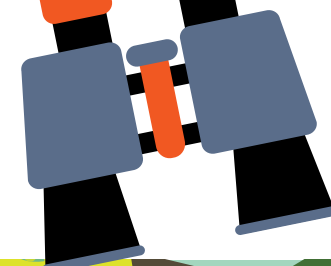
A composer is like an author and an illustrator, and can design characters to tell a story. Instead of using words and pictures, the composer chooses lots of musical ways to tell the story, including tempo, dynamics, rhythm and instruments.

As we prepare for our musical safari, **gather the tools you'll need to explore the characters found in the music of this concert.**



Let's begin our adventure by searching for the musical characteristics in *The Marriage of Figaro* by Wolfgang Amadeus Mozart.

Figaro is a witty guy who likes to crack jokes and sing funny songs! Do you think the music describing Figaro is loud or soft, fast or slow?



Search in the forest for the words that you think will best describe this music.



In the Russian folktale *The Firebird*, Igor Stravinsky cleverly uses instruments in the orchestra to portray the story's characters. **Match how the music plays to each character's experience:**

CHARACTER

Prince Ivan gets frustrated because he can't capture the firebird.

The firebird teases Prince Ivan because she can't be caught.

MUSIC

The clarinet plays a taunting trill.

The string instruments get louder and faster.



As you listen to *Romanian Folk Dances* by Béla Bartók, imagine people who can't keep their feet still because the rhythm in the music makes them want to get up and dance! **Does your body want to move to the rhythm in these dances, too?**





FIREBIRD

RUSSIAN NAME Жар-птица, Zhar-ptitsa

HABITAT A faraway land

LIFE SPAN Mythical creatures live forever in stories

FUN FACT The firebird is a mythical bird with bright yellow, red, or orange feathers that can light up an entire room!

In *The Dance of the Firebird* this quick, lively piece of music illustrates the firebird trying to escape from Prince Ivan's grip. Listen as the flute plays the part of the firebird trying to push her body up towards the freedom of the sky!



GALÁPAGOS TORTOISE

SCIENTIFIC NAME *Geochelone nigra*

HABITAT Open, grassy areas to rocky, volcanic outcrops

LIFE SPAN Unknown – documented that one tortoise lived to be 171 years old

FUN FACT Galapagos tortoise needs thick, sturdy legs to hold up its weight of 500 pounds.

In the *Carnival of the Animals*, the music for the tortoise is soft, and is portrayed by a piano playing a steady pattern over a very s-l-o-w version of Offenbach's Can-Can played by the strings.



AFRICAN ELEPHANT

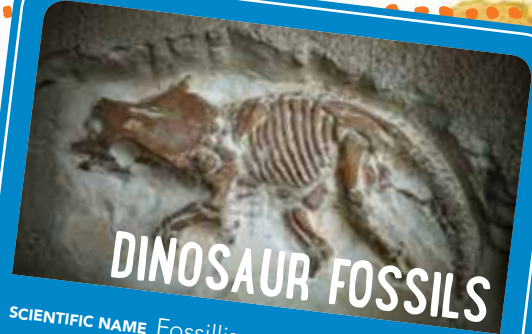
SCIENTIFIC NAME *Loxodonta Africana cyclotis*

HABITAT Savanna, open woodland, tropical, and subtropical forest

LIFE SPAN Late 30s to more than 50

FUN FACT An elephant's trunk can be used to make a loud trumpeting sound.

In the *Carnival of the Animals*, the elephant is slowly swinging its trunk back and forth as the piano begins to play. Why do you think Camille Saint-Saëns uses the lowest sounding string instrument, the bass, to represent an elephant?



DINOSAUR FOSSILS

SCIENTIFIC NAME Fossilis, means "dug up"

HABITAT Dinosaur fossils have been found on every continent on Earth, including Antarctica.

LIFE SPAN A fossil is any evidence of life that is at least 10,000 years old.

FUN FACTS Body fossils were once part of the animal. A trace fossil is evidence of something left behind, like a dinosaur footprint.

In the *Carnival of the Animals*, the fossils are represented by an instrument called the xylophone. Imagine you are searching for fossils. When you hear the fast, bony sound of the xylophone, you've found them!



LION

SCIENTIFIC NAME *Panthera leo*

HABITAT Grassy plains, savannas, open woodlands, and scrubland

LIFE SPAN 10-14 years in the wild—30 years in zoos

FUN FACT A lion's roar can be heard from 3 miles away.

In the *Carnival of the Animals*, the lion roars when the lowest notes on the piano are being played up and down, up and down. The music played by the low string instruments has a steady beat that gives this piece its "Royal March" sound.

Investigate the characters of Camille Saint-Saëns' *Carnival of the Animals*.

As you read the character trading cards, think about the way the music helps to illustrate each character being played by the orchestra.

Make your own trading card!

SCIENTIFIC NAME

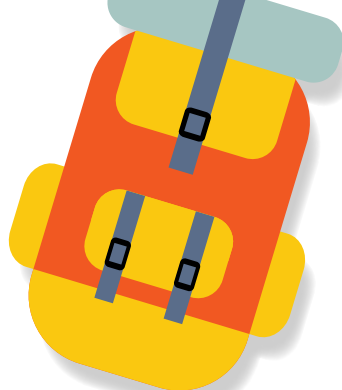
HABITAT

LIFE SPAN

FUN FACTS

What does the music describing this animal sound like?

MEET THE CONDUCTOR



VLADIMIR KULENOVIC

- ✦ Vladimir Kulenovic was born in the city of Belgrade, of the former Yugoslavia.
- ✦ Vladimir has always had music at the center of his life.
- ✦ He is the music director of the Lake Forest Symphony, associate conductor of the Utah Symphony, and resident conductor of the Belgrade Philharmonic Orchestra in Serbia.
- ✦ Vladimir formerly served as the Principal Conductor of the Kyoto International Music Festival in Japan.
- ✦ An alumnus of the Juilliard School with graduate degrees from the Peabody Institute and the Boston Conservatory, Vladimir also studied with Kurt Masur from 2008-2012.
- ✦ Vladimir studied piano as a child and was a second prize winner of the Rubinstein International Piano Competition in Paris.

POETRY CENTER OF CHICAGO

An independent not-for-profit arts organization founded in 1974, The Poetry Center of Chicago's mission is to promote poetry through readings, workshops, and arts education, to make poetry accessible to the general public, to stimulate and encourage young poets, and to advance the careers of poets by offering them professional opportunities. The Poetry Center is in residence at the Chicago Cultural Center.

To fulfill the need for creative learning opportunities in Chicago classrooms, The Poetry Center offers Hands on Stanzas, a dynamic program that enhances literacy through poetry. The program places Chicago poets in public school classrooms for 20-week sessions. On a weekly basis these poets guide students in reading and discussing the work of published poets, and in writing and presenting their own poetry.

POETRY CENTER
OF CHICAGO

HANDS ON
STANZAS

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
MASON BATES, ANNA CLYNE 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 Hershov
 Qing Hou
 Nisanne Howell
 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 Meir
 Aiko Noda§
 Joyce Noh
 Nancy Park
 Ronald Satkiewicz
 Florence Schwartz-Lee

VIOLAS

Charles Pikler†
 Principal
 Li-Kuo Chang
 Assistant Principal
*The Louise H. Benton
 Wagner Chair*
 John Bartholomew

Catherine Brubaker
 Wei-Ting Kuo
 Danny Lai
 Diane Mues
 Lawrence Neuman
 Yukiko Ogura§
 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 Hovnarian
 Robert Kassinger
 Mark Kraemer
 Stephen Lester
 Bradley Opland

HARPS

Sarah Bullen
 Principal
 Lynne Turner

FLUTES

Richard Graef
 Assistant Principal
 Louise Dixon
 Jennifer Gunn

PICCOLO

Jennifer Gunn

OBOES

Eugene Izotov
 Principal
*The Nancy and Larry
 Fuller Chair*
 Michael Henoeh
 Assistant Principal
*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

William Buchman
 Acting 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 CSO's music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation.
 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

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.

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

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

CSO School Concerts receive additional generous support from **Abbott Fund, Illinois Arts Council, Kinder Morgan, Milne Family Foundation, Michael and Linda Simon and Walter and Caroline Sueske Charitable Trust.**

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Kidsbook® is a publication of the Negaunee Music Institute of the CSO.

For more information, call 312-294-3410 or e-mail institute@csso.org.

Content for Kidsbook was created by Katy Clusen.



**negaunee
music
INSTITUTE**

at the Chicago Symphony Orchestra