

KIDSBOOK

CHICAGO SYMPHONY ORCHESTRA

PETER AND THE WOLF



CSO SCHOOL CONCERTS
April 28, 2017 • 10:15 & 12:00

CSO FAMILY MATINEE SERIES
April 29, 2017 • 11:00 & 12:45



NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA

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

PETER AND THE WOLF

SCHOOL CONCERTS

April 28
10:15 & 12:00

CSO FAMILY MATINEE SERIES CONCERTS

April 29
11:00 & 12:45

PERFORMERS

Members of the Chicago Symphony Orchestra

Matthew Aucoin
conductor

Magic Circle Mime Company
guest artists

THE PROGRAM

SUPPÉ

Light Cavalry Overture

PROKOFIEV

Peter and the Wolf

What inspires courage?

The Members of the Chicago Symphony Orchestra explore this question in the story of *Peter and the Wolf*, beautifully depicted in the music of Sergei Prokofiev. Joined by the imaginative players of the Magic Circle Mime Company, known for their silent, theatrical storytelling, the CSO musicians will help listeners discover their inner courage.

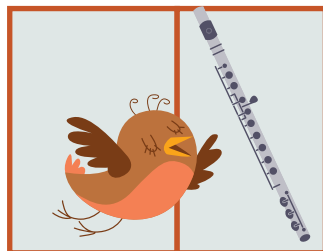
Let's meet the characters in our story and the instruments that represent them:

PETER



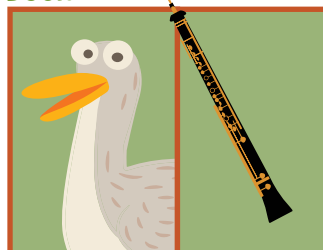
STRINGS

BIRD



FLUTE

DUCK



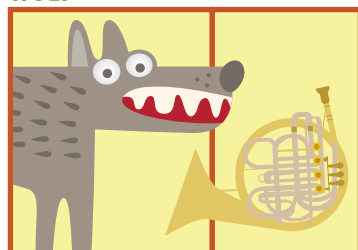
OBOE

CAT



CLARINET

WOLF



HORN

GRANDFATHER



BASSOON

HUNTERS



TIMPANI & TRUMPET

ABOUT THE COMPOSER

Sergei Prokofiev [say: "SAIR-ghay pro-CO-fee-ev] was born in 1891 in a village in Ukraine. By the time he was 5, he was composing his own music. Prokofiev especially liked to write music that would tell a story, like *Peter and the Wolf*, which uses instruments to depict each of the characters.

Prokofiev never forgot what it meant to be a child or how children think, which is why this music is still loved by people of all ages.

Follow along with the story as the instruments of the orchestra cleverly represent the characters, action and mood. Think about all the ways that Peter demonstrates his courage in the story. In which ways are you courageous? In which ways are others courageous?

Early one morning, Peter opened the gate and walked out into the big green meadow. He saw a bird perched in a tree, a duck swimming in the pond and a cat crawling through the grass.



LISTEN FOR:

- The string instruments playing the skipping theme of Peter in the meadow
- The flute playing the fluttering theme of the bird
- The oboe playing the waddling and quacking theme of the duck
- The clarinet playing the sneaky theme of the cat

Upon seeing the duck, the bird flew down and started an argument with her. The mischievous cat decided this was a good time to try to catch the bird!



LISTEN FOR:

- The flute and oboe playing back and forth, faster and faster, as the bird and duck argue
- The sneaky low notes from the clarinet as the cat tiptoes toward the bird
- The quick change in the music when the cat pounces and the bird flies up into the tree

Just then Grandfather came out and said in a cranky voice, "What would you do if a wolf should come out of the forest?" Peter was not afraid of wolves, but Grandfather led him home and locked the gate. At that moment, a big gray wolf came out of the forest.



LISTEN FOR:

- The cranky-sounding grandfather played by the bassoon
- Peter's theme confidently showing he is not afraid of wolves
- The horns announcing the arrival of the big gray wolf



Spying the wolf, the cat climbed up the tree and the bird flew up onto a high branch. The duck quacked and jumped out of the pond, but she could not escape the wolf. With one gulp, he swallowed her!



LISTEN FOR:

- The clarinet playing notes that go higher and higher as the cat climbs up the tree
- The quacking of the oboe as the duck jumps out of the pond
- The sad, slow theme of the duck after she has been eaten by the wolf



Without any fear at all, Peter watched as the wolf circled the tree. He then ran home, got a strong rope and climbed up into the tree. He said to the bird, "Fly down and circle over the wolf's head. Only take care that he doesn't catch you." The wolf snapped angrily at the bird, but the bird was clever and the wolf couldn't catch him!



LISTEN FOR:

- Peter courageously trying to capture the wolf at his own risk
- The bird flitting about, teasing the wolf
- The wolf snapping at the bird

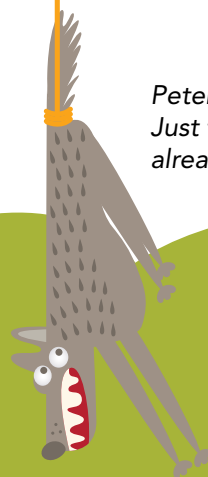


Peter made a lasso, caught the wolf by the tail and pulled with all his might. Just then, hunters came out of the woods. Peter said, "Don't shoot! I've already caught him. Now help me take him to the zoo."



LISTEN FOR:

- The strings spiraling downward as the lasso descends toward the wolf's tail
- The low brass instruments portraying the wolf struggling to get free
- The timpani and trumpet announcing the hunters as they emerge from the forest



What a triumphant procession: Peter at the head, the hunters leading the wolf and Grandfather and the cat bringing up the rear. Above them flew the bird chirping merrily, while the duck could be heard quacking inside the wolf's stomach, for the wolf had swallowed her whole.



LISTEN FOR the characters' individual themes as they march triumphantly toward the zoo.



MEET THE CONDUCTOR

MATTHEW AUCOIN



Why does it take courage to be a conductor?

Being an orchestra conductor is a little like being an electrical conductor—the music flows through you! It's a big responsibility. First, you have to know the music inside and out: how does the oboe part relate to the cello part here? Why does the piccolo's music seem to be in a fight with the trombone's music? Then you need to know how you want it to sound: what's the emotional mood? Should the texture be thick or transparent? Should it be intense or laid-back? Finally, you need to communicate all this to the orchestra—not in words (though you can use words in rehearsal), but with the movements of your hands. I'd say all that takes some courage!

From your personal experience, why does it take courage to be a composer?

When you're a composer, your job is to create a whole world out of thin air. It might sound obvious, but it's true: the music doesn't exist until you create it. And a piece of music is a world of its own, with its own landscape and its own rules. So you need to wrestle with the music, to shape it and sculpt it until it feels beautiful and real to you. Music is a very exciting substance to work with: sometimes it feels freer than air, sometimes it feels tougher than stone and sometimes it feels hotter than lava! It takes courage to try to create a whole world out of something as mysterious as music.

- American composer, conductor, writer and pianist
- Sir Georg Solti Conducting Apprentice at the Chicago Symphony Orchestra from 2013-2015
- Artist in Residence at the Los Angeles Opera

MEET THE ARTISTS

MAGIC CIRCLE MIME COMPANY

Maggie Petersen & Doug MacIntyre



What inspired you to pair mime with orchestral music?

We can't really claim to have had the inspiration. It was a conductor who came to us and asked if we would be interested in creating a concert program that combined mime and orchestral music. What the conductor did not know was that we both had backgrounds in instrumental music, as well as mime, so we were very happy to have the opportunity to bring the two art forms together.

Why does it take courage to perform without words?

Courage is necessary in publicly expressing your inner self, and that applies to any art form. You're putting yourself and your ideas up in front of people and saying "this is who I am and this is what I think." You have no idea whether people are going to like or understand what you do, but you get up and do it anyway. And speaking of courage, I think it takes a lot of courage for the musicians to step way out of their customary roles in the orchestra and take on the acting roles they have in *Peter and the Wolf*!

- Maggie and Doug have been working together for over 30 years
- The Magic Circle Mime Company performs with orchestras throughout the U.S. and around the world

CHICAGO SYMPHONY ORCHESTRA / RICCARDO MUTI ZELL MUSIC DIRECTOR

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
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 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
Matous Michal
Simon Michal
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
Sunghee Choi
Wei-Ting Kuo
Danny Lai
Diane Mues
Lawrence Neuman
Daniel Orbacht†
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

Stefán Ragnar Höskuldsson
Principal
The Erika and Dietrich M. Gross Principal Flute Chair

Richard Graef
Assistant Principal
Jennifer Gunn

PICCOLO

Jennifer Gunn

OBOES

Alex Klein
Principal
The Nancy and Larry Fuller Chair

Michael Henschel
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 Wiggins 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
Dave Hartge
James Hogan
Peter Landry
Christopher Lewis
Todd Snick
Joe Tucker

The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor, is currently unoccupied.

*Assistant concertmasters are listed by seniority. †On sabbatical ‡On leave

The Chicago Symphony Orchestra string sections use 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 the strings 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 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.



Flute



Oboe



Bassoon



Clarinet



Saxophone



Trumpet

Trombone



Tuba



Horn

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.

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

Peter and the Wolf Family and School Concerts are generously sponsored by Ann and Rich Carr.

Youth Education Program Sponsor:



CSO Family Matinee series media sponsor:



Support for School Concerts is generously provided by Baxter International Inc.

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

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Additional support for School Concerts has been provided by Michael and Linda Simon.

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/PWParentsGuide.

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

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