

KIDSBOOK

CHICAGO SYMPHONY ORCHESTRA

PICTURES FROM AN EXHIBITION



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

CSO SCHOOL CONCERTS

May 17, 2019 • 10:15 & 12:00

CSO FAMILY MATINEES

May 18, 2019 • 11:00 & 12:45

NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA

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

In *Pictures from an Exhibition*, composer **Modest Mussorgsky** not only gives us music that elicits wonderful visual imagery of the artwork, but he also gives us a sense of his personal friendship with the artist who inspired him, **Viktor Hartmann**. This concert explores one of the best examples of this kind of transformation, *Pictures from an Exhibition*.



Russian artist Viktor Hartmann was a good friend of composer Modest Mussorgsky. When Hartmann died at the age of 39, there was a memorial showing of his work. The exhibit inspired Mussorgsky to create a musical tribute—a composition depicting ten pieces of Hartmann’s art.

Pictures from an Exhibition was originally written for solo piano, but quite a few people made orchestral versions of the piece. The best-known version is by **Maurice Ravel**.

TRANSFORMATION

A miraculous transformation occurs when a musician receives inspiration from a picture, painting, or poem. Using the language of music, a composer converts what we see into something we hear—it is as if we get to see with our ears!

French composer Maurice Ravel so loved Mussorgsky’s music that he arranged an epic orchestral version of this piece. So, by listening to this piece of music, not only do we get to experience the friendship between Mussorgsky and Hartmann, but we also hear the reverence of Ravel toward Mussorgsky. The result? Iconic musical scenes that Mussorgsky wrote for solo piano, lushly arranged by Ravel for full orchestra!



PERFORMERS
Members of the Chicago Symphony Orchestra
Thomas Wilkins conductor

PROGRAM INCLUDES SELECTIONS FROM
Smetana Dance of the Comedians from *The Bartered Bride*
Mussorgsky, orch. Ravel *Pictures from an Exhibition*

PICTURES FROM AN EXHIBITION

TRANSFORMING MUSIC INTO ART

As you listen to the music at the concert, ask yourself...

What kind of artwork would you create for this music?

What clues do you hear in the music that inspire your ideas?

Is the tone color bright or dark?

Is it soft or loud, slow or fast?

A sculpture, a collage, a diorama, a watercolor painting, a pencil drawing?

What emotions do you feel when you listen to this music?

Is the music smooth or choppy?

Mussorgsky’s *Pictures from an Exhibition* begins with a **Promenade**—an unhurried walk. While listening, pretend you are taking a stroll through an art gallery going from one picture to the next. How does Mussorgsky make this music sound like someone taking a leisurely walk through an art exhibit?

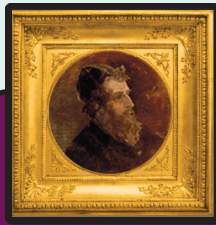
The next picture is a wagon, with huge wheels, pulled by oxen. The music for this picture is called **Bydlo** which is Polish for ox cart. To portray these strong animals pulling such a huge wagon, Ravel orchestrated the music with many layers, or **texture**. It begins with the lowest sounding instruments in the orchestra playing very slowly. Then other instruments and louder dynamics are added, creating a thicker sound that is full of texture. As you listen, imagine you’re watching an ox cart move toward you from far away, then passing you by and going away again.

The first picture is called **Gnomus**. It depicts a gnome—a goblin who lives under the earth. The original sketch is now lost, but it depicted a little gnome clumsily running with crooked legs. What do you hear in the music that makes you think of a running gnome?

Texture can be something you feel and see, like a very bumpy tree trunk or a soft, furry kitten, but it can also be something you hear.

Musical texture describes the sounds you hear from the layering of melodies, rhythms, and harmonies.

Ballet of the Chicks in their Shells sounds like chickens running around the farmyard, but Viktor Hartmann's sketch portrays two people wearing egg outfits with bird head helmets. What instrument did Ravel use to sound like scampering chicks?



Next to the picture of the chicks is a pencil sketch of a **Rich Man** and a **Poor Man**. The strings play the sound of the rich man, while the piccolo trumpet plays the sound of the crying, poor man. Using the piccolo trumpet is a unique choice for this music and captures the emotion of the picture.

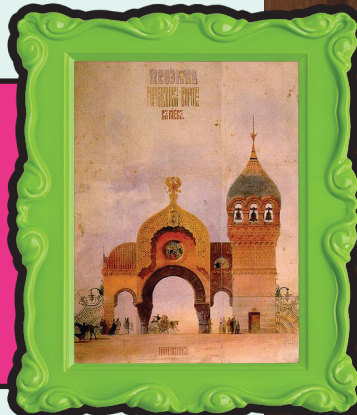
The next two pictures are of very creepy scenes. **Catacombs**—underground tombs filled with old bones—sounds like the skeletons are going to get up and walk around to the melody of the Promenade.



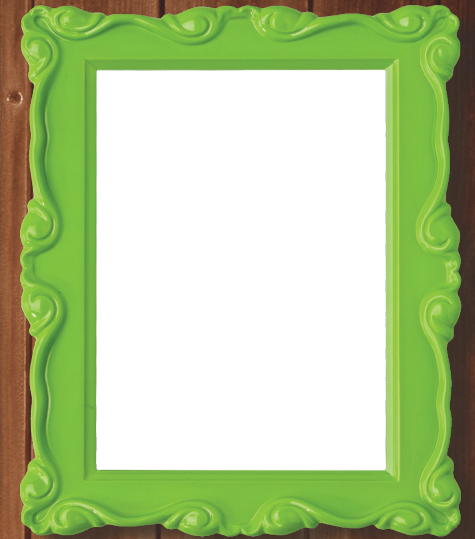
The Hut on Fowl's Legs is from an old Russian Fairy Tale about a witch named Baba Yaga who lives in a home that is perched on chicken's legs! The picture that Hartmann sketched depicted a clock in the form of Baba Yaga's hut on fowl's legs. Mussorgsky wrote music that depicted the witch in flight.



The last picture is a design that Viktor Hartmann created for a grand entrance into the city of Kiev. **The Great Gate of Kiev** incorporates the tune from the sound of the Promenade. Interestingly though, Mussorgsky also adds the tune from a Russian Orthodox hymn, along with church bells, before the Promenade theme returns and we stroll out of the exhibition. What do you hear in the music that conveys the size and scale of a grand city gate?



As you listen to the concert, create a sketch in each of the frames that captures the sound and the story you hear in the music.



Today's concert has taken us on a sonic stroll through a gallery of sound. The music provides a way for us to connect to other places and times, and with each other. Just as the composer was inspired by his artist friends to make music, our orchestra is a community that shares respect and admiration for one another in order to inspire audiences with electrifying performance.

We hope that listening to live orchestral music has inspired you!

MEET THE CONDUCTOR



- Thomas Wilkins is music director of the Omaha Symphony, a position he has held since 2005.
- He is principal conductor of the Hollywood Bowl Orchestra and holds the Germeshausen Family and Youth Concert Conductor chair with the Boston Symphony.
- He is devoted to promoting a life-long enthusiasm for music.
- During his conducting career, he has led orchestras throughout the United States, including the Boston Symphony, Philadelphia Orchestra, the Cleveland Orchestra, the New York Philharmonic and the Grant Park Music Festival in Chicago.
- Raised in Norfolk, VA, Thomas Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music.
- He lives with his wife Sheri-Lee in Omaha, NE.

MEET THE ORCHESTRA



- Founded in 1891, the Chicago Symphony Orchestra is considered one of the greatest orchestras in 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 education, training, and community engagement program, the Negaunee Music Institute, the CSO engages nearly 200,000 Chicago-area residents annually.
- Music lovers outside of Chicago enjoy the sounds of the Chicago Symphony Orchestra not only through its CSO 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.

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 Synnstedt
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

Li-Kuo Chang
Acting Principal
The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor

John Bartholomew
Catherine Brubaker
Youming Chen
Sunghoo 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 Kleijn
David Sanders
Gary Stucka
Brant Taylor

BASSES

Alexander Hanna
Principal
The David and Mary Winton Green Principal Bass Chair
Daniel Armstrong
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 Hensch
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
Acting Principal
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor
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

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

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

The Louise H. Benton Wagner 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 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.



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

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Family and School Concerts are made possible with the generous support of John Hart and Carol Prins. Funding for school concerts is also provided by Michael and Linda Simon, The Abbott Fund, Wintrust Financial and an anonymous donor.

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

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/pictures-from-an-exhibition-parent-guide.
The Teacher's Guide for this concert can be found at cso.org/institute/schools-teachers.

Content for Kidsbook was created by Katy Clusen with graphic design by Emily Herrington.

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