

KIDSBOOK

CHICAGO SYMPHONY ORCHESTRA

CSO SCHOOL
CONCERTS
May 4, 2018,
10:15 and 12:00

CSO FAMILY
MATINEE SERIES
May 5, 2018,
11:00 and 12:45



The Firebird

 NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA

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



THE FIREBIRD

PERFORMERS

Members of the
Chicago Symphony
Orchestra

Tania Miller *conductor*

Joffrey Academy
Trainees and Studio
Company *guest
dancers*

PROGRAM INCLUDES SELECTIONS FROM

Glière

Russian Sailors' Dance
from *The Red Poppy*

Prokofiev

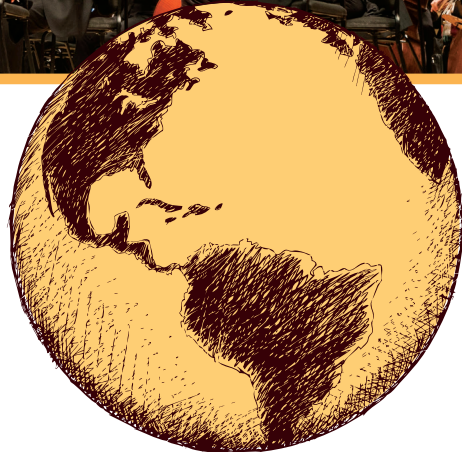
Suite No. 2 from
Romeo and Juliet,
Op. 64B

Tchaikovsky

Swan Lake, Op. 20

Stravinsky

Suite from *The Firebird*
(1919)



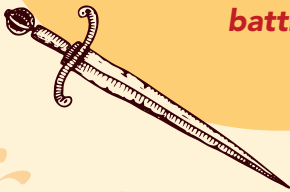
WHAT WOULD IT BE LIKE TO LIVE IN A WORLD WITHOUT HARMONY?

This program explores the ways that dynamic orchestral music and exquisite ballet dancing convey emotion and tell stories of conflict and harmony. Our concert features Stravinsky's Suite from *The Firebird* which depicts the heroic efforts of Prince Ivan and a magical glowing bird struggling to defeat evil and restore peace to the world.

CONFLICT & HARMONY

Each piece on our program communicates a unique combination of conflict and harmony.

William Shakespeare's story of *Romeo and Juliet* is filled with conflict, and composer **Sergei Prokofiev [say: pro-CO-fee-of]** brilliantly captures this emotion in his ballet based on this timeless tale. The Death of Tybalt is about two people clashing in a sword fight. At first the music sounds playful, but then it changes. **What makes the music sound like a dangerous battle?**



The first piece on the concert is Russian Sailor's Dance from the ballet *The Red Poppy* by **Reinhold Glière [say, Glee-AIR]**. **What kind of emotion do you feel as the low strings and brass begin the piece? What emotion do you feel as the music gets faster? Would you say this piece is mostly about harmony or conflict? Why? What story do you imagine the music is telling you?**



Pyotr (Peter) Ilyich **Tchaikovsky [say: Chai-COUGH-ski]** liked to entertain his nieces and nephews by writing music for them, including a mock ballet called *The Lake of the Swans*. Sections of this music eventually found its way into the ballet *Swan Lake*. **What makes this music sound so peaceful and harmonious?**



The Firebird
by Igor **Stravinsky**
[say: struh-VIN-skee] tells
a story that is filled with conflict
and harmony. Read the story on
the next page and see if you can
match the music you hear to each of
the scenes. **Which scene will sound
like conflict? Which scene will
sound like harmony? How will the
dancers move their bodies to
demonstrate the conflict and
harmony heard in the
music?**

**How will
the music and
dance make you
feel as the story
unfolds?**

**Can you cross out the musical elements
that will be used to demonstrate conflict?**

**Can you circle the musical elements
used to demonstrate harmony?**

SOFT

LOUD

FAST

SLOW

LOTS OF SILENCE

LOTS OF NOTES

MANY INSTRUMENTS

FEW INSTRUMENTS

**FEW BRASS
INSTRUMENTS**

**LOTS OF BRASS
INSTRUMENTS**

**LOTS OF PERCUSSION
INSTRUMENTS**

**FEW PERCUSSION
INSTRUMENTS**



The Firebird



Prince Ivan, who is on a quest to capture the mythical Firebird, wanders out of a deep forest and into an enchanted garden belonging to the evil Kashchei. Surprised by the Firebird's sudden appearance, Prince Ivan lunges and captures her! She pleads for her release and gives him one of her magical feathers, which will protect him from harm.

Prince Ivan continues through the garden and finds himself at the gate of an old castle. Abruptly, bells ring out in a warning and a group of figures hurry from the castle. The evil Kashchei appears and tries to turn Ivan into stone, but Ivan quickly waves the Firebird's feather.

The Firebird instantly appears to help Ivan. She sings a lullaby that puts Kashchei's band to sleep, and then reveals the secret of his immortality.

The Prince discovers a great egg which holds Kashchei's soul and he throws it to the ground. The spell is broken and Kashchei dies.

The Firebird flies away, never to be seen again.

From ethereal strings and lush woodwinds to crashing percussion and syncopated brass, Stravinsky's Suite from *The Firebird* is an extraordinary representation of harmony and conflict in music. **Thank you for visiting the Chicago Symphony Orchestra. We hope to see you back here soon!**

HARMONY MAKES SMALL THINGS GROW. LACK OF IT MAKES GREAT THINGS DECAY.

-Sallust

MEET THE CONDUCTOR



TANIA MILLER

- ✦ Tania Miller is Music Director Emerita of the Victoria Symphony in Victoria, British Columbia, Canada.
- ✦ Tania Miller has appeared as a guest conductor in Canada, the United States and Europe with such orchestras as the Toronto Symphony, Seattle Symphony, Bern Symphony Orchestra (Switzerland), among many others.
- ✦ Raised in Saskatchewan, Canada, Tania began studying piano and organ at age 8. She became the organist and choir conductor at her church when she was 13.
- ✦ When asked about how this concert illustrates conflict and harmony, Tania replied, "Harmony is about relationships. Music is full of relationships! Sometimes the relationship is between the notes themselves, and the way that some notes get along together and make beauty together whereas some notes clash against each other and make the music bright or powerful. In this way, the notes and music can describe stories and people! Music creates the feeling of harmony or conflict in a way that is incredible. Sometimes it is beautiful, sometimes it is surprising and always it is exciting! We hope that you enjoy feeling the music together with us!"

MEET THE GUEST ARTIST



JOFFREY ACADEMY TRAINEES AND STUDIO COMPANY

- ✦ The Joffrey Academy of Dance, Official School of The Joffrey Ballet, is committed to providing students of all ages, levels and backgrounds who have a desire to dance with a world-class education built on a foundation of classical ballet.
- ✦ The Joffrey Studio Company is a scholarship program of the Joffrey Academy of Dance. The Joffrey Studio Company consists of up to 10 outstanding students selected by the Joffrey Ballet Artistic Director and Head of Studio Company and Trainee Program.
- ✦ The Joffrey Academy Trainee Program is a one to two year program for students ages 17 and older who are preparing for a professional dance career. Students are selected to participate in the Trainee Program by invitation from The Joffrey Ballet Artistic Director, Ashley Wheeler, and the Head of Studio Company and Trainee Program, Raymond Rodriguez.
- ✦ The corps de ballet (meaning the dancers who dance as a group) is an example of classical ballet at its finest. Members of the corps often must dance the same steps and move with the same rhythm. Together, they embody balance and grace—the purest form of harmony in motion.

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
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
Matous Michal
Simon Michal
Aiko Noda
Joyce Noh
Nancy Parkt
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

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

*Assistant concertmasters are listed by seniority. †On sabbatical ‡On leave
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 Louise H. Benton Wagner Assistant Principal Viola Chair 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 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



Clarinet



Bassoon



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

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Support for School Concerts is generously provided by the Abbott Fund and Baxter International Inc.

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. To make a gift, visit cso.org/donate.

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

Content for Kidsbook was created by Katy Clusen, with graphic design by Emma Bilyk.



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