KIDSBOOK

CHICAGO SYMPHONY ORCHESTRA

CSO FAMILY MATINEE SERIES
November 5, 2016, 11:00 & 12:45

CSO SCHOOL CONCERTS
November 7, 2016, 10:15 & 12:00

SYMPHONIC SUPERHEROES!
What is courage, and why do we need it? To have courage means we are brave—and we need to be brave for lots of things, like learning how to ride a bike, going to school for the first time, standing up for a friend, and sticking with something that is difficult.

What do you think courage sounds like? Do certain pieces of music need more courage to perform than others? Does it take courage to compose music? What acts of courage have helped everyday musicians become the superheroes of the CSO?

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ABOUT THE PROGRAM

This Symphonic Superheroes concert explores the ways that courage is necessary for the amazing musicians of the Chicago Symphony Orchestra to perform, for composers to create and for audiences to listen to music.

List three ways you think musicians need courage to perform.

1.
2.
3.
Did you know it takes a lot of courage to play fast notes, or even just to play the right notes at the right time? As you listen to Tchaikovsky’s Symphony No. 4, notice how fast the musicians have to play. Notice that the brass players need courage to perform their strong and powerful part with confidence. Notice that the cymbal player has to have courage to play loud crashes at exactly the right time. Musicians are always doing courageous things every time they play their instruments!

When musicians play solos, they have to have the courage to stand out from the pack and bravely play something that no one else plays. *Circuits*, by Cindy McTee, is filled with all sorts of solos. As you listen to *Circuits*, pay attention to the solos played by the trombone, trumpet, and percussion.

Learning to play a difficult piece of music means that musicians have to stick with it until they get it right. Practicing every day helps to make sure they can do their best during the performance. In Rimsky-Korsakov’s *Sheherazade*, the musicians’ courage allows them to play their difficult solos and show how they have stuck with it in order to shine!
Did you know it takes courage to listen to music? Music inspires pictures and stories in our minds and can transport us to a ‘sound world’ that is different from what we expect. Sometimes music surprises or shocks us in ways we aren’t prepared for. It takes courage to listen to music—especially when it’s about scary things! The Infernal Dance by Igor Stravinsky is about scary monsters! What do you think a piece about monsters would sound like? Do you think it might take courage to listen to this music?

One of the great things about music is that it makes us feel different emotions. It might make us feel happy, sad, excited or relaxed. It might make us think about something that we have never thought about before. The sound might be new to us and make us ask a lot of questions. Listen courageously to Musica Celestis by Aaron Jay Kernis. How does this music make you feel?

It takes a lot of courage to work together when musicians perform music. If anyone plays faster or slower than their neighbor, then the music won’t be as beautiful!

When the orchestra plays Appalachian Spring by Aaron Copland, playing together like a great team gives the musicians courage. When we are part of a group of friends committed to working together, it gives us courage, doesn’t it? Trusting each other takes a lot of courage, but it is worth it.
Wondrous music brings us closer, helps us be a family. When we sing as one big choir, we feel our courage come to be.

Let the music of our voices blend together on this Earth. Bring us lasting harmony and peace throughout the universe.
TANIA MILLER

- In 2016–2017, Tania Miller celebrates her 14th season as music director of the Victoria Symphony in British Columbia.
- Tania Miller has appeared as a guest conductor in Canada, the United States, and Europe with such orchestras as the Toronto Symphony, Seattle Symphony, and 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.
- She obtained her doctoral and master’s degrees in conducting from the University of Michigan.
- Tania lives in Vancouver with her husband and two boys (8 and 10).

MILES MANER, BASSOON AND CONTRABASSOON

How old were you when you started the bassoon? 13

Do you play other instruments? I used to take piano lessons and played the trumpet and clarinet in my high school marching band, but now I only play the bassoon and contrabassoon.

Is it difficult? It is difficult to play any musical instrument! It is important to remember that “difficult” is another way of saying “rewarding.” Even though it is difficult, playing the bassoon is really rewarding.

What advice would you give to someone who is just starting out as a musician? Look for inspiration all around you. If you stay inspired, you can conquer any challenge.

Do you play an instrument? If so, we hope you have the courage to stick with it! If you don’t play an instrument, we hope you’ll have the courage to give it a try. Visit cso.org/makingmusic to learn more.
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.

**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 Shiu  
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  
Catherine Brubaker  
Youming Chen  
Sunghee Choi  
Wei-Ting Kuo  
Danny Lai  
Diane Mues  
Lawrence Neuman  
Daniel Orbach†  
Max Raimi  
Weijiang Wang  
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  
Alexander Hanna  
Principal  
The David and Mary Winton Green  
Principals Bass Chair  
Daniel Armstrong  
Roger Cline  
Joseph DiBello  
Michael Hovnanian  
Robert Kassinger  
Mark Kraemer  
Stephen Lester  
Bradley Omland  
Sarah Bullen  
Principal  
Lyne Turner  
Stefán Ragnar Höskuldsson  
Principal  
The Erika and Dietrich M. Gross  
Principal Flute Chair  
Richard Graef  
Assistant Principal  
Jennifer Gunn  
YO-YO MA  
Judson and Joyce Green  
Creative Consultant  
DUAIN WOLFE  
Chorus Director and Conductor  
SAMUEL ADAMS, ELIZABETH OGONEK  
Mead Composers-in-Residence  
Stephen Williamson  
Principal  
John Bruce Yeh  
Assistant Principal  
Gregory Smith  
J. Lawrie Bloom  
Bass Clarinet  
S. Bronson  
E-Flat Clarinet  
S. Bronson  
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  
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  
Tuba Chair, endowed by  
Christina Querfeld  
TIMPANI  
David Herbert  
Principal  
The Clinton Family  
Fund Chair  
Vadim Karpios  
Assistant Principal  
PERCUSSION  
Cynthia Yeh  
Principal  
Patricia Dash  
Vadim Karpios  
James Ross  
PIANO  
Mary Sauer  
Principal  
LIBRARIANS  
Peter Conover  
Manager, CSO Auditions  
and Orchestra Personnel  
STAGE TECHNICIANS  
Kelly Kerins  
Stage Manager  
Dave Hartge  
James Hogan  
Peter Landryv  
Christopher Lewis  
Todd Snick  
Joe Tucker

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

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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 a finger.

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.

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.

RESOURCES:

Story of the Orchestra: Listen While You Learn About the Instruments, the Music, and the Composers Who Wrote the Music! By Robert Levine, illustrated by Meredith Hamilton. Published by Black Dog & Leventhal Publishers.

The Philharmonic Gets Dressed By Karla Kuskin, illustrated by Marc Simont. Published by Reading Rainbow Books.