Flash Back, Flash Forward

CSO SCHOOL CONCERTS
March 29, 2019, 10:15 & 12:00

CSO FAMILY MATINEE SERIES
March 30, 2019, 11:00 & 12:45
In 1919, Frederick Stock, the Chicago Symphony Orchestra’s second music director, created a concert series just for children. For 100 seasons, the CSO has performed for our city’s youngest audience members, introducing them to great pieces of orchestral music and the incredible sound of the CSO. At this concert, we will compare childhood in 1919 to 2019 and understand that even though many circumstances are different today, children still discover joy and meaning in music in the very same way.

The first piece of music, by Antonín Dvořák, is a popular overture for orchestras to play, and it was already famous a hundred years ago. As you listen to the piece, think about the words Dvořák used to describe the music:

“A wanderer reaches the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in the songs and dance tunes.”

The concert hall looks much the same as it does in 2019. That’s because Orchestra Hall has been around for a very long time, since 1904. The Orchestra is on stage, ready to play the very first piece of music from the very first Children’s Concert in 1919. Tambourin, by André-Ernest-Modeste Grétry, is from the opera, Céphale et Procris. Grétry was the leading Parisian stage composer during the last quarter of the 18th century.

Chicago was going through some difficult times in 1919, and the happy music of Grétry’s Tambourin probably made the audiences feel better.

Chicago truly is a city of immigrants. From Mexico to Asia, to Europe—especially Eastern Europe, including places like Poland, the Czech Republic and Hungary.

In fact, the next piece of music was written by a French composer, Berlioz, influenced by rhythms of the Hungarian march.
Another immigrant to America was composer Antonín Dvořák. He came here, to the New World, to teach and also to learn about the great variety of music in America. He heard some spirituals sung in an African American church and he was inspired to recreate this sound in his music. See if you can hear how he made this music fit into his *New World Symphony*.

Florence Price was a composer who also incorporated the traditional sounds of African American music into her work. She and her family, who were African American, came to Chicago from Little Rock, Arkansas, around 1927, looking for a better life—one that was free from the racism of the South. Notice how the orchestra sounds like it’s singing as it plays Price’s Symphony No. 1.

In 1933, the Chicago Symphony Orchestra was the first ensemble to play Price’s First Symphony. In the audience for that performance was the great American composer, George Gershwin. In fact, just the night before, Gershwin had played *Rhapsody in Blue* with the CSO! Gershwin was influenced by African American jazz of the day, and put elements of it into his own music. He also improvised much of the piano part, meaning that he made up the music as he was playing it!

Get ready to **Flash Forward**, it’s time to return to the year 2019!

The Chicago Symphony Orchestra now has a composer-in-residence named Missy Mazzoli, who is writing new music for the orchestra to play, giving us a glimpse of the future of symphonic music. She can make the orchestra play things that you would never have expected a century ago.

What music would you like to hear played by the orchestra? Pretend you are a composer, and think about the sound you would want to hear.

Regardless of where or when we live, this concert has helped us discover the power of listening to live orchestra music together.

**Fun Fact:**
Missy Mazzoli was recently nominated for a Grammy® Award in the Best Contemporary Classical Composition category for her *Vespers* for Violin on Olivia de Prato’s album *Streya*.

What do you imagine as you listen to her piece called *Violent, Violent Sea*?

What music would you like to hear played by the orchestra? Pretend you are a composer, and think about the sound you would want to hear.

The final piece of music on the concert is Pyotr Ilyich Tchaikovsky’s Symphony No. 4, demonstrating the eternal power of great music! This symphony has become a much-loved piece of orchestral music, and remains one of the most performed symphonies of the late 19th century.

We have also learned that concerts provide a way for us to connect to other places and times and with each other. Though our lives may be different, we know the joy and meaning of experiencing orchestral music performed by some of the best musicians in the world.
Scott Speck was born in Boston, Massachusetts and graduated from Yale University.

He is the music director of the Joffrey Ballet and is the artistic director and principal conductor of the Chicago Philharmonic.

Scott has made many appearances at the White House as music director of the Washington Ballet.

In addition to being fluent in English, German, and French, Scott has a diploma in Italian, speaks Spanish, and can read Russian.

Scott is the co-author of three of the world’s best-selling books on classical music for a popular audience, Classical Music for Dummies, Opera for Dummies and Ballet for Dummies.

Yerin Yang started studying music at age 5 after becoming fascinated by the piano. An avid fan of Liszt, Ravel and Chopin, Yerin hopes to become a concert pianist like idols Daniil Trifonov and Evgeny Kissin. She made her Symphony Center debut on March 3, 2018, winning the Crain-Maling CSO Young Artists Competition with her performance of the Grieg Piano Concerto. In her free time she enjoys swimming, playing volleyball, reading and watching TV. Yerin would like to travel to Europe to visit the great sites of history, music, elegance, and—of course—pineapple gelato.

“The Rhapsody in Blue combines classical music with jazz—while I’ve been playing classical music since I picked up the piano, I’ve never really encountered jazz! The jazz elements change the way I would normally perform a piece of classical music; I love the free, improvisatory feel of the Rhapsody! It feels like I’m almost the one creating the music as I play.”
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.

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.

INSTRUMENTS OF THE ORCHESTRA