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

CSO FAMILY MATINEE SERIES
April 29, 2017 • 11:00 & 12:45
Let's meet the characters in our story and the instruments that represent them:

**PETER**
- Cat
- Bird
- Duck
- Wolf
- Grandfather
- Hunters

**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

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.

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.

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.

**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!

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

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 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

LISTEN FOR: the characters’ individual themes as they march triumphantly toward the zoo.
**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. 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.

**Why does it take courage to perform without words?**

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. 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!

**CHICAGO SYMPHONY ORCHESTRA / RICCARDO MUTI**

**YO-YO MA** Jsdun and Joyce Green Creative Consultant

**DUAIN WOLFE** Chorus Director and Conductor

**SAMUEL ADAMS, ELIZABETH OGONEK** Mead Composers-in-Residence

**VIOULNS**  
Robert Chen  
Concertmaster  
The Louis C. Sudler  
Chair, endowed by an  
anonymous benefactor  
Stephanie Jeong  
Associate Concertmaster  
The Cathy and Bill  
Osbom Chair  
David Taylor  
Yun-Qing Yu  
Assistant Concertmasters*  
So Young Bae  
Cornelius Chiu  
Alison Dalton  
Gina DiBello  
Kozue Funakoshi  
Russell Hershov  
Qing Hou  
Nisanne Howell  
Blair Milton  
Paul Phillips, Jr.  
Sando Shii†  
Susan Synnestvedt  
Rong Yan Tang  
Baird Dodge  
Principal  
Sylvia Kim Kilculleen  
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 Slatkiewicz  
Florence Schwartz  
**VIOLAS**  
Charles Pikler  
Principal  
The Paul Hindemith  
Principal Viola Chair,  
endowed by an  
anonymous benefactor  
Li-Kuo Chang  
Assistant Principal  
The Leuse H. Benton  
Wagner Chair  
John Bartholomew  
Catherine Brubaker  
Youming Chen  
Sunghie Choi  
Wei-Ting Kuo  
Denny Lai  
Diane Mues  
Lawrence Neuman  
Daniel Orbach†  
Max Raimi  
Weijiang Wang  
**CELLOS**  
John Sharp  
Principal  
The Eloise W. Martin Chair  
Kenneth Olsen  
Assistant Principal  
The Adele Gidwitz Chair  
Karen Basarak  
Loren Brown  
Richard Hirschl  
Daniel Katz  
Katinka Klein  
Jonathan Peggs†  
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  
**HARP**  
Sarah Sullivan  
Principal  
**FLUTES**  
Stefan Ragnar Håskuldsesson  
Principal  
The Erika and Dietrich M.  
Gross Principal Flute Chair  
Richard Graef  
Assistant Principal  
Jennifer Gunn  
**OBUES**  
Alex Klein  
Principal  
The Nancy and Larry  
Fuller Chair  
Michael Henoch  
Assistant Principal  
The Gilchrist  
Foundation Chair  
Lora Schaefer  
Scott Hostetter  
**ENGLISH HORN**  
Scott Hostetter  
**CREMENETS**  
Stephen Williamson  
Principal  
John Bruce Yeh  
Assistant Principal  
Gregory Smith  
J. Lawrie Bloom  
**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  
**HORN**  
Daniel Gingrich  
Acting Principal  
James Smelser  
David Griffin  
Oto Carrillo  
Susanna Gaunt  
**TRUMPETS**  
Mark Ridenoir  
Assistant Principal  
John Hagstrom  
Tage Larsen  
**TROMBOINES**  
Jay Friedman  
Principal  
The Lisa and Paul Wiggin  
Principal Trombone Chair  
Michael Mulchay  
Charles Vernion  
**BASS TROMBONE**  
Charles Vernion  
**TUBA**  
Gene Pokorny  
Principal  
The Arnold Jacobs  
Principal Tuba Chair,  
edowed by  
Christine Querfeld  
**TITAPAN**  
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 Swanston  
**ORCHESTRA PERSONNEL**  
John Deverman  
Director  
Anne McQuarrie  
Manager, CSO Auditions  
and Orchestra Personnel  
**STAGE TECHNICIANS**  
Kelly Kerins  
Stage Manager  
Dave Hartge  
John Hagstrom  
Peter Landry  
Christopher Lewis  
Todd Snick  
Joe Tucker  

*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 are also listed alphabetically.

**MAGIC CIRCLE MIME COMPANY**

Maggie Petersen & Doug MacIntyre

What inspired you to pair mime with orchestral music?

We really can’t 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.

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**MEET THE ARTISTS**

MAGGIE AND DAVE MUSICAL DREAM TEAM

• 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

• 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  

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

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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 PERCUSSION FAMILY includes snare drum, bass drum, gong, triangle, xylophone, timpani and piano, among many others. Percussion instruments are struck, scraped or shaken.

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.

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