FRIENDS IN Harmony

CSO SCHOOL CONCERTS
December 1, 2017, 10:15 & 12:00

CSO FAMILY MATINEE SERIES
December 2, 2017, 11:00 & 12:45
FRIENDS IN HARMONY

SCHOOL CONCERTS
December 1
10:15 & 12:00

CSO FAMILY MATINEE SERIES CONCERTS
December 2
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PERFORMERS
Members of the Chicago Symphony Orchestra
Thomas Wilkins conductor

PROGRAM INCLUDES SELECTIONS FROM

Bernstein
Overture to Candide

Copland
Hoe-Down from Rodeo

Bizet
Suite No. 2 from L'arlésienne

Tchaikovsky
Symphony No. 4

Coleridge-Taylor
Danse Negre

Bartók
Romanian Folk Dances

Ginastera
Four Dances from Estancia

WHAT IS THE SOUND OF FRIENDSHIP?

We use music to communicate with each other the same way we use language to talk to each other. Instead of speaking our emotions and ideas, we sing or play them on instruments. Although the world is made up of diverse and beautiful people speaking 6,500 different languages, every community on the planet uses music to express who they are and to bring people together. During this program, we will explore the ways that music from across the world communicates a spirit of friendship and helps us to develop healthy and harmonious relationships.

"SO LONG AS THE HUMAN SPIRIT THRIVES ON THIS PLANET, MUSIC IN SOME LIVING FORM WILL ACCOMPANY AND SUSTAIN IT AND GIVE IT EXPRESSIVE MEANING." —AARON COPLAND

"MUSIC CAN NAME THE UNNAMEABLE AND COMMUNICATE THE UNKNOWABLE." —LEONARD BERNSTEIN

MUSIC TELLS THE STORY OF FRIENDSHIP

Candide by Leonard Bernstein tells the story of a curious man. After journeying around the world looking for happiness, he finally realizes that the best things in life are home and friendship.

"MUSIC CAN NAME THE UNNAMEABLE AND COMMUNICATE THE UNKNOWABLE." —LEONARD BERNSTEIN

In the Overture to Candide, notice how the smooth melody line interacts with the fast and bombastic music to capture the joy of friendship and living in harmony.

Aaron Copland’s Hoe-Down from Rodeo is based on a version of an American folk song called Bonaparte’s Retreat. This music tells how friendship is celebrated in the old American West. All week long, cowboys and cowgirls work hard on the ranch, but on Saturday night, they come together to dance and play.

Pyotr Ilyich Tchaikovsky composed Symphony No. 4 to communicate thoughts and emotions between friends. The oboe begins, then the strings respond with pizzicato (plucked strings) notes. The music sounds like two friends sharing an emotional conversation.

Imagine a barn dance when you hear the fiddles (violins) play.

What do you think they are saying and feeling?

MUSIC SHOWS US HOW TO LISTEN

To be a good friend and a good musician, you have to be a good listener.

The Farandole from Georges Bizet’s Suite No. 2 from L’arlésienne contains two very different melodies. First, the brass and strings enter with a royal-sounding melody, then the flutes respond with a light and airy melody. Each tune weaves back and forth, requiring the musicians to listen to each other before chiming in again, just like two good friends talking with each other.

To be a good friend and a good musician, you have to be a good listener.
Samuel Coleridge-Taylor wrote Danse Negre to pay tribute to both his European and African heritage. This piece draws from traditional African music and blends it into the European classical tradition. By understanding the music of ENGLAND and SIERRA LEONE, the countries of his mother and father, Coleridge-Taylor helps us understand the people of these countries too.

Bela Bartók was very interested in the folk music of his native land, HUNGARY. He traveled throughout this region of the world recording its people playing these old songs. His collection of Romanian Folk Dances will introduce you to some of the people that Bartók met on his travels.

Alberto Ginastera wrote Four Dances from Estancia to show life on an estancia (a ranch) in ARGENTINA. The Malambo is a dance performed by Argentinian cowboys, called gauchos, who clap their hands and use their feet in a type of tap dancing. As you listen to the music, can you hear the hand clapping and feet tapping in the rhythmic and melodic patterns of this music?

Whether we're at a concert, a party or playing with our friends, music helps us connect, communicate, cooperate and care for each other. Learning where music comes from and being curious about what it means to the people who create it helps us make new friends: friends in harmony.
THOMAS WILKINS

Thomas Wilkins is music director of the Omaha Symphony and principal conductor of the Hollywood Bowl Orchestra.

He believes that an orchestra is one of the best demonstrations of what a community is: a diverse group of people working together for a common purpose. Every voice in the orchestra is different, but because an orchestra is a community, musicians navigate their differences to achieve a common goal—beauty.

During his conducting career, he has led orchestras throughout the United States, including the Philadelphia Orchestra, the Cleveland Orchestra, the New York Philharmonic and the Grant Park Orchestra in Chicago. He has also served on the music faculty at North Park University.

He lives with his wife, Sheri-Lee, in Omaha. They are the proud parents of twin daughters, Erica and Nicole.

Meet THE MUSICIANS

LI-KUO CHANG Assistant Principal Viola

“To play in harmony as an orchestra musician, you need an open heart, sharp eyes and sensitive ears. An open heart so you may embrace other musicians’ ideas, sharp eyes so you can follow the conductor closely, and last, certainly not the least, sensitive ears so we can all blend with each other as an ensemble—not as an individual—not in intonation, tone color and style.”

Do you play an instrument? If so, you know that music is a fun way to make friends and work with a group to create something amazing! We hope you have the courage to stick with it even if it is sometimes difficult!

If you don’t play an instrument, we hope you will be motivated to give it a try. Visit cso.org/makingmusic to learn about Chicago’s community music schools and youth orchestras.

VIOULNS
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 Synnestvedt
Rong-Yan Tang
Baid Dodge
Principal
Sylvia Kim Kilcullen
Assistant Principal
Lei Hou
Ni Mei
Fox Fehling
Hermine Gagne
Rachel Goldstein
Mihaela Ionescu
Melanie Kupchynskiy
Wendy Koons Meir
Matous Michal
Simon Michal
Aiko Noda
Joyce Noh
Nancy Park
Ronald Satkiewicz
Florence Schwartz
VIOLAS
Charles Pikler
Principal
The Paul Hindemith Viola Chair, endowed by an anonymous benefactor
Li-Kuo Chang
Assistant Principal
The Louise H. Benton Wagner Chair
John Bartholomew
Catherine Brunak
Youming Chen
Sunghye Choi
Wei-Ting Kuo
Danny Lai
Diane Mues
Lawrence Neuman
Max Raimi
Weiqing Wang
CELLOS
John Sharp
Principal
The Eloise W. Martin Chair
Kenneth Olsen
Assistant Principal
The Adele Gidwitz Chair
Kara Basar
Loren Brown
Richard Hirsch
Daniel Katz
Katinka Kleijn
Jonathan Pegis
David Sanders
Gary Stucha
Brant Taylor
BASSES
Alexander Hanna
Principal
The David and Mary Winton Green Principal Bass Chair
Daniel Armstrong
Roger Clines†
Joseph DiBello
Michael Hovnanian
Robert Kassinger
Mark Kraemer
Stephen Lester
Bradley Opland
HARPS
Sarah Bulen
Principal
Lynne Turner
FLUTES
Stefan Ragan Höskuldsson
Principal
The Erika and Dietrich M. Gross Principal Flute Chair
Richard Graf
Assistant Principal
Emma Gerstein
Jennifer Gunn
PIGCOLO
Jennifer Gunn
OBOES
Michael Henoch
Assistant Principal
The Gilchrist Foundation Chair
Lora Schaefer
Scott Hostetler
ENGLISH HORN
Scott Hostetler
CLARINETES
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 Burckle
Principal
William Buchman
Assistant Principal
Dennis Michel
Miles Maner
CONTRABASSOON
Miles Maner
HORNS
Daniel Gingrich
Acting Principal
James Smelter
David Griffin
Oto Carrillo
Susanna Gaunt
TRUMPETS
Mark Ridonour
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
LIBRARYANS
Peter Conover
Principal
Carole Keller
Mark Swanson
ORCHESTRA PERSONEL
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 Henschel Principal Trumpet Chair, endowed by an anonymous benefactor, is currently unoccupied. The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk [first two desks in the violin] change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.

CSO School Concerts / CSO Family Matinee series / FRIENDS IN HARMONY
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.