THE Young Person’s Guide TO THE Orchestra

THE 100TH SEASON OF THE CSO’S CONCERT SERIES FOR CHILDREN

CSO SCHOOL CONCERTS
November 30, 2018
10:15 & 12:00

CSO FAMILY MATINEE SERIES
December 1, 2018
11:00 & 12:45
Laughter is a form of communication that all humans recognize and do in the same way. No matter where in the world we live, we all have the ability to laugh. In fact, laughter is one of the first things you do as a newborn to communicate with your parents. Try getting through a day without even chuckling—it’s almost impossible!

Music is also a form of communication. It’s often performed at social events, it conveys meaning and emotion, it brings people together, and is used to unify a group’s mood. Think about how you feel after you hear your team’s fight song! Laughter and music are full-on collaborations between mind and body, which means the teamwork at this concert between the Chicago Symphony Orchestra and The Second City will be a full-on workout!

Leonard Bernstein was one of the greatest American composers of all time. In 1960, he created the classic TV series The Young Person’s Guide to the Orchestra, which introduced children to classical music and the instruments of the orchestra. Listen to Leonard Bernstein’s fun and funny Overture from Candide and notice how the wacky march quickly changes from one mood to another, just like a comedy routine. What mood does this music make you feel?

The Second City is on stage to make you laugh, but did you know composers also like to make their audiences laugh? As you listen to the piece by Bernstein, see if you can hear moments of musical humor conveyed through the music.

Grieg was a great champion of music from his native country, Norway. As such, when Norwegian playwright Henrik Ibsen asked Grieg to write music for his play, Peer Gynt, he delighted in the opportunity.

Think about something you do every day, like brushing your teeth (hopefully!). Now think about doing that action to the four different movements from Peer Gynt. The first movement “Morning Mood” is about the break of dawn. What would brushing your teeth to this slow, sweet music look like? Could you do it for very long before cracking up?

Each movement in Peer Gynt communicates a different mood. What do you think the mood of the movement called “Ase’s Death” will be like? Will brushing your teeth to this sad music now be the most miserable teeth-brushing-experience you’ve ever had?
In 1945, Benjamin Britten was asked to write music for a children’s film that explained all of the different instruments of the orchestra. Afterward, he took this movie music and turned it into a concert piece called *The Young Person’s Guide to the Orchestra*. His inspiration for this composition was a tune by his favorite composer, Henry Purcell. Britten then wrote a set of variations on that tune. Each variation changes the melody a little bit and features a different instrument, or group of instruments, in the orchestra.

What’s a variation?

Think about your laugh. Now think about how your laugh sounded when you were a baby. How do you think it would sound if you were a giant? How would it sound if you were a grown adult? It’s still your laugh…but with variations!

The Young Person’s Guide to the Orchestra begins with the woodwinds. Like their name suggests, they are made of wood and have a mouthpiece in which you blow—that’s the wind! As you listen to the woodwinds, can you hear the humor in the music? Many of the variations on Purcell’s theme sound silly and fun when played on these instruments.

Next up are the strings! Made from hollow, wooden boxes that have metal strings stretched across them, these instruments are played using a bow. Like all instruments, the larger the size, the lower the sound. The instrument that is one size bigger than the violin is the viola, and for some reason, there are lots of jokes about violas!

Britten then features the percussion section. Percussion instruments make a sound when they are struck, shaken, scraped, plucked, or rubbed. Some percussion instruments cannot play a melody, but one that can is the timpani drum. Percussion instruments communicate many different moods, and when they play together in *The Young Person’s Guide*, it’s hard not to smile.

The celebratory ending to this music has all of the instruments playing very fast, with the Purcell tune being passed from instrument family to instrument family. Can you hear how the musicians are all communicating together as they play? Notice how the music captures the joy of playing in a symphony orchestra!

Music and laughter can create moments of harmony and bring people together. It’s our hope that the music and laughter you experienced at today’s concert has shown you the pleasure of working together and brings you closer to those around you.
MEET THE CONDUCTOR

EDWIN OUTWATER

Edwin is the Director of Summer Concerts at the San Francisco Symphony.
He has conducted the Chicago Symphony Orchestra, New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic and Seattle Symphony, among many others.
Edwin conducted the world premiere of “The Composer Is Dead” by Nathaniel Stookey and Lemony Snicket while he was Resident Conductor of the San Francisco Symphony from 2001–2006.
Edwin Outwater was born in Santa Monica, California. He loves to read and earned his undergraduate degree from Harvard University in English literature.

About the intersection between orchestral music and humor, Edwin says, “Being funny is about timing! It’s not only what you say or do, it’s how you time it. Try saying something funny with different timing and see how your friends react. Some classical music is funny too, and how I pause can often make the audience smile and even laugh!”

THE SECOND CITY

Since opening its doors in 1959, The Second City has grown to become the world’s premier comedy club, theater, and school of improvisation, entertaining one million theatergoers a year around the globe. Alumni of The Second City’s resident stages, touring companies, and theatrical divisions include some of the biggest names in entertainment, and in addition to the sold-out shows playing nightly on resident stages in Chicago and Toronto, the comedy empire has staged productions with a wide range of illustrious creative partners and theater companies, including the Lyric Opera of Chicago, Hubbard Street Dance Chicago, The John F. Kennedy Center for the Performing Arts, Goodman Theatre, Center Theater Group Los Angeles, Portland Center Stage, Toronto Symphony Orchestra, La Jolla Playhouse, Woolly Mammoth Theatre, and the Chicago Bulls.

CHICAGO SYMPHONY ORCHESTRA | RICCARDO MUTI | ZELL MUSIC DIRECTOR

YO-YO MA | Judson and Joyce Green Creative Consultant
DUAIN WOLFE | Chorus Director and Conductor
MISSY MAZZOLI | Mead Composer-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 Hershov
Qing Hou
Blair Milton
Paul Phillips, Jr.
Sanda Sha
Susan Synnestvedt
Rong-Yan Tang
Baird Dodge
Principal Violin
Sylvia Kim Kilicullen
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

VIOLAS
Li-Kuo Chang
Acting Principal Violin
The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor
John Bartholomew
Catherine Brubaker
Youming Chen
Sunghie 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 Hirsch
Daniel Katz
Katinka Kleijnen
Jonathan Pegs
David Sanders
Gary Stucka
Brant Taylor

BASES
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 Bullen
Principal
Lynne Turner

FLUTES
Stefan Ragnar Höskuldsson
Principal
The Erla and Dietrich M. Gross Principal Flute Chair
Richard Graef
Assistant Principal
Emma Gerstein
Jennifer Gunn

OBOES
William Welter
Principal
The Nancy and Larry Fuller Principal Oboe Chair
Michael Henoch
Assistant Principal
The Gilchrist Foundation Chair
Lara Schafer
Scott Hostetter

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Assistant Principal
The Gilchrist Foundation Chair
Lara Schafer
Scott Hostetter

CLARINETS
Stephen Williamson
Principal
John Bruce Yeh
Assistant Principal
Gregory Smith
L. Lawrie Bloom

ENGLISH HORN
Scott Hostetter

BASS CLARINET
John Bruce Yeh

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
Vadm Karpinos
Assistant Principal

PERCUSSION
Cynthia Yeh
Principal
Patricia Dash
Vadm Karpinos
James Ross

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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 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.