KI D S B O O K

CHICAGO SYMPHONY ORCHESTRA

PICTURES

EXHIBITION

FROM AN

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

CSO SCHOOL CONCERTS
May 17, 2019 • 10:15 & 12:00

CSO FAMILY MATINEES
May 18, 2019 • 11:00 & 12:45

NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA
312-294-3000 • CSO.ORG • 220 S. MICHIGAN AVE. • CHICAGO
In *Pictures from an Exhibition*, composer Modest Mussorgsky not only gives us music that elicits wonderful visual imagery of the artwork, but he also gives us a sense of his personal friendship with the artist who inspired him, Viktor Hartmann. This concert explores one of the best examples of this kind of transformation, *Pictures from an Exhibition*. 

Mussorgsky’s *Pictures from an Exhibition* begins with a Promenade—an unhurried walk. While listening, pretend you are taking a stroll through an art gallery going from one picture to the next. How does Mussorgsky make this music sound like someone taking a leisurely walk through an art exhibit?

The first picture is called Gnomus. It depicts a gnome—a goblin who lives under the earth. The original sketch is now lost, but it depicted a little gnome clumsily running with crooked legs. What do you hear in the music that makes you think of a running gnome?

The next picture is a wagon, with huge wheels, pulled by oxen. The music for this picture is called Bydlo which is Polish for ox cart. To portray these strong animals pulling such a huge wagon, Ravel orchestrated the music with many layers, or texture. It begins with the lowest sounding instruments in the orchestra playing very slowly. Then other instruments and louder dynamics are added, creating a thicker sound that is full of texture. As you listen, imagine you’re watching an ox cart move toward you from far away, then passing you by and going away again.

A miraculous transformation occurs when a musician receives inspiration from a picture, painting, or poem. Using the language of music, a composer converts what we see into something we hear—it is as if we get to see with our ears!

Russian artist Viktor Hartmann was a good friend of composer Modest Mussorgsky. When Hartmann died at the age of 39, there was a memorial showing of his work. The exhibit inspired Mussorgsky to create a musical tribute—a composition depicting ten pieces of Hartmann’s art. *Pictures from an Exhibition* was originally written for solo piano, but quite a few people made orchestral versions of the piece. The best-known version is by Maurice Ravel.

French composer Maurice Ravel so loved Mussorgsky’s music that he arranged an epic orchestral version of this piece. So, by listening to this piece of music, not only do we get to experience the friendship between Mussorgsky and Hartmann, but we also hear the reverence of Ravel toward Mussorgsky. The result? Iconic musical scenes that Mussorgsky wrote for solo piano, lushly arranged by Ravel for full orchestra!

Texture can be something you feel and see, like a very bumpy tree trunk or a soft, furry kitten, but it can also be something you hear. Musical texture describes the sounds you hear from the layering of melodies, rhythms, and harmonies.
Today’s concert has taken us on a sonic stroll through a gallery of sound. The music provides a way for us to connect to other places and times, and with each other. Just as the composer was inspired by his artist friends to make music, our orchestra is a community that shares respect and admiration for one another in order to inspire audiences with electrifying performance.

We hope that listening to live orchestral music has inspired you!
MEET THE ORCHESTRA

- Thomas Wilkins is music director of the Omaha Symphony, a position he has held since 2005.
- He is principal conductor of the Hollywood Bowl Orchestra and holds the Germshausen Family and Youth Conduct Conductor chair with the Boston Symphony.
- He is devoted to promoting a life-long enthusiasm for music.
- During his conducting career, he has led orchestras throughout the United States, including the Boston Symphony, Philadelphia Orchestra, the Cleveland Orchestra, the New York Philharmonic and the Grant Park Music Festival in Chicago.
- Raised in Norfolk, VA, Thomas Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music.
- He lives with his wife Sheri-Lee in Omaha, NE.

- Founded in 1891, the Chicago Symphony Orchestra is considered one of the greatest orchestras in the world.
- The CSO performs well over 100 concerts each year at its downtown home, Symphony Center, and at the Ravinia Festival on Chicago’s North Shore, where it is in residence each summer.
- Through the education, training, and community engagement program, the Negaunee Music Institute, the CSO engages nearly 200,000 Chicago-area residents annually.
- Music lovers outside of Chicago enjoy the sounds of the Chicago Symphony Orchestra not only through its CSO Radio Broadcast Series and best-selling recordings on its highly acclaimed record label CSO Resound, but also through frequent sold-out tour performances in the United States and around the globe.

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
Cornelia Chiu
Alison Dalton
Gina DiBello
Kazue Funakoshi
Russell Hershower
Ging Hou
Blair Milton
Paul Phillips, Jr.
Sando Shia
Susan Synnestvedt
Rong Yan Tang
Baird Dodge
Principal
Sylvia Kim Kilcullen
Assistant Principal
Lei Hou
Ni Mei
Fox Fahling
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
The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor
John Bartholomew
Catherine Brubaker
Youming Chen
Sunhee Cho
Wei-Ting Kuo
Danny Lai
Diane Muez
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 Klein
David Sanders
Gary Stucka
Brant Taylor

BASSES
Alexander Hanna
Principal
The David and Mary Winton Green Principal Bass Chair
Daniel Armstrong
Joseph DiBello
Michael Hovnanian
Robert Kassinger
Mark Krummen
Stephen Lester
Bradley Opland

HARPS
Sarah Bullen
Principal
Lynee Turner

FLUTES
Stefan Ragan Höökuldson
Principal
The Erika and Dietrich M. Gross Principal Flute Chair
Richard Graef
Assistant Principal
Emma Gersten
Jennifer Gunn

PIPCOLLO
Jennifer Gunn

OBES
William Welte
Principal
The Nancy and Larry Fuller Principal Oboe Chair
Michael Henoch
Assistant Principal
The Gilchrist Foundation Chair
Lora Schaefer
Scott Hostetler

ENGLISH HORN
Scott Hostetler

CLARINETS
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 Buncke
Principal
William Buchanan
Assistant Principal
Dennis Michel
Miles Maner

CONTRABASSOON
Miles Maner

HORNS
Daniel Gingrich
Acting Principal
James Smelser
David Griffin
Oto Carrillo
Susana Gaunt

TRUMPETS
Mark Ridenour
Acting Principal
The Adolph Horsfall Principal Trumpet Chair, endowed by an anonymous benefactor
John Hagstrom
Tage Larsen

TROMBONES
Jay Friedman
Principal
The Lisa and Paul Wiggin Principal Trombone Chair
Michael Mulchay
Charles Vermont

BASS TROMBONE
Charles Vermont

Tuba
Gene Polkomy
Principal
The Arnold Jacobs Principal Tuba Chair, endowed by Christine Querfeld

TIMPANI
David Herbert
Principal
The Clinton Family Fund Chair
Vladimir Karpinos
Assistant Principal

PERCUSSION
Cynthia Yeh
Principal
Patricia Dash
Vladimir Karpinos
James Ross

LIBRARIANS
Peter Conover
Principal
Carole Keller
Mark Swanson

ORCHESTRA PERSONNEL
John Deverman
Director
Anne MacQuarrie
Manager, CSO Auditions and Orchestra Personnel

STAGE TECHNICIANS
Christopher Lewis
Stage Manager
Blair Carlson
Dave Hartge
Peter Landry
Todd Snick
Joe Tucker

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

The Louise H. Benton Wagner Chair currently is unoccupied.
The Chicago Symphony Orchestra string sections use live-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.
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.

RESOURCES:
The Parent’s Guide for this concert can be found at csosoundsandstories.org/pictures-from-an-exhibition-parent-guide.
The Teacher’s Guide for this concert can be found at cso.org/institute/schools-teachers.
Content for Kidsbook was created by Katy Clusen with graphic design by Emily Herrington.

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