

League of the Chicago Symphony Orchestra Association



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~ Welcome to OPUS, A Monthly Newsletter For Your Enjoyment ~

Welcome to the 2014-2015 LCSOA Season!

While I was designing the 2013-2014 Annual Report this past summer, I was amazed at how prolific and accomplished our League members have been during the past year. The diverse contributions of 22 League committees were profiled in the Annual Report with many images of smiling faces showing the success of the activities and events they performed. When I attended the League meeting on October 15th, it was very apparent to me from the many committee reports presented that the 2014-2015 season would be equally excellent in achieving its many goals. Please take an opportunity to look over the Annual Report if you haven't already and give thought to which committees you could contribute your time and creativity. An excellent upcoming volunteer opportunity profiled in this issue is for the *Welcome Yule!* event being chaired by Amy Peisker; you can find more details about this on page 6.

I also would like to encourage all League members to contribute to a new on-going column in OPUS called *Reflections*. You can find out more about this in an article on page 2. You can also submit your thoughts for and feedback on articles and interviews to me at ringj2@cso.org. I look forward to hearing how we can make OPUS as enjoyable and educational as possible for you. I also want to acknowledge the contributions of my current OPUS committee members: April Boland; Marcia Lewis; Barbara Zutovsky; and Barbara Dwyer. If you are interested in joining our committee, please let me know. – Jeffrey Ring

LCSOA Mission Statement

The mission of the League of the Chicago Symphony Orchestra Association is to promote an appreciation for symphonic music, to encourage commitment to music education, and to raise funds for the Chicago Symphony Orchestra.

UPCOMING EVENTS

Thursday, November 10th – “Fall In Love With Music” Luncheon Event

Monroe and Michigan Rooms, University Club, 76 East Monroe St., Chicago. 11:30 AM – 3:00 PM

See the article on page 6 for more details!

Friday, January 9, 2015 – Dal Segno Holiday Party

Dixon Stein Studio, 410 South Michigan Ave., Suite 801, Chicago. 5:30 PM Start Time.

Friday, January 24, 2015 – Endowed Concert Reception

Grainger Ballroom, Symphony Center. Reception will follow the concert that evening.

Wednesday, January 28, 2015 – League Meeting and Program

The meeting will start at 10:00 AM in Buntrock Hall at Symphony Center. Details coming soon!



Tribute Fund Report

October 2014

In Memory of Virginia O'Neil (Patty Weber's mother) *from Margo Oberman*

In Honor of Judy and Joe Konen *from Susie Stein on behalf of the North Suburbs Area*

TRIBUTE FUND NEWS

In 1993, The League (then The Women's Association) established a Tribute Fund providing **opportunities to send a greeting, thank you, congratulations, honor or memorial to friends, family and business associates.** The person whom you designate receives a note card with an acknowledgement as written on your donation form.

All gifts go to support the CIVIC ORCHESTRA SCHOLARSHIP FUND. Please contact the League Office for more information at 312-294-3170.

Reflections – A New OPUS Feature Column for LCSOA Members

As the new editor of OPUS, I would like to invite League members to contribute to a new on-going feature column in OPUS called *Reflections*. Echoes are the *reflections* of sounds from solid surfaces. *Reflections* is intended as an opportunity for you to reflect and contribute your thoughts regarding musical performances you might have recently seen, your favorite composers and recordings, and anything else musical in nature which you think your fellow League members might enjoy. I also welcome your feedback on OPUS and suggestions for future articles. Please send your contributions to me at ringj2@cso.org. All contributions may be edited for print. Thank you! Jeffrey Ring



COMPOSER OF THE MONTH

PIERRE BOULEZ

Pierre Boulez was born in Montbrison, France in 1925. He is a modern day composer, conductor, pianist and writer. His early studies were based in mathematics before he focused completely on the study of classical music. Boulez's early formal musical education included training in twelve-tone serialism developed by Arnold Schoenberg. Twelve-tone serialism is whereby twelve keys are played on the piano and sound more blended, rather than one key having a dominant effect. A few major pieces of his early career of this style composed were *Le Visage Nuptial (The Face)* (rev. 1989); *Le Soleil des Eaux (The Water)* (1940s) and *Le Marteau Sans Maître (The Hammer Without A Master)* (1950s), which featured female voices and an orchestra.

Pierre Boulez performed with Daniel Barenboim of the Chicago Symphony Orchestra in February 1969 and together they presented the works of Debussy, Bartok, Webern, Passacaglia and Messiaen. In 1995 he was appointed principal guest conductor of the Chicago Symphony Orchestra and in 2006 he was appointed the Chicago Symphony Orchestra's Helen Regenstein Conductor Emeritus. During the month of November, Boulez will be a featured composer at the Chicago Symphony Orchestra.

Source: Wikipedia http://en.wikipedia.org/wiki/Pierre_Boulez

TRIVIA QUESTION:

Pierre Boulez, Yvonne Loriod, Pierre Henry, Karlheinz Stockhausen and Iannis Xenakis are a few of the many famous students of this composer's 37-year official teaching career from 1941 to 1978 at the Conservatoire National Supérieur de Musique de Paris. Who is the composer?

Answer is on last page of OPUS!

**"Revolutions are celebrated when they are no longer dangerous."
- Pierre Boulez**

MUSIC HAS LASTING EFFECT ON BRAIN FUNCTION! – AN INTERVIEW WITH DR. NINA KRAUS

The large audience attending Dr. Kraus' September 8th lecture at Symphony Center enthusiastically responded to her presentation entitled "Music and the Brain". Dr. Mark Ball, who arranged the event, introduced Dr. Kraus to the members by highlighting her triple appointment in neurobiology, communication science, and otolaryngology at Northwestern University. Her research encompasses eight areas: music; reading; speech in noise; aging; bilingualism; neuro-education; pre-school language development; and autism. The following is an edited interview conducted by Marcia Lewis with Dr. Kraus.

Q: *As a world-renowned researcher in neurobiology and physiology and otolaryngology, what personal or professional experiences in your educational training led you to study the connection between music and the brain? Did you receive musical training as a youth or adult or were you more drawn to the sciences?*

A: My mother was a musician. I grew up surrounded by music and played piano myself from the time I was very young. Now I mostly play guitar and drums. Speaking Italian at home and English in school also meant that I had to be a thoughtful listener. Sound, especially music, has always been part of life. As a biologist, I study the biology of auditory learning. Music is a wonderful model for auditory learning because it engages the sensory, cognitive, and reward circuitry in the brain that enables learning to occur.

Q: *As the principal investigator in the Auditory Neuroscience Laboratory and a professor in Northwestern University's School of Communication Sciences and Disorders how do you prioritize your time between your extensive researching, teaching, writing, and speaking responsibilities?*

A: I can't deny that it's a busy life! I feel very fortunate to collaborate with a team of enthusiastic colleagues who are absolutely as serious and dedicated to scientific discovery as I am.

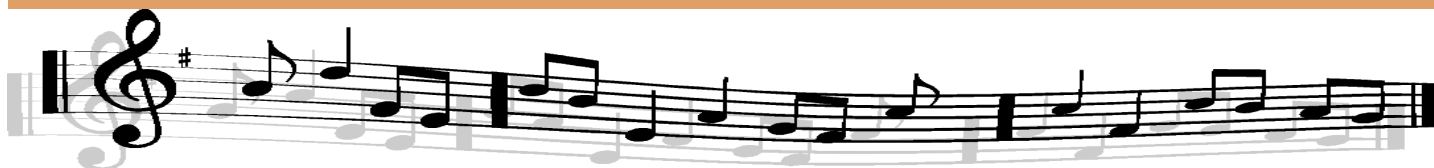
Q: *What scientific discovery in the testing of auditory perception and brain function data in your research laboratory proved most surprising to you?*

A: What continues to amaze me is the precision with which we can measure how the brain processes sounds in humans. Our findings are significant, but they are only the tip of the iceberg. While we increasingly understand how the nervous system processes pitch, timing and timbre, we need to keep pushing forward with studies like our research on preschool language development that is tracking the development of key precursors of reading. We have the very real possibility – and, I believe, the very real responsibility – to continue to explore the links between sound and meaning until answers are found for critical questions such as how to determine which children are at risk for dyslexia and how to intervene successfully. It is only through building alliances between scientists and those who can support the research that meaningful, wide-scale advances will occur.

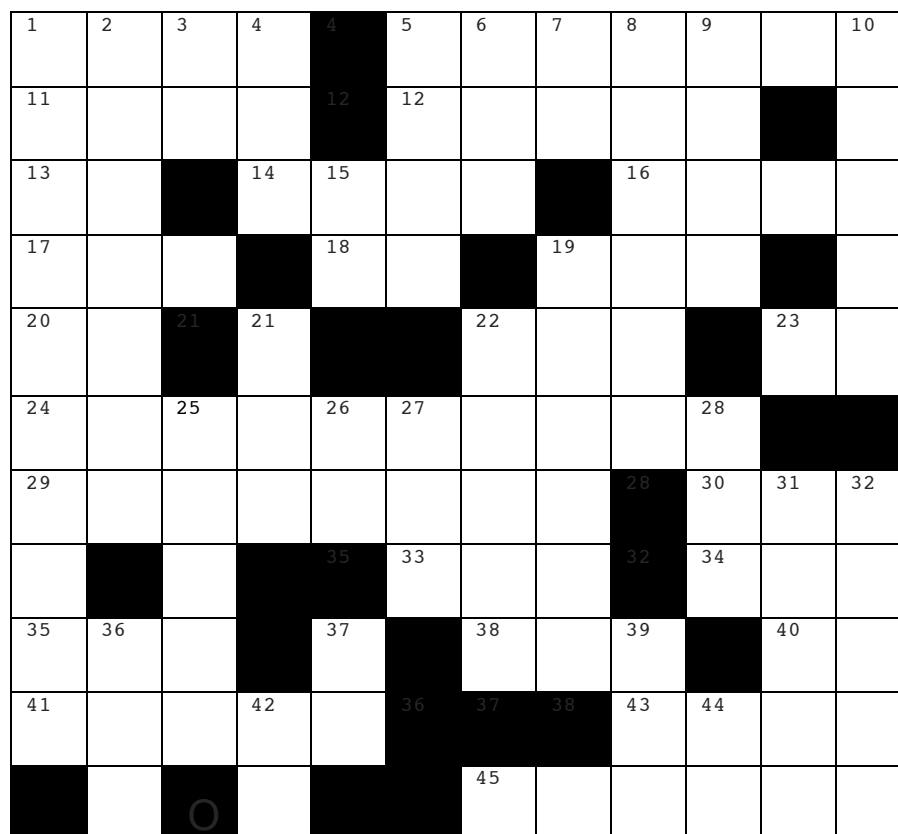
Q: *Your research in neuro-education has involved studies of young children, at-risk high school students, and older adults. Can you speak to the similarities and differences in brain development and biological outcomes between musicians and non-musicians in each of these three age groups?*

A: The positive effects of music training are strikingly consistent across the lifespan. The neural processing of sound is more robust; specifically, brain responses are more precise, more consistent, and more sensitive to the timbral features of the input. Benefits have been seen with auditory working memory and, in particular, with speech in noise. Students face classroom listening challenges daily and older adults may have normal hearing thresholds yet experience significant problems with tuning out background noise. We are also finding that the longer the training, the more benefits emerge. Training doesn't happen after a listener attends a concert or two. I want to stress, for instance, that we saw the brain changes in the LA children enrolled in a free community music program after two years of training rather than just one, and children were actively playing instruments themselves rather than passively listening to others' music. We're not claiming music is a quick fix and we're not saying music is the single, perfect way to improve academic performance, but music making does provide a host of ingredients for brain stimulation.

Interview continues on page 5



BRAINSTORM



ACROSS		DOWN	
1	Large brass wind instrument of bass pitch	1	Musical composition technique by Schoenberg
5	The volume of a sound or note	2	Guitar instrument with 4 nylon or gut strings
11	Weekly (abbreviation)	3	Basement Level (abbreviation)
12	“___ to bed, ___ to rise...” (Benjamin Franklin)	4	London-born singer, songwriter and actress
13	European Union (abbreviation)	5	“That’s Amore” (___ Martin)
14	“Mysterious Mountain” (___ Hovahaness, 1955)	6	___ <i>Can Cook</i> (PBS chinese cooking show)
16	___ Kringle (lead character, <i>Miracle on 34th Street</i>)	7	“Not Rated” (movie rating abbreviation)
17	Limited Liability Corporation (abbreviation)	8	A basic, ionic salt that dissolves in water
18	Article used before words starting with vowels	9	___ <i>Breckenridge</i> (Raquel Welch movie, 1970)
19	“___ ___ Black Sheep” (English nursery rhyme)	10	Played The Joker on <i>Batman</i> (___ Romero)
20	“Victory in Europe Day” (abbreviation)	15	Comes between Sol and Ti (solfege syllable)
22	Roman sun goddess	19	A variety of headgear without a brim
23	Sumerian city-state in ancient Mesopotamia	21	Vanilla ___ (American rapper, actor and TV host)
24	Music performed using theramins and synthesizers	22	___ boom
29	<i>Orpheus</i> (opera composer, 1726)	25	Funeral song or lament for the dead
30	The body organ that detects sound	26	Trademark (abbreviation)
33	Government in exile (abbreviation)	27	Scott Joplin piece
34	___ Ornstein (American composer and pianist)	28	Transparent sheet on which animation is drawn
		31	Nest of a eagle or hawk
		32	Fast, vivacious music
		36	<i>The ___ of Innocence</i>
		37	Young Teen (abbreviation)
		39	Ebonics (abbreviation)
		42	Politically correct
		44	Railroad (abbreviation)
	PLEASE SEE ADDITIONAL CLUES ON PAGE 6		

Interview with Dr. Nina Kraus (continued)

Q: OPUS readers will be glad to know that your research proves that music has a lasting effect on brain function and that musical training will reap positive results for 40 years or more after study. Share with us some encouraging test results regarding a musician's ability to hear speech better in noisy environments, distinguish between consonant cognates, map and memorize acoustical patterns throughout the golden years.

A: Yes, as I mentioned, our findings of a positive impact of music experience on the ability to hearing in noise are especially encouraging for older adults with music training. The musicians "neural signature" is retained into older adulthood with regular practice. Relative to peers, older adults have more effective neural processing and better hearing in noise. Sustained music practice may offset aging--and potentially compensate for hearing loss. Older musicians with hearing loss have better speech in noise perception than older non-musicians with *normal hearing*. And musical training early in life continues to impact the young and older adult brain, with sound being processed with more clarity in the brain of adults who played music as children.

Q: Share with CSO League members the most exciting new project(s) you and your graduate assistants are working on presently in your laboratory.

While our advances are truly exciting, so much still lies ahead of us. Our biological approach provides objective evidence that can begin to answer critical questions about teaching and learning. Our measurement of the brain's response to speech provides a snapshot of auditory processing that is in turn connected to critical cognitive and linguistic skills. What excites me most is refining our approach so that this biological work can be done in a cost-effective, more efficient manner, thus opening up our lines of investigation to the wider scientific community. We believe there's now a crack in the window, but we're hoping that window can be thrown wide open.

For more on Dr. Kraus' work, visit her website at <http://www.brainvolts.northwestern.edu>.

Reflections – April Boland on Conductor Kirk Muspratt

Conductor Kirk Muspratt is dynamic and a breath of fresh air to the classical music world of the Chicagoland and Northwest Indiana areas. He is an established conductor who takes on the persona of Gustav Mahler for today's audiences with his blonde, curly locks and intense passion while conducting classical music. His performances are complete with high standards of professionalism and entertainment while he gives lectures about classical music to his captivated audiences.

My first attendance at a concert of Conductor Muspratt was in the fall of 2013 with a group of friends at the New Philharmonic at the College of DuPage. Our friends highly acclaimed him, but I believed all conductors were the same. Pleasantly, I was thoroughly amazed and we enjoyed his performance of Beethoven's Fifth and Seventh Symphonies that evening. Afterwards, we agreed to return this fall to the New Philharmonic at the College of DuPage to another wonderful performance by Conductor Kirk Muspratt.

Kirk Muspratt provided the following response: "I am on a long-term crusade to not only involve our audiences, but to intensely engage at them at every opportunity. I want to reach them before, during and after the concerts by way of sharing intelligent, interesting information regarding the music, sincere handshakes and dialogue, daring programs, and, of course, the excellent performances given by our musicians."

Some Clean Humor – Malcolm Arnold's "A Grand Grand Overture"

Malcolm Arnold's "A Grand, Grand Overture" was written for the first of the celebrated Hoffnung Concerts, held in the Royal Festival Hall, London, on 13 November 1956. Those who were involved in the performance, among them Sam Wanamaker and John Amis, have left unforgettable pictures of the rehearsals, with hard-bitten professionals helpless with laughter as they witnessed the birth of one of music's most celebrated practical jokes. For the Overture is scored for full symphony orchestra and organ – and three vacuum cleaners, a floor polisher and four rifles, which at the climax of the piece viciously silence their heavy-breathing rivals. The work is also larded with many horrendous juxtapositions of key, and with an insanely prolonged coda – and as if all this were not enough, the main theme of the Overture is one of Arnold's most inspired tunes ever.

For a truly great performance of this work, watch the BBC Symphony Orchestra's "Last Night of the Proms '09" video at <http://youtu.be/e5343nfOnkk>.

Musical Salon – October 29th

You are invited to attend a Musical Salon on Wednesday, October 29th at 2:00 PM featuring the Woodwind Chamber Players of the Civic Orchestra. The performance will be at the home of Margo Obermann in Libertyville, IL. The cost is \$25. Please RSVP to Margo Obermann.

Fall In Love With Music Luncheon – November 10th

Each year we invite you to *Fall in Love With Music* at our annual major fall luncheon fundraiser for the League. This year will be the first time we will be honoring a member of our world-renowned Chicago Symphony Orchestra. And this year it is easy to Fall in Love with this event and our guest artist in concert...Christopher Martin, Principal Trumpet for the CSO.

To add to the excitement of the Luncheon, we have another first ... Maestro Riccardo Muti has agreed to be the Honorary Chairman of the *Fall in Love With Music* Luncheon.

In celebration of our fifth year milestone anniversary, we invite everyone to attend this beautiful event that will be held at the University Club of Chicago on Monday, November 10, 2014. A reception will be at 11:00 AM with Christopher Martin performing at 11:30 AM. Lunch will follow in the magnificent Cathedral Hall at 12:30 PM.

Thank you all for your ongoing support of the wonderful League events throughout the year and also for helping make this particular event *Fall in Love With Music Luncheon* a successful fundraiser. For additional information, please contact Madlyn Daniel at CSOMadlynDaniel@aol.com.

JUNE'S BRAINSTORM ANSWER												
C	M		O	F		T	E	M	P	O	S	
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Answer to trivia question on page 2:
Olivier Messiaen's teaching played a defining role in the evolution of European music during the latter half of the twentieth century.

Brainstorm Crossword Additional Horizontal Clues

- 35 Persistent fault-finding or urging
- 36 Chicago Transit Authority (abbrev.)
- 40 Registered Nurse (abbrev.)
- 41 King Tut's home country
- 43 Having little or no rain
- 45 Sound through 2 or more speakers

Volunteer Opportunity: *Welcome Yule!* - The CSO Holiday Concert Series

It's hard to believe that the holidays are approaching...but it is time to think about *Welcome Yule!*, the CSO's holiday concert series. Once again we've scheduled musical groups from around the community to perform in the lobbies before the concerts and during intermission. This is a great opportunity to volunteer for a **short** and **fun** project.

Volunteers will greet the performing groups when they arrive and stay with them until the end of intermission. Walking and standing is part of the experience. The time commitment is three hours at the most. If you are willing and able to volunteer please indicate your preferences via return e-mail. You are more than welcome to volunteer for more than one concert!

Here are the dates and needed arrival times for volunteers: Saturday, December 13, 1:30 AM; Sunday, December 14, 12:00 and 4:00; Friday, December 19, 5:30; Saturday, December 20, 1:30; Sunday, December 21, 1:30; Monday, December 22, 1:30; and Tuesday, December 23, 1:30. The choirs will arrive 15 minutes after each of these start times.

Please email Amy Peisker at PeiskerA2@cso.org know if you are interested in volunteering or need additional information.