



RAVINIA



**BRASS TACKS,
STRUNG TOGETHER**
WYNTON MARSALIS'S VIOLIN
CONCERTO FOR NICOLA BENEDETTI
COMBINES THEIR MUSICAL SPIRITS



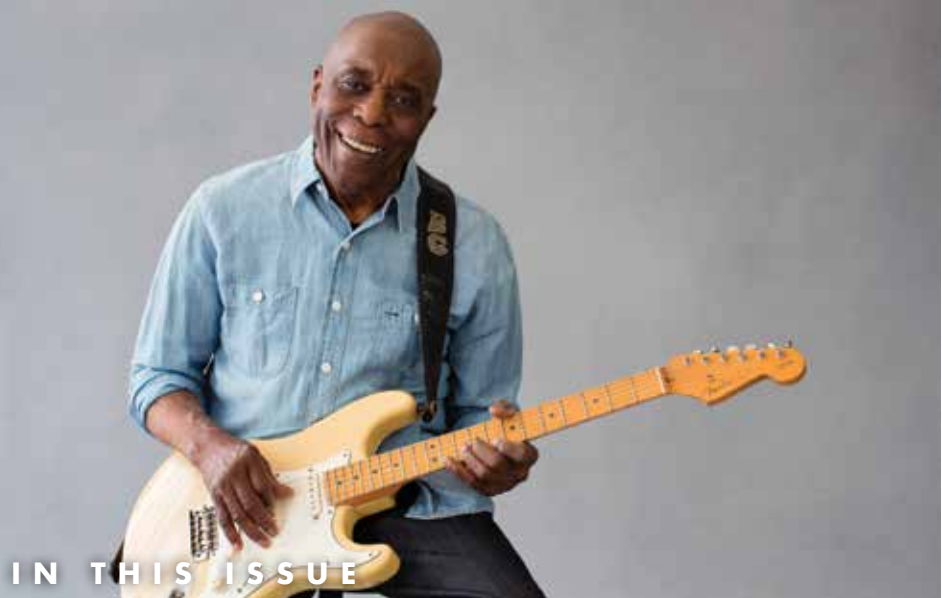
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UPGRADE YOUR SUMMER WITH RAVINIA'S TICKET CONTESTS

Keep an eye on our social media for information on how you can win free tickets to Ravinia this summer.



Add @raviniafestival on Snapchat to go behind the scenes all summer long! Just "snap" our ghost to add us as a friend.



A MESSAGE FROM RAVINIA

Welcome to Ravinia and our 2016 summer season! It's likely you've already encountered our latest and largest work of art at the grand entrance, the aquatic sculpture *Chorus*. Acclaimed Chicago sculptor and Ravinia Life Trustee Richard Hunt, who started our sculpture garden 40 years ago, describes it as the perfect addition to Ravinia because the pliability of water as an artistic medium so closely resembles the fluidity of music. We have programmed water-themed music all summer as we dedicate this new water feature that harkens to the electric fountains that were among the popular attractions at Ravinia when it first opened as an amusement park in 1904.

History is profoundly important to us, especially this season as we celebrate the 80th anniversary of the Chicago Symphony Orchestra's summer residency at Ravinia. This enviable relationship between two cultural institutions is saturated with remarkable moments that include one of the final public appearances of George Gershwin performing his *Rhapsody in Blue* (and we have Jeffrey Kahane re-creating that performance on August 3) and the CSO debuts of five conductors who would go on to become music directors of the orchestra, including its current charismatic leader, Riccardo Muti. And, of course, there was the time that an unknown James Levine stepped in as an 11th-hour replacement to lead the Chicago Symphony Orchestra and Chorus in Mahler's Second Symphony at the Women's Board gala in 1971, beginning a relationship that elevated both his and Ravinia's identities. Now considered one of the most important conductors America has ever produced, Levine returns for the first time in over two decades on July 23—again to lead Mahler's Second—for the 50th annual Women's Board gala, the only concert fundraiser supporting Ravinia and its Reach*Teach*Play education programs. We cannot thank the Women's Board enough!

The seeds of these education programs were planted by the Women's Board in the 1960s and have been nurtured by this dedicated group of volunteers, even as R*T*P has been professionalized to reach more than 75,000 people each year in underserved areas of Cook and Lake Counties, particularly in Chicago Public Schools. We're especially proud of our latest expansion, employing the "El Sistema" immersion model to create the first elementary-school orchestra based at Ravinia. We anticipated that perhaps 50 students from the five schools participating in the program would express interest in this intensive extracurricular program. Instead, more than 200 students signed up, and we were happy to find instruments for them all. Though working together just since last autumn, these Sistema Ravinia students were invited to share their new passion on the main stage of the worldwide Latino television network Telemundo's Cinco de Mayo festival.



Ravinia's new aquatic sculpture, *Chorus*, is a "dancing fountain" that is illuminated at night.



A MESSAGE FROM RAVINIA



Sistema Ravinia students warm up for their Cinco de Mayo performance.

Ravinia’s commitment to music education extends to talented young professionals, too, who hone their stagecraft with the world-class artists at our summer conservatory, Ravinia’s Steans Music Institute. The RSMI fellows perform throughout the season, including their own headlining concerts on Ravinia’s immensely popular \$10 BGH Classics series, through which audiences can connect with some of the finest music ever composed in Ravinia’s most intimate space, the 450-seat Bennett Gordon Hall, for less than the cost of a movie ticket. And these aspiring musicians, who competed in worldwide auditions for 60 coveted spots, also expose themselves to public scrutiny and challenge akin to the high-wire give-and-takes you’d expect of the television hit *The Voice* in a series of free master classes, where the same instantaneous transformations happen before your eyes. (The relation is not coincidental; *The Voice* uses the classical master class as the model for its pop, rock, and country stars’ work with the contestants). We also will welcome back more than 20 RSMI alumni for performances as diverse as Garrison Keillor’s final live broadcast from Ravinia of *A Prairie Home Companion* and a presentation of Bartók’s complete string quartets.

Among the 80 Ravinia debuts this summer are Diana Ross, Paul Simon, Ms. Lauryn Hill, and eight conductors, four of whom are also making their CSO debuts. And we’ll celebrate both the American and Mexican Independence Days at Ravinia this year! On July 4 we’ll have performances by jazz giant Chick Corea and *Twenty Feet from Stardom* star Lisa Fischer, and then on September 17 we’ll have a full-fledged festival of Mexican food, art, and music, headlined by Los Tigres del Norte, the world’s top Norteño band, and featuring the festival debut of Mariachi Flor de Toloache.

We’ll dedicate several concerts to the “complete” works of not only Bartók, but also Haydn, Bach, and Beethoven, including the launch of a three-year cycle of Beethoven’s piano sonatas by acclaimed pianist and noted Beethoven scholar and teacher Jonathan Biss. In a season composed of an unprecedented 70 percent classical programming, we must honor Allstate for returning for its second year as the Lead Classical Sponsor of Ravinia Festival. Remember that children and students through college are admitted free to the lawn for all classical programming, and most Pavilion seats for all CSO concerts are only \$25.

We also salute the other corporations and individual donors who make Ravinia possible. About half the money needed to run the not-for-profit festival comes from ticket sales. The rest comes from these supporters of Ravinia’s mission. Our special thanks go to Ravinia’s Board of Trustees and Life Trustees, distinguished business leaders and philanthropists who have been overseeing the health and vitality of the festival since 1936. We also thank the young professionals of the Ravinia Associates Board, who just set a fundraising record with their 2016 Music Matters event, honoring Ravinia Life Trustee Dolores Kohl Kaplan. And we thank Dolores, whose foundation has given us the water sculpture *Chorus* in memory of her late husband Morry Kaplan, who she met at Ravinia. Love, like water, is a source of life.

We thank you for your love of Ravinia, and hope you enjoy the 2016 season.

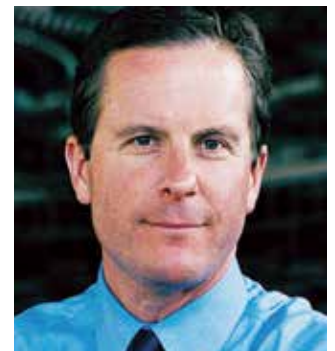
MISSION STATEMENT OF THE RAVINIA FESTIVAL ASSOCIATION

Ravinia is an internationally renowned, not-for-profit music festival that presents outstanding performances by the world’s greatest artists. Ravinia’s principal objectives are

- to present performances of a full range of classical music in its open-air Pavilion and enclosed recital halls, by the world’s greatest composers and musicians, along with a variety of other kinds of light classical, jazz and popular music;
- to maintain a beautiful park that is welcoming to all and attractive to families in which the music experience is enhanced by a beautiful environment and excellent dining opportunities;
- to enable gifted young performers to study under great teachers and perform in concert settings; and
- to develop broader and more diverse audiences for classical music through education and outreach programs and by maintaining affordable ticket prices.



John L. Anderson
Chairman,
Ravinia Festival Association



Welz Kauffman
President and CEO,
Ravinia Festival Association

PRODIGAL



**James Levine returns to
Ravinia, where it all began**

By Dennis Polkow

CONDUCTOR

FORTY-FIVE YEARS AGO, Ravinia found itself in a dilemma. ¶ “We had Mahler’s ‘Resurrection’ Symphony with Eugene Ormandy scheduled for opening night,” then-Ravinia executive director Edward Gordon recalled in 1985, relishing all of the details. “Ormandy ended up needing a hip operation, so it fell to our principal conductor, István Kertész, who eight days before the performance also had to cancel because he had an allergic reaction to some medication in Israel, and his doctors wouldn’t let him fly.” ¶ Gordon was desperate, trying to secure anybody he could think of with only a week’s notice; he even attempted to lure Sir Georg Solti, then music director of the Chicago Symphony Orchestra, to step in. (Solti had made his CSO debut at Ravinia in 1954.) ¶ Suddenly, Gordon thought of a then-unknown, bushy-haired wunderkind from Cincinnati by the name of James Levine. “Since he was George Szell’s assistant in Cleveland,” Gordon recalled, “I had been keeping an eye on Levine. I called his manager and asked, ‘Where is he?’ ‘Are you serious?’ ‘Yes,’ I said, ‘I want to talk to him.’” ¶ “Our conversation went along these lines: ‘How comfortable are you with the piece?’ ‘Enough so that if it will make *you* more comfortable, Mr. Gordon, I’ll conduct every chorus rehearsal, every orchestra rehearsal, even the performance itself, without a score.’ ‘Very impressive,’ I said, ‘but not what I want to hear.’ ‘What *do* you want to hear?’ ‘I want to know how much a part of your very soul Mahler’s ‘Resurrection’ Symphony actually is. How many times have you done it? From what age have you known it?’ ‘I began studying it at age 10, conducted it for the first time when I was 14, and have performed it seven times.’ What could I say but, ‘You’re on.’



Clockwise from below: After his 1971 Ravinia debut, James Levine became a consummate musical leader, both on the podium and in introducing audiences to the most astounding artists of the day, including in recital and with the Chicago Symphony Orchestra.



Below: James Levine personally oversaw the inauguration of a series of "preview" and "postlude" concerts, designed to add to his audience's appreciation of works on the same evening's Chicago Symphony Orchestra concert, such as this 1973 performance of Brahms's Variations on a Theme by Haydn with John Browning before the soloist launched into Rachmaninoff's Rhapsody on a Theme by Paganini with the orchestra.



“ Little did I know when I started what kind of a partnership this would become, and what kind of development it would stimulate both in my artistic growth, and in the chance to give to the musical community in Chicago something that really continued its depth and detail.

—James Levine, remembering his Ravinia and Chicago Symphony Orchestra debuts 45 years ago

“I then introduced him to the orchestra for his first rehearsal on the day of his 27th birthday, a day on which I really knew that I was dealing with someone who was soon to become a world figure.

“Immediately after opening night—June 24, 1971, one of the most memorable events of my musical life—right after the post-concert reception—at two in the morning, mind you—I [again] called his manager and said, ‘As soon as the opportunity presents itself, I want to name Jim music director.’”

TWENTY-TWO YEARS LATER, Levine recalled, “At first I said, ‘What do you want a music director for?’ He said, ‘I think now is the time that I really need an artistic collaborator, now that we have a facility I can now put to this kind of use.’ There was the beautiful Pavilion. There was the Murray [now Martin] Theatre. In the back of our heads was that one day we’d get an institute program [Ravinia’s Steans Music Institute] going for young artists at the same time.

“Little did I know when I started what kind of a partnership this would become, and what kind of development it would stimulate both in my artistic growth, and in the chance to give to the musical community in Chicago something that really continued its depth and detail. For me, this development of having a symphonic base at Ravinia ran parallel to my establishing what turned out to be an operatic base at the Met.

“You know, the orchestra has had a great history of playing with very great conductors, and when you’re 27 years old and you conduct the Chicago Symphony and come back year after year, inevitably, you are teaching yourself, and the orchestra knows you’re teaching yourself. Presumably, the orchestra would never put up with it if they didn’t think it was worth their while to help you. I appreciate very much, certainly [Chicago Symphony Chorus founder] Margaret [Hillis] and

Levine regularly marshalled grand instrumental and vocal forces to reignite Ravinia’s long association with opera and present monumental choral symphonies, as he will again on July 23 for the gala performance of Mahler’s Second Symphony, the same work he led for his Ravinia debut 45 years ago.



her extraordinary, unique chorus, but also what every member of this orchestra gave to this situation in order that it could have its singular osprey.

“The reason I stayed at Ravinia so long was that the repertoire of the orchestra was so large and they knew it in such depth, that the summer afforded a stimulus toward that repertoire and the possibility of doing some other things. Over the continuity, it was rather *like* a music directorship, but without the responsibility for the structure of this, the hassle of that, which I would have never been able to do in tandem with the Met. In fact, the whole trick to the existence of Ravinia in my life was that it was when the Met was out of season.

“We also made a series of recordings attached to the way we work together at Ravinia—[they] are among the happiest part of my memories here: I listen to those records frequently and they are ... very satisfying.

“Musicians love to play music in a relationship to nature and to natural surroundings, in a relationship to some of the things that stimulated the composers to write [their] music in the first place. The history of the great composers writing music in the country or in non-city circumstances—and then going to the city to have it played—is of course, legion. So many masterpieces were brought into being that way. It seemed if we could find some way to use this feeling you get when you play music close to nature, to get the feeling of using the open Pavilion and the smaller chamber halls to make music of all different proportions.”

“I’m very, very sorry it [this directorship] comes to an end,” Levine said at his Ravinia-farewell press conference in 1993. “You can tell I wouldn’t have done it for 22 years if I wasn’t ... but there came a time when the developments that were taking me away from the continuity of it—necessary and somehow organic developments—became pressing. ... Naturally, the thought of not being with the [Chicago Symphony] regularly feels terrible to me.

“I [will] come back to Ravinia gladly at the first practical possibility because I really just love it. I suppose it touches my Midwestern roots on top of everything else—the idea of having had a symphonic base so close to what feels like home to me would draw me back as quickly as I can.”

It may have taken 23 years for a Levine–Ravinia reunion to finally occur, but that makes the occasion all the more celebratory for those of us who savored that singular period in Ravinia’s history—not to mention that dynamic debut performance 45 years ago, which he will re-create on July 23—as well as for those who will experience it anew. \square

Veteran, award-winning journalist and critic Dennis Polkow is columnist for *Newcity Chicago* and a Chicago correspondent for the London-based *Seen and Heard International*. He regularly covered James Levine’s Ravinia concerts for Chicago media and had several (cherished) opportunities to interview him over those years.



Something In the Way He Blues

Buddy Guy keeps Chicago's blues electrifying

By Donald Liebenson

THE FIRST TIME Buddy Guy came to Ravinia, it was as an audience member to see George Benson. “I got there and they looked at me and said, ‘Buddy, we’ve been trying to get you for years!’” Guy recalled in a recent conversation with *Ravinia* magazine.

In 1999, the festival got him. “It took me a long time to get to a venue like that,” Guy reflected. “I’d play with Junior [Wells] in the early days at Navy Pier, or over by the lake with Stevie [Ray Vaughan], and I imagined those were the biggest places I’d ever play. But they finally got me and I’ve done quite a few shows there since then. I love playing Ravinia, man.”

This summer’s appearance on July 31 is a guitar geek’s fever dream. Guy is sharing the bill with Jeff Beck, who is making his Ravinia debut, and who counts himself as a Buddy Guy acolyte. Guy will have turned 80 the day before the performance, but the tireless guitar hero and blues ambassador is not resting on his considerable laurels. Two recent career milestones offer further reason to celebrate. He was conferred a Lifetime Achievement Award at the Grammys in 2015, and last February he received his sixth recording Grammy for his album *Born to Play Guitar*.

“Buddy Guy is Chicago blues,” says Sherry Nash, director of external affairs for the recently opened National Blues Museum in Saint Louis. (Hey, when’s Chicago going to get one of those?) “[He] has a tremendous passion not only about the blues but about keeping the blues alive. Countless young blues enthusiasts continue to listen to [Buddy] to learn, and that’s special to see them try to imitate him.”

JOSH CHELISE (PORTRAITS)

In a written tribute to Guy on the Grammys website in anticipation of his Lifetime Achievement honor, Beck noted Guy's primal influence as a musician not only on himself but also other guitar heroes, like Jimi Hendrix and Stevie Ray Vaughan. "His playing still blows me away," he wrote. "I remember seeing him in the early '60s and saying to myself, 'I didn't know a Strat could sound like that.' ... He transcended blues and started becoming theater. It was high art. ... I know that my guitar wouldn't sound half as good if I hadn't heard his first."

In the case of Tony Mangiullo, owner of Rosa's Lounge, one of Chicago's essential blues clubs, Guy's influence was more profound. "He is the reason why I am here in America, and I am not a guitar player," the Italian native said in a phone interview. Mangiullo, then a teenage drummer in a blues band, met Guy and Wells in Milan in the early '70s. He had been drawn to Chicago blues through records and reading the lyrics. The Chicago blues sound, he said, "had a raw, alive spirit. It was never slick. It expressed raw, powerful emotion. Meeting [Buddy Guy and Junior Wells] was like putting the pieces of a puzzle together. I told them I wanted to come to Chicago to play the blues. I was 19 years old. Why would they even care; they're playing in front of thousands of people. But they were so kind. Junior Wells gave me his address."

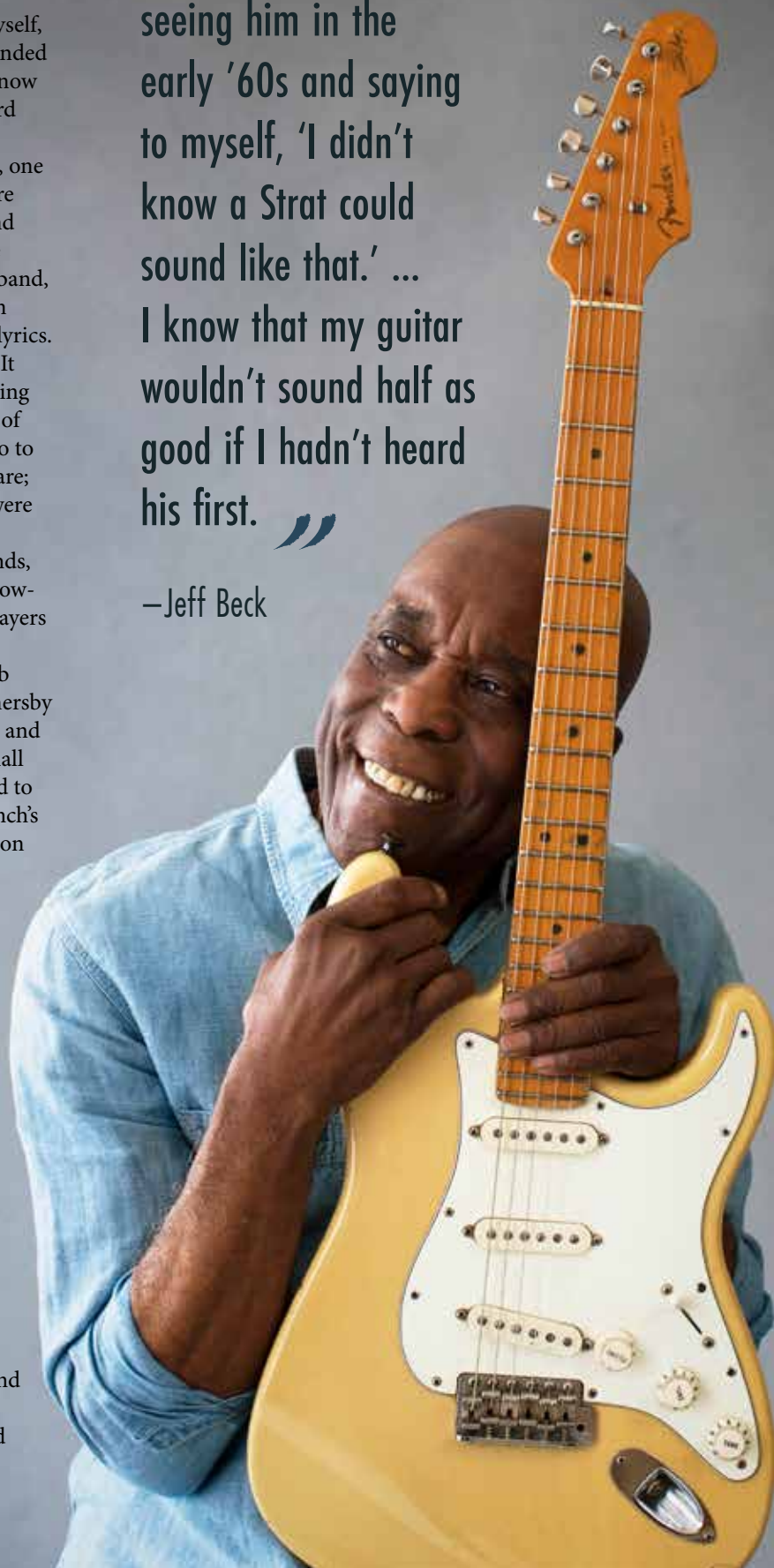
On concert stages, in clubs—Guy's own, Buddy's Legends, opened in 1989—and on the road, Guy's musicianship, showmanship, and mentorship have inspired younger guitar players who have since become blues masters in their own right. "Buddy's club was one of the first places I had a regular job playing [when I started my own band]," noted Carl Weathersby in a phone interview. Weathersby, a Mississippi native (he and Buddy, who hails from Louisiana, bonded over nearby small towns their families had in common) whose family moved to Indiana when he was 8, was the lead guitarist in Billy Branch's Sons of Blues band for nearly 15 years before striking out on his own. "I asked him lots of questions about running a band," Weathersby said. "He'd say, 'Don't do this, try that, always be early'—he gave me a lot of advice. He would sit in with us. Every time he'd do that, if you paid attention, you would start seeing how things should really go." But Weathersby considers the best advice Guy gave him was to just be himself. "I consider myself a blues musician," he said. "I'm associated with the sound and style that comes out of Chicago. But Buddy told me to just play and let others label it."

IF CHICAGO IS THE HOME of the blues, then Ravinia is where the blues go to vacation each summer. This year will mark Buddy Guy's 12th appearance at Ravinia. His electric blues is just one of the genre's styles and offshoots represented each year on the festival's schedule. Guy's appearances alone have co-featured Susan Tedeschi—who has since become a veritable staple in her own right—Taj Mahal, George Thorogood, Jonny Lang, and Robert Cray.

But Ravinia's commitment to the genre extends beyond Buddy Guy's nearly annual appearances. The 2016 season

“His playing still blows me away. I remember seeing him in the early '60s and saying to myself, 'I didn't know a Strat could sound like that.' ... I know that my guitar wouldn't sound half as good if I hadn't heard his first.”

—Jeff Beck



alone also boasts Charlie Musselwhite (sharing a bill with the Steve Miller Band on July 2), the Chick Corea Trio (July 4), Sweet Honey in the Rock (July 11), and Bonnie Raitt (September 3).

For nearly seven decades, the festival has regularly featured legendary artists who color with the blues. The 1956 season boasted a who's who of jazz and blues icons, including Dave Brubeck, Louis Armstrong, Lionel Hampton, and Duke Ellington. In 1959 the festival spotlighted "The Story of Blues" with a series of concerts featuring Studs Turkel and singers Clara Ward, Barbara Dane, and Brother John Sellers. August 5, 1970, a night that looms large in Ravinia lore, saw Janis Joplin take the main stage. B.B. King, who first appeared at the festival in 1969, returned to play Ravinia in his 80th year in 2006.


For those with limited opportunity to see the blues of the highest caliber performed live, Ravinia can be a gateway. On July 12, 1972, a Highland Park teenager eagerly arrived at the park to see his musical crush, Melanie, of "Brand New Key" and "Lay Down (Candles in the Rain)" fame. (This writer will admit—it was me.) Minor surgery forced her to cancel. She was replaced by Howlin' Wolf, whose six-foot-six frame, even seated, cut a formidable presence. This was an up-close and personal immersion into Chicago blues that led me to sample other artists, and my love for the music has endured far longer than my infatuation with Melanie (which ended when I heard Bonnie Raitt for the first time later that year).

For musicians, Ravinia's blues concerts can also be aspirational, fellow Highland Park resident Chris Dougherty says. A transplanted Canadian, Dougherty lives blocks from the

park and was moved to revive his dormant guitar playing after seeing artists like Keb' Mo'. "I hadn't seen that many blues artists, and I had never heard of Keb' Mo'," he said. "It was a fantastic experience. Now I buy Pavilion seats for someone like Buddy Guy. I understand technically what he's doing, but then he does something I've never seen before. You want to be up close and see that."

NEXT YEAR MARKS the 60th anniversary of Guy's move to Chicago. *Rolling Stone* magazine recently ranked him 30th among its list of the 100 greatest guitarists of all time, and he has been given reverence and respect by rock royalty ranging from the Rolling Stones and Clapton to Jimmy Page and John Mayer.

"I was meant to be a guitar player," he told the *Chicago Tribune* in 2009. But beyond his musical prodigy, his lasting legacy is an unstinting commitment "to do things right," observes guitarist Donald Kinsey. An Indiana native who backed Bob Marley as a member of his band the Wailers, Kinsey got his start playing with his father, Lester, and brothers as part of Big Daddy Kinsey and Sons. Growing up, he listened to his father's Buddy Guy albums, and later that band performed many shows with the now octogenarian.

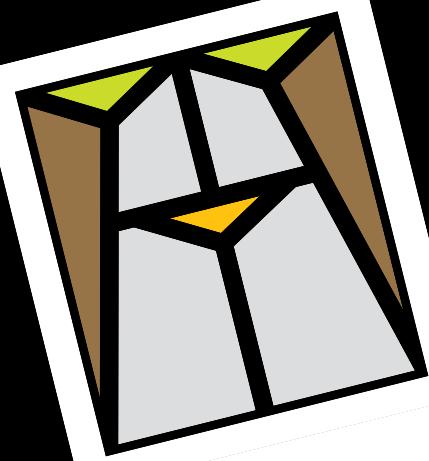
"I admire him not just for his strength and determination and confidence as a musician," Kinsey reflected, "but also as a gentleman and an entertainer. (Buddy and Junior) always made me laugh. They were always upbeat, and always seemed to have fun playing this music. My dad told me, 'You watch him. He's not going to stand still. He's going to be moving around.' It's like that today; how does he still have the energy to perform the way he does?" 

Donald Liebenson is a Chicago-based entertainment writer. His work has appeared in the *Chicago Tribune*, *Chicago Sun-Times*, *Los Angeles Times*, and on RogerEbert.com. The first Ravinia concert he attended without his parents was Procol Harum in 1970.

PEDRO DE JESUS (PERFORMANCE)



Buddy Guy jams with his band during his 2014 performance at Ravinia.



REMINDED

ON THIS DATE 80 YEARS AGO

July 25, 1936

After the Chicago Symphony Orchestra took residence at Ravinia on July 3, 1936, perhaps the next greatest highlight of that summer came just a few weeks later. Thousands descended upon the freshly reinaugurated festival in hopes of seeing—but most certainly for the chance to hear—the inimitable pianist, composer, and songwriter George Gershwin. On the July 25 program devoted to what remain some of his most eternal works, he conducted the CSO in a newly devised orchestral suite from his landmark opera *Porgy and Bess* that, after his death the following year, vanished for about four decades. It was truly a performance for the history books. Accounts of the evening stated that some audience members climbed into the trees to try to get a better view. Though Gershwin would not have seen them, he later wrote that he could not have imagined a better place to have a concert than Ravinia.

As part of the CSO's 80th-anniversary residency at Ravinia, on August 3 Jeffrey Kahane will simultaneously play and conduct Gershwin's *Rhapsody in Blue* in its original 1924 jazz band version.

SATURDAY EVENING, JULY 25, 1936
Eight-thirty o'clock.
WILLIAM DALY, Guest Conductor
GEORGE GERSHWIN, Soloist

An American in Paris
Concerto in F for Piano and Orchestra
Allegro.
Andante con moto.
Allegro con brio.

INTERMISSION

Suite from "Porgy and Bess"
Rhapsody in Blue
Gershwin Medley
Songs:
Fascinating Rhythm.
The Man I Love.
Liza.
I Got Rhythm.

Steinway Piano Used Exclusively.

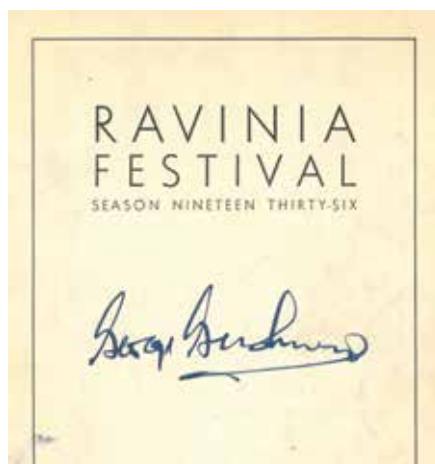
2. CONCERTO FOR THE PIANO, in F.
GEORGE GERSHWIN, Soloist.
WILLIAM DALY, Conductor.

In his heyday, someone, I believe it was Owen Hatteras, called Frank Munsey an exclamation point in a dress suit. Should we call this Concerto a slightly tipsy lady in an evening gown, "doing" society in the approved manner in spite of lapses into the vernacular? Character this music has and in abundance, but it is closer allied to free fantasia than the stern lines of the classic concerto. There is exuberance in plenty, and color as well in this piano piece with orchestral accompaniment that was written at the request of Walter Damrosch nearly eleven years ago.

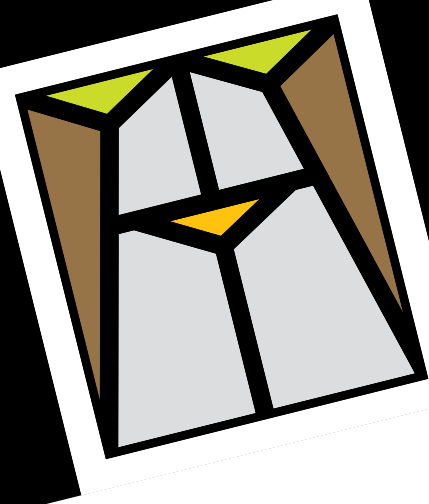
4. RHAPSODY IN BLUE.
GEORGE GERSHWIN, Piano Soloist.
WILLIAM DALY, Guest Conductor

This commentator remembers 'way back when he was scribbling in the lower regions of a theatre here and was presented with a record of Mr. Paul Whiteman's Orchestra playing the number we are to hear now. He also remembers the excited comments of the musicians who listened, from the opening slurred clarinet solo, to the concerted ending in which the trombones shouted out the theme. Since that time, the slow melodic phrase in E major has been the theme song of Mr. Whiteman, and so is familiar to all of us. It is a remarkable piece of writing that has never been equalled in effectiveness.

5. GERSHWIN MELODY
It is hardly necessary to comment here. These excerpts from Broadway musical comedy hits have become known from coast to coast.



The concert program for George Gershwin's sole performance at Ravinia was as effusive as the festival's audience in its praise for the composer-pianist's musicianship, even declining to comment on the medley of his showtunes that are still today infectious aural delights.



REMININD

ON THIS DATE 50 YEARS AGO

July 17, 1966

Either way, he was in good company. Though cellist Lynn Harrell was unable to make his scheduled Ravinia and Chicago Symphony Orchestra debuts in 1965, the same year that fellow present-day festival favorite pianist Peter Serkin first performed at Ravinia, he made both of those milestones the following summer, just weeks before the virtuoso violinist Itzhak Perlman did the same. Harrell's debut performance was part of then-Ravinia music director Seiji Ozawa's series of contemporary music concerts. He played Milhaud's First Cello Concerto on a program that also included Stravinsky's *The Rite of Spring*, *Riff 62* by Polish film composer Wojciech Kilar (of *The Pianist* and *Bram Stoker's Dracula* fame), and *For 24 Winds* by Lukas Foss, who conducted the concert. Ten years later, he was named the co-recipient (with pianist Murray Perahia) of

the inaugural Avery Fisher Artist Award, today known as the Avery Fisher Prize.

Harrell will mark the 50th anniversary of his Ravinia and CSO debuts at the August 21 Tchaikovsky Spectacular with a performance of the composer's *Variations on a Rococo Theme*.

AVERY FISHER ARTIST AWARDS



Avery Fisher presents the first two awards to Murray Perahia, center, and Lynn Harrell, right.



PETER SERKIN
July 10

Critics and audiences throughout the United States, Canada, and Europe have acclaimed this 18-year-old pianist as an artist of consummate skill and sensitivity. His Ravinia debut last summer was a tremendous success.



LYNN HARRELL
July 17

A gifted young musician, Harrell is alternating co-principal cellist with the Cleveland Orchestra. He has appeared widely in recitals and as soloist with the New York Philharmonic and American Symphony Orchestra.

Learning

Janni Younger makes a new with no strings attached

By Kyle MacMillan

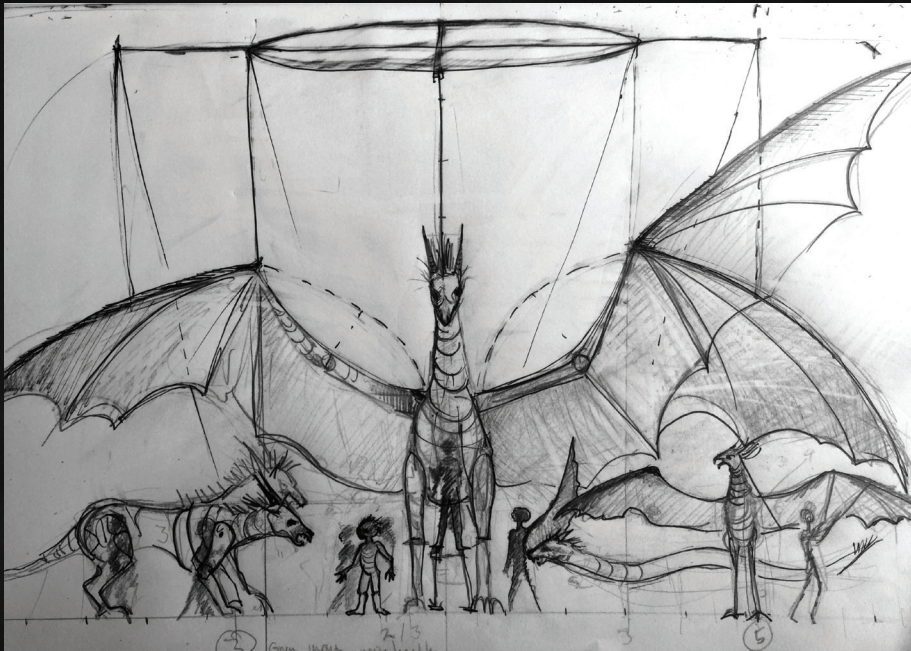
JANNI YOUNGER BELIEVES PASSIONATELY in the power of puppetry. Although the centuries-old art form might seem passé in a world where video games and other online diversions are available in seconds, she believes it is even more needed than ever as a tangible antidote to such high-tech escapism. “People are relating to a very ancient instinct,” says the South African puppetmaker, “which is to enjoy the animation of an inanimate object. Particularly in contemporary puppetry, where you see the performers creating life in a thing that is clearly not alive, there is a kind of electricity that happens. We relate to it on a very primal level.”



to Fly

Firebird





Forget Jim Henson’s pratfall-prone Muppets or the playful banter of Shari Lewis’s Lamb Chop and Charlie Horse. The 41-year-old Younge has gained international fame for a sophisticated, adult brand of puppetry more akin to that in *The Lion King*, but without the Broadway songs and schmaltz. Her work has been seen over the last 13 years at the Royal Shakespeare Company and Bristol Old Vic in England, as well as in internationally touring productions mounted by South Africa’s Handspring Puppet Company.

Her latest project—and her most ambitious so far—is designing and

directing an adaptation of Igor Stravinsky’s famed 1910 ballet, *The Firebird*, which will bring together 14 dancers and puppeteers and dozens of custom-crafted puppets and animated objects. Co-commissioned by Ravinia, along with the Mann Center, Wolf Trap, Sun Valley Summer Symphony, Los Angeles Philharmonic, and the Saratoga Performing Arts Center, the production will premiere this summer on a North American tour that will include a July 26 stop at the country’s oldest outdoor music festival, featuring guest conductor Ben Gernon and the Chicago Symphony Orchestra performing the score.



YOUNGE GOT HER FIRST SET of puppets by the age of 5 or 6 and quickly became enthralled with putting on shows and seeing her sisters, parents, and their friends get swept up in the storytelling. “Over the years,” she says, “it became somewhat addictive to be able to create this kind of joy, to be able to use things to capture people’s imaginations.” But it wasn’t until much later that she realized that what was a fun hobby could also be a career.

Younge was an art major at the University of Cape Town when she attended a 1998 presentation by the Handspring Puppet Company called *Ubu and the Truth Commission*, a work inspired by South Africa’s Truth and Reconciliation Commission of the 1990s, which was formed in the aftermath of apartheid. “The deep complexity of that whole dynamic was captured in this theatrical production in a way that even the news didn’t capture,” she says. Younge immediately realized that



Janni Younge (top right) makes manifest a paper wing for one of the flying characters of her new *Firebird*, as seen to scale in her concept sketches (above; right).

she could take her interest in art and transfer it to the theatrical realm and tell stories with objects. “At the time, I was on a path toward being a sculptor,” she says, “and I just saw the excitement of this magic that happens when you bring the sculptures to life, when you bring them into relationships with people and dynamics.”

As she was finishing her undergraduate degree that year, she heard about the French National School of Puppet Theater (École Nationale Supérieure des Arts de la Marionnette) and she decided that if she wanted to pursue puppetry seriously, she needed just such training. At that time, she says, the French were ahead of such countries as the United States and England in treating puppetry as a serious art form versus light entertainment. After her studies there between 1999 and 2002, she returned home and rounded out her education later with a master’s degree in theater back at the University of Cape Town in 2007.

In the meantime, Younge dove into the professional world, serving from 2003 through 2011 as head of UNIMA SA, an association that promotes puppetry and visual performance in South Africa and presented the now-defunct Out the Box Festival. She then took over as associate director of South Africa’s famed Handspring Puppet Company, which has performed in more than 30 countries around the world. During her tenure, she directed *Ouroboros*, a love story between poet and dancer, which toured South Africa, France, Belgium and India in 2011–13. She left to establish her own production company in 2014 but still works closely with Handspring.

THREE YEARS AGO, Younge was approached to put together a traveling puppet and dance production set to a well-known classical work, and she and her creative team chose *The Firebird*, which has what she calls a “deep passion” inside it. “Stravinsky’s music is very layered and very rich,” she says, “and the characters inside of it, coming from mythology to begin with, have a particular resonance with puppetry, which is a very metaphorical art form.”



The cast of Younge’s *Firebird* did extensive workshops in preparation for the new staging, not only of their own movements but of the puppets as well.



There have been myriad productions and adaptations of *The Firebird* since its premiere over a century ago, including the 1949 setting by famed choreographer George Balanchine (created for prima ballerina and longtime Chicagoan Maria Tallchief), a stunning reimagination by Dance Theater of Harlem in 1982, and the inclusion of a suite from the work in the eighth and final segment of Disney’s *Fantasia 2000*. But with one major exception, Younge avoided looking at any of these previous incarnations because she and her collaborators wanted to engage with the story on their terms, and they didn’t want to be influenced or distracted by other interpretations.

However, Younge did pay close attention to choreographer Michel Fokine’s 1910 *Ballets Russes* production for which Stravinsky’s music was created, because it was both the original and the version that many people have in their minds when they think of this classic ballet. “It felt important to me to acknowledge and work off of where both audiences and previous creative people have come from,” she says. Plus, the puppetmaker noted, Stravinsky created the score while working with Fokine, so it was important to see his choreography to fully understand the “intention of the music.”

This new approach draws on the

basic symbolism and dramaturgy of Fokine’s ballet, which tells the story of the good prince Ivan Tsarevich. While hunting, he stumbles into the sinister enchanted garden of the evil Koschei, whom he eventually vanquishes with the help of the Firebird after falling under the spell of a dozen enchanted princesses. But Younge has given the story a contemporary African setting and infused it with larger-than-life puppets and African dance choreographed by Jay Pather. “To me,” she says, “this is where I live, these are my roots, this is where I come from, so the interpretation is both very South African, but it’s also very much about the workings of a human being.”

In Younge’s version, Ivan becomes a female character called the Seeker (Jackie Manyapelo), who embarks on a journey of personal discovery but also symbolizes the transformative odyssey that South Africa has been undertaking since the end of apartheid. At first she is inspired and uplifted, but her companion, the Alchemist of Honesty (Mongi Mtombeni), pushes her to look more deeply inside herself, setting off a kind of internal battle between the darker sides and lighter sides of her psyche. “The multiplicity of being human,” the puppetmaker says, “is very rarely captured visually in theater and fine arts because it’s such a complex thing to try

Three *Firebird* cast members rehearse with one of the completed bird puppets. All 14 dancers and puppeteers interact with and animate Younge's many creations.



to [conceptualize]. I've sort of set myself the challenge of venturing into that field, because I think it is very rich and exciting to open that box. Maybe it's a little Pandora's box in a way, because some of the things that get released are not always lovely."

Puppets in the form of animals and children serve as metaphorical representations of the Seeker's emotions, and each group has been constructed with a signature material that visually sets it apart. The *Firebird* character from the original ballet has become a group of birdlike characters (made of paper) that symbolize inspiration and passion. The enchanted princesses have been transformed into the Innocents, who are embodied by children (made of vellum—stretched and dried goat skin), and Koschei and his demons are represented by the snake, dog, and beast (made of rattan) as the forces of doubt and anxiety.

This battle of lightness and darkness does not end with one or the other triumphant, but with a kind of fusion of the two dynamics that is symbolized by a new integrated power—a dragon, which combines all three of the materi-

als seen in the other puppets. The largest of the production's puppets—what Younge calls a "mega-marionette"—the dragon measures approximately 40 feet from wingtip to wingtip. Using a series of pulleys, everyone onstage works together to manipulate this massive character as a final symbolic act of unification.

The production incorporates 10 dancers and four puppeteers, a ratio driven by the fact that it is easier to teach dancers how to manipulate puppets than the other way around. Every performer has some degree of interaction with the puppets, and everyone must fit into the overall movement aesthetic of the piece. "There is no keen line [between dancers and puppeteers]," Younge says. "[My hope is that] the audience is not going to be able to go, 'Oh, there is a puppeteer clomping along the stage,' or, 'Oh dear, that was clearly a dancer handling a puppet.'"

It is hard to say exactly how many puppets make appearances in the work, because it depends on how one defines a puppet. "The nuance is: Do you count things like a bowl which becomes a head at another moment? Do you count

that as a puppet or is it something else?" Younge says. She estimates that there are 50–60 puppets and "something elses" in the work, and 15 or so of those are full-fledged characters that would conventionally be considered puppets. "All of the scenes," she says, "are filled with moving objects, whether they are puppets by your traditional understanding of a thing that is brought to life or whether they are extensions of the human body creating an image that is ready for interpretation."

Work on Younge's *Firebird* began in the spring of 2015 with the first of three workshops in which the creative team solidified the central elements of the adaptation, using mock-up puppets to test ideas and develop the visual language. Construction of the puppets and other visual elements began in the fall, with a second workshop to further clarify the concepts and an all-important third workshop to try out the finished puppets before rehearsals started. "With puppetry, you're creating an actor, you're creating somebody who has never been [onstage] before [as much as an object that] has never been done before—so you have to test it somewhere," Younge says.

Rehearsals started at the beginning of May and they conclude with what are essentially dress rehearsals during performances in South Africa at the end of June. After a week of understudy rehearsals and another week off, the tour is set to begin July 20 in Philadelphia and course around the country before arriving August 11 and 12 in New York.

Preliminary discussions are already underway as to where the production might go afterward—possibly Asia or Europe. But for now, Younge and her collaborators are focused on making sure that this new *Firebird* takes flight successfully in Chicago and at the rest of its American stops this summer. **R**

Kyle MacMillan served as classical music critic for the *Denver Post* from 2000 through 2011. He currently freelances in Chicago, writing for such publications and websites as the *Chicago Sun-Times*, *Wall Street Journal*, *Opera News*, and *Classical Voice of North America*.

Fiddling Around

Wynton Marsalis trumpets
human connections
in his violin concerto
for Nicola Benedetti

By Dennis Polkow





Above: Wynton Marsalis (far left) and Nicola Benedetti (near left) chat with conductor Cristian Măcelaru (right) during a workshop rehearsal of Marsalis's new violin concerto.

LEGENDARY TRUMPETER and composer Wynton Marsalis has worn many musical hats across his remarkable career. Thus, the idea that Ravinia would co-commission a concerto from a guy who studied at Juilliard and performed Haydn's Trumpet Concerto with his hometown New Orleans Philharmonic when he was a mere 14 years old is not so strange.

What might be a surprise is Marsalis's next choice of instrument: the violin. "I love the violin," admits Marsalis. "I've always been fascinated with American fiddle music, and I would actually practice those tunes on my horn to try to develop a sense of what that language is and how to improvise in that language.

"If I play in a jazz language," says Marsalis, reaching for a flugelhorn to demonstrate, "it sounds, you know—"; he breaks off and plays some bright, blustery trumpet-like jazz licks. "But if I'm playing in a fiddle language," he continues, playing the same bit with phrasing, legato, and touches of vibrato more violin-like, "it's like this. I would



practice a little tune like that in all the keys and just try to hear the sound of that music.

“That’s how I learn languages: I’ll take a basic tune and just start improvising on that tune and try to find out how much I can make my improvisation develop the thematic material of that tune. That’s something I started working on years ago. I got a lot of fiddle music in me [because] I’ve known and heard Mark O’Connor since I was in high school.

“I’ve written a lot of pieces, and every piece I’ve written squeezes out some of that fiddle tradition. You’ll find things from it in the string quartet [*At the Octoroon Balls*] that I wrote in the ’90s, [as well as] *All Rise* [and] *The Fiddler*

and the Dancin’ Witch at the end of the ’90s. The violin concerto [Concerto in D] gave me a chance to investigate that [further]. And you know, slaves played a lot of fiddle in America. A slave fiddler was worth as much as the biggest worker; two thousand dollars if you played fiddle.”

“Wynton knows more about certain kinds of fiddle music than I do,” says violinist Nicola Benedetti, for whom Marsalis’s Concerto in D was written and who will be performing its American premiere at Ravinia on July 12. “As far away as our worlds may seem from a distance, [and] the more you look into the trajectory that I have so far experienced [through] the age of 28 and that he went through in his younger

years—not so much in terms of what it looks like from the outside, but what they felt like from the inside—there are a lot of similarities with him becoming incredibly famous and well-known very young. I have a similar experience, obviously on a significantly smaller scale, as mine was more focused within the UK. I have received a lot of invaluable experience and guidance from him.”

“I’ve known Nicky for a long time and [have] always respected her artistry,” says Marsalis of Benedetti. “She plays with such depth of feeling, the same as that Anglo-Afro-Scottish tradition. It was natural to write a piece for her because I know her so well and talk to her a lot. She’s extremely intelligent and works with kids; she and I have a lot in common—a social consciousness of the need for classical music, a belief in practicing—so there were a lot of common touch points. I don’t mind working on stuff, and she helped me working on the piece. I’ve never written for violin, and one initial miscalculation I made was how soft the instrument is.

“One of the things I had to learn with the piece after I wrote it was how to control the dynamics, when to bring things down. You know, when someone’s playing a piece, you don’t want them to fight the entire time that they’re playing to get over a lot of sound. But when you’re orchestrating, you want a lot of color and you want everybody playing, you don’t want people just sitting around. For me, it’s been an education to get the right setting and the right volume.

“I worked on it and got all the dynamics down. I didn’t have to change a lot of orchestration, but I had to get out of her way. If I understood the difference of the way that *piano* and *pianissimo* and *pianiss-ISS-imo* work,” Marsalis laughs, “I would have gotten a lot further! You know what I mean, as a trumpet player, man, we barely understand *piano* [as an indication of ‘soft’]! If we see two p’s, *pp*, or, like, three p’s, *ppp*, we don’t [actually] see that: we have a filter or a *piano* dysfunction. If we see *ppp* on a piece of music, we think that means you don’t want us to play! We don’t even look at those kind of dynamics, man. ‘Aw, he didn’t really mean that.’”



Benedetti rehearses Marsalis's *Concerto in D* with the London Symphony Orchestra and conductor James Gaffigan in the Barbican, where together they gave the work's world premiere in November.



HOW DID THE IDEA of a Marsalis violin concerto come about? "I think it happened through a really prolonged admiration [from] me toward him," says Benedetti, "and then the honor of actually having the chance to interface with that person. The idea started off with something very much smaller scale: the idea mainly of a solo violin work. That had been discussed very casually for probably two years—and kind of went nowhere. Eventually, after a certain live recording of mine that he heard, he said, 'Look, why don't we look at doing a concerto?'"

"I couldn't breathe for a whole day, I was so excited and immediately called my manager and said, 'This is unbelievable!' But I was immediately wary. All Wynton said was that he was willing to do it; it didn't mean it was actually happening, because there are a million hoops to jump through.

"It is very complicated to commission a new work, even with somebody like him. Not everybody is aware of the body of work that he has written for classical instruments. A lot of people aren't even aware that he has recorded every piece of classical trumpet repertoire there is to record! It's incredible how pigeonholed some people's awareness of who he is as a musician is."

But what about that solo violin work? "There are people for whom a project that seems a little more graspable or something that is easier to deal with will be more appealing for them," says Benedetti. "But I think with Wynton it's the opposite: the more enormous a chal-

lenge it is, the more likely it is that he wants to pursue that. The first time I ever thought that through, actually, just on the idea of writing a full-scale concerto with multiple commissioning parties, is something that had that level of grandeur and importance. I also think he prefers to write longer pieces.

"I think in a way, it was more likely that we were going to get a large piece written when we settled on that idea versus the solo violin piece. I'm still determined he's going to write a solo violin piece, too, because he loves fiddle music so much."

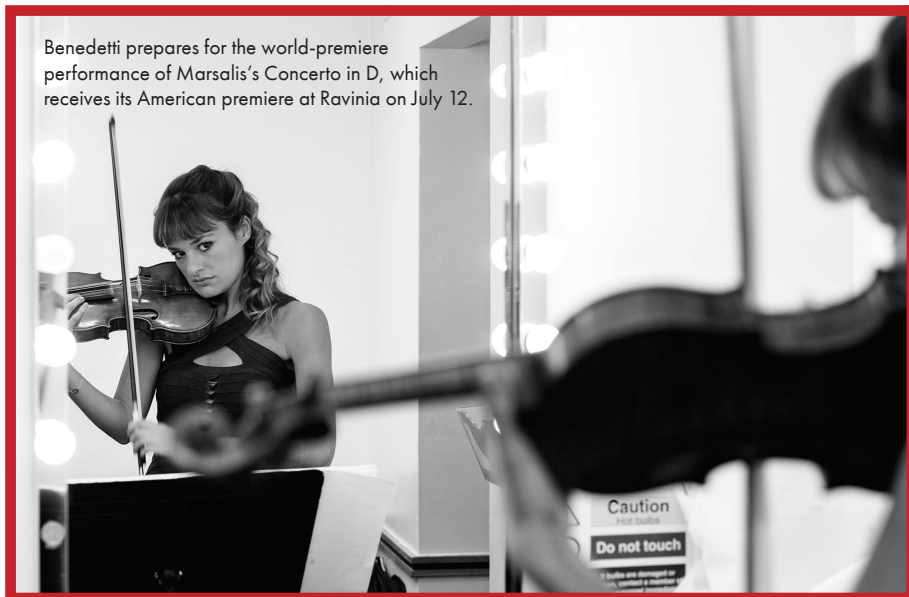
"It's always a thrill, privilege, and responsibility to be on the ground floor of a new work," Ravinia president and CEO Welz Kauffman said when announcing the festival's 2016 season. "The thought of working on another Wynton Marsalis commission, following my work with him on the birth of his classical/jazz masterpiece *All Rise* with the New York Philharmonic and Jazz at Lincoln Center Orchestra is a dream come true." Ravinia's commissioning partners include the London Symphony Orchestra, which gave the concerto's world premiere, as well as the Los Angeles and Netherlands Radio Philharmonics, National Symphony Orchestra, and the Leipzig Gewandhausorchester.

As for the qualities in Marsalis's compositions that Benedetti admired enough to pursue her initial commission idea, she is quick to say, "Oh, hundreds of things. I mean, speaking most generally and from an emotional stand-



point, it is music that is so complex, clearly multilayered and intellectual, yet never abandons the desire to engage people. I hear that always when I hear his music. Also, the strong narrative that runs through so much of his music, one that doesn't accept, but challenges injustice; one that always has a resolution in uplift and in bringing people together; one that doesn't shy away from truth, and very harsh ones at that. But equally is not lacking in hope and is very celebratory.

"These are all just basic human qualities that I am on the lookout for all the time. You do find them in some people, in some musicians, but rarely is such a vision confronted and attacked with that much consistency in the way that Wynton has done throughout his musical life. To say he's an inspiration to me is a gross understatement. He's one of the biggest inspirations I've ever come across in my life."



Benedetti prepares for the world-premiere performance of Marsalis's *Concerto in D*, which receives its American premiere at Ravinia on July 12.

DESPITE THE *CONCERTO* in D being composed for violin and orchestra, given its employment of elements of jazz, does Marsalis envision it as jazz reimagined for larger forces? “Jazz touches on many aspects of American music, of Anglo-Celtic music, and orchestral music,” says Marsalis. “And because I also grew up playing music in other traditions, I try to find those things that we have in common, those attitudes that give us a chance to play some music that makes it possible for us to speak a common language.”

“It’s *not* jazz in that nobody improvises. But it *is* jazz in that it has the blues and elements of swing in it. But I also find a common ground with the American fiddle tradition, which is Anglo-Celtic and Afro-American. You take a thing from Scotland—they have a similar fiddle tradition that we also play—and you take different grooves like the concept of a burlesque, the concept of a hoedown; there are certain concepts that all these have in common.”

“Sometimes I’ll make an amalgamation of very different attitudes, like the French painter Henri Matisse when he went to write his book of collages on jazz, or actually, about the circus. In the same way, we listen to early Louis Armstrong in King Oliver’s band, that band sounds like a calliope. So there’s a relationship between the concept of ragtime and the circus.”

“In order to cross-reference this kind of thing [you have to] find a common vocabulary with a group of musicians who are fantastic musicians—and the Chicago Symphony Orchestra [has] the greatest musicians in the world—but not trained in jazz with the common language that we all speak.”

And yet, when Marsalis says that there is no improvisation in the *Concerto in D*, isn’t the goal to make it sound as if there is? “Yeah, some aspects of it, definitely,” says Marsalis. “That’s the goal of any performer. Even with the concertos for classical instruments you play, you want to give it the feeling much like a great storyteller or actor, to make you feel like this is real life.”

“When you write a jazz piece [with] singers, or anything that has a back-and-forth dialogue between an ensemble and an instrument, and that singer or instrumentalist has a dialogue with an ensemble, it’s like a concerto, they’re going back and forth. This is the first thing that I’ve written named a ‘concerto,’ but I’ve done other pieces that utilized that same type of form.”

Marsalis was not able to attend the world premiere of the *Concerto in D* in London last November, but he will be coming to the American premiere at Ravinia. “I love Ravinia,” says Marsalis. “I grew up listening to a recording of the Chicago Symphony playing the ‘Brandenburg’ Concertos that was done

at Ravinia. So in the ’70s, I listened to records from there. Then when I had the opportunity to play at Ravinia, I came so many times when Gerry Mulligan was artistic director of jazz; also with Ramsey Lewis [in that role], I came a lot.”

“I was there all through the years when Michael Jordan [was] playing [with the Bulls]. We had a hoop out in the back, and before the concert we’d be playing ball, too! I came so many times, and it’s one of my favorite venues to go to. And the Chicago Symphony, man, how could you not love them? As a brass player, of course, that’s brass heaven! I’m honored to have Nicky and the Chicago Symphony play my piece at Ravinia: I am blessed. I just hope people enjoy it. That’s the main thing.”

“I think the piece is an absolutely brilliant piece,” assesses Benedetti. “I think it’s an uplifting piece, a piece with really incredible melodic and virtuosic material that is unbelievably strong and clear. It has such definitive expression; the kind of creativity and lack of repeating what has gone before it, something I feel is unique. I personally could not be more excited about the piece and excited that I will on some level forever be related to that piece.” **R**

Veteran, award-winning journalist and critic Dennis Polkow is columnist for *Newcity Chicago* and a Chicago correspondent for the London-based *Seen and Heard International*.

NOTHING BUT

Anthony McGill is soaring on the (wood)wind

By Michael Cameron

WHEN CLARINETIST ANTHONY MCGILL visits Ravinia on July 15 to perform the Brahms Clarinet Quintet with the Takács String Quartet, the occasion will be the latest of numerous homecomings the Chicago native has enjoyed since he left the nest for the Interlochen Music Academy and the Curtis Institute of Music many years ago. Originally from the Chatham neighborhood on the city's South Side, McGill and his unlikely rise to the summit of the clarinet world was fueled by a supreme talent, supportive family, several key local mentors, and an unflagging determination.

"There was always music playing," McGill recalled of that home environment, speaking to *Ravinia* magazine from his present residence in New York. "We listened to a variety of things, including R&B and soul stars like Marvin Gaye and Al Green. My mom had been a dancer, and she liked to choreograph modern dance to classical music. She also loved Broadway musicals." Clearly he was not left wanting for exposure to the arts.

McGill also spoke in reverent terms about the role played by his brother Demarre at several critical junctures in his musical life. "My brother started playing the flute at age 7, and while my parents weren't musicians, they thought it important that their kids be exposed to music," he said. "We each took a year of piano lessons, but then decided to pick another instrument,

in part because we couldn't afford a real piano. We happened to have a flute in the closet because my dad had been interested in it long ago." Four years Anthony's elder, Demarre set an example of discipline and artistic accomplishment that was a powerful inspiration. At age 15, the flutist performed with the Chicago Symphony Orchestra after winning the Illinois Young Performers Competition. Local solo competitions such as these are usually won by musicians from the suburbs, where the infrastructure for classical music training is much better funded than in most city schools. His victory was no fluke—Demarre is now the principal flutist with the Dallas Symphony Orchestra. "I wanted to do everything he did," said Anthony, "and when I was big enough at age 9 to hold an instrument, I chose the clarinet."

'NET



DAVID FINLAYSON

McGill attended Whitney Young Magnet High School, but it was soon clear to his parents that they needed to look elsewhere to adequately nurture the budding young talent. His first important teacher was David Tuttle at the Merit School of Music, and he later received expert guidance from Stanley Davis, a longtime member of the Lyric Opera of Chicago's orchestra. Before long, his parents were shuttling him to DePaul University for weekly lessons from Julie DeRoche and biweekly sessions with Larry Combs, the legendary former principal clarinetist of the Chicago Symphony Orchestra. McGill cites Combs and Richard Stoltzman as the clarinet players he most emulated in his youth.

McGill later attended the summer program at the Interlochen Center for the Arts summer camp in northern Michigan, an experience that solidified his determination to make music a career. "Those summers at Interlochen were especially crucial because I met so many other kids who were as serious about music as I was," he said. "I became very comfortable with the social environment of being around other driven young musicians. I was blessed with two amazing teachers there—Sydney Forest [a longtime professor at the Peabody Conservatory] and Richard Hawkins [from the Oberlin Conservatory]." The next step was enrollment in Interlochen's

boarding school, and so quick was his musical and academic progress that he graduated after the 11th grade.

Arguably the biggest decision in a young musician's life is the choice of a suitable institution of higher education, a process that entails an often agonizing appraisal of the benefits of a university or conservatory atmosphere, and the search for a teacher who can help the student make the leap from talented teenager to polished professional. Once again, Anthony followed the footsteps of his brother and enrolled at the renowned (and fiercely competitive) Curtis Institute of Music in Philadelphia: "I was trying to continue my brother's legacy, and he really helped me make the transition. The level of playing was very high, and the musical environment was demanding and inspiring." The history of the institution itself, as well as ghosts of students past, left McGill with a sense of awe in those hallowed halls. "I really felt the weight of the past and the continuation of old school traditions," he said. "We were even expected to dress up for lessons!" His studies continued with Donald Montinaro, who was a member of the Philadelphia Orchestra for nearly 50 years.



McGill had played in excellent student orchestras before, but the demands at Curtis required that he set the bar even higher. He came under the spell of Otto-Werner Mueller—the brilliant conductor, teacher, and notorious taskmaster who passed away earlier this year at age 89—recalling, “It was [with him] that I really learned how to be a professional. The rehearsals were really tough and demanding.”

He began the orchestra audition circuit his senior year, a task that can be stressful and frustrating even for the finest players. But McGill didn’t need to wait long, landing the associate principal clarinet chair in the Cincinnati Symphony Orchestra at the age of 20. A few years later, in 2004, he was appointed to the principal chair in one of the finest ensembles in the nation, the Metropolitan Opera Orchestra. “Taking a principal position is always an amazing challenge and opportunity,” McGill said. “But when I made it to the Met for my first one, I felt enormous pressure.” He described his decade in the world’s most prestigious pit as taxing but rewarding: “It was extremely challenging at first. There were long hours—a really mind-blowing schedule. As I was learning opera, I found I had to listen and play in a different way. You have to be flexible. It was trial by fire! I found it to be fascinating and detailed and difficult, but working under conductors like James Levine made the process a fantastic experience.”

In 2014, McGill made another monumental career move, assuming the post of principal clarinetist of the New York Philharmonic. He had barely taken up the post when he was asked to perform Nielsen’s Clarinet Concerto, not only in concert but as part of maestro Alan Gilbert’s series of recordings of the Dane’s complete symphonies and concertos. “It was already on the books,” he recalled, “and I just sort of fell into it!” Not that it had influenced his appointment, but the concerto had long been a favorite of McGill’s, having performed it at Interlochen at the age of 16 after winning its concerto competition. One of the most acclaimed recordings of the work dates from decades ago, by the same orchestra under Leonard Bernstein with Stanley Drucker, the orchestra’s principal clarinetist for nearly 50 years, so it was no small gesture when the *New York Times* lavished praise on McGill’s performance: “Mr. McGill played with his trademark brilliance, penetrating sound, and rich character. That the ovation was so enthusiastic was no surprise.”

While McGill has devoted most of his energy to orchestral playing, chamber music has also been a passionate pursuit that has included collaborations with a number of superstars in the classical firmament. During a Japanese tour with pianist Michiko Uchida, he had the singular honor of performing Oliver Messiaen’s *Quartet for the End of Time* with Yo-Yo Ma. Little did he know that years later he would get a call from Ma’s agent asking if he would like to perform at the first inauguration of President Obama. “It was a thrill to be involved in such an unbelievable moment in history,” he said. “I was so proud to be a part of it.”

He has also performed the clarinet quintet repertoire with many of the world’s finest string quartets. Though most of these works are part of the chamber music canon, he has also ventured into newer territory, including the world premiere

earlier this year of a quintet by Geoffrey Gordon. He partnered with the JACK Quartet to present the well-received work both in New York and in Ganz Hall at Roosevelt University in Chicago. Another ensemble with ties to McGill is the Grammy Award-winning Pacifica Quartet, with whom he recorded the Mozart and Brahms quintets for Chicago-based Cedille Records last year. “I’ve worked with the quartet numerous times,” said McGill, “and when Jim Ginsburg [the founder of Cedille] approached us about doing this recording, we jumped at the chance.” The Brahms quintet holds a special place in the repertoire for the clarinetist: “It is a masterpiece like no other. It explores the depths of human emotion and tells many different stories. It might just be my favorite work of chamber music.”

McGill’s performance of this seminal work at Ravinia with the Takács Quartet marks his first collaboration with the foursome, as well as his first return to the festival since 2000. “I used to visit Ravinia as a kid to hear some of my favorite musicians,” he recalled. “It always seemed like such a magical place to me, and so different from my neighborhood on the South Side.” No doubt some magical Brahms will be in the air with McGill’s latest homecoming at Ravinia. R

Michael Cameron is a double bassist and professor of music at the University of Illinois. His writings have appeared in the *Chicago Tribune*, *Chicago Classical Review*, and *Fanfare Magazine*.



Very shortly after Anthony McGill (left) was appointed principal clarinetist of the New York Philharmonic, he was thrust into the completion of the Nielsen orchestral cycle led by music director Alan Gilbert (right) for the 150th anniversary of the Danish composer’s birth, playing the Clarinet Concerto both in concert and for the final disc of the orchestra’s recording series.



RAVINIA'S STEANS MUSIC INSTITUTE



Miriam Fried leads a group of recent alumni on a performance tour each spring, including this performance on Ravinia's \$10 BGH Classics series in Bennett Gordon Hall.

Ravinia's Steans Music Institute, the festival's summer conservatory for young professional classical and jazz musicians, opened in 1988 and is one of the world's most sought-after summer study programs. RSMI has hosted outstanding young musicians from over 65 countries to study and perform with an internationally renowned faculty of artist-teachers.

RSMI alumni regularly garner professional honors and recognition around the world. In the past year, alumni have won a Grammy Award, three Avery Fisher Career Grants, the Metropolitan Opera National Council and Young Concert Artists International Auditions, the American Jazz Pianist Competition, and the Herb Alpert Young Jazz Composer Award. RSMI musicians also appear as orchestral soloists and recitalists worldwide and are members of the world's finest orchestras, chamber ensembles, opera companies, and the faculties of major universities and conservatories.

This year's RSMI fellows perform in concerts and master classes throughout the summer. Except where noted below, these events have free public admission and take place in Bennett Gordon Hall in the John D. Harza Building at Ravinia. Close to each performance date, repertoire and artists are listed on the festival's website. To receive regular updates by e-mail, including repertoire and artists, please visit Ravinia.org, scroll to the bottom of the page, and sign up for the newsletter (select "Ravinia's Steans Music Institute").

\$10 BGH CLASSICS

Jazz Grandstand

Friday, June 17, 6:00 p.m.

Straight from their intensive study at Ravinia's Steans Music Institute, young jazz players perform original compositions as soloists and in ensembles.

Celebrating Beethoven

Monday, July 11, 6:00 p.m.

Monday, July 18, 6:00 p.m.

Wednesday, July 20, 6:00 p.m.

The RSMI fellows tackle some of the greatest piano and string works by one of history's greatest composers.

Shakespeare and Company

Monday, August 8, 6:00 p.m.

RSMI marks the 400th anniversary of the Bard's death with an exploration of song repertoire from and inspired by Shakespeare and his contemporaries.

Singing Brahms

Wednesday, August 10, 6:00 p.m.

Before the CSO plays Brahms at 8:00 p.m., catch RSMI fellows performing a program that includes the composer's gorgeous Liebeslieder Waltzes.

World Premiere

Monday, August 15, 6:00 p.m.

Ravinia presents the world premiere of the third David Ludwig commission written for RSMI fellows.

FREE CONCERTS

Program for Piano and Strings

Saturday, July 2, 2:00 p.m.

Thursday, July 7, 2:00 p.m.

Saturday, July 9, 2:00 p.m.

Sunday, July 10, 2:00 p.m.

Thursday, July 14, 2:00 p.m.

Saturday, July 16, 2:00 p.m.

Sunday, July 17, 2:00 p.m.

Friday, July 22, 2:00 p.m.

Saturday, July 23, 2:00 p.m.

Program for Singers

Sunday, July 31, 2:00 p.m.

FREE CONCERTS IN CHICAGO

Program for Piano and Strings

Wednesday, July 13, 12:15 p.m.

Dame Myra Hess Concert Series at the Chicago Cultural Center; broadcast live on 98.7 WFMT

Tuesday, July 19, 5:15 p.m.

Rush Hour Concerts at St. James Cathedral, Chicago

Wednesday, July 20, 12:15 p.m.

Dame Myra Hess Concert Series at the Chicago Cultural Center; broadcast live on 98.7 WFMT

MASTER CLASSES

Master classes provide the public an intimate glimpse into the conservatory as one generation of great musicians passes its knowledge and expertise on to the next.

Program for Piano and Strings

Thursday, June 30, 2:00 p.m.

Donald Weilerstein

The longtime first violinist of the renowned Cleveland Quartet works with violinists in the Program for Piano and Strings. He currently serves on the faculties of New England Conservatory and Juilliard.

Friday, July 8, 2:00 p.m.

Atar Arad

The violist and composer has performed around the world with innumerable ensembles, and he brings that wealth of experience to the violists in the RSMI class of 2016.

Friday, July 15, 2:00 p.m.

Leon Fleisher

The legendary pianist gave his first Ravinia master class decades before the founding of RSMI and has been a stalwart on the faculty ever since.

Program for Singers

Tuesday, August 2, 2:00 p.m.

Matthew Polenzani

A day after the Met and Lyric Opera star makes his Ravinia recital debut in the Martin Theatre, he comes to BGH to work with RSMI singers.

Saturday, August 6, 2:00 p.m.

Danielle de Niese

The star of Lyric's Bel Canto coaches top RSMI singers in performances of the world's great classic songs.

Thursday, August 11, 2:00 p.m.

Sylvia McNair and Marietta Simpson As part of Ravinia's celebration of the 100th birthday of Robert Shaw, two of his most beloved artists work with RSMI singers on some of the master's favorite vocal solos.

FACULTY

Program for Jazz

David Baker, Program Director (in memoriam)

Billy Childs, Composer/Pianist

Nathan Davis, Saxophone

Rufus Reid, Bass

Program for Piano and Strings

Miriam Fried, Program Director and Violin

Atar Arad, Viola

Paul Biss, Violin and Viola

Ivan Chan, Violin

Timothy Eddy, Cello

Leon Fleisher, Piano

Pamela Frank, Violin

Midori Goto, Violin

Frans Helmerson, Cello

John Henes, Alexander Technique

Joseph Kalichstein, Piano

Kim Kashkashian, Viola

Martha Strongin Katz, Viola

Ralph Kirshbaum, Cello

Laurence Lesser, Cello

Robert McDonald, Piano

Anton Nel, Piano

Howard Nelson, Physical Therapy

Menahem Pressler, Piano

Christoph Richter, Cello

Donald Weilerstein, Violin

Program for Singers

Kevin Murphy, Program Director and Piano

Marianne Barrett, German

Steven Blier, Piano

Danielle de Niese, Soprano

Michelle DeYoung, Mezzo-soprano

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Sylvia McNair, Soprano

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J.J. Penna, Piano

Matthew Polenzani, Tenor

Jennifer Ringo, Language and Diction

Marietta Simpson, Mezzo-soprano

Anthony Spiri, Piano

Melissa Wegner, Career Development

COLLABORATING PIANISTS

Program for Piano and Strings

Renana Gutman

Ron Regev

Einav Yarden

Program for Singers

Javier Arrebola

Bretton Brown

Brent Funderburk

Nikolay Verevkin

Peter Walsh

Steinway is the official piano of Ravinia's Steans Music Institute.



Midori leads a master class for RSMI.

The invaluable instruction and performance opportunities provided by Ravinia's Steans Music Institute are only possible because of generous donors. Relying directly on contributions from these dedicated supporters to fund these vital programs, RSMI provides its participants with everything they need—from practical housing and meals to priceless lessons with the world's greatest musicians—so that they can focus fully on their craft. By removing financial considerations, Ravinia affords RSMI participants an opportunity to learn from the world's best pedagogues at a critical time in their career development. In addition to annual support, RSMI relies heavily on its endowment to make these important programs possible. To solidify and strengthen RSMI's bright future, Ravinia launched a campaign to bolster the RSMI endowment in order to assure that these programs will be available free of charge to gifted musicians for many years to come. We thank our donors who have helped provide for the future of RSMI with a gift of \$300 or more to the Everything for the Artist 25th Anniversary endowment campaign. We also greatly appreciate the donors below who have given a gift of \$300 or more to RSMI's annual operating fund between October 1, 2014, and June 10, 2016, to help bring these programs to life this summer.

EVERYTHING FOR THE ARTIST 25TH ANNIVERSARY ENDOWMENT CAMPAIGN

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REACH*TEACH*PLAY®

EDUCATION PROGRAMS

Over 75,000 people are served through Ravinia's Reach*Teach*Play programs each year. Our programs are designed to educate, foster diverse audience involvement, and ensure that underserved populations have access to live music experiences in their communities and at Ravinia.

REACH

Programs that extend Ravinia's REACH and bring the joy of music to thousands throughout the Chicago area

TEACH

Programs that TEACH the foundations of music and allow children to express themselves creatively

PLAY

Programs that encourage students to PLAY and experience music throughout their lives



In October 2015, Reach*Teach*Play celebrated the launch of a new **Sistema Ravinia** program for elementary school students in Lake County. Sistema Ravinia is an intensive orchestral training initiative that fosters social development through exceptional music instruction. The students of this new orchestra performed at Telemundo's Cinco de Mayo festival in Cicero, IL, on May 7.



Ravinia Jazz Scholars and RSMI alumnus Marquis Hill performs in Bennett Gordon Hall. Through Reach*Teach*Play, over 1,000 high-school students receive jazz instruction and mentoring each year.



Violin students perform at the Ravinia Lawndale Family Music School, which provides tuition-free music classes to residents of the underserved North Lawndale neighborhood in Chicago.



Chicago Public School teachers perform together at the culmination of a weeklong Professional Development Institute.



Chicago Public School students and their teachers perform onstage in Ravinia's Martin Theatre, demonstrating what they've learned in through the Music Discovery Program.



A young girl enjoys KidsLawn, a musical activity space that allows children and families to explore music in fun and interactive ways. The Opportunity Lawn Pass Program provides free lawn tickets to social service agencies, whose constituents would otherwise not be able to attend Ravinia concerts.



A music and dance performance of Ravinia's 2016 *One Score, One Chicago* selection, Stravinsky's *The Firebird*, at Hale Elementary School in Chicago as part of the Guest Artists in the Classroom program of Reach*Teach*Play.



REACH*TEACH*PLAY®

EDUCATION PROGRAMS

The donors listed below generously contributed to Ravinia's Reach*Teach*Play education programs between October 1, 2014, and June 10, 2016. The list includes donors to such initiatives as the Music Discovery Program, Guest Artists in the Classroom, Jazz Scholars, and Sistema Ravinia, which reach thousands of underserved Chicago Public School and Lake County students each year. For information about giving to Ravinia's Reach*Teach*Play education programs, please call 847-266-5020.

\$100,000 AND ABOVE

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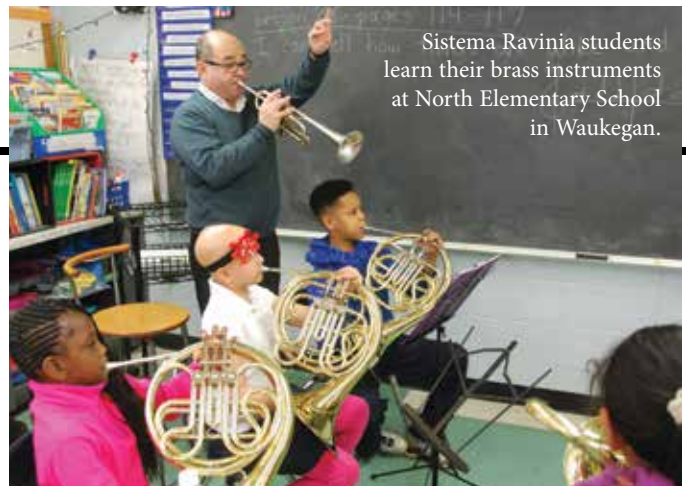
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SISTEMA RAVINIA

Sistema Ravinia would not be possible without the foresight of the Ravinia Women's Board and the funders who have joined them in supporting this project. Ravinia wishes to thank the Women's Board for this foresight and contributions toward this program; The Negaunee Foundation, for its endowed support of Ravinia's Reach*Teach*Play programs in Lake County, including the *Sistema Ravinia: Harza Nucleo*; and the Samuel S. and Dorothy R. Haber Foundation for its endowment dedicated to the *Sistema Ravinia: Harza Nucleo*.



Sistema Ravinia students learn their brass instruments at North Elementary School in Waukegan.



SALUTE TO SPONSORS

Every year, Ravinia plays host to the beauty of nature, the joy of great music, and the harmony of satisfied audiences. We owe this, of course, to nature's cooperation and the talent of the performers, but we also recognize the generosity of our sponsors, whose support helps us to bring these performers to Ravinia and keep admission prices low. Corporate, foundation and individual sponsors have contributed to bring you almost every performance this season, and we salute their ongoing efforts to support the many performing arts institutions we enjoy in Chicago.

Welz Kauffman, President & CEO
Ravinia Festival



Don Civgin
President, Emerging Business
Allstate Insurance Company

We are pleased to once again partner with Ravinia on their efforts to bring classical music to the Chicago area. We applaud Ravinia's commitment to education, public outreach, and making world-class performances accessible to all.

Allstate and Ravinia recognize the importance of serving the community—together we are a force for good.



United Airlines

United is pleased to serve Ravinia as its official airline and proudly supports the remarkable contributions they make to the arts community in Chicago and beyond. Together with the festival, United celebrates the energy that performers and nearly 600,000 guests bring to our hometown and the global stage. United is proud of our long-standing partnership and we are pleased to join Ravinia in welcoming you to the 2016 season.



William A. Terlato
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Terlato Wines

John A. Terlato
Vice-chairman

Anthony J. Terlato
Chairman

Terlato Wines is a Chicago-based family business that has brought some of the world's best wines to the American table for more than 60 years. Owned by Anthony J. Terlato and his sons Bill and John, Terlato Wines is pleased to again partner with Ravinia. As producers, importers, and marketers of exceptional wines, the Terlato family understands the passion for excellence that underscores each performance, and we are pleased to help Ravinia continue its great tradition of bringing the finest quality music to the Chicagoland community. Here's a Terlato toast to another glorious Ravinia season.



Negaunee Foundation

The Negaunee Foundation's founder fell in love with outdoor music at Ravinia in the 1940s, a love affair without end. We are pleased to support Ravinia's continued efforts to bring the magic of music to succeeding generations of children.



David Nelms

Chairman & Chief Executive Officer
Discover

Discover is committed to supporting educational initiatives in our community. We are proud to support Ravinia's Reach*Teach*Play education programs. We applaud Ravinia for providing access to and sparking a curiosity in children to learn more about music. Best wishes for another successful season!



Paul Lamb

General Manager, Central Region
Hyundai Motor America

Hyundai is proud to be the official vehicle of Ravinia, and to be part of its one-of-a-kind music experience. Ravinia's summertime tradition is a Chicago staple, offering incredibly diverse talent for a range of musical tastes. The brief summer months are cherished by every Chicagoan, and we want to help make the most of that time by giving guests the best experience possible. At Hyundai, our mission is to deliver vehicles and technologies that make things better for drivers everywhere, and with sponsorships like this, we can extend that mission past our products and support Ravinia's ongoing efforts to support live music in Chicago.



Daniela A. O'Leary-Gill

Senior Vice President
BMO Harris Bank

Enriching our communities with music, art, and cultural events is a tradition we continue to honor at BMO Harris Bank. We are pleased to be a longtime supporter of Ravinia and take delight in the annual "sounds of summer" the festival brings to our community. By opening its doors to world-class musicians, Ravinia breaks down cultural barriers with a varied lineup of artists whose work inspires and entertains audiences of all ages. As Chicago is home to many of our employees and customers, BMO Harris Bank considers it a particular privilege to play a part in supporting one of Chicago's most beloved, festive summer events.



Steven Schwartz

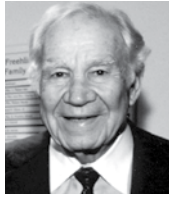
President and CEO
Midtown Athletic Clubs

According to my sister, everyone needs a library card and a membership to a health club. Sound mind, sound body. To that I'd add, everyone needs a little Ravinia in the summer. Growing up within blocks of Ravinia, I loved the music I heard on summer afternoons as the musicians rehearsed for each night's performance. The music helped shape the community and brought friends together on summer nights. At Midtown Athletic Clubs, we're committed to creating places that bring family and friends together to work out, swim, play tennis, play basketball, dine, shop, relax, and socialize with friends. Our clubs promote and support our members' active, healthy lifestyles and are engaging communities of fun people. Located in Bannockburn, Chicago, Palatine, and Willowbrook, they are sports resorts right here at home. As a sponsor, Midtown takes pride in supporting the Ravinia community as an extension of our belief that active, social people lead happier, healthier lives.





SALUTE TO SPONSORS



In Memory of Howard A. Stotler

We are so very fortunate to have such a great summer festival for the city of Chicago and its surrounding neighbors; the quality of the programming and its leadership have brought us a wide range of great talent for our summer enjoyment. Howard was very happy to have participated in bringing the efforts of Ravinia to the public.

— Nancy and Bruce Payne



Ravinia Women's Board

Since 1962 the Women's Board has promoted Ravinia through a wide range of initiatives, from enhancing audiences' enjoyment of the festival experience to furthering appreciation of music and the arts to educating young performers, gifted or simply enthusiastic. This broad-based mission of the Women's Board is accomplished through highly successful fundraising and the commitment of its dynamic volunteers. Our two major fundraisers, Ravinia Gifts and the annual summer Gala, continue to successfully support our mission.

On July 23 the Women's Board looks forward to celebrating both our 50th Gala and the return of Maestro James Levine, who shared his love of music with Ravinia audiences for over 20 years, both as a guest conductor and as our music director from 1973 to 1993. He returns to the podium to lead the Chicago Symphony Orchestra and Chorus in Mahler's "Resurrection" Symphony—the same program he conducted in his Ravinia debut 45 years ago. Contributions toward this event help fund Ravinia's Reach*Teach*Play education programs, serving over 75,000 individuals throughout the Chicago area.

The Women's Board is also proud to sponsor the August 12 concert featuring Chris Botti and Joshua Bell.



Scott C. Swanson

President
PNC Bank, Illinois

PNC Bank is committed to making life more rewarding for our customers, employees, and communities. We are proud to play a supporting role with Ravinia. We continue to be inspired by its creativity and imagination in providing a season of outstanding performances that support the cultural priorities and enrichment of the entire region. We look forward to the 2016 season of world-class music and entertainment at Ravinia.



Kim Simios

Chicago Managing Partner
Ernst & Young LLP

EY is committed to doing its part in building a better working world for our people, for our clients, and for our communities. Our sponsorship of Ravinia's 2016 season is just one example of our ongoing effort to help build a stronger Chicago. Locally, EY has nearly 3,200 people who recognize our responsibility to contribute our time and talent to drive positive change. We are especially focused on developing future generations of talent by mentoring youth and addressing issues of access to higher education. That's why we're proud to support Ravinia and its music education programs that benefit schoolchildren throughout Chicago. By working with organizations like Ravinia, we can help ensure remarkable music and music education are available to everyone.



Chris Crane

President and CEO
Exelon Corporation

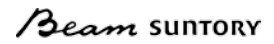
Exelon is committed to strengthening and enriching the communities where we operate and is proud to support the 2016 Ravinia Festival. Through our sponsorship we continue our commitment to programs that further enrich the quality of life and cultural resources in the communities where we live and work. We applaud Ravinia's success in bringing world-class music and diverse programming to Chicagoland and are proud to support Ravinia's significant contributions to the arts while looking forward to another great season of music.



Matt Shattock

Chairman & Chief Executive Officer
Beam Suntory

There are many great places to experience live music, and many wonderful spots to enjoy the wonders of nature. But only at Ravinia do music and nature come together in such a magical way. From all of us at Beam Suntory, here's to another memorable Ravinia season of music, fun, and friendship. Cheers!



Chris Klein

Chief Executive Officer
Fortune Brands Home & Security

Fortune Brands Home & Security is committed to supporting organizations that are important to the communities in which our employees live and work. Through our legendary brands, like Moen faucets, Omega cabinetry, Aristokraft cabinetry, Therma-Tru entry doors, and Master Lock and SentrySafe security products, we help fulfill the dreams of homeowners and help people feel more secure. We are proud to partner with Ravinia, a cultural centerpiece of our community, and we look forward to celebrating this Ravinia season with you.



Mark A. Harris

Partner
Jenner & Block

In keeping with our commitment to one of Jenner & Block's core values—encouraging and supporting our communities—the firm is proud to once again support Ravinia. As one of Chicago's oldest and largest law firms, we celebrate Ravinia's music, culture, history, and success and partner with Ravinia to enrich the lives of tens of thousands with world-class musical performances. We look forward to Ravinia's 2016 season.





SALUTE TO SPONSORS

**Gil M. Soffer**

*Managing Partner, Chicago
National Co-Chair, Litigation
Katten Muchin Rosenman LLP*

Katten Muchin Rosenman LLP is proud to continue its support of Ravinia for the 2016 season. Through Katten Cares, we celebrate the impact arts and culture have on our community by sponsoring great organizations like Ravinia. We welcome you all to what is expected to be a very inspirational season.



Katten Muchin Rosenman LLP

**Jeffrey C. Hammes**

*Chairman
Kirkland & Ellis LLP*

Kirkland & Ellis is proud to support Ravinia once again in its 2016 season. Our firm is committed to supporting arts and education, and we are pleased to sponsor Ravinia in its mission to bring some of the world's greatest artists to our community. It is our privilege to join the other Ravinia sponsors in sharing the great tradition of music under the stars with the Chicago community. Best wishes for another great summer of outstanding performances.

**Burton Street**

*Chicago Complex Director
RBC Wealth Management*

At RBC Wealth Management, we believe the strength of our business is directly tied to the well-being of the communities where we live and work. For over 100 years, RBC has strived to be the leading provider of financial services, while building strong partnerships with our clients and communities. We are proud to support the Ravinia Festival, which brings music not only to thousands of concertgoers each year, but also to local classrooms and communities through its education programs. By supporting the arts, our goal is to help foster greater dialogue and appreciation for the role that art and culture play in shaping our communities. RBC Wealth Management is a proud 2016 Season Sponsor of Ravinia and is celebrating more than 15 years of support. Member NYSE/FINRA/SIPC



Wealth Management

**Diane Duncan**

*General Manager, Chicago Retail
Steinway & Sons*

Steinway & Sons is a proud supporter of the 2016 Ravinia Festival and is excited to supply Steinway and Steinway-designed Boston and Essex pianos for the festival's musical studies and performances. The Steinway Piano Galleries of Northbrook, Chicago, and Hinsdale are proud to be the only Steinway & Sons factory-owned and -operated showrooms in the Midwest.



STEINWAY & SONS

**Edward J. Wehmer**

*President & CEO
Wintrust*

Wintrust is proud to support Ravinia and the joy it brings to so many during the summer season. At Wintrust, we believe in supporting local organizations, such as Ravinia, that help make our communities stronger. Wintrust is a financial holding company providing commercial and community banking, wealth management and treasury management services, and mortgage origination. Wintrust Community Banks have more than 150 locations around Chicago, southern Wisconsin, and northwest Indiana, including in Lake Forest, Highland Park, Northbrook, Wilmette, Chicago, and Schaumburg. At a Wintrust Community Bank, you get the resources of a big bank with the exceptional service and community focus that can only come from a local community bank.

**In Memory of Keene H. Addington II**

The Keene H. Addington II memorial concert fund was established in 1995 in memory of Keene Addington, a former board member and dedicated supporter of Ravinia. A lifelong resident of the Chicago area and an energetic leader in both business and civic duties, Keene was passionate about Ravinia and its role in bringing world-class music to the Chicago area. Prior to his death, Keene was Campaign Chairman and Trustee for Designs for the Future: Magnifying Ravinia's Magic, a major funding initiative in which he was a driving force behind its inception and success. As in all his endeavors, Keene Addington approached his participation in the Ravinia Festival with energy and determination. The Keene H. Addington II memorial fund is proud to participate in the ongoing support of Ravinia.

Charles and Margery Barancik Foundation

Margie and I are most delighted to continue to be sponsors of Ravinia and its variety of musical tastes. This is the most glorious music festival that we have ever attended throughout the last 55 years. I personally have been regularly attending Ravinia for over 60 years. We should all continue to be supporters of this North Shore treasure, which has enriched our lives for so many generations.

**Harriet Bernbaum**

The concert on July 16 is given in memory of Harry Bernbaum and our daughter Keren-Or Bernbaum. They were both avid music lovers. Keren was a mezzo-soprano, singing in opera and French art song recitals; Harry was just avid. Ravinia has been in our lives for as far back as I can remember. It is a gem in Chicago's cultural crown, and it should be our legacy to support its future, not just for classical music, but all of the many genres that are produced during the festival season. Just do it! For your children and grandchildren. We are so proud of Ravinia's long and accomplished history.

**In Honor of Sandra K. Crown**

Sandy has always believed that "the arts are the implicit language of peace in the world, with Ravinia the shining star." When she was chairman of the Ravinia Women's Board, the board began to fundraise. Her children worked with her and the board when it started the Friendship Booth, which evolved into the Ravinia Gift Shop. Her children chose to honor her with a very generous gift to the endowment fund in perpetuity. This gift helps support the August 17 concert performance of You're The Top: Cole Porter's 125th Birthday Celebration with the Chicago Symphony Orchestra. Ravinia was the first to highlight American Classic Music Theater, followed by the Lyric Opera of Chicago and the Goodman Theatre.



SALUTE TO SPONSORS

Welz Kauffman

President and CEO
Ravinia Festival

In 2016, we celebrate the opening of an aquatic sculpture, which welcomes visitors at Ravinia's grand entrance and harkens back to the park's 1904 opening, when visitors enjoyed several fountains around the park. Our new sculpture is called *Chorus* and to celebrate it we have programmed several water-themed concerts in the season, including the Chicago premiere of Tan Dun's *Water Passion*, Handel's *Water Music*, and Debussy's *La mer*. We hope that people will find beauty in the music and the sculpture, seeing their love and joy reflected in the dancing notes and waters.

Another chorus we'll unveil is in honor of the late, great Robert Shaw. As a kid, I sang in choruses, often with music arranged by him. Later, I had the great fortune to witness Shaw's MASS series in San Francisco and understood that I was in the presence of a master musician who profoundly touched everyone lucky enough to attend his performances. Little did I know that this great conductor, this great American, this champion of civil and human rights who toured courageously through the South at the height of segregation with his Chorale populated with African Americans, would someday be my mentor in things musical and in life. In this, his 100th birthday year, Ravinia celebrates Robert Shaw's legacy through programs and artists he loved, inspired, even willed into existence. We hope you will join us on June 15 for a special evening as we share a new documentary film about Shaw's life called *Man of Many Voices*, followed by a performance of one of Shaw's signature works, Rachmaninoff's "Vespers."



The Madigan Family

Our family has come to Ravinia for four generations, and it is especially rewarding to help make memorable music experiences again this year. We enjoy spending our summer evenings here with friends and family and are proud to support the efforts of the festival to present exciting concerts in such a beautiful setting.



The Elizabeth F. Cheney Foundation

Lawrence L. Belles, *President*
Allan R. Drebin, *Treasurer*
Howard M. McCue III, *Secretary*
Elisabeth O. Geraghty, *Executive Director*

The Elizabeth F. Cheney Foundation was established in 1985 by Elizabeth F. Cheney shortly before her death. Miss Cheney, a lifelong resident of the Chicago area, was particularly interested in artistic, cultural, and educational organizations and supported many such institutions during her lifetime. The foundation is proud to support Ravinia, particularly this summer's performances by Juilliard String Quartet on June 27 and Vladimir Feltsman on August 8.



Megan P. and John L. Anderson

Ravinia and the Chicago Symphony Orchestra have brought lasting enjoyment to our family for three generations. We are especially passionate about music education and great performances, and are committed to sustaining Ravinia's mission and its success for future generations. We are excited about the 2016 summer season and feel especially privileged to have the opportunity to sponsor the Emerson String Quartet's performance of Haydn's complete Op. 76 string quartets on July 5.



Dave Gaspar

President
Ravinia Associates Board

The Ravinia Associates Board is a premier group of over 100 Chicagoland young professionals who share a passion for Ravinia and the musical arts. Their mission is to support Ravinia by promoting awareness of the festival and its musical programs, encouraging the development of new audiences for classical music, and contributing to Ravinia's Reach*Teach*Play education programs. To date the Associates have raised over \$3 million for the festival and Reach*Teach*Play.



JR Hand

President and CEO
Lakeshore Beverage

Lakeshore Beverage is proud to support Ravinia with the official import and craft beers of the festival, Stella Artois and Goose Island Beer Company. The beautiful outdoor setting of Ravinia, the great music performances, and the passionate fans make for a perfect experience to enjoy a beer with friends and family. Whether it's a Stella Artois, which has been a Belgian tradition since 1366, or a Goose Island Beer, Chicago's original craft brewery, Lakeshore Beverage is excited for the opportunity to be a part of the 2016 Ravinia Festival. Cheers!



Roisin Hennerty

President
Ornua North America, Inc.

We look forward to the start of summer and the anticipation of music-filled nights under the stars at Ravinia. We welcome the opportunity to meet festival-goers each summer and share with them the unique taste of our grass-fed butter and cheeses. Enjoying its debut this summer, Kerrygold Cream Liqueur is the latest addition to our portfolio of products—chilled or on the rocks, it's the perfect drink to sip as you relax and unwind to your favorite bands. With Ornua Foods North America's headquarters based in Evanston, it's always a highlight for our team to unwind and enjoy many an evening at Ravinia. Returning for our 13th summer, Kerrygold is proud to be a sponsor again this year. We'll be there with our picnics, ready to savor the memorable and musical nights that are Ravinia Festival.





SALUTE TO SPONSORS



Steven B. Weinstein
President & Chief Investment Officer
Altair Advisers
Independent Investment Counsel

Altair Advisers is proud to be a sponsor of Ravinia's 2016 Music Matters benefit in support of its Reach*Teach*Play programs, which ensure that children throughout the Chicago Public School system have access to quality music education. Altair is exclusively focused on providing independent and objective investment counsel to high-net-worth individuals, families, and foundations. Partnering with Ravinia is one way of demonstrating our philanthropic commitment to the broader Chicago community where our clients and associates live and work. We look forward to another summer under the stars!



ALTAIR



Greg Case
President and CEO
Aon Corporation

Aon applauds Ravinia and takes great pride in the long-standing partnerships we hold with the communities in which our clients and colleagues live and work. Ravinia's world-class performances and unique setting create a cultural experience that only the nation's oldest outdoor summer performing arts festival can provide. As a strong supporter for the diversity of music, art, and cultural programs throughout the Chicagoland area for many years, Aon looks forward to continuing that tradition with our sponsorship of the 2016 Ravinia Festival season.



Empower Results®



Joe Kolar, Bob Baizer, and David Neiman (and Gertrude)
Baizer Kolar P.C.

For over 35 years, people have trusted our law firm to bring them justice for wrongs they have suffered from the negligence of others. We've been in Highland Park that entire time, earning state-wide recognition for our dedication to our clients, many of whom are our neighbors. We have always enjoyed support-

ing our local community, and this year is no exception. We're proud once again to be the only Highland Park-based business that is a Ravinia Program Sponsor. From all of us at BK, have a great Ravinia Summer. Break a leg!



Trusted Counsel. Proven Results.



Baxter International Inc.
As a global healthcare leader, Baxter's mission is to save and sustain lives. That mission is carried out in the daily work of Baxter employees around the world. Our employees' passion for caring for others extends to the communities where they volunteer their time, address local problems with sustainable solutions, and give back to those in need. Illinois has been the home

of Baxter's headquarters for 84 years, and Baxter employees take pride in supporting Ravinia and bringing world-class music to our hometown.



Kevin Cassidy
President, Enterprise National Accounts
Blue Cross and Blue Shield of Illinois

As part of our 80 years of enhancing the lives of our members and communities, Blue Cross and Blue Shield of Illinois is honored to support the oldest outdoor music festival in North America. We can think of no better way to thank Ravinia for providing Chicago with unique and accessible musical experiences for so many years than to be one of its proud sponsors. All of us at Blue Cross wish to extend a standing ovation to the artists, staff, and board of directors at Ravinia who make the festival experience possible. We look forward to the sights and sounds of another special summer under the stars.



BlueCross BlueShield of Illinois



Marcus Lemonis
Chairman and Chief Executive Officer
Camping World & Good Sam
Host of CNBC's Reality Series, *The Profit & The Partner*

Camping World & Good Sam have been leaders in the outdoor, RV, and camping industry since 1966. Partnering with Ravinia is a natural fit, as the organizations all have a great passion for outdoor entertainment to be shared with family and friends. The unique setting of Ravinia is accommodating for music and outdoor enthusiasts from all walks of life, and Camping World & Good Sam are proud to sponsor and support Ravinia's continued contributions to the musical arts. Much like Camping World & Good Sam, Ravinia is synonymous with good times, good friends, and great outdoor adventures. We look forward to the 2016 Ravinia Festival season.



Jon Harris
Senior Vice President and Chief Communications Officer
ConAgra Foods

Congratulations to the Ravinia Festival which continues to present an exceptional season that fully engages the community in an amazing celebration of music. For most of us, every Ravinia experience begins with an abundant picnic, and I firmly believe that great food comes from brands that have an unwavering dedication to doing what's right for all, which includes supporting the community. ConAgra Foods is proud of our brands and is proud to support our community including Ravinia.



Jon Resnick
Chief Revenue Officer
Consilio

Consilio (formerly Huron Legal) is honored to serve as a sponsor of Ravinia to support the long-standing tradition of cultural and music events. We are proud to be a part of the great work the organization carries out for the Chicago community through arts and educational initiatives.





SALUTE TO SPONSORS



Gary J. Levin
Partner, National Leader – Litigation & Dispute Consulting
Forensic & Dispute Services
Deloitte Financial Advisory Services LLP

Deloitte salutes Ravinia and its commitment to bringing extraordinary entertainment and cultural enrichment to the Chicago area. We are proud to continue

our support of the quality and memorable programming provided to children, families and individuals across our community.



David J. Morris
Partner
Fox, Swibel, Levin & Carroll, LLP

Fox, Swibel, Levin & Carroll, LLP, is proud to support Ravinia. We appreciate the opportunity to give back to the Chicago community by sponsoring Ravinia and its Reach*Teach*Play music education programs. Our law

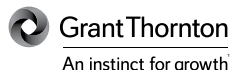
firm is committed to participating in programs that provide education and support to help children succeed in school and in life. We look forward to a spectacular 2016 summer season at Ravinia!



Stephen Chipman
Retired CEO
Grant Thornton LLP

Music represents the very essence of human existence and evolution. It takes us on a journey through time and across continents and cultures. It unites us in a way few other arts can do. Ravinia has long recog-

nized the power of this special medium and has created an outdoor music experience like no other. Grant Thornton is proud to support Ravinia and the important role it plays in fostering the arts here in the Chicago area. Ravinia's long-term commitment to bringing music and art in to our lives remains steadfast. Enjoy the season!



Paul T. Fox and John F. Gibbons
Co-Managing Shareholders, Chicago
Greenberg Traurig, LLP

Greenberg Traurig is proud to continue our long-standing support of Ravinia and the world-class music it brings to our community.

It is also our pleasure to help the Ravinia Women's Board ensure that great music remains accessible to all through the Reach*Teach*Play education programs, teaming resident artists with Chicago Public Schools. We will continue to support our "adopted" school, the William H. Seward Communication Arts Academy, providing Seward's students with access to quality music education. Please accept our best wishes for another memorable summer at Ravinia.



Michael R. Gervasio
Partner, KPMG & Ravinia Trustee since 2011
KPMG LLP

Each summer, Ravinia's gates open to provide a unique cultural experience for all Chicagoans, and KPMG is proud to have been a part of this tradition for more than 40 years. KPMG proudly directs its support to Ravinia's Reach*Teach*Play education programs

and, in doing so, ensures that Ravinia is accessible to the constituents of more than 185 social service agencies in our community through the Opportunity Lawn Pass Program. On behalf of the partners and professionals of KPMG in Chicago, we hope that you and your families enjoy the beauty, music, and enrichment Ravinia has to offer this season.



Mark D. Gerstein
Partner
Latham & Watkins LLP

Latham & Watkins is proud to support the 2016 Ravinia Festival and applauds Ravinia on its continued success in enriching the lives of music lovers throughout the Chicago area and introducing children to

the musical arts through its Reach*Teach*Play education programs. Our participation in the Ravinia Festival is part of Latham's continuing engagement with the cultural, civic, and social services institutions and programs that make a difference in all of Chicago's communities. We look forward to another phenomenal season of best-in-class music at Ravinia.



Julie Smolyansky
President and CEO
Lifeway Foods, Inc.

Since 1986, Lifeway Foods has proudly called Chicago home, and we couldn't think of a better way to celebrate our 30th anniversary than by sharing Chicagoland's finest kefir with the fantastic community at Ravinia. Lifeway shares a commitment to

sustainability, innovation, and community with Ravinia—we look forward to continuing our partnership for years to come.



Paul W. Theiss
Chairman
Mayer Brown LLP

Ravinia's summer music season is a vital part of the fabric of our community that enriches us all. We are honored to support this year's festival.

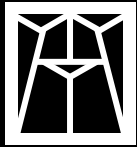


Mitchell S. Feiger
President and Chief Executive Officer
MB Financial

MB Financial Bank is pleased to sponsor another extraordinary Ravinia Festival season in which Chicagoland will once again celebrate music-filled summer nights under the stars. Just as Ravinia has

a long-standing tradition of creating the "Ravinia experience," MB has an over-100-year tradition of helping businesses succeed. MB Financial Bank applauds the artists performing this year whose business it is to captivate the audience. You mean business as much as we do. On behalf of MB, enjoy the 2016 Ravinia Festival season.





SALUTE TO SPONSORS



Richard Price
Chairman and Chief Executive Officer
Mesirow Financial

Mesirow Financial is committed to sustaining Chicago's culturally rich fine arts community. We are proud to sponsor Ravinia, and are looking forward to a summer

season full of great talent, enjoyment, and inspiration.



Christopher B. Wilson
Chicago Office Managing Partner
Perkins Coie LLP

Perkins Coie is proud to sponsor Ravinia, the oldest outdoor music festival in North America. For more than 100 years, Ravinia's diverse repertoire of music— young and old; classical, jazz, and rock—have found a home under Ravinia's sky. Like Ravinia, Perkins Coie understands the role diversity plays in our lives and work. With more than 1,000 lawyers in 19 offices across the United States and Asia, Perkins Coie celebrates a diverse workplace and how diversity supports providing great service to clients. Perkins Coie shares Ravinia's commitment to community and sharing knowledge and resources with the people of Chicago.



Jeff Cohen Photography



Larry Richman
President and Chief Executive Officer
The PrivateBank

The PrivateBank is proud to support Ravinia as part of our commitment to institutions that make Chicago great. As we celebrate our 25th anniversary, we recognize those that have a great history of enriching the arts and culture com-

munity. We are honored to be part of the Ravinia tradition and we hope you enjoy the season.



Donna Sciarappa
Regional Managing Partner
RSM US LLP

We are proud to once again support the oldest music festival in North America and to help it continue serving as the summer home for the Chicago Symphony Orchestra. With an incomparable blend of world-class music, starry nights, and friendly atmosphere, Ravinia Festival truly engages the cultural passions of audiences and artists alike. As a leading provider of audit, tax, and consulting services, we understand how important it is to support the communities where we work and live. It takes talent, dedication, and encouragement to build the institutions that raise the quality of our lives. Ravinia is an invaluable tradition that enriches us all. We're looking forward to another exciting season at the festival, and to all those who make it possible, we say, "Encore!"



Peter Testa
President & CEO
Testa Produce, Inc.

Testa Produce, Inc., is proud to support and be a part of the excitement at Ravinia in 2016! For over 100 years, we have prided ourselves on providing the best quality produce and foods while encouraging healthy living. With all of the live music and great events, we are honored to be a part of the **TESTA PRODUCE, INC.** amazing Ravinia experience.



Mark Wagner
President of Business Operations
Walgreens

Walgreens is honored to continue its long-time support of Ravinia, its world-class musicians, and its Reach*Teach*Play education programs. We proudly join Ravinia in its effort to enhance the cultural health of our communities and connect the world of music to those who lack access and opportunity. As a Chicago hometown company, we look forward with our neighbors to another season of music under the stars.



Wrightwood Furniture
Douglas and Michael Cohen, *Proprietors*

As residents of the North Shore, Ravinia is near to our hearts. Wrightwood Furniture is proud to make 2016 its first year of sponsorship of the Ravinia Festival. Craftsmanship is at the core of what we do in our Lakeview, Chicago, retail store and through the support of live musical performance. We look forward to enjoying evenings under the stars with you this summer.



Joan & Bob Feitler
Ravinia is one of Chicago's greatest summer traditions, and we're pleased to be part of it by helping to bring the Takács String Quartet with clarinetist Anthony McGill to the Martin Theatre on July 15 for a performance of works by Beethoven, Shostakovich, and Brahms.



Lori Ann Komisar and Morris Silverman
We are honored to sponsor the July 29 viewing of *Titanic* scored live by the Chicago Symphony Orchestra. Ravinia has always been our summer "home away from home." Whether picnicking on the lawn with family and friends or sitting in the Pavilion enjoying the diverse talents of the world's most noted

artists, to us Ravinia is a family treasure and tradition we are proud to share with the greater Chicago community. We look forward to the CSO's performance on July 29 and are pleased to support the efforts of the 2016 Ravinia Festival in bringing another spectacular summer under the stars for all to enjoy.



Roslyn and James Marks
Ravinia has been the gift of summer for our family for over 60 years, enriching our lives, our children's, grandchildren's, and now great-grandchildren's! We are honored and delighted to help sponsor a concert again this year.



SALUTE TO SPONSORS



Zadek Family Foundation

No one does it better than Beethoven, and with Itzhak playing the evening will be divine!

– Nancy Zadek
Craig and Linda Umans
Kathi and Tom Lind



Pinkert Industrial Group

We are pleased to support Ravinia's central mission of presenting classical music in a beautiful park environment. The summer residence of our esteemed Chicago Symphony Orchestra and a welcoming home to internationally acclaimed artists—how fortunate we are to enjoy all that Ravinia has to offer, across a wide spectrum of musical genres, in our own backyard!



James T. Ryan

Chairman, President and Chief Executive Officer
W.W. Grainger, Inc.

Grainger congratulates Ravinia for its ongoing commitment to bringing the joy of music to so many attendees every year. We are pleased to be a longtime supporter of Ravinia. For more than 85 years, Grainger has helped businesses and institutions keep their facilities safe, efficient, and functioning by providing the right products where and when our customers need them. We are proud to support our communities where our team members and customers live and work. We look forward to the 2016 season.



Lynne and David B. Weinberg

In 130 performances over 100 days, Ravinia transforms 36 acres on Chicago's North Shore into one of the cultural capitals of the world. We are honored to have our name associated with this great institution.



Joan Wing and Family, in Memory of Jack Wing

Thoughts of summer at Ravinia make my winters in Chicago much more bearable. I was introduced to Ravinia by good friends shortly after we moved to the area, and it is my favorite thing. The venue, the personnel, the people, and the facilities are all so lovely that I never want to leave when the summer is over. I am excited to sponsor Danielle de Niese in the Martin

Theatre on August 4th; I anticipate it to be a wonderful performance!



Sue & Tom Pick

Ravinia, to Tom and me, means summer memories that go back over half a century, starting with romantic picnics on the lawn when we were dating. Early years of marriage and being the youngest member of the Women's Board, seeing our four kids work as wait staff and ushers, giving a memorial concert dedicated to Tom's mother, and in recent years, an annual get-together for our Sanibel/Chicago friends. But it's really all about the music!

Ravinia would like to extend its appreciation to the following additional sponsors:

Joe & Ross Ice Cream: Official Ice Cream of Ravinia
MillerCoors

Audrey L. Weaver, in loving memory of Michael D. Vogan: June 18

Suzanne and Robert Wieseneck: June 22

Leslie Berger and Paul Williams: July 6

Jo and Newt Minow: July 22

Sharon and Eden Martin: July 25

The Dancing Skies Foundation: July 26

Diana and Bruce Rauner: August 10

The Planets Consortium: July 13

Anonymous

Earl Abramson and Sheila Schlaggar

Paul and Jackie Baker

Michael A. Leppen and Miriam U. Hoover

Karen and Stephen Malkin

Gordon S. and Claire Prussian

Richard H. Robb and Rebecca E. Crown

Ellen Rudnick and Paul Earle

RumChata

The Schreuder Family

Melissa and Chuck Smith

Tina and Byron Trott

The Firebird Consortium: July 26

Anonymous

Azure Consulting

Winnie and Bob Crawford

David and Annette Dezelan

Larry and Barbara Field

Ginny and Peter Foreman

Joan J. Golder

Jack and Donna Greenberg

Kelly and John Grier

Erika and Dietrich Gross

Anne E. and Robert D. Krebs

Helen S. Rubinstein, in memory of Michael J. Rubinstein

Stuart Sondheimer and Bonnie Lucas

The Crossroads Consortium: August 16

Anonymous (2)

Mrs. Zollie S. Frank

Klaff Family Foundation

Mr. and Mrs. Alan R. May

Michael A. Sachs and Family

Denise M. and Joseph T. Seminetta

Jennifer W. Steans and James P. Kastenholz

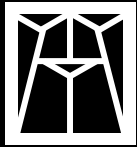
Pamela B. and Russ M. Strobel

Mr. and Mrs. Richard L. Thomas

Paul and Virginia Uhlenhop

Chuck and Mary Westphal

Paul and Mary Yovovich



ANNUAL FUND DONORS

Ravinia expresses its most sincere gratitude to the 2016 Annual Fund contributors. These donors supply vital operating support for Ravinia's Reach*Teach*Play education programs, as well as the beautification of the festival grounds and the reasonable ticket prices that Ravinia patrons have come to know. The names listed below represent those donors who contributed \$1,000 or more during the period between October 1, 2014, and June 10, 2016. Please note that subsequent gifts will be recognized in later editions. A degree symbol (°) represents Silver Circle members, those who have supported Ravinia for 25 consecutive years or more. A plus sign (+) indicates new donors or donors who increased their contributions by \$500 or more.

2016 ANNUAL FUND COMMITTEE

Ravinia would like to thank the 2016 Annual Fund Committee members for their efforts on behalf of the festival.

Joseph T. Seminetta,
Chairman

Norman R. Balkin	Josephine Minow
John F. Benjamin	Toby Newman
John C. Berghoff Jr.	Yasuko Okigawa
Peggy Budwig	Jody Perl
Joel M. Cahn	Alice Peterson
James A. Chatz	Dale R. Pinkert
Douglas E. Cohen	Madeleine Plonsker
Melanie Cohen	Daniel H. Reisner
Joan Colmar	Warner A. Rosenthal
Gayla Cox	Nancy Rotering
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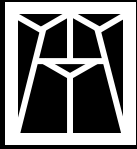
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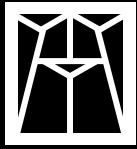
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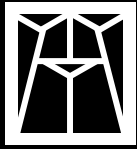


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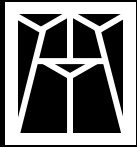
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Memorializing the festival's former longtime executive director, the Edward Gordon Society recognizes donors who have provided for Ravinia in their estate plans. Many members enjoy immediate tax benefits and estate tax savings. They also receive Ravinia benefits, such as ticketing privileges and Freehling Room membership. We thank all Edward Gordon Society members for their steadfast commitment to Ravinia's future.



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Created in 2011 in memory of our distinguished festival chairman from 1971 to 1975, the Marion Lloyd Circle recognizes Edward Gordon Society members who have designated one or more major planned gifts to Ravinia with a value at or exceeding \$100,000. We are sincerely grateful to the following Marion Lloyd Circle members for their exemplary generosity. For more information about the Marion Lloyd Circle, please contact Mercedes Rohlf at 847-266-5027 or mrohlf@ravinia.org.

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Prior to the summer season, Ravinia hosts two major events that raise funds for the festival's Reach*Teach*Play education programs: the Music Matters Benefit, a project of the Ravinia Associates Board, and the Reach for the Stars Golf Outing, a project of the Ravinia Board of Trustees. Held at the Radisson Blu Aqua Hotel on May 7, 2016, the 24th annual Music Matters benefit grossed over \$625,000. The evening included cocktails, live music, dinner, an auction, and a special tribute to Dolores Kohl Kaplan in honor of her lifelong dedication to music education. The 17th annual Reach for the Stars Golf Outing was held on May 23, 2016, at Northmoor Country Club and raised over \$200,000. Ravinia would like to thank the following sponsors for supporting these events.

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Ravinia Associates Board President Dave Gaspar with Music Matters 2016 honoree Dolores Kohl Kaplan

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Brooke Gottshall, Dave Hogin, Ravinia Trustee Steve Rappin, and Nelson Gomez enjoying a day of golf at Ravinia's Reach for the Stars Golf Outing.

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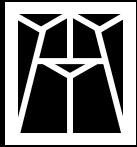
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The Ravinia Women's Board, founded in 1962, has raised over \$29 million for Ravinia throughout the past 55 years. Major fundraisers include the annual summer Gala, Ravinia Gifts and Chair Rental, the Tribute Fund, and the Ravinia Cruise. Proceeds from these fundraising efforts help support Ravinia and its Reach*Teach*Play music education programs, which serve 75,000 people throughout the Chicago area. We are especially proud of the creation of the Sistema Ravinia student orchestra program, based on Venezuela's acclaimed El Sistema model, which fosters positive social development through exceptional music training.



2015 Women's Board Gala chairwomen with Ravinia chairman John Anderson and president Welz Kauffman

This summer, on July 23, the Women's Board will mark the 50th time it has hosted a gala evening highlighting the people and programs that make Ravinia so special. The first gala was held in 1967 as a thank-you to Ravinia supporters, and now it is our most substantial fundraiser, having provided more than \$15 million dollars to support the mission of the festival.



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RAVINIA

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The Ravinia Associates Board is a premier group of over 90 young professionals in the Chicago area who share a passion for Ravinia and the musical arts. Its mission is to support Ravinia by promoting awareness of the festival and its musical programs, encouraging the development of new audiences for classical music, and contributing to Ravinia's Reach*Teach*Play education programs. To date the board has raised over \$3 million for the festival and those programs. To learn about becoming a member of the Ravinia Associates Board, please e-mail associates@ravinia.org or call 847-266-5021.

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RAVINIA INFORMATION

NO SMOKING

Ravinia is a smoke-free environment. Designated smoking areas are located outside the entrance gates. Use of electronic cigarettes or vapor devices is also limited to these areas.

MEDICAL AID

A nurse and physician are on duty at every performance. Contact the nearest usher in the event of a medical emergency.

LOST AND FOUND

Call 847-266-5100.

QUIET LISTENING

We request that all audience members refrain from talking during the concert and avoid making other disturbing sounds. If you are wearing an alarm wristwatch or carrying an electronic paging device or cellular phone, please turn it off before the performance.

CHILDREN

Children ages 6 and under are not allowed in the Pavilion, Martin Theatre, or Bennett Gordon Hall, except for Kids Concerts and designated family programs. Ravinia requires parental supervision of all children attending the festival.

AQUATIC SCULPTURE

We hope you enjoy the aquatic sculpture at Ravinia's grand entrance—it was designed by WET, the artists behind the Bellagio's dancing fountains—but please refrain from tossing coins into it, as they may damage this brand-new water feature.

PROHIBITED ITEMS

We want you to feel at home at Ravinia, but please do not bring the following into the park: grills; beer kegs; athletic equipment (e.g., footballs, flying discs); bicycles, scooters, and skates (bike racks are located outside the box office); pets (service animals are permitted); tents or canopies of any size; umbrellas over six feet in diameter; anything that needs to be staked into the ground; personal stereos; drones or other flying apparatus; and weapons.

SECURITY PROCEDURES

Firearms and explosives are prohibited at Ravinia. For your safety and the safety of all our guests, all items brought into the park (including, without limitation, coolers, picnic baskets, bags, backpacks, and purses) are subject to search upon entry or reentry into the park and may also be inspected again upon entering the Pavilion. A metal-detection wand may be used to scan patrons. Patrons who choose not to subject themselves to wandering or their personal belongings to a security search will not be permitted to enter the park or the Pavilion.

CAMERAS AND RECORDERS

Photographic and video or audio recording equipment is strictly prohibited at all Ravinia events and may not be brought into any facility or used at any performance.

TICKETS

Tickets may be ordered by phone at 847-266-5100 or online exclusively at Ravinia.org. Daily box office hours are posted online. If you are unable to use your tickets, please consider donating them to the festival for resale. Ticket donations may be made in person or by phone up until the time of the performance. You will be e-mailed a receipt for the tax-deductible donation.

GROUP SALES

A discount of 20 percent on Pavilion tickets is available for groups of 20 or more for select concerts. Call the Group Sales Department at 847-266-5087 for more information.

SELLOUT POLICY

To ensure audience comfort at all Ravinia concerts, walk-up sales will not be made on evenings of concerts that are sold out. To check the status of a concert, call the box office at 847-266-5100 or visit Ravinia.org. Please note that one-time-use lawn passes are not valid on sold-out evenings.

\$10 BGH CLASSICS SERIES

Tickets to the \$10 BGH Classics series are not valid for entry to any other events held on the same dates. Those exiting BGH into the park may be asked to show their separate concert tickets. Please note that these tickets often sell out in advance of the concert date. BGH concerts are not broadcast to the lawn.

CHAIR AND TABLE RENTAL

Lawn chairs and tables are available for rental from the Ravinia Chair Rental tent on all Pavilion and Martin Theatre concert evenings. Visit Ravinia.org/Page/ChairRental/ for more information.

RESTAURANTS AND PICNICS

Reservations for Ravinia's Park View and Mirabelle restaurants can be made online through OpenTable or by calling 847-432-7550. Guests are also encouraged to bring their own picnics or build them at the Ravinia Market or Char Bar outdoor bar and grill; however, beer kegs and grills may not be brought into the park. Food and beverages are not allowed in Bennett Gordon Hall, the Martin Theatre, or the Pavilion (except on designated nights). Picnic baskets may be left in the rear of the Pavilion.

DROP-OFFS

Patrons' cars, taxis, limos, and ride-share services must comply with drop-off policies. Please alert your driver. On most nights, patrons can be dropped off at the following locations; a valid donor parking pass or handicap parking permit must be presented for access to Ravinia's north and south lots.

- Ravinia's west, north, and south parking lots (inbound access is closed 30 minutes before the performance ends and resumes 1 hour after the performance)
- Braeside Metra station (¼ mile away)
- Ravinia Metra station (½ mile away)

However, Highland Park Police and Ravinia staff may need to redirect for various reasons. Please follow their instructions. No drop-offs are allowed on public streets; violators may be subject to fines from Highland Park Police.

NO STREET PARKING

Please remember that Ravinia is located within a residential neighborhood, so please keep noise to a minimum while exiting and drive safely. Parking on the residential streets surrounding Ravinia is strictly prohibited. Highland Park Police will issue \$100 fines to violators.

PARK AND RIDE

Ravinia's free and handicapped-accessible shuttle bus service makes continuous round trips between Ravinia and its off-site parking lots before, during, and after Pavilion concerts, and is frequently the fastest way in and out of the park.

WEATHER

Concerts take place rain or shine. To check the National Weather Service forecast for the Ravinia area, visit crh.noaa.gov or link from Ravinia's homepage. Ravinia is an open-air venue that cannot guarantee refuge to patrons in the event of severe weather. Guests are asked to be aware of their surroundings. Ravinia may delay the start, interrupt, or even cancel a concert if an emergency situation occurs. Updates will be provided when possible over the public-address system, by e-mail, and on video kiosks located near the park entrances and restrooms. Refunds are not given due to weather unless a concert is canceled in its entirety, with no replacement performance scheduled.

CHECK RAVINIA'S WEBSITE!

The complete concert schedule—including ticket prices, gate and start times, and other information—as well as box office hours, directions, weather, park map, special offers, and more are all at Ravinia.org.

BE ALERT DURING SEVERE WEATHER

Ravinia monitors the National Weather Service for our hometown of Highland Park. As always, Ravinia concerts occur rain or shine. However, should an alert from the NWS cause Ravinia to delay or cancel a concert, we will send an e-mail to ticketholders. Weather can change quickly in the summer, and guests can monitor conditions in the Ravinia area through the NWS link at the bottom of our homepage.

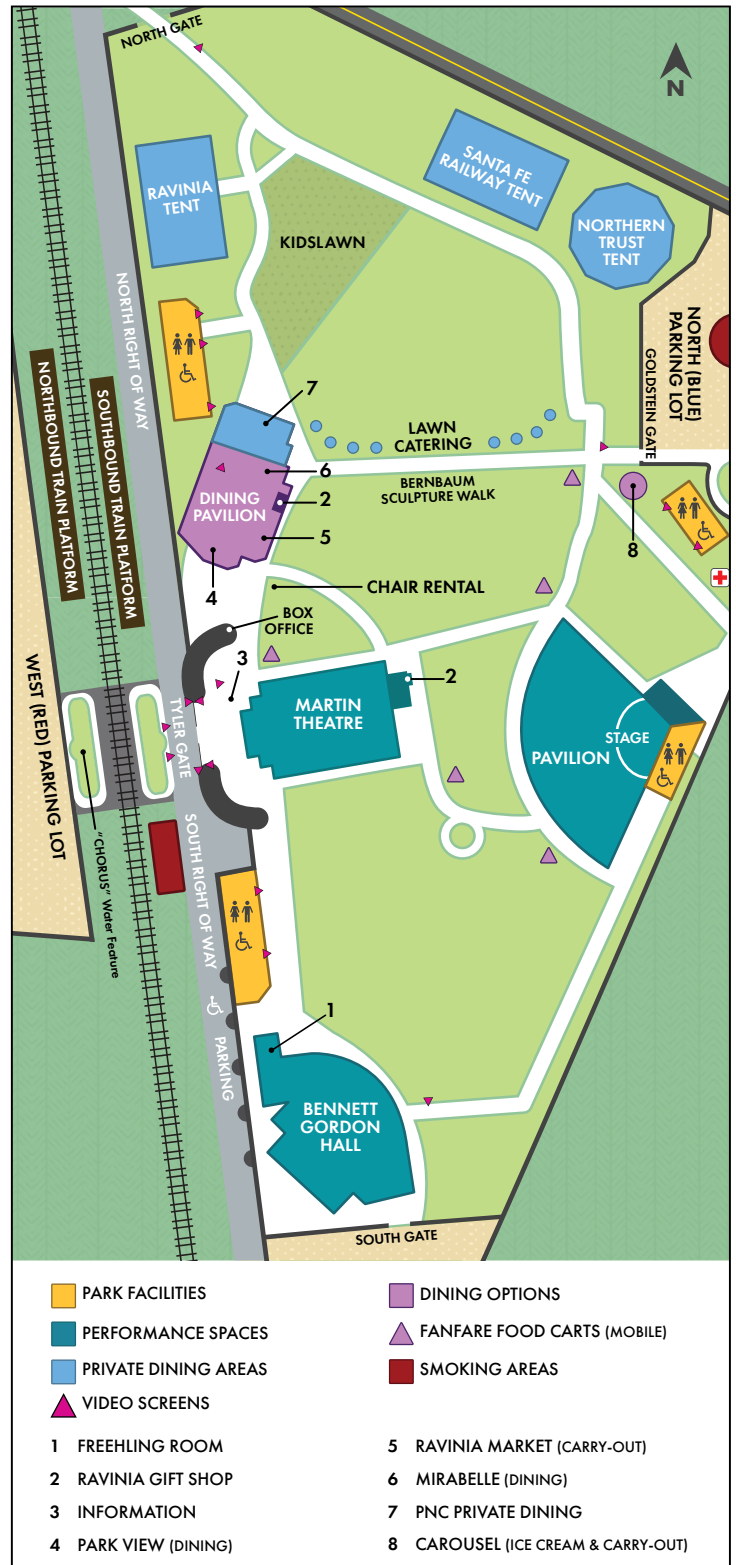


Should the NWS issue a severe weather watch or warning once guests are in the park, we will keep guests updated via the video screens located around the park. When necessary, special instructions will be delivered over the speaker system. Ravinia maintains its own emergency power generator.



In the event of severe weather, Ravinia may delay, interrupt or cancel a concert. During delays or interruptions, guests may seek refuge in a structure that bears a blinking green light. A red light on that structure means it is already full. Guests may also exit the park and return to their cars. Those who leave will be readmitted if and when the concert resumes. In a refuge situation, guests will not be permitted to bring their picnic supplies and other gear into the structure so that we can accommodate as many people as possible. In some cases, Ravinia may lead guests to refuge at nearby Braeside Elementary School.

Ravinia is an outdoor concert venue that cannot provide indoor refuge for all guests when the park is full. Please be aware of your surroundings, including exits.



FOODSTUFF

You know summer has arrived when you start to smell barbecue. Since Ravinia is all about summer celebrations, it's only natural for me to offer a large selection of barbecue items in each of our outlets, including a barbecue-themed chef table in Mirabelle, barbecue menus for lawn catering, and plenty of options throughout the concessions. While the traditional grilled burgers and brats are always a crowd pleaser, nothing says barbecue better than breaking out a smoker.

Smoking was traditionally a practice used to prepare less desirable cuts of meat, because the "low and slow" cooking method tenderizes and renders out the fat, turning these "cheaper" cuts a sought-after delicacy. Smoked meats are probably celebrated most in the south, to

the point that hundreds of competitions are hosted every year, helping develop this trend into a culinary art form.

While chefs generally insist on using a smoker specifically designed for this process, you can do this right at home on a charcoal grill and still get great results. The first step is finding the right wood. Hickory chunks are ideal because they smolder well, making them less likely to flare up. If you can't find chunks, chips that are soaked for at least an hour will work fine. Look for hickory, apple, cherry, or oak. Avoid mesquite, as it has an extremely pungent flavor, and never use any sort of sap wood, as it will ruin your meat and your efforts will be wasted.

Once you get your coals going and put your meat on the grill, it's relatively easy from there. You'll want to leave your meat

alone for at least four hours and let the grill do the work for you. The more you open the lid, the longer you'll wait, so try and resist the urge to peek. Keep a gauge on the temperature of your grill from the outside so you can trap the smoke inside and let it work its magic.

The most important rule is: slow and steady, all day long. It requires a lot of patience, so if you intend to do this at home, make sure you set aside an entire day in order to ensure the best final product. Once you're done, you're done! No resting of the meat is required. Add your favorite barbecue sauce and dig in! It's a big commitment, but one that will seem well worth making once you taste your results.

Cheers!

Chef Ali Saboor

Carolina Mustard Barbecue Sauce

INGREDIENTS

¾ CUP prepared yellow mustard	1 TBSP brown sugar
½ CUP honey	2 TSP Worcestershire sauce
¼ CUP apple cider vinegar	1 TSP cayenne pepper
2 TBSP ketchup	

DIRECTIONS

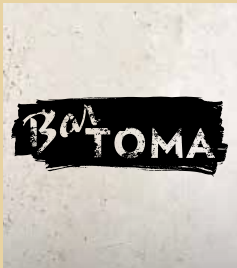
In a small bowl, combine all the ingredients and mix well. Make at least **24 hours** prior to usage for best flavor. Store refrigerated in a tightly covered jar for up to 2 weeks.



PARK VIEW RESTAURANT

PRESENTS

THE 2016 GUEST CHEF SERIES



CARLOS
DELEON

Sample Chef Carlos' favorites from Bar Toma, rated "Best Pizza in Illinois."
-Scoutology

July 8th & 9th



BRIAN
BISHOP

Featuring Chef Brian's southern specials from Bluegrass of Highland Park.

July 18th



ROBIN
ROSENBERG

Indulge in Chef Robin's kicked-up BBQ menu, a favorite of rock legends, celebrities and music fans alike.

July 27th



JOHN
HOGAN

Experience Chef John's contemporary American tavern fare from River Roast.

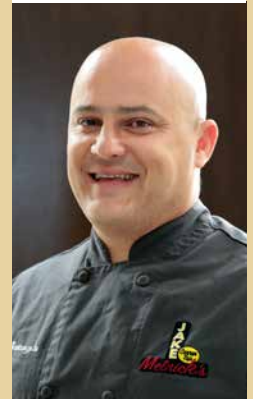
July 31st



TONY
MANTUANO

Indulge in Chef Tony's authentic Italian Cuisine from Spiaggia and Cafe Spiaggia.

August 13th



NICK
SANTANGELO

If you dare, try Chef Nick's XXX Wings, voted Chicago's Best Hot Wings!

August 28th

Mahler and Me

By Jack Zimmerman

I'm a big Mahler fan. Always have been. After all, I was a trombone player, and trombonists love nothing better than playing a big, honking Mahler symphony. The next best thing, of course, is listening to one. Which is why I'm headed to what promises to be the most memorable concert of the 2016 Ravinia season—James Levine conducting the Chicago Symphony Orchestra and Chorus in Mahler's Second Symphony on July 23. Levine has a long history with Ravinia and the CSO, and the CSO has a long history with Mahler. The concert celebrates Levine's Ravinia debut 45 years ago, when he conducted that very symphony as a last-minute substitute for not one, but two ailing conductors.

Back then, Levine was young (28), but the performance was one for memory book—or so I'm told. Unfortunately, I missed it. Forty-five years ago I was playing my trombone in the Great Lakes Navy Band, only a few miles north of Ravinia, but I wasn't playing Mahler, or anything that remotely sounds like Mahler. Still, I wasn't artistically deprived. In my Navy days, I participated in several life-affirming performances of Sousa's *Stars and Stripes Forever*, Henry Fillmore's "Lassus Trombone," and Karl L. King's "Barnum and Bailey's Favorite." ("Lassus Trombone" was my favorite.)

Back then I played a lot of other stuff, too—plenty of dance music by Glenn Miller, and every Fourth of July the band performed countless concerts that featured arrangements of "America," "American Patrol," and "The Armed Service Medley."

While all forms of military music occupied my daily life, my inner life

was spent listening to the CSO perform Mahler, either on recording or in person. I'd then spend hours imagining what it would be like to play Mahler in such an orchestra. To my ears, Mahler and the CSO are the perfect coupling of composer and orchestra. For a good Mahler performance, you need an



orchestra able to play expressively from pianissimo to triple forte, a warm-toned string section, and woodwind, brass, and percussion sections full of collegial virtuosos. That's the CSO.

In the 1960s I was a college student when Jean Martinon was the CSO's music director. Even though Martinon was French and had a proclivity for conducting French and 20th-century music, he was a really good Mahler interpreter. Then came Solti. It was Mahler heaven. Not only did he and the orchestra perform a boatload of Mahler,

they recorded it, too, and so did everybody else. In 1971 Mahler had been dead for 60 years, and yet he was more popular than ever.

But prior to the 1950s and the development of LP records, most classical music listeners didn't bother with Mahler. His symphonies are long—at least when compared to symphonies by Haydn, Mozart, and Beethoven. Before LPs, most records spun at 78 rpm, which meant they held no more than a few minutes of music. A big Mahler symphony would require 16 record changes. Who wants their listening interrupted every few minutes with another slab of vinyl being plopped on the turntable? And with themes of abandonment, despair, and redemption, Mahler symphonies hardly fit the easy-listening category. Arthur Fiedler never recorded a *Mahler's Greatest Hits* album. (Nobody else did, either.)

LP records, though, were a game changer. Once they were perfected, a single side of an LP could hold 25 or 30 minutes of music. Recorded sound got better, too. Mahler symphonies suddenly were accessible, as well as sonically thrilling. Some guy living in the hinterlands, far from a major orchestra, could now sit in front of his hi-fi and be wowed by those sounds.

And what sounds those Mahler symphonies hold, especially if you are hearing one live—a virtuoso orchestra playing a score that delves into the profundities of human existence—hey, this ain't "Lassus Trombone."

And it's not 1971, either. This time I'll be there. [R](#)

Jack Zimmerman has written a couple of novels and numerous newspaper columns and has told stories his entire life.

LAWN CLIPPINGS



RAVINIA FESTIVAL 2016

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

TICKETS ON SALE NOW ONLY AT RAVINIA.ORG

CELEBRATING 80 YEARS OF THE CHICAGO SYMPHONY ORCHESTRA

\$25

Most seats in the Pavilion are just \$25 for every CSO concert, including films and the gala.

\$10

Our \$10 BGH series offers an array of concerts for the price of a movie. Most classical concerts are only \$10 on the lawn.

FREE

Kids and students through college are admitted free on the lawn to all classical concerts.

Sponsored by Exelon Student lawn passes for movie nights cost \$10 and must be reserved in advance.

GUEST CHEFS

- JUL 8-9**
CHEF CARLOS DELEON
of Bar TOMA: Outdoor stone pizza oven
- JUL 18**
CHEF BRIAN BISHOP
of Highland Park's Bluegrass: Southern specials in Park View
- JUL 27**
CHEF ROBIN ROSENBERG
of Rosie's BBQ: in Mirabelle
- JUL 31**
CHEF JOHN HOGAN
of River Roast: Specials in Park View and Mirabelle
- AUG 11**
CHEF ISAAC NAVA
of Highland Park's Casa de Isaac: Taco cart in the park
- AUG 13**
CHEF TONY MANTUANO & SOMMELIER RACHAEL LOWE
Ravinia favorite, as seen on TV, of Spaggiari: Special pairings in Park View
- AUG 28**
CHEF NICK SANTANGELO
of Jake Meirick's Corner Tap: Hot wings in Mirabelle

last Summer ON Earth
2016
BARENAKED LADIES
OMD
HOWARD JONES

JUN 9

TAN DUN'S WATER PASSION
Shani Diluka, Piano
\$10

JUN 10

RAVINIA'S FINAL LIVE BROADCAST WITH GARRISON KEILLOR A PRAIRIE HOME COMPANION
CHRIS THILE OF NICKEL CREEK AND NEW HOST OF THE LEGENDARY PROGRAM
PIANIST RICHARD GLAZIER AND THE GERSHWIN EXPERIENCE

JUN 11

Oh what a night! FRANKIE VALLI & THE FOUR SEASONS
FIRST TIME AT RAVINIA

JUN 12

JUN 15

RACHMANINOFF'S "VESPERES" THE SINGERS

JUN 16

HANDEL'S WATER MUSIC
CHICAGO SINFONIETTA

JUN 17

BODEANS
RSMT. Jazz Grandstand
\$10

JUN 18

RAVINIA DEBUT Paul Simon
JOE ALEXANDER RAMSEY LEWIS
MONTY ALEXANDER JOHN PIZZARELLI

JUN 19

JUN 22

FAMILY GUY'S SETH MacFARLANE WITH SPECIAL GUEST KATHARINE McPHEE
RAVINIA FESTIVAL ORCHESTRA

JUN 23

PATTI LABELLE
WITH SPECIAL GUEST THE COMMODORES

JUN 24

BOB DYLAN
- LIVE THIS YEAR -
MAVIS STAPLES

JUN 25

GAVIN DEGRAW THE FRAY

JUN 26

JERRY GARCIA SUMMERSONIC
WARREN HAYNES

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

JUN 27

ASTRID SCHWEEN, CELLO
**JUILLIARD
STRING
QUARTET**



KIDS CONCERTS

SUN JUN 5
1 PM / 4 PM / 7 PM
Catskill Puppet Theater
The Lion's Whiskers

SAT JUL 16
11 AM
Dan Zanes & Friends

SUN JUL 17
NOON
Tom Chapin & Friends

SAT JUL 23
11 AM
Opera for the Young
Mozart's The Magic Flute

SAT AUG 6
11 AM
Joyous String Ensemble

SUN AUG 13
NOON
Laurie Berkner

SAT AUG 20
11 AM
Justin Roberts & the
Not Ready for Naptime
Players

SAT AUG 27
NOON
Laurie Berkner

SAT SEP 10
11 AM / 2 PM /
5:30 PM
The Performers School
Winnie the Pooh

SUN SEP 11
11 AM / 2 PM /
5:30 PM
The Performers School
Winnie the Pooh

JUL 4

THE MUSIC IS THE FIREWORKS
WITH JAZZ STARS

CHICK COREA TRIO
LINCOLN CENTER JAZZ ORCHESTRA
**MS. LISA GRAND
FISCHER & BATON**



JUL 5

**EMERSON
STRING
QUARTET**
COMPLETE HAYDN
STRING QUARTETS OP. 76



JUL 6

MIDORI
AND
FRIENDS



**NEIL
FINN**
OF CROWDED HOUSE
**AND
GUSTER**

JUL 7



JUL 8

LAWN SCREEN

**DURAN
DURAN**
W/CHIC featuring
NILE RODGERS



JUL 9

LAWN SCREEN

PAPER GODS
ON TOUR



JUL 10

LAWN SCREEN

**PHILLIPS + MATT
NATHANSON**



WITH SPECIAL GUEST
A Great Big World

JUL 1

**INDIGO
GIRLS**

&
**MARY CHAPIN
CARPENTER**

AND
**SHAWN
MULLINS**

JUL 2

**STEVE
MILLER
BAND**



**CHARLIE
MUSSELWHITE**

JUL 3



**CHRIS
CORNELLY**
OF SOUND GARDEN,
AUDIOSLAVE, AND
TEMPLE OF THE DOG
HIGHER TRUTH TOUR

JUL 11

LAWN SCREEN

**LADYSMITH
BLACK MAMBAZO**

**SWEET HONEY
IN THE ROCK**



JUL 12

LAWN SCREEN

American premiere of
WYNTON MARSALIS'S
first violin concerto,
co-commissioned
by Ravinia for

**NICOLA
BENEDETTI**
Cristian Macelaru,
Conductor

RESPIGHI:
Fountains
of Rome
Pines of Rome

\$10 Menahem Pressler, Piano

JUL 13

LAWN SCREEN

PREMIERE FILM WITH
STAGGERING NEW NASA
IMAGES ACCOMPANIES HOLST'S

THE PLANETS
An HD Odyssey



CRISTIAN MĂCELARU,
Conductor
**WOMEN OF
THE CHICAGO
SYMPHONY
CHORUS**

JUL 15

**ANTHONY
MCGILL**

PLAYS THE BRAHMS
CLARINET QUINTET
WITH THE

**TAKÁCS
STRING
QUARTET**



JUL 16

**\$25
CSO**

**BEETHOVEN'S
5TH
SYMPHONY**



**SIR ANDREW
DAVIS, Conductor**
**ALISA
WEILERSTEIN,**
Cello

**WINE
CLUB**

JUL 20
AUG 3
AUG 10

TERLATO WINES
ALWAYS EXCEPTIONAL

SEE DETAILS AT RAVINIA.ORG

847-266-5100 • WWW.RAVINIA.ORG

MONDAY

JUL 18

LYLE LOVETT
AND HIS LARGE
BAND
**EMMYLOU
HARRIS**

\$10 RSMI Piano and Strings:
Celebrating Beethoven

JUL 25

**OSORIO PLAYS
SCHUBERT'S
FINAL SONATA**

**JORGE
FEDERICO
OSORIO,**
Piano

TUESDAY

JUL 19

**CHANTICLEER
OVER THE MOON**
SONGS ABOUT OUR
CELESTIAL NEIGHBOR



JUL 26 **\$25 CSO**

**STRAVINSKY'S
THE FIREBIRD**
CREATED BY
THE GENIUS
COMPANY
BEHIND
BROADWAY'S
AND LONDON'S
WAR HORSE

LAWN SCREEN

WEDNESDAY

JUL 20

**JEAN-YVES
THIBAUDET**

PLAYS LISZT'S
PIANO
CONCERTO
NO. 2

**Vasily
Petrenko,**
Conductor

\$10 RSMI Piano and Strings:
Celebrating Beethoven

JUL 27

**DIANA
ROSS**

DIVA SUPREME
MAKES HER
RAVINIA DEBUT!

LAWN SCREEN

THURSDAY

JUL 21

**GOERNE
SINGS**
SCHUMANN



Alexander Schmalcz,
Piano

JUL 28

**PINCHAS
ZUKERMAN
TRIO**



FRIDAY

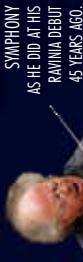
JUL 22

PIANISTS
**JULIA
HSU**
**PETER
SERKIN**

Selections
from Brahms's
Hungarian Dances

JUL 23

50TH WOMEN'S BOARD GALA
JAMES LEVINE
RETURNS
TO LEAD
MMHLER'S SECOND
SYMPHONY
AS HE DID AT HIS
RAVINIA DEBUT
45 YEARS AGO.



\$25 CSO CHICAGO
SYMPHONY
CHORUS

JUL 24

LAWN SCREEN
KENNY ROGERS
FINAL WORLD TOUR:
**THE GAMBLER'S
LAST DEAL**
WITH SPECIAL
GUESTS
**NITTY GRITTY
DIRT BAND**
AND
LINDA DAVIS

\$10 George Li, *Piano*

SATURDAY

JUL 29

HEAR IT! SEE IT! IT'S NEVER BEEN BIGGER!
TITANIC LIVE



\$25 CSO LEONARDO DICAPRIO · KATE WINSLET
JAMES HORNER'S OSCAR-WINNING
SCORE. PLAYED BY THE CSO WHILE
JAMES CAMERON'S EPIC FILM IS SHOWN

JUL 30

ROCK
LEGEND'S
FIRST
RAVINIA
SHOW
**BRYAN
FERRY**



\$25 CSO

JUL 31

LAWN SCREEN
**BUDDY JEFF
GUY BECK**



\$25 CSO

MONDAY

AUG 1

MET AND
LYRIC OPERA STAR
**MATTHEW
POLENZANI**
MAKES HIS RAVINIA
RECITAL DEBUT

**KEVIN
MURPHY,**
Piano

\$25 CSO

AUG 2

**DANIIL
TRIFONOV**
PERFORMS
SCHUMANN'S
PIANO
CONCERTO

**GUSTAVO
GIMENO,**
Conductor

\$25 CSO

AUG 9

**BERNSTEIN
& BRAHMS**

**DAVID
ZINMAN,**
Conductor
**MISHA
DICHTER,**
Piano

\$25 CSO

AUG 10

**GIL
SHAHAM**

**BRAHMS'S
SYMPHONY NO. 4**

\$10 RSMI Vocalists: Brahms's
Liebeslieder Waltzes

THURSDAY

AUG 4

Soprano
**Danielle
de Niese**



**KEVIN
MURPHY,**
Piano

AUG 5

PAUL LEWIS PLAYS
**BEETHOVEN'S
FOURTH
CONCERTO**

KIRILL KARABITS,
Conductor
**PROKOFIEV'S
SYMPHONY NO. 5**

\$25 CSO

AUG 12

JOSHUA BELL
SUPERSTAR FRIEND'S PLAY
CLASSICAL AND JAZZ WITH
THE CSO

CHRIS BOTTI

\$25 CSO

AUG 13

**TONY
BENNETT**



SATURDAY

AUG 6

ROCK
LEGEND'S
FIRST
RAVINIA
SHOW
**BRYAN
FERRY**



\$25 CSO

AUG 7

LAWN SCREEN
**BUDDY JEFF
GUY BECK**



\$25 CSO

TUESDAY

AUG 8

MUSSORGSKY'S
**PICTURES AT
AN EXHIBITION**

PIANIST
**VLADIMIR
FELTSMAN**

\$25 CSO

AUG 11

**WR
LOS
LONELY
BOYS**

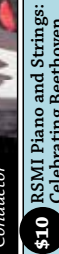


WEDNESDAY

AUG 3

GERSHWIN'S
**RHAPSODY
IN BLUE**

**JEFFREY
KAHANE**
LEADS THE
JAZZ-BAND
VERSION FROM
THE PIANO



\$25 CSO

AUG 11

**WR
LOS
LONELY
BOYS**



THURSDAY

AUG 12

PIANISTS
**JULIA
HSU**
**PETER
SERKIN**



Selections
from Brahms's
Hungarian Dances

FRIDAY

AUG 13

50TH WOMEN'S BOARD GALA
JAMES LEVINE
RETURNS
TO LEAD
MMHLER'S SECOND
SYMPHONY
AS HE DID AT HIS
RAVINIA DEBUT
45 YEARS AGO.



\$25 CSO CHICAGO
SYMPHONY
CHORUS

SATURDAY

AUG 13

ROCK
LEGEND'S
FIRST
RAVINIA
SHOW
**BRYAN
FERRY**



\$25 CSO

AUG 14

LAWN SCREEN
**BUDDY JEFF
GUY BECK**



\$25 CSO

TUESDAY

AUG 15

MUSSORGSKY'S
**PICTURES AT
AN EXHIBITION**

PIANIST
**VLADIMIR
FELTSMAN**

\$25 CSO

AUG 18

JOSHUA BELL
SUPERSTAR FRIEND'S PLAY
CLASSICAL AND JAZZ WITH
THE CSO

CHRIS BOTTI

\$25 CSO

AUG 20

PAUL LEWIS PLAYS
**BEETHOVEN'S
FOURTH
CONCERTO**

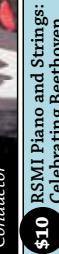
KIRILL KARABITS,
Conductor
**PROKOFIEV'S
SYMPHONY NO. 5**

WEDNESDAY

AUG 21

GERSHWIN'S
**RHAPSODY
IN BLUE**

**JEFFREY
KAHANE**
LEADS THE
JAZZ-BAND
VERSION FROM
THE PIANO



\$25 CSO

AUG 28

JOSHUA BELL
SUPERSTAR FRIEND'S PLAY
CLASSICAL AND JAZZ WITH
THE CSO

CHRIS BOTTI

FRIDAY

AUG 29

50TH WOMEN'S BOARD GALA
JAMES LEVINE
RETURNS
TO LEAD
MMHLER'S SECOND
SYMPHONY
AS HE DID AT HIS
RAVINIA DEBUT
45 YEARS AGO.



\$25 CSO CHICAGO
SYMPHONY
CHORUS

SATURDAY

AUG 30

ROCK
LEGEND'S
FIRST
RAVINIA
SHOW
**BRYAN
FERRY**



\$25 CSO

AUG 31

LAWN SCREEN
**BUDDY JEFF
GUY BECK**



\$25 CSO

TUESDAY

SEP 1

MUSSORGSKY'S
**PICTURES AT
AN EXHIBITION**

PIANIST
**VLADIMIR
FELTSMAN**

\$25 CSO

SEP 8

JOSHUA BELL
SUPERSTAR FRIEND'S PLAY
CLASSICAL AND JAZZ WITH
THE CSO

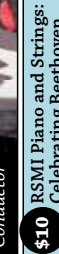
CHRIS BOTTI

WEDNESDAY

SEP 9

GERSHWIN'S
**RHAPSODY
IN BLUE**

**JEFFREY
KAHANE**
LEADS THE
JAZZ-BAND
VERSION FROM
THE PIANO



\$25 CSO

SEP 16

JOSHUA BELL
SUPERSTAR FRIEND'S PLAY
CLASSICAL AND JAZZ WITH
THE CSO

CHRIS BOTTI

FRIDAY

SEP 17

50TH WOMEN'S BOARD GALA
JAMES LEVINE
RETURNS
TO LEAD
MMHLER'S SECOND
SYMPHONY
AS HE DID AT HIS
RAVINIA DEBUT
45 YEARS AGO.



\$25 CSO CHICAGO
SYMPHONY
CHORUS

SATURDAY

SEP 20

ROCK
LEGEND'S
FIRST
RAVINIA
SHOW
**BRYAN
FERRY**



\$25 CSO

SEP 21

LAWN SCREEN
**BUDDY JEFF
GUY BECK**



\$25 CSO

TUESDAY

SEP 22

MUSSORGSKY'S
**PICTURES AT
AN EXHIBITION**

PIANIST
**VLADIMIR
FELTSMAN**

\$25 CSO

SEP 29

JOSHUA BELL
SUPERSTAR FRIEND'S PLAY
CLASSICAL AND JAZZ WITH
THE CSO

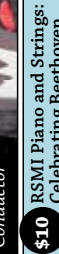
CHRIS BOTTI

WEDNESDAY

SEP 30

GERSHWIN'S
**RHAPSODY
IN BLUE**

**JEFFREY
KAHANE**
LEADS THE
JAZZ-BAND
VERSION FROM
THE PIANO



\$25 CSO

OCT 6

JOSHUA BELL
SUPERSTAR FRIEND'S PLAY
CLASSICAL AND JAZZ WITH
THE CSO

CHRIS BOTTI

FRIDAY

OCT 7

50TH WOMEN'S BOARD GALA
JAMES LEVINE
RETURNS
TO LEAD
MMHLER'S SECOND
SYMPHONY
AS HE DID AT HIS
RAVINIA DEBUT
45 YEARS AGO.



\$25 CSO CHICAGO
SYMPHONY
CHORUS

SATURDAY

OCT 10

ROCK
LEGEND'S
FIRST
RAVINIA
SHOW
**BRYAN
FERRY**



\$25 CSO

OCT 11

LAWN SCREEN
**BUDDY JEFF
GUY BECK**



\$25 CSO

TUESDAY

OCT 12

MUSSORGSKY'S
**PICTURES AT
AN EXHIBITION**

PIANIST
**VLADIMIR
FELTSMAN**

\$25 CSO

OCT 19

JOSHUA BELL
SUPERSTAR FRIEND'S PLAY
CLASSICAL AND JAZZ WITH
THE CSO

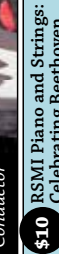
CHRIS BOTTI

WEDNESDAY

OCT 20

GERSHWIN'S
**RHAPSODY
IN BLUE**

**JEFFREY
KAHANE**
LEADS THE
JAZZ-BAND
VERSION FROM
THE PIANO



\$25 CSO

OCT 27

JOSHUA BELL
SUPERSTAR FRIEND'S PLAY
CLASSICAL AND JAZZ WITH
THE CSO

CHRIS BOTTI

FRIDAY

OCT 28

50TH WOMEN'S BOARD GALA
JAMES LEVINE
RETURNS
TO LEAD
MMHLER'S SECOND
SYMPHONY
AS HE DID AT HIS
RAVINIA DEBUT
45 YEARS AGO.



\$25 CSO CHICAGO
SYMPHONY
CHORUS

SATURDAY

OCT 31

ROCK
LEGEND'S
FIRST
RAVINIA
SHOW
**BRYAN
FERRY**



\$25 CSO

NOV 1

LAWN SCREEN
**BUDDY JEFF
GUY BECK**



\$25 CSO

TUESDAY

NOV 2

MUSSORGSKY'S
**PICTURES AT
AN EXHIBITION**

PIANIST
**VLADIMIR
FELTSMAN**

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

AUG 15

DON HENLEY

\$10 RSMI Vocalists

AUG 16

SILK ROAD ENSEMBLE WITH YO-YO MA

\$10 Complete Beethoven Cello Sonatas

AUG 17

YOU'RE THE TOP!

COLE PORTER'S 125TH BIRTHDAY CELEBRATION

\$10 Miriam Fried: Bach Sonatas and Partitas

AUG 18

JUDY COLLINS
A LOVE LETTER TO STEPHEN SONDHEIM PASSENGER STRING QUARTET

\$10 Jonathan Biss: Beethoven Cycle, Part I

AUG 19

ON THE GOING DONE
The Porgesswell Team

\$10 Gypsy-inspired adaptation of *Carmen*

AUG 20

PERLMAN PLAYS BEETHOVEN
Symphony No. 7
BRAMWELL TOVEY, Conductor

\$10 Jonathan Biss: Beethoven Cycle, Part II

AUG 2

TCHAIKOVSKY SPECTACULAR
ITZHAK PERLMAN, Conductor
LYNN HARRELL, Cello
"1812" Overture with cannon fire

\$10 Roomful of Teeth

AUG 22

JONATHAN BISS

Beethoven authority concludes the first of his three-year exploration of the complete piano sonatas with "Moonlight"

\$10

AUG 23

ZUILL BAILEY

PLAYS STRAVINSKY, PROKOFIEV, AND RACHMANINOFF
NATASHA PAREMSKI, Piano

\$10

AUG 24

LINCOLN TRIC

\$10

AUG 25

CCR'S JOHN FOGERTY

\$10 Lucas DeBaryue, Piano

AUG 26

TRAIN
ANDY GRAMMER

\$10 Pacifica Quartet: Beethoven Cycle, Part I

AUG 27

TRAIN
ANDY GRAMMER

\$10 Pacifica Quartet: Beethoven Cycle, Parts II & III

AUG 28

SEAL

\$10 Pacifica Quartet: Beethoven Cycle, Parts IV & V

AUG 29

SOMETHING ABOUT OSCAR

MORRIS GEARRING
SALUTES CHICAGO JAZZ GREAT OSCAR BROWN JR.

\$10

AUG 30

BRAHMS DRAMA
Music theater event, like Ravinia's triumphant Lisztian Loves, in which "An Unlikely Muse" inspires Brahms's final masterpieces.

ANDRÉ WATTS, Piano
DAVID SHIFRIN, Clarinet
JACK GILPIN, Actor
ARIEL QUARTET

\$10

AUG 31

DAN TEPPER AND THE AVALON STRING QUARTET

DAN TEPPER AND BEN WENDEL
Jazz Program

\$10

SEP 1

MS. LAURYN HILL

Ran Dank, Piano

\$10

SEP 2

MARTY STUART AND BILLY BOB THORNTON AND BOXMASTERS

\$10 An evening of harp and guitar

SEP 3

BONNIE RAITT
DIG IN DEEP

\$10 Joseph Moog, Piano

SEP 4

OUR

\$10 Dmitri Levkovich, Piano

SEP 5

BEEHOVEN, HAYDN, AND CHOPIN
PIANIST INGOLF WUNDER

\$10

SEP 6

Selections from Prokofiev's

ROMEO AND JULIET

\$10

SIMON SAVOY, Piano

SEP 7

COMPLETE BARTOK QUARTETS
OVER TWO NIGHTS

CHIARA STRING QUARTET

\$10

SEP 8

CLASSIC ALBUMS LIVE
Presents

BOWIE
THE RISE AND FALL OF ZIGGY STARDUST

SEP 9

THE UNBORN
WITH LIVE ORCHESTRA

\$10 The Unborn with Live Orchestra

SEP 10

THE UNBORN
WITH LIVE ORCHESTRA

\$10 The Unborn with Live Orchestra

SEP 11

WARNER BROS. PRESENTS BUGS BUNNY at the Symphony
Created by GEORGE DAUGHERTY AND DAVID KALK WONG
Directed by GEORGE DAUGHERTY

\$10 Warner Bros. Presents Bugs Bunny at the Symphony

SEP 17

Los Tigres del Norte

MARIACHI FLOR DE TOLOACHE



PROGRAM NOTES

SPONSOR SPOTLIGHT

Ravinia expresses its appreciation for the generous support of the following sponsors:

PROGRAM SPONSORS:



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SWEET HONEY IN THE ROCK

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ALISA WEILERSTEIN, *Cello*

CHICAGO SYMPHONY ORCHESTRA 120

RAVINIA'S STEANS MUSIC INSTITUTE PROGRAM FOR PIANO & STRINGS

*This evening's program will include chamber works by Beethoven.
The participants' biographies can be found in the RSMI program book
distributed at this concert, and the evening's repertoire on the program insert.*

8:30 PM MONDAY, JULY 11, 2016

PAVILION

SWEET HONEY IN THE ROCK

Intermission

LADYSMITH BLACK MAMBAZO

Tonight's concert is part of Ravinia's season-long celebration of the centenary of conductor Robert Shaw, whose influence echoes through choral music and the works and composers he gave special affection.



SWEET HONEY IN THE ROCK

Sweet Honey in the Rock was formed in 1973 by longtime member Bernice Johnson Reagon (who retired in 2004) as part of Washington, DC's Black Repertory Theater Company. The name was inspired by the vocal harmony of Reagon and cofounders Carol Maillard, Louise Robinson, and Mie, which reminded Reagon of a psalm telling of a land so rich that when its rocks were cracked open, honey flowed from them. The members of Sweet Honey in the Rock have since become musical missionaries of equality, empowerment, and education, as well as peace,

love, solidarity, and nondenominational spirituality. The group released its first recording in 1976 and has since made two dozen albums, including several for children. Most recently Sweet Honey in the Rock created a double album from its Jazz at Lincoln Center tribute to fellow vocalist/activists Abbey Lincoln, Odetta, Miriam Makeba, and Nina Simone. The ensemble has performed on nearly every continent for royal command concerts and at festivals and major venues, recently making its 32nd appearance at Carnegie Hall and embarking on four US Embassy tours, including stops in Ethiopia, Peru, Jamaica, Swaziland, and Belize. Sweet Honey in the Rock's distinctions also include composing the music for the Alvin Ailey American Dance Company's 50th-anniversary program, *Go in Grace*; in 2012 creating the lyrics for William Banfield's *Symphony 10: Affirmations for a New World*, a co-commission of the National Symphony Orchestra, Minnesota Orchestra, and Chicago's Harris Theater; and performing at the National Memorial Service for Nelson Mandela at the National Cathedral in Washington, DC. In its more than 40 years, the ensemble has counted 24 women as members, featuring between four and six vocalists in addition to a dedicated ASL interpreter. Sweet Honey in the Rock first sang at Ravinia in 2006 with Ladysmith Black Mambazo and tonight makes its second appearance.



LADYSMITH BLACK MAMBAZO

In the early 1960s, while at work in his native South Africa, Joseph Shabalala had a vision of voices in intricate rhythm and harmony, building on the isicathamiya musical tradition developed by the nation's mine workers. He formed Ladysmith Black Mambazo—a name combining his hometown, Ladysmith; the strongest of farm animals, black oxen; and the Zulu word for a chopping axe, *mambazo*, chosen as a symbol for the group's cutting musical technique—with a number of relatives, and by the early 1970s the group had not only won so many competitions that it was only allowed to perform at them as featured entertainment instead of as an entrant, but had begun its prolific series of recordings for South Africa's Gallo Record Company with *Amabutho*, the first album by black musicians to achieve gold-certified sales in the country. With Shabalala's conversion to Christianity in the mid-'70s, hymns and other religious repertoire began to appear more regularly on the group's albums. By the 1980s Ladysmith Black Mambazo had become so popular that South Africa's apartheid government allowed the group to perform in Europe, paving the way for its collaboration with Paul Simon on what would become his landmark album *Graceland*, released in 1986. The following year, Simon produced Ladysmith Black Mambazo's first internationally released album, *Shaka Zulu*, which won the Grammy for Best Traditional Folk Recording in 1988. In addition to its work with Simon, the group has also recorded with such artists as Stevie Wonder, Dolly Parton, Sarah McLachlan, Josh Groban, Emmylou Harris, and Melissa Etheridge, as well as for the soundtracks to *Coming to America*, *A Dry White Season*, *The League of Extraordinary Gentlemen*, *Cry the Beloved Country*, and *Invictus*. It also appeared in Spike Lee's *Let's Do It A Cappella*. Ladysmith Black Mambazo first appeared at Ravinia in 2004 and tonight returns for its third season at the festival.

MENAHEM PRESSLER, *Piano***MOZART** Rondo in A Minor, K. 511**BEETHOVEN** Piano Sonata No. 17 in D Minor, Op. 31, No. 2 (“Tempest”)
Allegro
Adagio
Allegretto*Intermission***KURTÁG** *Impromptu al ongarese ... to Menahe Pressler* ***DEBUSSY** *Estampes*
Pagodes
La soirée dans Grenade
Jardins sous la pluie**CHOPIN** Ballade No. 3 in A-flat Major, Op. 47

* First performance at Ravinia

Tonight's concert features a member of the world-renowned artist-faculty of RSMI, which has been shaping the next generation of classical musicians for 28 years.

WOLFGANG AMADEUS MOZART (1756–91)**Rondo in A Minor, K. 511**

Mozart composed the Rondo in A Minor, K. 511, soon after returning to Vienna from his second trip to Prague. He had secured an important commission for a new opera, *Don Giovanni*, and immediately went to work on its score, which was completed shortly before the premiere on October 29, 1787. Nevertheless, Mozart continued to write in other genres, particularly those popular forms that generated much-needed income through the sales of published scores. The most celebrated of these works were the two instrumental serenades *Ein musikalischer Spass* (A Musical Joke) and *Eine kleine Nachtmusik* (A Little Nocturne), but other shorter pieces for the piano also were composed.

The Rondo in A Minor was completed on March 11, 1787, in Vienna and published the following month. This single movement is in the form of a five-part rondo, although it has none of the spirited character normally associated with the form. The *andante* tempo

and A-minor key create a melancholy setting for the first theme, a siciliano in 6/8 meter. The F-major second theme maintains a constant 16th-note rhythm coupled with greater dynamic contrasts. The siciliano returns in an abbreviated form, then the key changes back to major for another theme that bears some rhythmic resemblance to the first theme. The unabridged siciliano returns in its native key, after which a gradually fading coda brings the piece to conclusion.

LUDWIG VAN BEETHOVEN (1770–1827)**Piano Sonata No. 17 in D Minor, Op. 31, No. 2 (“Tempest”)**

Beethoven was forced to confront the permanence of his deafness during the summer of 1802, while vacationing outside Vienna in the small village of Heiligenstadt. This crisis kindled a highly productive period during which Beethoven composed the Symphony No. 2, several solo vocal pieces, the three Op. 30 violin sonatas, two sets of variations for piano (Opp. 34 and 35), and the three Op. 31 piano sonatas.

The Sonata in D Minor, Op. 31, No. 2, is commonly known as the “Tempest,” although Beethoven never committed this title to the printed score. Anton Felix Schindler, Beethoven's secretary and early (if somewhat unreliable) biographer, asked the composer to reveal the meaning behind this sonata, to which Beethoven replied, “Just read Shakespeare's *Tempest*.” When pressed further to disclose the exact point of inspiration, his answer was vague: “it is for you to read, to ponder, and to guess.” Perhaps the tempestuous setting in the play reminded Beethoven of his own inner turmoil.

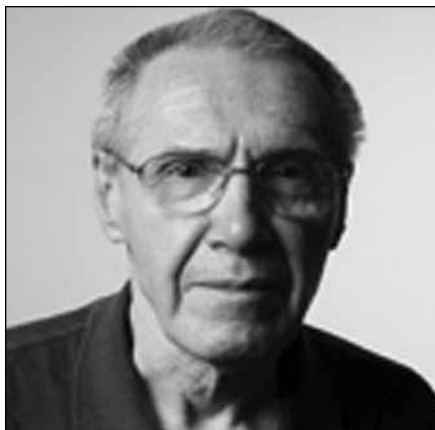
The first movement begins with a bold juxtaposition of two contrasting ideas: a slow, two-measure introduction and an agitated *Allegro* descending line. Beethoven repeats these two ideas and extends the fast tempo into another minor-key idea that begins in a low register and ascends as the left hand crosses over the right. The slow introductory phrase returns to mark the beginning of a brief development of the rapid ascending idea, and once again appears before the restatement of the main themes, minus the ascending idea.

A simple sonatina form governs the *Adagio*. Its first theme contains two ideas: a dotted, three-note figure and a chordal theme with a tremolo accompaniment. A tender contrasting theme appears after the key change. Instead of a development, both themes return and are followed by a lengthy, sensitive coda.

In the finale, an initial D-minor idea builds momentum through the repetition of a four-note motive. A highly ornamented second theme contains a hemiola rhythm. Beethoven expands the four-note motive in his development. A weaving pattern in the right hand gradually gets softer in preparation for the dramatic return of the main themes.

GYÖRGY KURTÁG (b. 1926)***Impromptu al ongarese ... to Menahe Pressler***

György Kurtág was born in Lugoj, Romania, became a naturalized citizen of Hungary after World War II, and now lives in France. This genuine citizen of the contemporary musical world has refined a distinctive musical language celebrated as much for its breadth of stylistic influences as its highly concentrated material. Kurtág and his pianist wife Márta have lived outside Hungary since 1993, beginning with one- and two-year residencies in Berlin, Vienna, a second stay in Berlin, Amsterdam, and Paris. The Kurtágs have called Saint-André-de-Cubzac, near Bordeaux, their home since 2001. Kurtág accepted joint French citizenship the following year.



György Kurtág (2011)

Many of Kurtág's recent compositions for solo and duo piano reflect decades of increasingly reductive musical thought. These miniatures run the gamut from abstract essays in keyboard coloration and texture to arrangements of music by Johann Sebastian Bach. Recently, Kurtág honored his dear friend Menahem Pressler with a comparatively expansive solo-piano composition, *Impromptu al ongarese ... to Menahem Pressler*. Kurtág preserved the genre's improvisatory quality by focusing on various dissonances and thematic fragments. Pressler often gives two back-to-back performances to illuminate this score's sonorous potential: "When you play it and you play it again, it sounds different. It enriches your ear—your palette of hearing. It's a wonderful, wonderful piece."

CLAUDE DEBUSSY (1862–1918)

Estampes

Debussy was a musical *évoqueur*, conjuring images of distant lands and exotic cultures, some beyond his own experience. His solo-piano collection *Estampes* (1903)—meaning "prints" or "engravings"—is a sonic travelogue of the Far East, Spain, and Debussy's French homeland.

Pagodes stirs visions of the regal, pyramid-shaped temples scattered throughout Southeast Asia. The piano texture reflects Debussy's fascination with Javanese gamelan music, which entranced him at the 1889 World Exposition in Paris. Rhythmic and melodic activity exists at three different levels: ponderous, low bass sounds (gong); rapid, high figuration; and a mid-range pentatonic melody. In the composer's words, "even Palestrina's counterpoint is child's play when compared with that found in Javanese music."

The repetitive habanera rhythm in *La soirée dans Grenade* transports listeners to the Iberian peninsula. The Spanish composer Manuel

de Falla marveled at Debussy's writing: "The power of evocation integrated in the few pages of the *Evening in Granada* borders on the miraculous when one realizes that this music was composed by a foreigner guided by the foresight of genius. There is not even one bar of this music borrowed from the Spanish folklore, and yet the entire composition in its most minute details conveys Spain admirably."

Rapid figures steadily stream through the *Jardins sous la pluie* (*Gardens in the Rain*). In this quiet lullaby, Debussy quotes two French children's songs: "*Dodo, l'enfant do, l'enfant dormira bientôt*" ("Sleep, Child Sleep, the Child Will Sleep Soon") and "*Nous n'irons plus au bois, les lauriers sont coupés*" ("We Will No Longer Go to the Woods, the Laurels Have All Been Cut Down").

FRYDERYK FRANCISZEK CHOPIN (1810–49)

Ballade No. 3 in A-flat Major, Op. 47

Poetry expressed through sound became the Romantic musician's obsession. Some individuals linked their compositions to a written program outlining, often in literal fashion, associations between themes and words. Other composers created miniature character sketches. Another group of rare artists sought a deeper and subtler "musical poeticism" that penetrated the listener's soul and loosened his imagination. Chopin—especially in his nocturnes, impromptus, scherzos, and ballades—fell into the last category.

Many writers, among them Charles Rosen, consider the four ballades "perhaps Chopin's greatest achievement." In his union of operatic lyricism with a narrative sequence of themes, he "realized in music one of the major ambitions of the Romantic poets and novelists," according to Rosen. Chopin allegedly drew inspiration for his music from ballade poems about placid lake waters and delicate nymphs by his fellow Pole, Adam Mickiewicz. Some recent scholars even have discerned poetic meters in their long-short musical rhythms.

Chopin toiled long and hard over the composition of his first two ballades, but the third took shape relatively quickly during the summer of 1841. Initially, the Ballade No. 3 in A-flat Major, Op. 47, creates an almost matter-of-fact impression. This, however, is sheer deception: Chopin imperceptibly refashions his simple melodic ideas and seemingly aimless harmonic motion into a grand crescendo toward a passionate, bravura conclusion.

—Program notes © 2016 Todd E. Sullivan



MENAHEM PRESSLER, Piano

Born in Germany in 1923, pianist Menahem Pressler emigrated to Israel in 1939, shortly thereafter launching his performing career as the winner of the 1946 Debussy International Piano Competition in San Francisco and making his American debut with the Philadelphia Orchestra under Eugene Ormandy. Since then he has made numerous tours of North America, Europe, and the East, regularly appearing with the orchestras of New York, Chicago, Cleveland, Pittsburgh, Dallas, San Francisco, London, Paris, Berlin, Hamburg, Dresden, Amsterdam, Brussels, Oslo, and Helsinki, among many others. In 1955 he expanded his career with the formation of the Beaux Arts Trio, first performing at the Berkshire Music Festival and serving as its sole pianist for over 50 years alongside (at various times) violinists Daniel Gilet, Isidore Cohen, Ida Kavafian, Young Uck Kim, and Daniel Hope, and cellists Bernard Greenhouse, Peter Wiley, and Antonio Meneses. Though the ensemble retired in 2008, Pressler continues to collaborate in chamber music with the Juilliard, Emerson, American, Cleveland, Pacifica, and Ebène Quartets, as well as tenor Christoph Pregardien and baritone Matthias Goerne, among many other artists. He also continues to perform as a soloist, recently appearing with the Berlin Philharmonic and Staatskapelle Dresden, as well as serve on the juries of several international competitions and lead master classes around the world. Among Pressler's numerous honors are the Gold Medal of Merit from the National Society of Arts and Letters, the German Cross of Merit, the Wigmore Medal, the Menuhin Prize, several honorary doctorates, and lifetime achievement awards from *Gramophone*, Germany's ECHO Klassik, and the International Chamber Music Association. He has also been inducted into the American Classical Music and *Gramophone* Halls of Fame. Menahem Pressler first appeared at Ravinia as a soloist in 1950 and has also given numerous performances at the festival as a member of the Beaux Arts Trio. Tonight marks his 26th season on the festival's stages.

CELEBRATING 80 YEARS OF THE CSO'S RESIDENCY AT RAVINIA

CHICAGO SYMPHONY ORCHESTRA

CRISTIAN MĂCELARU, *Conductor*†NICOLA BENEDETTI, *Violin***WYNTON MARSALIS** *Concerto in D*° (Co-commissioned by Ravinia)Rhapsody
Rondo burlesque
Blues
Hootenanny

Nicola Benedetti

*Intermission***RESPIGHI** *Fontane di Roma*
The Fountain of Valle Giulia at Dawn
The Fountain of Triton in the Morning [*attacca*]
The Fountain of Trevi at Noon [*attacca*]
The Fountain at the Villa Medici at Sunset**RESPIGHI** *Pini di Roma*
The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way† *Ravinia debut*
° *American premiere*Nicola Benedetti's appearance is made possible in part by
the Nancy and George Goldstein Memorial Guest Artist Fund.Tonight's concert is part of Ravinia's season-long celebration of water-inspired music
to christen *Chorus*, the new aquatic sculpture at the festival's grand entrance.*Scored for three flutes and piccolo, three oboes and English horn, three B-flat, one E-flat, and one bass clarinets, three bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, four or five percussionists, timpani, strings, and solo violin*

As a composer, Wynton Marsalis has not been shy of stretching himself, writing his extended jazz oratorio *Blood on the Fields* in 1994 (which went on to win the Pulitzer Prize three years later) and more recently composing his *Blues Symphony* (premiered in Atlanta in 2009) and the *Abyssinian Mass*. His life is something of a miracle of time management, as he leads the Jazz at Lincoln Center Orchestra, is artistic director of the entire program for Jazz at Lincoln Center in New York, and also manages to lead his own jazz septet. Consequently, finding space in his schedule to compose—particularly sizeable works—is not easy. “It takes so much time to write something like this concerto that I really have to want to write it. Most of the time it’s for specific people. I pick out the ones that I write for. I don’t have any other reason to do it but for them. I work on it until it’s something I think that is deserving of them, and I don’t mind changing it, as I go, because I’m doing it for them.”



Wynton Marsalis backstage at the Konzerthaus in Vienna in 2016. (photo: Luigi Beverelli)

Nicola Benedetti is someone Marsalis has known a long time, and he sees similarities in her career and his own, outside music as well, sharing similar social and educational concerns. He also believes that even her celebrated recording catalogue does not really do justice to her abilities and depth as an artist. By contrast, she responded to his first drafts for this concerto by telling him it was too easy, and she needed to be challenged further. The result is a piece that pushes her violin technique to the limit.

Most of Marsalis's compositions have an underlying story, and this is no exception, with a narrative that unfolds across the work's four movements as follows:

The first movement, *Rhapsody*, concerns sleep. It starts with a lullaby catching the following moods: sweet, angst, nurturing, humble, sensual, sanctified, and angelic. There follows a nightmare, which is by turns anxious, introspective, fearful, and courageous before finally retreating into the mind. Then comes peace, in music that Wynton sees as high-minded, wise, deep, and serene. From peace, the movement turns to recollection, which is sweet, wistful, optimistic, and pure. The final section he describes as “gleaming,” with moments that are whimsical, playful, dancing, syncopated, energetic, and childlike, like a harlequin or griot.

The second movement, *Rondo burlesque*, brings us wide awake. It starts with a section marked *animato* and moves through phases that are virtuosic and fiery, precise, complex, and unapologetic. A depiction of the circus follows, with the violin and orchestra sharing music that is acrobatic, mocking, mimicking, ironic, and fanciful, at times becoming a parody. The final section, titled *giocoso*, swaggers through a post-circus celebration that is raucous, drunken, noisy, playful, rambunctious, and ultimately unruly.

Marsalis's *Blues* picks up on ideas of relationships he explored in earlier works, such as his album *He and She*. This movement begins with flirtation, juxtaposing seriousness and playfulness with quick changes from introspection to sensuality, to holiness, to transcendence, repose, pastoral lyricism, and finally courtship. As the pizzicato violin and “wa-wa” brass exchange phrases with the woodwinds, we hear “yes but no ... no but yes,” a somewhat halting conversation.

From this courtship, we find ourselves in church, full of congregational call-and-response, which builds quite freely until we reach the sermon: a fiery one that is exhorting, shouting, hollering, repetitive, and finally introspective. As the sermon ends, we hear the big collective sigh, combining all the feelings it has aroused: wistfulness, loss, cleansing grief, ascendance, transcendence, and acceptance.

The final movement, *Hootenanny*, follows the courtship and the service with a celebration. It runs through a number of textures that Marsalis says were exciting to explore, bringing ideas from his big-band work to the timbres and tones of the symphony orchestra. It begins with a reel shared between the solo violin and the strings that's exuberant, gritty, rough, grooving, dancing, and wild, with barely controlled violence. This is followed by a calm, pastoral chorale that ushers in a spiritual: it's African, persistent, inevitable, songlike, repetitive, and optimistic. It prepares the ground for the final ancestral dance, which in Marsalis's words is raucous, stomping, mirthful, dancing, wistful, playful, parading, and finally whimsical.

Wynton Marsalis composed his Concerto in D “to and for the virtuoso, educator, and inspired

advocate Nicola Benedetti (in the memory and spirit of fiddler, cornetist, composer, and educator Francis Johnson).” Benedetti gave the world premiere of the Concerto in D with the London Symphony Orchestra under conductor James Gaffigan on November 6, 2015, in London's Barbican Hall. This evening's performance marks the American premiere. The work was co-commissioned by Ravinia, the London and National Symphony Orchestras, Los Angeles Philharmonic, Leipzig Gewandhaus Orchestra, and NTR ZaterdagMatinee, Radio 4's concert series in Amsterdam's Concertgebouw.

—Program notes by Alyn Shipton

OTTORINO RESPIGHI (1879–1936)

Fontane di Roma

Scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, chimes, celesta, glockenspiel, two harps, piano, organ, and strings

Respighi's fame was catapulted to new heights after the premiere of his symphonic pictograph, *Fontane di Roma* (*Fountains of Rome*). However, his train ride to success was almost derailed by controversy. Famed Italian conductor Arturo Toscanini had agreed to conduct the premiere; however, audience members—incensed by Toscanini's undiplomatic performance of the “Funeral Music” from Wagner's *Götterdämmerung* one day after the bombardment of Padua—booed the maestro from his podium. Antonio Guarnieri stepped in and salvaged the performance. Toscanini later championed *Fountains of Rome* in Italy and abroad.

Fountains of Rome depicts four sites in the ancient imperial city at different times over the course of a single day. In fact, tranquil sounds of a nearby wellspring could be heard at the Augusteo—the former mausoleum of Caesar Augustus, converted to a concert hall, where the premiere took place on March 11, 1917. Respighi created a marvelously evocative musical world through his own vivid sense of orchestration and the mutual stylistic influences of the French “impressionist” composer Maurice Ravel and the German modernist Richard Strauss.

Respighi outlined his four-movement “symphonic poem” in a preface to the published score. The first part of the poem, inspired by the fountains of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh damp mists of a Roman dawn. A sudden loud and insistent blast of horns above the whole orchestra introduces the second part, *The Fountain of Triton in the Morning*. It is like a joyous call, summoning troops of naiads and tritons, who come running up in pursuit of each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra, in *The Fountain of Trevi at Noon*. The solemn theme, passing from the woodwinds to the brass instruments, assumes a triumphal character. The trumpets' peal signals the passing of Neptune's chariot, drawn by sea-horses, across the radiant surface of the water, followed by a train of sirens and tritons. The procession then vanishes while faint trumpet blasts resound in the distance. The fourth part, depicting the fountain at the Villa Medici, is announced by a sad theme that rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, and leaves rustling. Then all dies peacefully into the silence of the night.



Ottorino Respighi

Pini di Roma

Scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, four trombones, timpani, triangle, tam-tam, finger cymbals, ratchet, cymbals, snare drum, bass drum, harp, bells, celesta, a phonograph recording of a nightingale, piano, organ, offstage trumpets, and strings

The grandeur of Rome filled Ottorino Respighi with a sense of wonder and awe that he conveyed in an acclaimed triptych of “Roman” symphonic poems: *Fountains of Rome* (1914–16), *Pines of Rome* (1923–24), and *Roman Festivals* (1928). The history, culture, architecture, and natural wonders of Rome grew deep roots in Respighi's soul. Few objects symbolized the Eternal City to him more aptly than the centuries-old pine trees that witnessed the “principal events in Roman life” and outlived the empire itself.

Orchestral music had suffered a severe decline in Italy during the 19th century. Composers and audiences alike considered opera a better medium for the compelling political and nationalist themes of the day. Respighi deserves

unqualified praise for restoring symphonic writing to his country's rich musical heritage. Lacking a vibrant native tradition, he forged a distinctive orchestral idiom from two other musical influences. His brilliant, innovative orchestration owes much to the Russian master Nikolai Rimsky-Korsakov. The prevailing *verismo* trend in Italian opera contributed a strong sense of characterization through "realistic" or "naturalistic" means.

For the symphonic poem *Pini di Roma* (*Pines of Rome*), Respighi drafted brief descriptions of the sights and sounds at four historic locations in Rome as portrayed by the orchestra: "Children are at play in the pine groves of the Villa Borghese; they dance 'round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes, and we see the shades of the pines fringing the entrance to a catacomb. From the depth rises the sound of mournful psalm singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing. A quiver runs through the air: the pines of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing. Misty dawn on the Appian Way: solitary pines guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol."

The world premiere of *Pines of Rome* took place on December 14, 1924, also at the Augusteo, under the direction of Bernardino Molinari. Respighi visited the United States the following year at the invitation of Arturo Toscanini, who presented the first American performance of *Pines of Rome* on January 14, 1926. Carnegie Hall, all adorned with flowers and Italian flags, erupted with applause after the final notes died away. The enthusiastic audience recalled Toscanini to the stage five times, but the house erupted when Respighi appeared for the sixth bow.

After completing his "Roman triptych" in 1928, Respighi and his wife purchased a country villa outside Rome surrounded by evergreen trees, nicknaming it *I Pini* ("The Pines"). There the composer worked in peaceful seclusion with an expansive view of the wooded lot. The librettist Claudio Guastalla, who provided texts for Respighi's last six operas, grasped the significance of this property: "The symbolic pines dreamed by a poet are transformed into a grove of leafy, living pines and crown the house of the man who sings about them."

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CRISTIAN MĂCELARU, *Conductor*

A graduate of the University of Miami and Rice University as a violinist, Cristian Măcelaru was the youngest concertmaster of the Miami Symphony Orchestra, making his Carnegie Hall debut with the ensemble at age 19, and also played in the first-violin section of the Houston Symphony Orchestra for two seasons. Măcelaru also studied conducting while at Rice, becoming its resident conductor and music director of the Campanile Orchestra, additionally refining his technique at Tanglewood and Aspen. In 2010 he made his operatic debut with Houston Grand Opera conducting Puccini's *Madama Butterfly*, and later that year he led the US premiere of Colin Matthews's *Turning Point* as part of the Tanglewood Contemporary Music Festival. Two years later Măcelaru became the second-ever recipient of the Sir Georg Solti Emerging Conductor Award and made his first appearance at Carnegie Hall in that role, leading a work on a program alongside Valery Gergiev in a Georg Solti Centennial Celebration. He also came to national attention that year when he substituted for Pierre Boulez on a concert with the Chicago Symphony Orchestra, with which he has since regularly appeared on its subscription concerts. Currently the resident conductor of the Philadelphia Orchestra, he similarly made headlines with that ensemble in 2013. Măcelaru was honored with the Solti Conducting Award in 2014 and has since led the Los Angeles Philharmonic and the Baltimore, Detroit, Houston, Milwaukee, Saint Louis, and Seattle Symphony Orchestras, additionally touring with the Danish National Symphony Orchestra and violinist Anne-Sophie Mutter. Over the past year, he has made debuts with both the Cincinnati Opera and Symphony Orchestra, the New York Philharmonic and at Lincoln Center, and the Minnesota Orchestra, San Diego Symphony, and Atlanta Symphony Orchestra, also making first appearances overseas with the Frankfurt Radio Symphony Orchestra, Rotterdam Philharmonic, City of Birmingham Symphony Orchestra, and Royal Scottish National Orchestra, among others. Cristian Măcelaru is making his Ravinia debut.



NICOLA BENEDETTI, *Violin*

Born in Scotland, Nicola Benedetti began violin lessons at the age of 5, shortly thereafter entering the Yehudi Menuhin School. At the age of 16 she won the BBC Young Musician of the Year competition with Szymanowski's First Violin Concerto and soon began recording for Deutsche Grammophon, releasing her first album in 2005, featuring a performance of that concerto with the London Symphony Orchestra. Benedetti won the Classical BRIT Award for Best Young Performer in 2008, following the release of her DG album comprising Vaughan Williams's *The Lark Ascending* and newly commissioned works by John Tavener with the London Philharmonic. She has since won Best Female Artist honors at the 2012 and '13 Classical BRIT Awards and now records exclusively for Decca. Her albums on the label include concertos by Tchaikovsky and Bruch with the Czech Philharmonic Orchestra, Baroque Italian repertoire, works that have been used in feature films, Bruch's *Scottish Fantasy* with the BBC Scottish Symphony Orchestra, and, most recently, concertos by Shostakovich and Glazunov with the Bournemouth Symphony Orchestra. In recent years Benedetti has also been a featured soloist with such other ensembles as the Mariinsky Theatre Orchestra, Camerata Salzburg, Danish National Symphony Orchestra, Royal Scottish National Orchestra, Israel Philharmonic, and Toronto, Vancouver, Pittsburgh, Melbourne, and New Zealand Symphony Orchestras. She frequently performs as a duo with pianist Alexei Grynyuk, and also as a trio with the addition of cellist Leonard Elschenbroich, at such venues as London's Wigmore Hall, Amsterdam's Concertgebouw, and Glasgow's Royal Concert Hall, as well as such festivals as Edinburgh, Ravinia, Schloss Elmau, Engadin, and Cheltenham. Committed to music education, Benedetti is Sistema Scotland's official "Big Sister" and a board member of its Big Noise project, and in 2013 she formed her own education initiative, "The Benedetti Sessions." Nicola Benedetti first performed at Ravinia in 2006 and in 2012 returned to the festival to make her Chicago Symphony Orchestra debut.

CELEBRATING 80 YEARS OF THE CSO'S RESIDENCY AT RAVINIA

CHICAGO SYMPHONY ORCHESTRA

CRISTIAN MĂCELARU, *Conductor*

CHICAGO SYMPHONY CHORUS

DUAIN WOLFE, *Director***JOHN ADAMS** *Short Ride in a Fast Machine***R. STRAUSS** *Also sprach Zarathustra**Intermission***THE PLANETS: AN HD ODYSSEY** °

Film by Duncan Copp, created in cooperation with NASA/JPL

HOLST *The Planets, Op. 32*
 Mars, the Bringer of War
 Venus, the Bringer of Peace
 Mercury, the Winged Messenger
 Jupiter, the Bringer of Jollity
 Saturn, the Bringer of Old Age
 Uranus, the Magician
 Neptune, the Mystic
 Women of the Chicago Symphony Chorus

° *Midwest premiere*

Ravinia expresses its appreciation for the generous support of
 Featured Sponsor **Negaunee Foundation** and *The Planets Consortium*.

The Planets Consortium comprises an anonymous donor, Earl Abramson and Sheila Schlaggar, Paul and Jackie Baker, Michael A. Leppen and Miriam U. Hoover, Karen and Stephen Malkin, Gordon S. and Claire Prussian, Richard H. Robb and Rebecca E. Crown, Ellen Rudnick and Paul Earle, RumChata, The Schreuder Family, Melissa and Chuck Smith, and Tina and Byron Trott.

The Chicago Symphony Chorus's appearance is made possible in part by
 the **Jim and Kay Mabie Guest Artist Fund**.

Tonight's concert is part of Ravinia's season-long celebration of water-inspired music
 to christen *Chorus*, the new aquatic sculpture at the festival's grand entrance.

Scored for two flutes and two piccolos, two oboes and English horns, two or four clarinets, three bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, three wood blocks, pedal bass drum, snare drum, large bass drum, suspended and sizzle cymbals, large tam-tam, tambourine, triangle, glockenspiel, xylophone, crotales, two synthesizers, and strings

A widely acclaimed composer, conductor, and spokesman for contemporary music, John Adams was the recipient of the 1995 Grawemeyer Award for his Violin Concerto and the 2003 Pulitzer Prize for Music for *On the Transmigration of Souls*, a threnody written for the first anniversary of the September 11, 2001, attacks on the World Trade Center towers. Among his many other honors, Adams was awarded the inaugural Michael Ludwig Nemmers Prize in Music Composition by Northwestern University in 2004 and an honorary doctorate in 2008.

Stylistically, Adams has been identified with Minimalist composers (Philip Glass, Steve Reich, and Terry Riley), though in actuality his music has grown beyond Minimalism's repetition of musical fragments, unvarying pulse, and consonant harmonic language based primarily on major triads and chords. Adams described his approach to composition: "I don't develop my materials, I don't work with identifiable motifs, so much as with forward motion that's colored by its harmonic atmosphere. And I use large, powerful blocks—perhaps I should say 'images,' since I think that my music is more pictorial or cinematographic than it is developmental."

Adams found inspiration for *Short Ride in a Fast Machine* in a "white-knuckle, anxious" ride in a fancy Italian sports car. The music opens with the woodblock marking a steady pulse. Clarinets, synthesizers, and brass enter with opposing rhythmic patterns, which continue as the strings and drum enter. The brass and tambourine play a contrasting theme, then the full orchestra resumes the opening materials. A brass chorale (horn bells in the air) drives the fanfare to a full-throttle conclusion.

"Part of the fun of *Short Ride in a Fast Machine* is making these large instruments—the tuba and double basses and contrabassoon, the entire brass section—move," Adams explained. "They have to boogie through this very resolute and inflexible pulse that is set up by the woodblock. And it's only at the very end of the piece when the woodblock finally stops that the orchestra suddenly feels free, as if it's the third stage of a rocket that's finally broken loose of earth's gravity and allowed to float. And it's at that moment that we hear the triumphant, real fanfare music in the trumpets and horns."

RICHARD STRAUSS (1864–1949)

Also sprach Zarathustra

Scored for three flutes and piccolo, three oboes and English horn, two B-flat, one E-flat, and one bass clarinets, three bassoons and contrabassoon, six horns, four trumpets, three trombones, two tubas, organ, timpani, bass drum, cymbals, triangle, bells, two harps, and strings

The orchestral tone poems of Richard Strauss progressed from the ridiculous to the sublime in the mid-1890s. Shortly after the glorious triumph of his personification of the wily rogue of medieval German legend, *Till Eulenspiegel's Merry Pranks*, he began a new orchestral oration, based not on another comic figure but on the metaphysical ideology of Friedrich Nietzsche. He called this sixth tone poem *Also sprach Zarathustra* (*Thus spake Zarathustra*).

The episode depicted by Nietzsche begins with Zarathustra—the founder of Zoroastrianism, whose theology centered on the struggle between good and evil—descending from his mountain cave to share his newly discovered precepts of truth. Eighty such dictates occur in Nietzsche's poem, each time concluding with the phrase “Thus spake Zarathustra.”

Strauss's tone poem is divided into large sections corresponding to eight Zoroastrian events. It begins with a single sustained pitch, illustrating terrestrial existence before the definitions of day and night, light and dark. Trumpets intone the nature theme, a tonally ambiguous sequence of three rising pitches. The full orchestra's responses alternate between major and minor keys. A lingering organ chord marks the end of the introduction. Basses and cellos weave a serpentine chromatic line in the section *Of Those at the Back of the World*. The chant “Credo in unum Deum” resounds in the muted horns, and divided strings and organ maintain the solemnity.

The nature theme is combined with the “Magnificat” chant in *Of the Great Longing*, which grows in intensity to the horn and violin theme in *Of Joys and Passions*. Solo violins declaim the intimate *Song of the Grave*. *Of Science and Learning* boasts intellectual prowess in a fugue employing a melody containing all 12 pitches. A steady crescendo continues through the central section, *The Convalescent*. The full orchestra boldly reiterates the nature theme.

A light-hearted segment echoes with *Till Eulenspiegel*-like sonorities. Strauss's music blossoms into a full-blown Viennese waltz in *The Dance Song*. Excitement builds to a 12-fold tolling of the bell before *The Song of Those Who Come Later*, which appears in the violins against sustained horn chords. The music slowly fades away, but the conflict between major and minor—good and evil—remains unresolved.

GUSTAV HOLST (1874–1934)

The Planets, Op. 32

Scored for four flutes, two piccolos, and bass flute, three clarinets and bass clarinets, three oboes, bass oboe, and English horn, three bassoons and contrabassoon, six French horns, four trumpets, three trombones, tenor and bass tubas, bells, glockenspiel, xylophone, celesta, timpani, cymbals, gong, side drum, bass drum, two harps, organ, strings, and six-part women's chorus

A little-known teacher at Saint Paul's Girl's School in London, Gustav Holst commanded international attention with his orchestral suite *The Planets*. The idea of writing an orchestral suite inspired by the planets—minus Earth and Pluto, a celestial body not yet discovered (and in our time reclassified as a dwarf planet)—first arose in 1913 during a trip to Mallorca with his good friend and munificent patron Balfour Gardiner, the composer Arnold Bax, and Bax's brother Clifford. Holst immersed himself in the study of astrology, being particularly influenced by the planetary attributes outlined in Alan Leo's *What Is a Horoscope?* As with his recent studies of Sanskrit, he initially delved into this subject for its musical potential: “I only study things that suggest music to me.” Conversations with Clifford Bax, the only non-skeptic in the vacationing group, solidified his confidence in an astrological suite.

Determined not to create a series of transparently programmatic pieces, Holst decided upon “mood pictures” metaphorically depicting the astrological characteristics of each planet. Aesthetic considerations, specifically the arrangement of contrasting/complementary personalities, took precedence over following the order of the planets within the solar system. Mars, for example, opens the suite and is followed by Venus and Mercury. The “suite” designation that Holst applied informally further emphasized the composition's non-symphonic nature.

The creative labor took place over three years. As political tension mounted in Europe, but before the formal declaration of war in August 1914, Holst finished *Mars, the Bringer of War*. The 40-year-old composer frequently tested new musical ideas on his pupils. Irene Bonnett and Nancy Gotch remembered reading through the pencil sketches of *Saturn* at the piano: “The composer sat between us and talked about it now and again; he never spoke of it as his creation but more as if it were something that he happened to write down.” Holst finished the collection in early 1916 with the completion of *Mercury*. Orchestrating the score for an enormous ensemble took one additional year. There were three performances of select movements from *The Planets* before the official premiere of the entire score by the London Symphony Orchestra at Queen's Hall on November 15, 1920. Published reviews ran the gamut from unanimous praise to outright condemna-

tion, but neither critic nor advocate could alter the enormous popular appeal of *The Planets*.

Mars, the Bringer of War. A heroic and triumphant figure “fond of liberty, freedom, and independence” emerges in place of the traditional warrior of classical mythology. Holst paraded his champion to a five-beat march rhythm and brassy fanfare.

Venus, the Bringer of Peace. This portrayal of the “love goddess” stands in serene opposition to the opening movement. Holst seems to emphasize her “keen appreciation of art and beauty, and ... all the pleasure-loving inclinations” in this sensual piece.

Mercury, the Winged Messenger. Born under this astrological sign, Holst took special care in composing this fleet, scherzo-like piece. Considering that Leo's *Horoscope* described Mercury as “colorless,” it seems ironic that Holst should create extraordinarily colorful music based on an unusual scale formation and kaleidoscopic instrumentation.

Jupiter, the Bringer of Jollity. Leo ascribed to Jupiter attributes of cheer, hope, and nobility of spirit. Holst captures this essence most successfully in his central melody, which developed a quasi-spiritual life outside the suite as the patriotic hymn “I Vow to Thee, My Country,” familiar to the world at large as Princess Diana's favorite hymn.

Saturn, the Bringer of Old Age. Holst frequently singled out *Saturn* as his favorite movement in *The Planets*. Many who knew the composer found this poignantly expressive piece more depictive of its creator than *Mercury*. Holst explained to his pupil Dorothy Callard that “two very old men in black gowns [tolling bells at the Durham Cathedral], very slow and solemn” inspired his own dirge-like pealing of bells.

Uranus, the Magician. Countless observers have pointed out the resemblance between *Uranus* and Paul Dukas's *The Sorcerer's Apprentice*. Leo described the magician as “eccentric, strange, and bizarre,” attributes reinforced by Holst's fantastical sequence of seemingly unrelated themes.

Neptune, the Mystic. Here Holst revels in the ethereal quest for pure musical sonority (a women's chorus, singing without words, augments the orchestra) in the tradition of Schoenberg's “sound-color melody.” Leo's description might apply equally well to those who hear Holst's music: “These persons should endeavor to live as purely as possible, so that they may sense a few of those vibrations that so rarely come to the ordinary human being.”

—Program notes © 2016 Todd E. Sullivan

CHICAGO SYMPHONY CHORUS

The Chicago Symphony Chorus's storied history began in September 1957, when the Chicago Symphony Orchestra announced that Margaret Hillis, at Music Director Fritz Reiner's invitation, would organize and train a symphony chorus. In March 1958 the Chicago Symphony Chorus made its subscription concert debut performing Mozart's Requiem with Bruno Walter conducting. A few weeks later, Reiner himself led the CSC for the first time in performances of Verdi's Requiem. Since then the chorus has performed and recorded virtually all the major works in the choral symphonic repertoire, given important world premieres, appeared with visiting orchestras and been a part of many noteworthy milestones in the CSO's history. In June 1994 Duain Wolfe was appointed the second director of the CSC, succeeding Hillis, who was named director laureate. In 1959 the chorus made its first commercial recording, and since then CSO recordings featuring the CSC have won 10 Grammy Awards for Best Choral Performance from the National Academy of Recording Arts and Sciences. These recordings include hallmarks of the choral repertoire, ranging from Beethoven's *Missa solemnis* and Bach's Mass in B Minor to Orff's *Carmina Burana* and two recordings each of Brahms's *German Requiem* and Verdi's Requiem. The CSC's most recent recording with the CSO—Verdi's Requiem, led by Riccardo Muti—won two Grammy Awards in 2011: Best Classical Album and Best Choral Performance. The CSC made its first appearance at Ravinia in 1960 and has returned many times since, most recently in 2015 for a performance of Wagner's *Der fliegende Holländer*. The CSC made its Carnegie Hall debut with the CSO in 1967 under Jean Martinon and returned there for performances of Verdi's *Otello* to commemorate Sir Georg Solti's final concerts as music director in April 1991, and again in December 2000 for performances of Beethoven's Symphony No. 9 with Daniel Barenboim conducting the Staatskapelle Berlin. The CSC performed two concerts with Riccardo Muti and the CSO in April 2011 at Carnegie Hall. The CSC first toured internationally with the CSO to London and Salzburg in 1989 for performances of Berlioz's *La damnation de Faust* with Solti conducting. Ten years later the ensemble won critical acclaim for its performances of Schoenberg's *Moses und Aron* and Brahms's *German Requiem* with the CSO at the Berlin Festtage in April 1999. Members of the CSC are frequently featured in education performances with members of the CSO, have served as section leaders for the CSO Community Chorale, performed at Day of Music, and, in collaboration with Chicago Public Schools, have appeared at over 40 CPS high schools, presenting programs designed to coordinate with the students' history and literature curricula.

DUAIN WOLFE, *Conductor and Chorus Director*

CHERYL FRAZES HILL, *Associate Director*

DON H. HORISBERGER, *Associate Director*

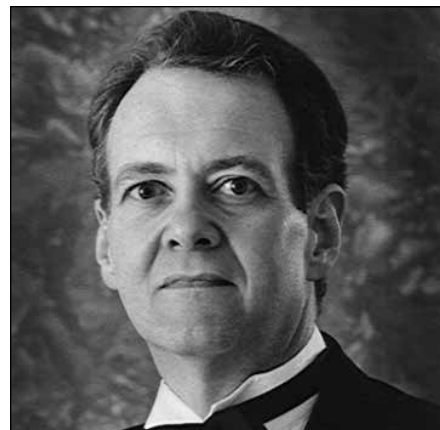
WILLIAM CHIN, *Assistant Director*

The chorus was prepared for this performance by Don Horisberger.

Alicia Monastero Akers
Melissa Arning
Rebekah Kirsten Askeland
Rebecca Berger
Laura Boguslavsky
Heather Braoudakis
Diane Busko Bryks
Stacy Eckert
Jennifer Gingrich
Nida Grigalaviciute
Elizabeth A. Grizzell
Kimberly Gunderson
Deborah Guscott
Elizabeth Haley
Betsy Hoats
Carla Janzen
Kathryn Kamp
Alison Kelly
Robin A. Kessler *

Rosalind Lee
Kristin Lelm
Kathleen Madden
Kaileen Erin Miller
Lillian Murphy
Máire O'Brien
Sheri Owens
Amy Pickering
Cari Plachy
Sarah Ponder
Margaret Quinnette *
Alexia Rivera
Cindy Senneke *
Susan Palmatier Steele
Andrea Amdahl Taylor
Sarah van der Ploeg
Alison Wahl
Corinne Wallace-Crane
Debra Wilder *

* *Section leader*



DON HORISBERGER, *Associate Director*

A native of Ohio, Don Horisberger attended Capital University in Columbus, earning a bachelor of music degree. He went on to attain both masters and doctor of music degrees from Northwestern University, where he studied choral conducting with Margaret Hillis, founder and former director of the Chicago Symphony Chorus. Additionally he was granted a Fulbright-Hays scholarship to study in Germany during 1975–76, attending the Hochschule für Musik, Theater, und Tanz in Essen-Werden. Horisberger joined the CSC in 1977, serving eventually as bass section leader and assistant to the German coach. Hillis appointed him an assistant conductor in 1989 in addition to serving in those capacities. Since then he has regularly assisted in preparing the chorus for performances with the Chicago Symphony Orchestra and has assumed full responsibility for choral preparation of several programs. He became an associate conductor in 1997 under Duain Wolfe's directorship of the CSC. In addition to his CSC responsibilities Horisberger has served as organist and choirmaster at The Church of the Holy Spirit (Episcopal) in Lake Forest since 1988. From 1979 to 1997 he was director of the Waukegan Concert Chorus and its three chamber ensembles. During his tenure this volunteer chorus grew from 23 to 140 singers and achieved considerable acclaim as the premier choral organization in the area between Chicago and Milwaukee, notably being invited to sing with the CSC in a performance of Mahler's Symphony No. 8 in 1996. Alongside these local choral activities Horisberger enjoys an active career as an organist, clinician, lecturer and guest conductor, and he has appeared in those capacities throughout northern Illinois as well as in Cleveland, San Francisco, New York and across Europe.

**DUNCAN COPP**, *Filmmaker*

London-based film producer and director Duncan Copp holds a doctorate in astronomy and a master's degree in satellite remote sensing, both earned at the University of London. His first commissioned film was for National Geographic, 2001's *Rocket Men of Mission 105*, which followed the training and flight of a space shuttle crew for their mission to the International Space Station. Subsequently, Copp worked on *Hunt for the Death Star* (for National Geographic and Channel Four), which won a Gold Hugo at the Chicago International TV and Film Festival, and directed the WildScreen Award-winning films *Magnetic Storm* (Channel Four and PBS/NOVA), a 2004 Grierson Award finalist, and *Global Dimming* (BBC and PBS/NOVA), which also received the 2007 Earthwatch Award. He also worked with PBS/NOVA on 2005's *Hitler's Sunken Secret*, which won "Best History Documentary" honors at the Chicago International TV and Film Festival. During 2005–7, Copp produced the documentary *In the Shadow of the Moon*, which told an intimate story of the Apollo astronauts. Released worldwide in theaters and on television, the film received over a dozen awards internationally, including an audience award at the 2007 Sundance Film Festival. He followed up with *Moon Machines*, a six-part series he produced and co-directed for Discovery's Science Channel about the trials and tribulations of the engineers who built Apollo mission machines. In 2010 Copp directed and produced for National Geographic a two-hour showcase documentary called *Inside the Milky Way*, a CGI-rich grand tour of our galaxy. His latest projects include the National Geographic/NOVA special *Secrets of the Sun*, focusing on recent discoveries about our nearest star, as well as the NOVA specials *Doomsday Volcanoes* and *Neil Armstrong: First Man on the Moon*. In 2009 Copp was the recipient of the American Institute of Aeronautics and Astronautics distinguished public service medal.

TAKÁCS STRING QUARTET

EDWARD DUSINBERRE, *Violin*
 KÁROLY SCHRANZ, *Violin* ‡
 GERALDINE WALTHER, *Viola*
 ANDRÁS FEJÉR, *Cello*

ANTHONY MCGILL, *Clarinet*

BEETHOVEN String Quartet No. 2 in G Major, Op. 18, No. 2
 Allegro
 Adagio cantabile
 Scherzo: Allegro
 Allegro molto quasi Presto

SHOSTAKOVICH String Quartet No. 3 in F Major, Op. 73
 Allegretto
 Moderato con moto
 Allegro non troppo
 Adagio [*attacca*]
 Moderato—Adagio

Intermission

BRAHMS Clarinet Quintet in B Minor, Op. 115
 Allegro
 Adagio
 Andantino—Presto non assai, ma con sentimento
 Con moto

‡ Harumi Rhodes is substituting for Károly Schranz for tonight's performance, as he is recovering from surgery.

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LUDWIG VAN BEETHOVEN (1770–1827)
String Quartet No. 2 in G Major, Op. 18, No. 2

Beethoven composed his first string quartets (the six of Op. 18) between 1798 and 1800, making a relatively late debut in this traditional chamber music genre. These quartets were published in two volumes, each containing three pieces, in a different sequence from the order of composition, although there is considerable disagreement over the exact original chronology.

These early quartets, which demonstrate a confident handling of the string resources, are firmly rooted in the Classical tradition of Mozart and, more particularly, Haydn. Beethoven also admired (and may have been influenced by) the quartets of Emanuel Aloys

Förster (1748–1823). The dramatic, extroverted character found in abundance in Beethoven's later compositions is noticeably lacking in this set.

The Quartet No. 2 in G Major—restrained and balanced almost to a fault—apparently was known among late-18th-century musicians as the "Compliments" Quartet for its affable temperament and uncomplicated substance. As usual for him, Beethoven constructs the opening *Allegro* with a quiet but jagged first theme and delicate second theme. Placed in second position is the slow movement, which surprisingly introduces a faster segment in the middle. The *Scherzo* is a brisk piece with a minuet-like trio. The finale delights with a memorable refrain and unusual harmonic excursions.

DMITRI SHOSTAKOVICH (1906–75)
String Quartet No. 3 in F Major, Op. 73

Shostakovich composed the String Quartet No. 3, his first bona fide masterpiece in the form, between January 26 and August 2, 1946. Musical and ideological ambiguities in this work reflect the precarious nature of his relationship with Soviet officials and their policy of “Social Realism.” Its five movements originally carried programmatic titles: No. 1, “Calm awareness of the future cataclysm”; No. 2, “Rumblings of unrest and anticipation”; No. 3, “The forces of war unleashed”; No. 4, “Homage to the dead”; and No. 5, “The eternal question—Why? And for what?” These titles were withdrawn after the work’s premiere on December 16, 1946, at the Moscow Conservatory’s Malyi Hall.

Soviet authorities naturally considered this a “war quartet” coming as it did one year after the end of World War II, with a program that outlined the phases of conflict and its dismal aftermath. However, some scholars interpret a hidden message in Shostakovich’s score—one dangerously at odds with the government—that emerges through musical codes: Stalin is represented by the number two, and the people by three. Cataclysm, forces of war, and the dead summoned memories of the Terror of 1936–38, when a tenth of the population fell victim to Stalin’s purges. But in the Quartet No. 3, the people gain the upper hand: a repeated three-note figure (“people”) dominates paired (“Stalin”) pitches.

Like many of Shostakovich’s defiant creations, this quartet symbolized the unbroken spirit of the man and his countrymen. The *Allegretto* introduces a naïve, carefree first-violin theme, filled with short three-note motives. A gentle second theme is subdivided into several phrases, each with a clipped ending. A fugue is developed from the first theme’s material before the movement reaches a frantic conclusion. An aggressive theme, laid over a three-note viola ostinato, opens the *Moderato con moto*, but this is soon suppressed. Three-against-two opposition is brought into bold relief in the scherzo-like *Allegro non troppo*. Alternating measures are in 3/4 and 2/4 time, although two beats prevail in the end. Shostakovich composed the *Adagio*, a threnody for the dead, while visiting war-torn Leningrad. The music proceeds uninterrupted into the questioning rondo finale, which concludes quietly with slow triplet patterns.

JOHANNES BRAHMS (1833–99)
Clarinet Quintet in B Minor, Op. 115

Brahms emerged from a self-imposed retirement in 1891, compiling three sets of piano miniatures and composing his four final chamber works, each involving the clarinet. During March, he had visited the provincial town of Meiningen, where the grand duke had assembled one of the finest orchestras

in Europe. Brahms’s collaborations with the ensemble—this was, in fact, his “rehearsal” orchestra—reached back more than a decade. However, the burly composer took little notice of clarinetist Richard Mühlfeld until court conductor Fritz Steinbach arranged a private audition. Originally trained as a violinist, Mühlfeld taught himself to play the clarinet with stunning results. Brahms later declared to Clara Schumann, “You have never heard such a clarinet player as they have here in Mühlfeld. He is absolutely the best I know.”

Three months later, Brahms withdrew to a summer cottage at Bad Ischl. Despite a one-year hiatus from composition, he swiftly completed two works for clarinet—the Trio in A Minor, Op. 114, and the Quintet in B Minor, Op. 115—both with Mühlfeld and his “Fraülein Klarinette” in mind. Brahms unveiled his new creations at a December 12, 1891, recital in Berlin. This program marked an unprecedented endeavor for violinist Joseph Joachim’s string quartet—Brahms, as pianist, and Richard Mühlfeld were the first guest artists to appear on their concert series. With his peculiar sense of humor, Brahms wrote, “Joachim has sacrificed the virginity of his quartet to my newest things. Hitherto he has carefully protected the chaste sanctuary, but now, in spite of all my protestations, he insists that I invade it with clarinet and piano, with trio and quintet.” The performance was a brilliant success, with the audience demanding a reprise of the Trio’s *Adagio*.

The Quintet arguably has become the more familiar of the pair (“a far greater folly,” in the composer’s own words). Brahms does not merely graft a clarinet part onto a string quartet, instead flawlessly integrating its timbre into the ensemble. More opulent instrumental sonorities occur nowhere else in his music. The opening *Allegro* theme, for example, evolves as a composite melody with the clarinet extending a violin-duo phrase. The clarinet (doubled by second violin) offers an expressive secondary melody in its high register before Brahms lavishes attention on fragments of the opening theme in the development. Both main melodies resume, and the movement closes with a quiet codetta.

Though simplistic in form, the *Adagio* contains exquisite clarinet writing, nestled within the warm sound of muted strings. The third movement introduces a moderately paced clarinet melody, supported at first only by viola and cello. Following a pause, Brahms offers another theme (derived from the first) in a faster tempo. The quintet concludes with a theme and five variations, which progress through a series of characterizations and increased sublimations of the melody. The final variation subtly incorporates melodic figures from the *Allegro*; Brahms makes more conspicuous reference to this material in a tranquil coda.

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TAKÁCS STRING QUARTET

Formed in 1975 by four students at the Franz Liszt Academy in Budapest, the Takács String Quartet quickly established itself as a leading ensemble by earning both first prize and the Critics’ Prize at the 1977 International String Quartet Competition in Evian, France, and top prizes at the Portsmouth, Bordeaux, and Budapest International String Quartet Competitions in 1978, as well as the Bratislava Competition in 1981. The quartet has recorded 16 albums on the Decca label since 1988, including the 1998 *Gramophone* Award-winning collection of Bartók’s complete quartets. They also recorded Beethoven’s quartets on the label—earning awards from the *Grammys*, *Gramophone*, *BBC Music Magazine*, and the Japanese Recording Academy—as well as works by Borodin, Brahms, Chausson, Dvořák, Haydn, Mozart, Schubert, and Smetana with such guest artists as violinist Joshua Bell, violist György Pauk, and pianists Andreas Haefliger, Andrés Schiff, and Jean-Yves Thibaudet. Since 2006 the ensemble has also made many well-received recordings on the Hyperion label, including piano quintets by Brahms (with Stephen Hough), Shostakovich, and Schumann (with Marc-André Hamelin), Brahms’s string quintets with violist Lawrence Power, Schubert’s string quintet with Ralph Kirshbaum, and quartets by Brahms, Britten, and Haydn. Forthcoming are further collaborations with Hamelin and Powers, respectively on works by Franck and Dvořák, as well as recordings of quartets by Janáček, Smetana, and Debussy. The Takács Quartet has been in residence at the University of Colorado–Boulder for over 30 years, and the ensemble also has educational residencies at the Aspen Festival, Music Academy of the West, and London’s Guildhall School of Music. As Associate Artists of London’s Wigmore Hall, the quartet holds an annual concert series at the venue. In 2012 *Gramophone* named the ensemble the first string quartet to be inducted into its Hall of Fame. Tonight the Takács String Quartet returns for its sixth season at Ravinia, where it first appeared in 1989.

CELEBRATING 80 YEARS OF THE CSO'S RESIDENCY AT RAVINIA

CHICAGO SYMPHONY ORCHESTRA

SIR ANDREW DAVIS, *Conductor*ALISA WEILERSTEIN, *Cello***ANTHONY MCGILL**, *Clarinet*

A native of Chicago's South Side and a graduate of the Curtis Institute of Music, Anthony McGill was recently named principal clarinetist of the New York Philharmonic, having previously held the same chair in the Metropolitan Opera Orchestra for 10 years and, before that, the associate principal chair in the Cincinnati Symphony Orchestra. He has regularly appeared as a soloist with the Met orchestra, as well as the American Symphony Orchestra and New York String Orchestra, at Carnegie Hall, and shortly after joining the New York Philharmonic, McGill recorded Nielsen's Clarinet Concerto with the ensemble as part of its cycle of the composer's orchestral works. He has also been a soloist with the Baltimore, Kansas City, Memphis, New Jersey, and San Diego Symphony Orchestras, as well as Orchestra 2001 and the Chicago Youth Symphony Orchestra. McGill regularly appears as a chamber musician internationally, performing alongside such string quartets as the Brentano, Daedalus, Guarneri, Miro, Pacifica, Shanghai, and Tokyo, as well as, most recently, the Dover and JACK Quartets. He has also toured with the Musicians from Marlboro and Chamber Music Society of Lincoln Center, as well as appeared on the Philadelphia Chamber Music Society and the University of Chicago Presents series and at Tanglewood, Marlboro, Mainly Mozart, Music@Menlo, and the Santa Fe, Seattle, and Skaneateles Chamber Music Festivals. In 2009 he performed at the first inauguration of President Obama with Yo-Yo Ma, Itzhak Perlman, and Gabriela Montero; his chamber music collaborators have also included Emanuel Ax, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang. For the past year McGill has been a resident artist of WQXR. Both graduates of Chicago's Merit School of Music, Anthony and his brother, flutist Demarre McGill, along with their parents, were this spring honored with the institution's Alice S. Pfaelzer Award for Distinguished Service to the Arts. Anthony McGill first performed at Ravinia in 2000 and tonight makes his second appearance at the festival.

VAUGHAN WILLIAMS Fantasy on a Theme by Thomas Tallis

ELGAR Cello Concerto in E Minor, Op. 85
 Adagio—Moderato
 Lento—Allegro molto
 Adagio
 Allegro—Moderato—Allegro, ma non troppo—
 Poco più lento—Adagio
 Alisa Weilerstein

Intermission

BEETHOVEN Symphony No. 5 in C Minor, Op. 67
 Allegro con brio
 Andante con moto
 Scherzo: Allegro
 Allegro

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RALPH VAUGHAN WILLIAMS
(1872–1958)

Fantasy on a Theme by Thomas Tallis

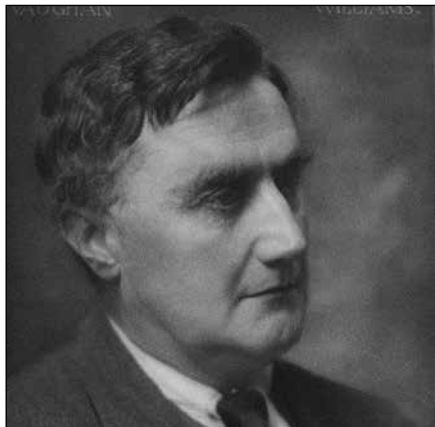
Scored for string orchestra divided into three sub-ensembles of different sizes: solo string quartet, a string ensemble of first-desk musicians, and full string orchestra

English music stood in the midst of two stylistic revivals in the early years of the 20th century. Folksong collectors such as Francis James Child and Cecil Sharp stoked the nationalist flame with their monumental collections of British folksongs, and organizations such as the Folk-Song Society and English Folk Dance Society encouraged the collection, preservation, publication, and dissemination of these traditional forms. Concurrently, a Tudor revival inspired trends in architectural design and music that nostalgically restored and reinterpreted elements of that glorious period in English history. Scholars, university students, church musicians, and music societies throughout England resurrected the compositions of the great Tudor composers—William Byrd, Richard Farrant, Orlando Gibbons, and Thomas Tallis.

While editing *The English Hymnal* (1906), Ralph Vaughan Williams first encountered Tallis's Phrygian tune in Matthew Parker's *The whole Psalter translated into English metre* (1567), where it is coupled with Psalm 2, "Why fumeth in sight." As with all his versified psalms, Parker prefaced these verses with an "argument" expressing the meaning and emotion of the text: "Of Christ ye see / A Prophecie / Thus David spake with [us]: / As [marveling] / That earthly king / Should rage against him thus," which accords with his description of the Phrygian mode—"doth rage: and roughly [brayeth]." Tallis provided four-part harmonizations for each modal Psalm tune, placing the main melody in the tenor part "for the people when they will syng alone." Vaughan Williams's setting of Tallis's tune in *The English Hymnal* accompanied John Addison's Lenten text, "When, rising from the bed of death."

Two years after the publication of *The English Hymnal*, Vaughan Williams traveled to Paris for studies with Maurice Ravel, who taught him how to "orchestrate in points of color rather than in lines," soon after that producing his first mature composition in a song cycle for voice,

string quartet, and piano—*On Wenlock Edge* (1909)—based on poetry by A.E. Housman. Tallis's Phrygian tune continued to haunt Vaughan Williams, and in 1910 he produced his second major work: the Fantasy on a Theme by Thomas Tallis. This composition received its premiere on September 6 at the Three Choirs Festival in Gloucester Cathedral, providing an unfamiliar prelude to Edward Elgar's brilliant oratorio *The Dream of Gerontius*.



Ralph Vaughan Williams

To capitalize on the cathedral's resonant acoustics, Vaughan Williams divided his string ensemble into two orchestras comprising three components—a solo string quartet and *tutti* strings (Orchestra I) and first-desk strings (Orchestra II)—to be spatially separated. The title “fantasy” harkens back to the late 16th and early 17th centuries, when compositions of this type for solo instruments and string ensembles were widespread. The English composer and entrepreneur Thomas Morley provided an authoritative definition of “fantasy” in his *Plain and Easy Introduction to Practical Music* (1597): “The most principal and chiefeest kind of musicke which is made without a dittie is the fantasie, that is, when a musician taketh a point [of imitation] at his pleasure, and wresteth and turneth it as he [chooses], making either much or little of it according as shall seeme best in his own conceit. In this may more art be showne than in any other musicke, because the composer is tied to nothing but that he may adde, diminish, and alter at his pleasure.” Vaughan Williams deviated somewhat from Morley's description by favoring variation and expansion over imitation in the Fantasy on a Theme by Thomas Tallis.

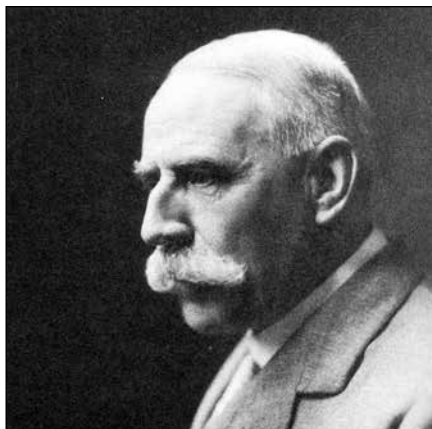
EDWARD ELGAR (1857–1934) Cello Concerto in E Minor, Op. 85

Scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings, and solo cello

While convalescing in London in 1918, exhausted physically and emotionally from the ravages of World War I, Elgar composed his first music

in nine months, a gentle descending melody in E minor. Back on the mend at Brinkwells (his remote cottage in Sussex), he paraded this undesignated theme—“the 9/8 idea”—before many of his friends and acquaintances. After settling on an orchestral setting, the melody slowly blossomed into the Cello Concerto in E Minor, Op. 85.

Elgar found a worthy soloist in Felix Salmond to introduce the concerto. Composer and cellist agreed to rehearse during the summer of 1919, but much work remained before the first performance. On June 26, Elgar wrote his close friend Sidney Colvin: “I am frantically busy writing and have nearly completed a Concerto for Violoncello—a real large work and I think good and alive. It is impossible to say when it will appear or be heard. ... Would Frances and you allow me to put on the title page To Sidney and Frances Colvin? Your friendship is such a real and precious thing that I should like to leave some record of it; I cannot say the music is worthy of you both (or either!), but our three names would be in print together even if the music is dull and of the kind which perisheth.”



Edward Elgar

The composer's assessment of his cello concerto was only partly on-track. Certainly the enormity of this four-movement work cannot be denied. The lightly accompanied, slow-moving cello chords that begin the concerto are transformed throughout, creating a sense of thematic integration. Believing the work dull, though, missed wide of the mark. This highly intimate creation perhaps struggles under the recent strains of ill health and wartime conflict. Its elegiac character has earned the concerto a reputation as Elgar's “war requiem.” The somberness should not, however, overshadow the many ingenious solutions to accommodating a tenor-range solo instrument. The luxurious orchestration is weighted toward high and low extremes, opening the middle register for the cello. Winds and brass are used judiciously during solo portions to avoid overpowering the featured instrument.

Without introduction, the solo cello submits the *Adagio* motto in multiple stops. Orchestral violas and cellos state the mournful E-minor theme, repeated by the solo instrument. Woodwinds exchange phrases with the solo cello in a secondary theme that retains the lilting rhythm. Pizzicato chords build to the skittish scherzo theme of the second movement. Elgar displays a marvelous expressive lyricism in the succeeding *Adagio*. Movements like these invariably prompted the composer to assert: “If you cut that it would bleed!” No sooner does Elgar introduce the first theme of the *Allegro* finale (related to the cello chords) than the solo interrupts with a slow cadenza. Resuming the quicker pace, the broken theme returns complete, and contrasting episodes enlarge the dimensions. The final segment is a lengthy elegy containing the final appearance of the cello's chordal motto.

LUDWIG VAN BEETHOVEN (1770–1827) Symphony No. 5 in C Minor, Op. 67

Scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings

In the dramatic Symphony No. 5 in C Minor, Beethoven achieves a precarious balance between Classical form and order, and the bizarre other-worldliness of Romanticism. At the same time, the most essential elements of music—melody and rhythm—are reduced to an extreme level of simplicity in the opening theme that the composer described as “Fate knocking at the door.” These kernels, cultivated in the fertile realms of Beethoven's imagination, blossom into a musical work that has both captivated and confounded listeners to this day.

Like many of Beethoven's compositions, the Symphony No. 5 was slow in developing. He made plans for a C-minor symphony even before completing his Symphony No. 1 in C Major in 1800. Sketches for the eventual Symphony No. 5 began in 1804 and continued sporadically for the next four years. Beethoven finished the piece in 1808, during his “heroic period,” a time when his style assumed enormous proportions under the influence of French music. However, the infatuation with things French was quickly (and permanently) tempered when Napoleon declared himself emperor and marched his troops throughout Europe, twice laying siege to Vienna. Ever the political idealist, Beethoven felt betrayed by his hero Napoleon and in anger reportedly tore the title page from his Symphony No. 3 (“Eroica”) bearing a dedication to Napoleon, instead offering the work “to the memory of a great man.”

There is good reason to believe that the Symphony No. 5 reflected a new German patriotism in Beethoven. The heroic, military sentiments in

the symphony seem to be directed against the French. The published score contained a rather unusual dedication to *two* wealthy patrons of music, both of whom had strong anti-French sentiments.

The true innovation of this symphony rests in the nature of its basic thematic material. The conventional view that themes are equivalent to melodies is boldly defied. Rather, themes are reduced to simple intervallic and rhythmic patterns. From very basic musical material, Beethoven is able to sustain a complete movement. It is a miraculous display of producing more from less.

A simple motive heard at the beginning is the building block. It consists of an interval (a descending third) and a rhythm (three repeated eighth notes followed by a long rhythmic value). Beethoven continues to derive musical material from this motive of “Fate knocking at the door.” The second theme is in E-flat major, the relative major of the key of the first theme, C minor. An expansion of the motive, a fifth rather than a third, produces the basic material of the introduction. The actual second theme has a lyrical expression, but even it is not devoid of the “Fate” motive, whose rhythm is now found in the accompaniment.

Though a conventional development section follows, it should be noted that the sense of development continues throughout the movement, since so much of the music is indebted to the “Fate” motive. In fact, the short-short-short-long pattern returns in different guises in the remaining three movements: in the second movement, as part of the second theme; again in the *Scherzo*, as part of its first theme; and this same music returns in the final movement as well.

Overall, the Symphony No. 5 presents a compact, almost poetic thematic integration in the same way that verse is unified by the repetition and transformation of certain rhyme patterns. To the conservatively minded musician, this was an affront to the established musical conventions, something to recoil from in disgust and confusion. There were many who shared the opinion of the German composer and conductor Ludwig Spohr: “It has many individual beauties, but they do not add up to a whole. The very first theme, in particular, lacks the dignity essential to the opening of a symphony. ... The last movement, with its empty noise, is the least satisfactory.”

The inner longing and horror brought on by this Symphony No. 5 opened a Romantic floodgate that flowed unabated throughout the 19th century. Perhaps this was the fate—his own “Fate”—that Beethoven heard knocking at the door.

—Program notes © 2016 Todd E. Sullivan



SIR ANDREW DAVIS, *Conductor*

A native of Hertfordshire, England, Andrew Davis studied organ at King’s College in Cambridge before taking up the baton. Having long followed his passion for “core” orchestral and operatic repertoire as well as 20th-century works, creating a vast discography of this music as well, in 1991 he was honored by the Royal Philharmonic Society and, the following year, made a Commander of the British Empire; seven years after that, he was made a Knight Bachelor. Sir Andrew Davis has been music director and principal conductor of the Lyric Opera of Chicago since 2000, recently extending his contract through the 2020/21 season. In 2013 he began his tenure as chief conductor of the Melbourne Symphony Orchestra, having previously held similar positions with the Toronto and BBC Symphony Orchestras, both of whom bestowed him the title of Conductor Laureate after his departure; his tenure with the latter was the longest since that of its founder, Sir Adrian Boult. He is also a former music director of the Glyndebourne Opera Festival and conductor emeritus of the Royal Liverpool Philharmonic. Davis has appeared not only with virtually every major orchestra in the world, but also with major opera companies around the globe, from San Francisco and Santa Fe to Munich and Paris, including at such houses as the Metropolitan Opera, La Scala, Covent Garden, and the Bayreuth Festival. His recent season highlights have included leading Britten’s *War Requiem* and an exploration of Mahler’s symphonies in Melbourne, conducting the Toronto Symphony in his own reorchestration of Handel’s *Messiah*, and the Lyric’s 60th-anniversary gala and premieres of *The Passenger* and *Bel Canto*, plus a concert with Plácido Domingo, Ana María Martínez, and the Lyric’s orchestra. Davis is still expanding his discography on the Chandos label; an album of works by Holst was recently nominated for a Grammy. Sir Andrew Davis is making his fourth appearance at Ravinia, where he first conducted in 1976.



ALISA WEILERSTEIN, *Cello*

Cellist Alisa Weilerstein made her Cleveland Orchestra debut at age 13, and less than two years later she made her first appearance at Carnegie Hall with the New York Youth Symphony. She went on to study at the Cleveland Institute of Music’s Young Artist Program and later earned a degree in history from Columbia University. Weilerstein toured Venezuela with the Simón Bolívar Symphony Orchestra and Gustavo Dudamel in 2009, and she has since returned to the ensemble numerous times to teach and perform as part of its El Sistema music education program. In 2011 she was named a MacArthur Foundation Fellow, having previously been honored with an Avery Fisher Career Grant and both Lincoln Center’s Leonard Bernstein Award and Martin E. Segal Prize. A committed champion of new music, Weilerstein has worked closely with composers Osvaldo Golijov, whose works *Azul* for cello and orchestra and *Omaramor* for solo cello she frequently performs, and Lera Auerbach, with whom she gave the premiere of the composer’s 24 preludes for cello and piano. In May she gave the world premiere of Pascal Dusapin’s *Outscape* with the Chicago Symphony Orchestra, which commissioned it for her. Exclusively recording for the Decca label, in 2012 she created an album featuring concertos by Elgar and Carter with Daniel Barenboim and the Berlin Staatskapelle that quickly made many “best of” lists, and in 2014 she recorded Dvořák’s Cello Concerto with Jiří Bělohlávek and the Czech Philharmonic. Weilerstein has also released two chamber music recordings: a compilation of 20th-century solo-cello works and, most recently, an album of Rachmaninoff’s and Chopin’s cello sonatas with pianist Inon Barnatan. With her parents (violinist Donald and pianist Vivian Hornik), she is part of the Weilerstein Trio, which is in residence at the New England Conservatory. Alisa Weilerstein made her Ravinia debut in 1998 and tonight makes her fourth appearance at the festival.

CHICAGO SYMPHONY ORCHESTRA — RICCARDO MUTI, Zell Music Director

YO-YO MA, Judson and Joyce Green Creative Consultant

DUAIN WOLFE, Chorus Director and Conductor

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

Founded by Theodore Thomas in 1891, the Chicago Symphony Orchestra is consistently hailed as one of the greatest orchestras in the world. In September 2010, renowned Italian conductor Riccardo Muti became its 10th music director. Yo-Yo Ma is the CSO's Judson and Joyce Green Creative Consultant, Duain Wolfe is the director of the Chicago Symphony Chorus, and Samuel Adams and Elizabeth Ogonek are the CSO's Mead Composers-in-Residence.

The renowned musicians of the CSO annually perform more than 150 concerts, mostly at Symphony Center in Chicago and, each summer, at the suburban Ravinia Festival. They regularly tour throughout the United States and internationally; since 1892, the CSO has embarked upon 59 international tours, performing in 29 countries on five continents.

Listeners around the globe enjoy weekly broadcasts of CSO concerts and recordings on the WFMT radio network and online at cso.org/radio. Recordings by the CSO have earned 62 Grammy Awards, including two in 2011 for Muti's first recording with the Chicago Symphony Orchestra and Chorus, Verdi's *Messa da Requiem*.

The CSO is part of the Chicago Symphony Orchestra Association, which also includes the Chicago Symphony Chorus and the Civic Orchestra of Chicago, a training ensemble for emerging professionals. Through its Symphony Center Presents series, the CSOA presents guest artists from a variety of genres—classical, jazz, pop, world, and contemporary.

The Negaunee Music Institute at the CSO offers community and education programs that annually engage more than 200,000 people of diverse ages and backgrounds. Through the institute and other activities, including a free annual concert conducted by Muti, the CSO is committed to using the power of music to create connections and build community.

The CSO is supported by tens of thousands of volunteers, patrons, and corporate, foundation, government, and individual donors. The CSO's music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation. The Negaunee Foundation provides generous support in perpetuity for the work of the Negaunee Music Institute.

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 Nancy Park
 Ronald Satkiewicz
 Florence Schwartz

VIOLAS

Charles Pikler
 Principal
The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor
 Li-Kuo Chang
 Assistant Principal
The Louise H. Benton Wagner Chair

John Bartholomew
 Catherine Brubaker
 Youming Chen
 Sunghee Choi
 Wei-Ting Kuo
 Danny Lai
 Diane Mues
 Lawrence Neuman
 Daniel Orbach
 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 Hirschl
 Daniel Katz
 Katinka Kleijn
 Jonathan Pegis
 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

HARPS

Sarah Bullen
 Principal
 Lynne Turner

FLUTES

Stefán Ragnar Höskuldsson
 Principal
The Erika and Dietrich M. Gross Principal Flute Chair
 Richard Graef
 Assistant Principal
 Jennifer Gunn

PICCOLO

Jennifer Gunn

OBOES

Michael Henoeh
 Acting Principal
 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 Buchman
 Assistant Principal
 Dennis Michel
 Miles Maner

CONTRABASSOON

Miles Maner

HORNS

Daniel Gingrich
 Acting Principal
 James Smelser
 David Griffin
 Oto Carrillo
 Susanna Gaunt

TRUMPETS

Christopher Martin
 Principal
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor
 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
 Vadim Karpinos
 Assistant Principal

PERCUSSION

Cynthia Yeh
 Principal
 Patricia Dash
 Vadim Karpinos
 James Ross

PIANO

Mary Sauer
 Principal

LIBRARIANS

Peter Conover
 Principal
 Carole Keller
 Mark Swanson

ORCHESTRA PERSONNEL

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

The Nancy and Larry Fuller Principal Oboe Chair and the Gilchrist Foundation Assistant Principal Oboe Chair are currently unoccupied.

The Chicago Symphony Orchestra string sections utilize 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 also are listed alphabetically.