

PRAIRIANA

OUT OF THE VOX

ROBERT SHAW SET
LASTING STANDARDS FOR
CHORUSES AND AS A
MUSICAL LEADER

RIPPLE, AFFECT

TAN DUN REACHES ACROSS
TIME AND CULTURE IN HIS
WATER PASSION AFTER
SAINT MATTHEW

THE (PRAIRIE) HOME STRETCH

GARRISON KELLOR REPORTS
THAT LAKE WOBEGON LOOKS
LIKE A FINE PLACE TO RETIRE



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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



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

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.

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.



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

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.



John L. Anderson
Chairman,
Ravinia Festival Association



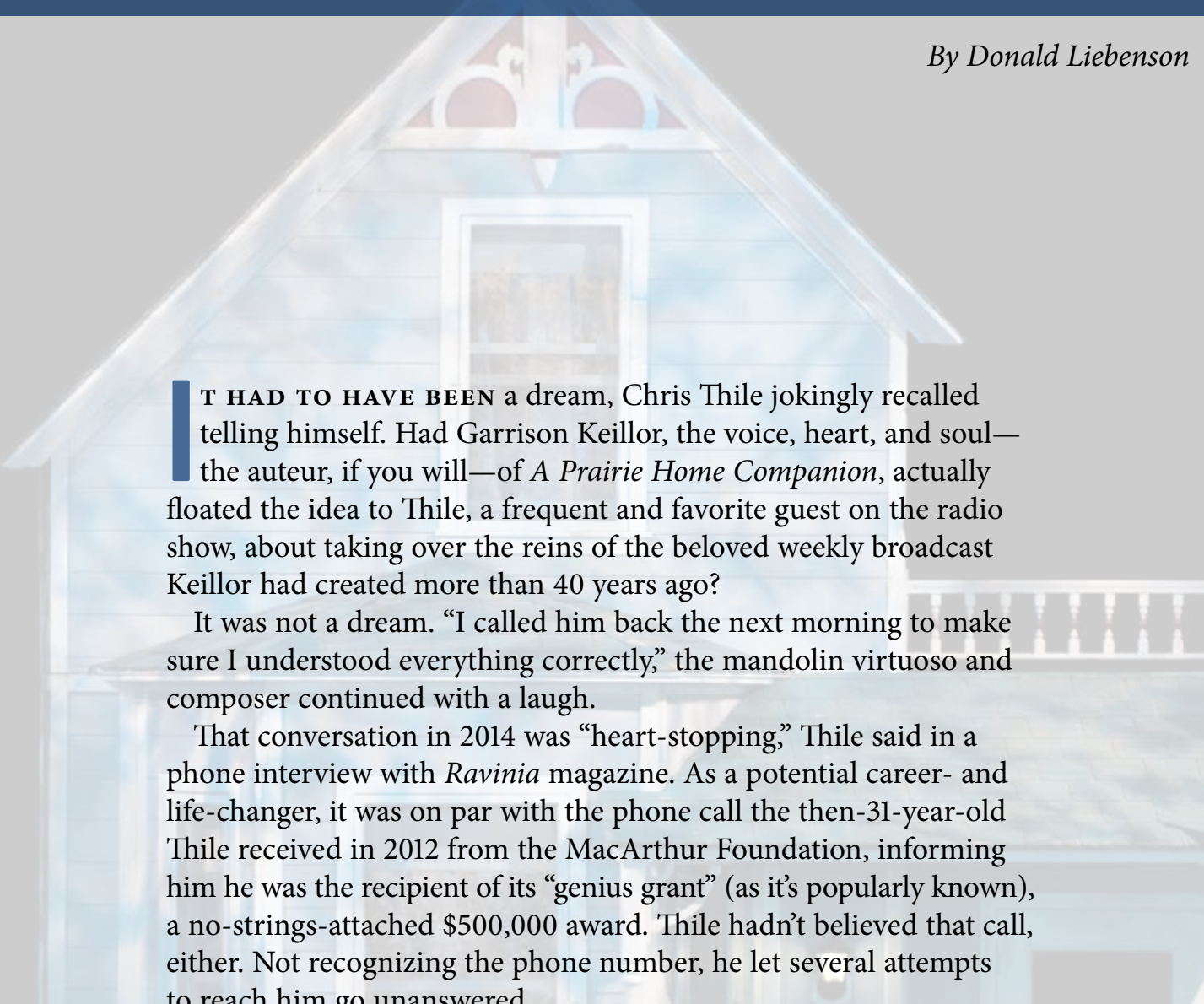
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PRAIRIE HOME OF DREAMS

Chris Thile moves into the legendary radio show

By Donald Liebenson



IT HAD TO HAVE BEEN a dream, Chris Thile jokingly recalled telling himself. Had Garrison Keillor, the voice, heart, and soul—the auteur, if you will—of *A Prairie Home Companion*, actually floated the idea to Thile, a frequent and favorite guest on the radio show, about taking over the reins of the beloved weekly broadcast Keillor had created more than 40 years ago?

It was not a dream. “I called him back the next morning to make sure I understood everything correctly,” the mandolin virtuoso and composer continued with a laugh.

That conversation in 2014 was “heart-stopping,” Thile said in a phone interview with *Ravinia* magazine. As a potential career- and life-changer, it was on par with the phone call the then-31-year-old Thile received in 2012 from the MacArthur Foundation, informing him he was the recipient of its “genius grant” (as it’s popularly known), a no-strings-attached \$500,000 award. Thile hadn’t believed that call, either. Not recognizing the phone number, he let several attempts to reach him go unanswered.



Getting Chris Thile to take over as host of *A Prairie Home Companion* was “the best idea I’ve had since Powdermilk Biscuits.”

—Garrison Keillor



THILE HAD BEEN on tour with bassist and frequent collaborator Edgar Meyer when Keillor initially called. “He outlined this entire plan,” Thile said. “I was uncharacteristically silent trying to process everything. Keep in mind that this was being delivered in that [iconic] voice. I took it all in and told him I was very, very interested.”

In February 2015, Keillor tapped Thile to guest-host two broadcasts, which in hindsight Thile called “audition-like.” Nothing further had been discussed before those shows. “We had one planning session, but never another mention of the grander side of the plan,” Thile said. “And so it faded into the background. After the second show, I was having dinner with my wife and Garrison sent me an e-mail that he had enjoyed listening to the show and felt like we should do this.”

That July, Keillor made it official: Thile would step in as the new host of *A Prairie Home Companion* in 2016. He told the Associated Press it was “the best idea I’ve had since Powdermilk Biscuits.”

It is not easy to follow a legend. Just ask Trevor Noah, who succeeded Jon Stewart as host of *The Daily Show*. Or Jay Leno when he took over *The Tonight Show* (twice!). Or Stephen Colbert who now occupies David Letterman’s chair. The jury is still out on Noah, Leno was initially trounced in the ratings by Letterman, and Colbert is still finding his way as host of *The Late Show*.

But the transition from Keillor to Thile looks to have much less drama. Thile and *A Prairie Home Companion* go way back. This year marks the 20th anniversary of his first appearance on the show, when he performed with fiddler and fellow 15-year-old Michael Cleveland.

“I remember so much about that night,” the Oceanside, CA, native said in hushed tones. “Even at that age I realized the enormity of being on the stage at the Fitz [the Fitzgerald Theatre in

Top: Skip Mendocino (Chris Thile) takes over the lease on Guy Noir (Garrison Keillor)’s office. Middle and bottom: While hosting *A Prairie Home Companion* in January, Thile, like Keillor, shared in the musical performances by his guests.

PHOTOS: PRAIRIEHOME.ORG/APM

Thile (center) most recently appeared at Ravinia with Yo-Yo Ma (left) for a performance of their Grammy-winning *Goat Rodeo Sessions*, sharing vocals with Aoife O'Donovan (right).



Saint Paul, MN]. To meet Garrison, play with the band, meet the radio actors, and to witness it all go down behind the scenes was honestly akin to wandering through Mr. Rogers's Neighborhood of Make-Believe for real."

Long before that career milestone, *A Prairie Home Companion* was a Thile family tradition, which makes his selection as the new host such an organic, born-to-the-breed choice. The show's impact on his life cannot be overestimated. "It was the first time I heard a mandolin (as played by) Peter Ostroushko," Thile said. "Jethro Burns was a frequent guest. That was important for me."

After listening to the broadcast, the Thile family would visit That Pizza Place in Carlsbad, CA, for its weekly bluegrass night, where Chris was enthralled by mandolin player John Moore, from whom he took some lessons at the age of 5. Another Moore student was Sean Watkins, with whom Thile would form Nickel Creek, along with Sean's sister, Sara.

Thile has been featured as a musical guest on *A Prairie Home Companion* over a dozen times and in several incarnations: solo, with Nickel Creek, and with his chamber-grass band, the Punch Brothers. "It's such a part of the makeup of my musical and performing life," he said. "Every time I appear on the show, there is something very comfortable and very right, but still awe-inspiring."

Similarly, Thile will be no stranger to Ravinia's audiences when he makes his 21st appearance on the show as part of its 13th broadcast from the festival. He performed on the Pavilion stage with Nickel Creek in 2002 and 2007, with the Punch Brothers in 2008 and 2010, and with his *Goat Rodeo Sessions* collaborators Yo-Yo Ma, Edgar Meyer, Stuart Duncan, and Aoife O'Donovan in 2013. And the June 11 broadcast will allow the sellout audience to witness the passing of the torch to Thile while bidding Keillor a fare-thee-well.

"Ravinia is a very, very special place," Thile effused. "Any musician looks forward to playing there. I always have to walk through the crowd on the lawn

just after the sound check. I love being in Chicagoland in general, but to do it in such a beautiful environment is particularly rewarding."

Thile has another connection to Chicago. The California native, who has made homes in Kentucky, Tennessee, San Francisco, and New York, is a die-hard Cubs fan. How does that happen? "I never developed an affinity for the Padres, Dodgers, or Angels when I was growing up in Southern California," he said. "I was raised in a house without a television, but I would watch at my buddy [and future professional golfer] Brendan Steele's house. We watched the Cubs on WGN. What a character-laden bunch that team in the early '90s was. You had Ryne Sandburg, Mark Grace, Greg Maddux, Andre Dawson, Dwight Smith, Joe Girardi, and Shawon Dunston. How could you not fall in love with them? And our stadiums didn't look like Wrigley Field. Even Dodger Stadium pales in comparison."

THILE, to quote John Fogerty's "Centerfield," is ready to play, literally and figuratively, for his new *Prairie Home Companion* team. "I would already have been electing to tour less now that I have a little boy [with his wife, actress Claire Coffee], but this is just such a wonderful way to [cut back] while staying very unprecedentedly active," he said.

During Nickel Creek's last performance at Ravinia before going on hiatus, Thile showed his colors with a Greg Maddux #31 Chicago Cubs jersey.





Before his annual *Prairie Home* broadcasts from Ravinia, Keillor regularly ventures out into the lawn to admire the picnics and meet his many fans.

Not that it isn't a daunting challenge. *A Prairie Home Companion* is American Public Media's flagship non-news program, heard on nearly 700 public radio stations by 3.5 million listeners (not including those who stream it over the Internet). And over the decades it has attracted to the Twin Cities more than a million people who, like the throngs wending their way to the "Field of Dreams" in the movie, long to be transported to a simpler time and to the little town "where all the women are strong, all the men are good looking, and all the children are above average."

"Garrison Keillor is synonymous with Minneapolis and Saint Paul," said Adam Johnson, vice president of marketing and media relations at Visit Saint Paul. "I've met people from around the world who know very little about Saint Paul but relate him and his literary genius to the city."

But Keillor was more than a brilliant showrunner, writer, and performer. He helped host a 1993 radiothon that funded the Saint Paul Chamber Orchestra, which shortly thereafter appeared on *Prairie Home* through the efforts of Ravinia President Welz Kauffman, who was then working for the SPCO. He was also a mentor to members of the *Prairie Home* family. Actress and comedian Erica Rhodes has performed on the show since she was 10, and credits him for teaching her "almost everything I know about writing and performing

comedy." She said, "I don't think I would be a comedian if it weren't for Garrison. He taught me to create my own world, because that's what he did. When I first started stand-up, I had a horrible show in New York City and he asked me how it went. I said, 'I bombed.' He said, 'Well, go to bed, get up tomorrow and do it again. And so I did. I think we can all agree that Garrison is truly one of a kind. Those aren't shoes to fill. Those are shoes to stand next to.'"

SO HOW DOES Thile envision *A Prairie Home Companion* 2.0 sounding? Chris is adamant that he is not going to try and become a "Garrison Thileor." He plans to follow Keillor's template while making the show his own. Thile co-hosted again twice last February, and those shows are a harbinger of what listeners can expect. Highlights included the first appearance by Paul Simon, as well as spoken-word contributions by comic actor Ed Helms and comedian Maria Bamford.

Thile plans to contribute an original song each week in lieu of Keillor's signature "News from Lake Wobegon" tales. "I am not a storyteller," Thile is quick to emphasize. But that will be the extent to which new music will be part of the show's seamless mix of entertainment. "If there was much more new music than that," Thile said, "then the music that does happen would be less special. The brilliance of the template that

Garrison created is that you want to hear everything; the music makes you want the comedy that makes you want the storytelling that makes you want the music." As during those February shows, he will encourage spoken-word guests to be involved in the music and the musicians be included in the speaking parts. "I've always loved that [about the show], and I look to carry on that tradition so that everything just seamlessly blends into two hours of wonder and delight," he said.

Of course, Keillor tried retirement from the show once before. That lasted a year. What if he pulled a Jay Leno or Michael Jordan and wanted to come back? "It's not impossible," Thile laughed. "But I think it's highly unlikely."

That does appear to be the case. Keillor mused in an e-mail about retirement and being able to enjoy Ravinia concerts as an audience member for a change. "Twelve straight years on the Ravinia stage; I'm a lucky man," he said. "And next year I hope to be up on the grass where I belong, on a blanket with the missus and a picnic basket, listening to the Chicago Symphony. Come by and say hello." [R](#)

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.



Q + A with *Garrison Keillor*

After listening to our favorite artists for hours on end, we can begin to feel a deep connection to them not only as musicians but as the people behind the music. But there's always more than meets the eye—or the ear. Ravinia has asked the artists appearing on its stages this summer some lighthearted questions to get to know them better, and here we'll share some of the answers we received with you.

RAVINIA MAGAZINE:

What is your biggest non-musical ambition?

GARRISON KEILLOR:

All my ambitions are non-musical. I'm not a musician. Don't even want to be. What I want is to be a newspaper columnist and walk into a coffee shop and see someone reading it in a newspaper and laughing. That would please me for the whole day.

RM: What is your "guilty pleasure" TV show, movie, or song?

GK: I got over guilt about pleasure. Not long ago, but I'm over it.

RM: What was your first apartment or your first car like?

GK: A gray 1956 Ford two-door. The doors made a wonderful *ka-chunk* when you shut them.

RM: Who would you want to play you in a movie about your life and why?

GK: I wouldn't want a movie to be about my life, it'd be too long.

RM: What is the most difficult thing for you to be without when away from home?

GK: My wife, of course. She walks into and out of the room and that's the tempo of life.

RM: Who would be your dream duet partner and what would you play together?

GK: Christine DiGiallonardo—she has a big strong voice and she always lets me sing harmony.

RM: What is the most memorable concert you've been to?

GK: An outdoor broadcast of *A Prairie Home Companion* a few years ago when the 17-year cicadas were buzzing in the trees. They gave the music overtones I'd never heard before.

RM: What was your most bizarre dream about?

GK: I once dreamed that I was sleeping, and in the dream I woke up and went back to sleep.

RM: Does your instrument have a personal name? If so, what's the story behind it?

GK: My instrument is a laptop computer and its name is Mac.

RM: Who or what has most recently influenced your music and how?

GK: Old age is my big influence now. I am going back to songs I sang 40 years ago and people don't remember them and think they're new.

RM: What topping(s) would ruin a pizza for you?

GK: Pineapple. Or potatoes. I was once offered a slice of mashed potato pizza by someone who said, "Try it. It's good." I no longer trust that person.

RM: What's one thing you've done onstage that you wish you hadn't?

GK: I once told a story in which a man shot a dog. The audience cringed, and it took me a long time to get them back.

RM: If you were to idly hum a tune, what would it be? Or would you make something up as you go?

GK: I'd hum a hymn, like "Softly and Tenderly" or "Just As I Am."

RM: What was the worst advice you ever received?

GK: "Just be yourself."



Making a

Ravinia is awash with watery music and premieres

By John Schauer

IT WAS the ancient Greeks who proposed that all matter on Earth was composed of some combination of four basic elements: earth, air, fire, and water. But for two very good reasons, only the last of those elements is being extensively celebrated, as it was in 2007, in the classical repertoire of Ravinia's 2016 season.

You may have seen the first reason when you entered the park this evening: Ravinia's brand-new aquatic sculpture, *Chorus*, a magnificent water installation designed by WET, the artists behind several similar "dancing fountains," and made possible thanks to the generosity of Ravinia Life Trustee Dolores Kohl Kaplan. [This is not the first time a life-giving (though inanimate) object inspired a theme at the festival—the train that has stopped at the front gate

for over 100 years was celebrated during Ravinia's centennial.]

But there is another reason why moisture in all of its myriad forms should be celebrated at a music festival. Think about it, which of the ancient Greeks' four elements has most inspired the imaginations of composers for the last several centuries? Grofé's *Grand Canyon Suite* might conceivably be considered an "earth" work; fire has to its credit Falla's *Ritual Fire Dance* and Wagner's "Magic Fire Music" from *Die Walküre*, but not much else. And air? Sorry, but Bach's "Air on the G String" doesn't qualify, unless you're trying to be cute.

But if we turn to water, that's where the floodgates of inspiration burst open, resulting in a nearly countless array of works that are related in some

Splash

way to water. The association is natural enough; both music and water exist in myriad forms, exhibiting an unlimited variety of movement across a wide range of intensity and tempo. Suites, symphonies, tone poems, piano pieces, concertos, and songs have been written by composers around the world inspired by rivers, oceans, lakes, raindrops, snow, waterfalls, brooks, cascades, thunderstorms, and, of course, fountains.

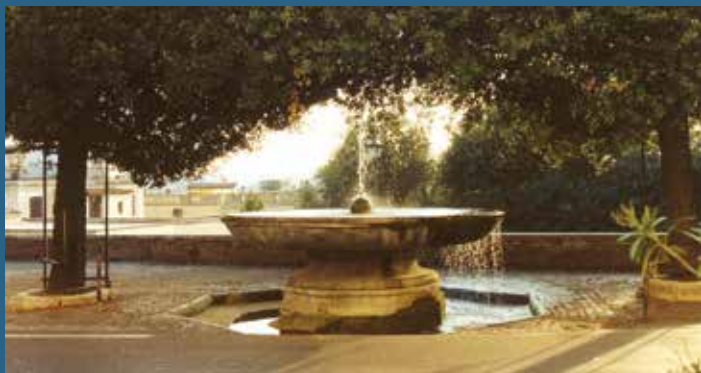
With such a wealth and variety of music related to water, we can divide Ravinia's 2016 "water works" into three categories: music *about* water, music performed *on* water, and music performed *by* water.

MUSIC ABOUT WATER

Because Ravinia's water theme was prompted by the new Morris and



Artist's rendering of *Chorus*, the Morris and Dolores Kohl Kaplan Fountain at Ravinia's grand entrance.



Clockwise from upper left: The four Roman fountains depicted in Respighi's music—Valle Giulia, Triton, Villa Medici, and Trevi.

Dolores Kohl Kaplan Fountain, nothing could be more appropriate than music about fountains. And probably no piece about fountains is better known than *Fountains of Rome*, a work that celebrates the nearly 300 fountains that adorn the Eternal City and first brought fame to composer Ottorino Respighi. The Italian native moved to Russia at the turn of the century to study composition with Nikolai Rimsky-Korsakov, one of the all-time great masters of orchestration. (Need an example? Look no further than his symphonic suite *Sheherazade* or Mussorgsky's *Night on Bald Mountain*, which is almost exclusively known by Rimsky-Korsakov's version.) Respighi's music reflects that orchestral brilliance, and back when stereophonic long-playing records were

first becoming hotly in demand and recording executives were scouring the repertoire for sonic spectaculars, Respighi's lush orchestral textures were a natural choice, and countless LPs featured that 1916 masterpiece (usually coupled with its 1924 sequel, *Pines of Rome*, a pairing that forms half of the July 12 concert by the Chicago Symphony Orchestra, opening its 80th anniversary residency at Ravinia). Respighi depicted four fountains at four different times of day: *The Fountain of Valle Giulia at Dawn*, when cattle would be passing in the nearby pastoral landscape; *The Triton Fountain in the Morning*, in which French horns represent the conch shells brandished by Bernini's sculpted gods and goddesses; *The Trevi Fountain at Noon*, which

triumphantly celebrates a victory of the god Neptune; and *The Villa Medici Fountain at Sunset*, whose subdued atmosphere marks the fading of the sun.

[One might also equate Holst's *The Planets* with water, on account of Neptune being named for the ancient Roman god of the sea (or even the recent discovery of water on Mars). But despite the title of the suite, as well as the new film of NASA's images of our solar system that will be accompanying the CSO's July 13 performance, Holst was inspired by the *astrological* figures that the planets govern, rather than the planets and their corresponding Greco-Roman deities. Nonetheless, between the astronomical sound of the CSO (and the women of its chorus) and the endless ocean of wonder that is outer

space, the evening will certainly carry the mind away as on a gentle tide.]

On July 26 the CSO will have another opportunity to demonstrate its dazzling musicianship in Debussy's stunning depiction of the ocean, *La mer*. Virtually a symphony in three movements—*From Dawn to Midday at Sea*, *Play of the Waves*, and *Dialogue of the Wind and the Sea*—it is considered the greatest example of musical “impressionism.” At a time when other composers, most notably the so-called Second Viennese School (exemplified by Schoenberg, Berg, and Webern), tried to move beyond the grandiose chromaticism of the late Romantics by abandoning all traditional harmonic and melodic writing styles, Debussy cleverly kept and used that “vocabulary” to construct his own new musical language, in which familiar chords and harmonic sounds no longer resolve in any “proper” way but instead are juxtaposed like building blocks of pure sound, creating a giant sonic mosaic. “Music has this over painting,” Debussy once asserted; “it can bring together all manner of variations of color and light.” And another composer’s multifaceted take on the sea will share the program, Britten’s *Four Sea Interludes*, orchestral selections that cover the scene changes in his opera *Peter Grimes*. Consistent with the mood of foreboding that permeates the opera, the four selections depict *Dawn*, *Sunday Morning*, *Moonlight*, and *Storm*.

If we turn from orchestral music to solo piano, the repertoire for Shani Diluka’s June 10 recital in Bennett Gordon Hall vividly demonstrates the piano’s unrivaled range of tone and dynamics for depicting water in its myriad forms. Chopin’s *Prelude No. 15* has acquired the moniker “Raindrop” because of the repeated notes that seem to mimic the steady dripping of rain; the same composer’s *Barcarolle* is a prime example of a genre inspired by the folk songs of Venetian gondoliers. Debussy’s *Jardins sous la pluie* (*Gardens in the Rain*), one of three pieces in his set of *Estampes* (*Prints*), depicts not gentle raindrops but rather a violent thunderstorm in a garden the composer knew in the Normandy town of Orbéc. Liszt’s *Les jeux d’eaux à la Villa d’Este* (*The Fountains of the Villa d’Este*) is from the third and most musically advanced part of his *Années de pèlerinage* (*Years of Pilgrimage*) and was annotated by the composer with a quote from the Gospel of Saint John: “But the water that I shall give him shall become in him a well of water springing up into eternal life.” Liszt also made a piano transcription of Schubert’s song *Auf dem Wasser zu singen* (*To Sing Upon the Water*), which is also reminiscent of the easy, free-flowing manner of a barcarolle, while the song’s original text recounts the thoughts of a boatman contemplating the gentle waves beneath him.



Edouard Hamman’s painting of George Frideric Handel on the Thames with King George I

MUSIC PERFORMED ON WATER

We’ve considered music about water; perhaps the most iconic bon vivant and wit of his time, Cole Porter, would have dubbed this next category of music “a-boat” water. In this year celebrating the 125th birthday of this song- and show-writing genius, Ravinia is presenting a wealth of the master’s most melting melodies and sharpest lyrics from his unmatched string of musical hits, including *Anything Goes*, the 1934 Broadway sensation set aboard an ocean liner that starred the legendary Ethel Merman. Though music by the Gershwin brothers launched her stardom four years earlier, it was Porter’s seafaring spectacular that would provide the songs most closely identified with her, “You’re the Top,” “I Get a Kick Out of You,” and of course the title song. Porter’s evergreen hits have served countless later performers equally well; one of the most memorable performances from past Tony Awards shows was Ravinia favorite Patti LuPone singing and tap-dancing “Anything Goes” from the 1987 Broadway revival.

But if Porter’s immortal songs are buoyant and effervescent, “boat music” scores can also be devastatingly tragic; witness James Horner’s score for the second-highest grossing blockbuster of all time, James Cameron’s *Titanic*. (First place, incidentally, is held by another Cameron film, *Avatar*, which also boasts a score by Horner.) The mighty CSO will play the full score for two complete showings of the film, on



The real-life fountains of the Villa d’Este



Tan Dun's *Water Passion after Saint Matthew* features the life-giving liquid both as inspiration and an instrument. Chorus members "play" the bowls of water onstage and the percussionists use water to create unique sound effects.

July 29 and 30, providing the full measure of gravitas demanded by the catastrophic story and showcasing the top-selling soundtrack of all time.

When the word *water* is used in conjunction with the word *music*, however, virtually all symphonically minded people immediately think of one of the greatest Baroque instrumental masterworks, the collection of short pieces by George Frideric Handel originally published under the title *The Celebrated Water Musick*, but now known simply as *Water Music*. It has become legend that Handel composed the music for a royal boating party shortly after King George I ascended the English throne, supposedly in an (ultimately successful) attempt to regain the favor of the king, who he had previously served in Germany but abandoned during a leave of absence. Unfortunately, that story is now discredited by most scholars, who have concluded that the 1733 publication was a collection of pieces composed for a number of different boating parties.

Lighter in style than Bach's "Brandenburg" Concertos, the 20 or so selections of Handel's *Water Music* are imbued with the suave lyricism one would expect from one of the greatest composers ever for the human voice, and his endlessly varied melodies have survived the centuries in a variety of guises. Long before musicologists and whole ensembles rallied around authentic performance practices of Handel's era, the piece entered (and has remained in) the modern symphonic repertoire in an unapologetically Technicolor, neo-Romantic arrange-

ment of portions by Hamilton Harty. The Chicago Sinfonietta will perform a similar mix of selections on June 16, but in Handel's original orchestration, which is anything but boring or primitive. Exploiting the various instrumental choirs of the Baroque orchestra, Handel provides wondrous contrasts, juxtaposing the tang of oboes and bassoons against the sweetness of strings, adding brilliant highlights of trumpets and French horns for thrilling climaxes.

MUSIC PERFORMED BY WATER

Speaking of thrilling climaxes, perhaps the highlight of Ravinia's 2016 water repertoire will be the Chicago premiere on June 10 of Tan Dun's *Water Passion after Saint Matthew*, in which water becomes an actual musical instrument—the work's orchestration includes 17 illuminated bowls of water, along with a kaleidoscopic array of unusual instruments as well as conventional instruments played in unconventional ways. The piece is unique on so many levels, it makes one wish there were comparative forms of the word *unique*.

The piece originated as one of four works commissioned as part of a project of Bach specialist Helmuth Rilling for the 250th anniversary of Bach's death in 2000. Rilling wanted to show the continuity of Bach's music with our own time by asking four different composers to each compose a new Passion, one for each of the four Evangelists. (Another of those works, Osvaldo Golijov's *La Pasión según San Marcos*, received its Chicago premiere as part of Ravinia's 2002 season.) Dun, best known for his

Oscar- and Grammy-winning score to Ang Lee's film *Crouching Tiger, Hidden Dragon*, was assigned the account by Saint Matthew.

Dun's take on water music imaginatively ranges from tears to baptism; he has observed that around the time of the commission, he went with his pregnant wife to the doctor for an ultrasound, and became aware that along with the sound of the baby's heartbeat was the sound of the amniotic fluid, "and I realized this is the sound all human beings hear first." It permeates his setting of the story of the Passion of Christ; "The sound of water," he explains, "is in my composition like a passacaglia theme—it is always present."

The composer's own background strongly influenced the work. He originally grew up in a Chinese culture in which no religion was permitted; and it was not until the 1970s that Bach's music could be heard in China. Fittingly, in 2013 Dun brought the influence full circle when he conducted his *Water Passion* at the Thomaskirche in Leipzig, the very church in which Bach introduced his own *Saint Matthew Passion*.

Following the June 10 performance, take a moment to linger at the Morris and Dolores Kohl Kaplan Fountain at the park's grand entrance. You may find yourself hearing the sounds of water in ways you never imagined. [R](#)

John Schauer is the former editor of *Ravinia* magazine, a freelance writer, and the author of the "Essentials of Classical Music" feature on Ravinia's website.



PASSION

Tan Dun is in his element paying homage to Bach

By Thomas May

IN 2013 TAN DUN traveled to the Thomaskirche in Leipzig to conduct his *Water Passion* in the very space where J.S. Bach had introduced the *Saint Matthew Passion* nearly three centuries ago (most likely in 1727). The gesture underlined the kind of cross-cultural counterpoint that lies at the heart of the Chinese composer's oratorio. The full title reads *Water Passion after Saint Matthew*, yet Tan also models his work on his reading of Bach's monumental precedent; it might even be titled *Water Passion after Saint Matthew after Bach*—the second “after” being taken simultaneously in its dual senses of “according to” and “post-dating” (for a contemporary world).

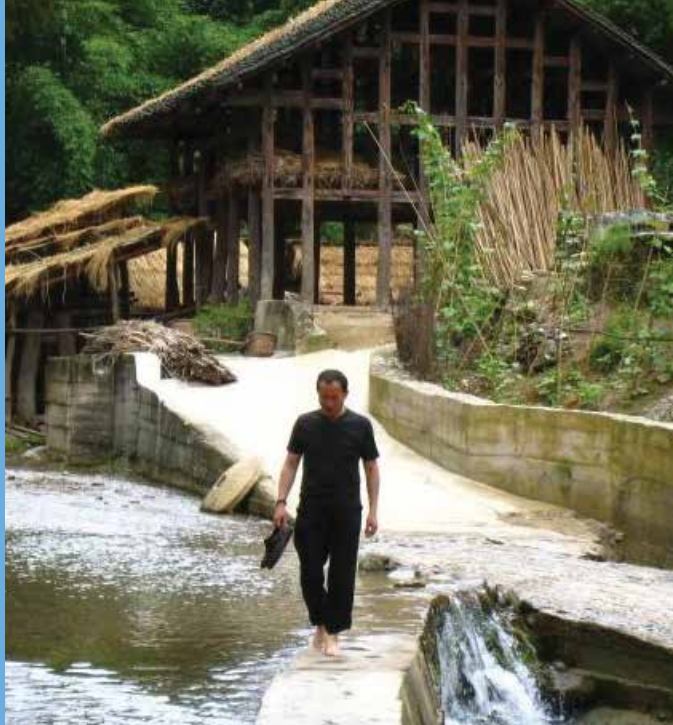
The result is a fusion of musical techniques and expressive devices from

Asian culture—not limited to Tan's native China—with several features from the Baroque genius's choral masterwork. This fusion is immediately evident even before the first sounds resonate: Tan's instrumental ensemble, configured around 17 transparent, illuminated water-filled basins arranged in a cross, is markedly focused on percussion and calls for only two string soloists. There is additionally a fusion of Buddhist and Christian outlooks, mixing inspiration from the composer's memories of Mao's Cultural Revolution with a poet's reverence for nature, and a theatrical savvy that combines echoes of timeless ritual with avant-garde experimentation. Tan's philosophical and aesthetic interests, for example his embrace of the ancient art of calligraphy,

add a further gloss to the drama of his *Passion*.

All of which is to say that Tan's *Water Passion* represents something a good deal more intricate and textured than “East meets West.” His oratorio stands as a one-of-a-kind creation shaped both by the composer's unique experience as an expatriate of China and by his singular understanding of Bach and the *Passion* tradition.

BACH'S ENTIRE LEGACY—indeed many of the basics of Western traditions—remained unknown to Tan until his 20s. The opportunity to study music at all had been severely restricted during his youth in the southern Chinese province of Hunan (where Tan was born in 1957). The brutal policies of



Tan Dun (left and above) grew up in an agricultural region of China, so he gained a great appreciation for the many qualities of water, both physical and spiritual. His music demonstrates his heritage, not only in its use of traditional Asian percussion (top right) but also in its use of water, both as in inspiration and performance (bottom right).

the Cultural Revolution packed him off to an agricultural commune, where he worked in rice fields and could be safeguarded from the perils of decadent Western culture.

Tan was among the first students to be admitted to the Central Conservatory of Music in Beijing when it reopened in 1977, offering his first serious exposure to modern Western music. In 1986 he began graduate studies at Columbia University and resettled in New York, which remains his home. A string of noteworthy triumphs made him a key member of the new wave of Chinese composers, several of whom—Bright Sheng, Zhou Long, and Chen Yi, along with Tan—have garnered some of the world's most prestigious musical honors.





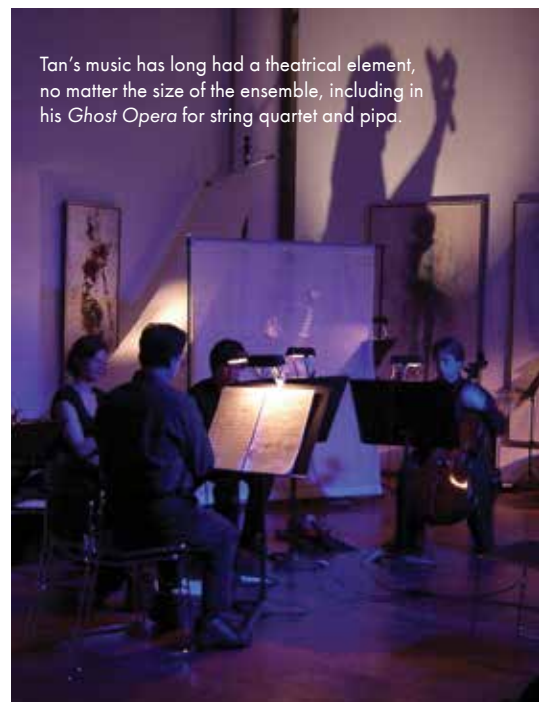
Counter-clockwise from above: Tan's upbringing also gave him an appreciation of the musical qualities of a wide range of "organic" instruments, from the varied sounds that can be drawn from simple objects like paper when used in different ways to the many traditional Asian instruments, whether wind or percussion, formed from found materials, and, of course, the transformative power of water.

But during his years in the provinces of China, Tan gathered up a fertile store of inspiration from the ancient and enduring folk traditions. The lack of access to basic musical resources during the Cultural Revolution only sharpened his ingenuity in using improvised alternatives—including, at one point, an orchestra of pots and pans. These experiences helped mold Tan's signature use of "organic" musical sources and sounds in not only the *Water Passion* but also the *Water Concerto* (written just before the *Water Passion*), *Earth Concerto* for stone and ceramic percussion, and *Paper Concerto* for paper percussion.

A related trait is Tan's fascination with shamanistic rituals and spirituality. (At several points in the *Water Passion* score he includes the indication "shamanistically.") An early example is his *Ghost Opera* for strings and pipa (written for the Kronos Quartet in 1994), which incorporates the sounds of water, metal, paper, and stones to enhance its narrative. Here, too, Tan evokes the spirit of the West via Bach, using a quotation from the *Well-Tempered Clavier* as a significant motif. For *Ghost Opera* he also drew on his memories of peasant funeral observances in which, Tan wrote, "musical rituals launched the spirit into the territory of the new life"

while also entailing "a dialogue between past and future, spirit and nature."

It's not surprising, then, that the invitation to compose a new musical account of the Passion story would inspire a similar network of associations for Tan. According to the composer, from an interview about the *Water Passion's* world premiere in Stuttgart in



Tan's music has long had a theatrical element, no matter the size of the ensemble, including in his *Ghost Opera* for string quartet and pipa.



Tan's theatricality extends to the modern age, too. He has earned acclaim for his scores to martial-arts movies like *Crouching Tiger, Hidden Dragon*, and his *Passacaglia*, commissioned by Carnegie Hall for the National Youth Orchestra, incorporates birdsong—produced by the smartphones of the performers (and the audience).

2000, “When I read the account of the Passion in the Bible, I heard the wind, the sound of the desert. I always felt the desert heat and heard the stones and the water. So I shaped the story through those sounds, giving the element of water an important theme. Not only does it stand for baptism, but also for renewal and rebirth. It is cyclical. Water evaporates, becomes clouds, rains to the earth, and evaporates again. The sound of water is in my composition like a passacaglia theme—it is always present.”

THE OCCASION THAT LED to the *Water Passion*'s commission was the worldwide observance of the 250th anniversary of Bach's death, coincidentally the beginning of a new millennium. The esteemed Bach conductor and scholar Helmuth Rilling decided to mark the anniversary by encouraging a dialogue between Bach's legacy and the perspectives of four contemporary composers from different cultural backgrounds—the German Wolfgang Rihm, Russian Sofia Gubaidulina, Argentine Osvaldo Golijov, and Tan Dun—each commissioned for a new Passion after one of the four Evangelists (Luke, John, Mark, and Matthew, respectively). [Golijov's Passion has already found its way to Ravinia, receiving its Chicago premiere at the festival in 2002.]

Another influence on the *Water Passion* is the prominent Japanese

composer Tōru Takemitsu, one of Tan's former teachers, from whom he learned to cultivate the deeper, symbolic resonances of nature's sounds and the silences that shape them—such moments of silence interlace the score. The use of amplification, found sounds, and digital processing provides still another level of counterpoint with the natural acoustics in *Water Passion*.

Takemitsu also furnished Tan with an inspiring model for the visual possibilities of music. In 2000 the Taiwanese-American film director Ang Lee created *Crouching Tiger, Hidden Dragon*, which became a phenomenal international success. A fresh take on the martial arts genre known as *wuxia*, the film is set in Qing Dynasty China and combines an adventure quest—featuring thrillingly choreographed action sequences—with ill-fated love stories. Tan produced over 90 minutes of music for the film, and his score (which garnered Academy and Grammy Awards) assumed a major presence in the narrative. Thus, along with an ear for sound's more than decorative significance and texture, Tan cultivated a gift for combining musical and visual elements. The water bowls, waterphones, and ritualistic gestures using percussion (which the singers are also assigned) in the *Water Passion* are his “deeds of music made visible,” to steal a phrase from another highly theatrical composer. They might also be

seen as visual embodiments of the kind of symbolism Bach laced so intricately into his scores, with their Christological divisions into three and encoded names. Water is indeed a fluid image in Tan's Passion, transforming into tears and blood and back into “the sound of innocence.”

EMBARKING on his Passion setting as an outsider to the culture in which Bach was immersed, Tan remarked, “I was nervous about presenting a story that has lived in people's hearts in another culture for thousands of years. But I was excited because it is such a powerful, dramatic, operatic story. And I thought, we are in a global village now, this very powerful story must be shared.”

“Tan Dun comes from a non-Western tradition musically,” notes Grant Gershon, director of the Los Angeles Master Chorale, which will be giving the Chicago premiere of Tan's Passion at Ravinia on June 10. “He's also bringing his own Buddhist faith. So it's probably the most open-ended, and also a remarkably beautiful and powerful, telling of the story.” This openness of faith makes *Water Passion* an especially salient part of Ravinia's season-long celebration of choral conductor Robert Shaw, who himself sought a melding of Western and Asian religion in his later years.

Tan Dun leads his *Water Passion* in its 2000 world premiere at the Internationale Bachakademie Stuttgart.



“Tan uses the sound and imagery of water to create a version of the Passion where redemption is seen as life-giving and life-sustaining, just as water is life-giving,” says Gershon. “He makes that palpable by using the sound of water as a musical instrument in a way that is really extraordinary. What sets the piece apart [from Bach] is that Tan Dun actually goes beyond the final suffering. Musically, he deals with the Resurrection. It’s during that final 10 minutes of transcendence that the audience again starts to hear the sound of water in all its different forms. The idea is that through the suffering of the Passion story, we are cleansed. Life is given anew through the water.” Because of his decision to centralize the imagery of water, Tan also extended the arc of the traditional Passion narrative to begin with the baptism of Jesus

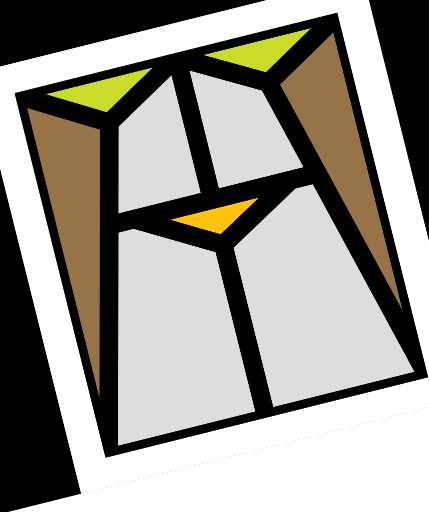
(the lengthy first section). So, too, he includes the scene of the temptations in the desert to explore another natural setting against the backdrop of the water theme.

To the ancient, ritual, mythical, universal connotations of the water imagery, Tan had a recent, very personal one to add. Around the time the commission arrived, his wife was pregnant, and Tan recalled, “We went to the doctor for an ultrasound, and there I could see this beautiful baby and hear the heart. Suddenly I heard this beautiful water sound, and I realized this is the sound all human beings hear first.”

Choral music frames Tan’s Passion like Bach’s, but with one key difference. The music emerges from and fades again into indistinctness, then silence. On the first page of his score, Tan wrote, “There is no beginning, no end-

ing, only continuing,” as much a motto for the entire piece as an instruction to the chorus. “That message is quite universal,” says Gershon. “It’s the music in every case—[whether Bach’s, Tan’s, or any other composer’s]—that opens up the experience for the listener, enabling people of any faith or no faith to come and be moved by the story, by the emotions that are evoked, and by the beauty of the musical treatment.” *Water Passion* breaks the boundaries between indeterminacy and order, nature and religion, doctrine and spirituality, beginning and ending as it maps out what the composer has called “a musical metaphysics and drama based on the story of Jesus’s Passion according to Saint Matthew.”

Thomas May, program annotator for the Los Angeles Master Chorale, writes about the arts and blogs at memeteria.com.



REWIND

ON THIS DATE 25 YEARS AGO

June 9, 1991

Lionel Hampton (*right*) made his final appearance at Ravinia 25 years ago, by which time he had long established himself as one of the greatest jazz bandleaders of the 20th century. But how he rose to such heights is inextricably tied to Ravinia's history. In 1938, not long after Benny Goodman "invaded the sanctum" of Carnegie Hall (*below, right*), the renowned clarinetist also brought his remarkable band—one of the first race-integrated jazz groups of the time—to Ravinia for a special performance (*below*) featuring his fellow forward-thinking musicians, including one Lionel Hampton on drums and his signature vibes. Ravinia commemorated the 75th anniversary of this groundbreaking concert, and saluted the impact of its leader, in 2013.



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WEDNESDAY, AUGUST 3, 1938

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AND HIS ORCHESTRA**

PROGRAM

I.

"Sweet Sue" _____ W. J. Harris-Victor Young
"Sometimes I'm Happy" ("Hit the Deck") _____ Irving Caesar-Vincent Youmans
"King Porter Stomp" _____ Ferd Morton

II.

TWENTY YEARS OF JAZZ

"Sensation Rag" (as played by the Original Dixieland Band c. 1917) _____ E. B. Edwards
"I'm Comin' Virginia" (as played by Bix Beiderbecke c. 1926) _____ Cook-Heywood
"When My Baby Smiles At Me" (as played by Ted Lewis c. 1927) _____ Munro-Sterling-Lewis
"Shine" (as played by Louis Armstrong c. 1929) _____ Mack-Brown-Dabney
"I Let a Song Go Out of My Heart" _____ Nemo-Mills-Ellington
"Lullaby in Rhythm" _____ Profit-Sampson

III.

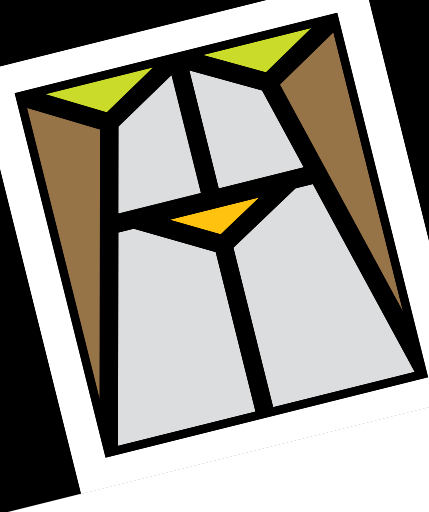
TRIO
TEDDY WILSON, piano, LIONEL HAMPTON, drums,
and BENNY GOODMAN, clarinet

IV.

"Don't Be That Way" _____ Sampson
"Tipitin'" _____ Maria Grever
"Sing, Sing, Sing" _____ Louis Prima

INTERMISSION





REWIND

ON THIS DATE 10 YEARS AGO

June 8–9, 2006

Following up on the resounding thrill that was Ravinia's American premiere of the Zulu opera *Princess Magogo KaDinuzulu* as part of its centenary season, several of the same artists returned to the festival in 2006 to give the American premiere of the same composer's cantata *UShaka, KaSenzangakhona*, including tenor Themba Mkhwani (*left*), mezzo-soprano Sibongile Khumalo (*right*), and the Chicago Sinfonietta (*below, center*), which will again take the Pavilion stage on June 16 with a program featuring Handel's *Water Music* as part of the inauguration of *Chorus*, the new aquatic sculpture at Ravinia's grand entrance. Ravinia strives to offer unique performances on a regular basis, such as *Ainadamar*, the first opera by Osvaldo Golijov, later that same summer; *Fondly Do We Hope ... Fervently Do We Pray*, a new choreography by Bill T. Jones for Lincoln's bicentennial in 2009; and this year, a new staging of Stravinsky's *The Firebird* co-commissioned by Ravinia from Janni Younge of South Africa's Handspring Puppet Company.





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Guiding Us to the Sound

Robert Shaw's spirit
releases ours to sing and shout

By Martin Bernheimer



ROBERT SHAW, whose centenary is celebrated, lavishly and worthily, at Ravinia this year, was one of a special kind. Celebrated worldwide as a pioneer in choral conducting, he also made his mark—an indelible and lasting, if somewhat less publicized mark—in other areas. He was a fine orchestral maestro, an elevated educator, a provocative polemicist, and, yes, a wry wit. Hardly least, he was a clever yet sanguine observer of the unpredictable artistic world that created and embraced him. ¶ In honoring Shaw’s lasting legacy, Ravinia is featuring a series of concerts that demonstrate the vast variety of works, ensembles, and disciples that benefited from his uniquely beneficial influence. President and CEO Welz Kauffman sums up the phenomenon: “Too frequently musical genius is forgotten too soon, and it would be an injustice indeed if the dean of choral music went unsung, so we honor Robert Shaw with the vocal vigor he deserves in his anniversary year.”



Previous page: Robert Shaw conducts the Fred Waring Glee Club. Above: Ever the studious musician, Shaw rehearses a score in preparation for working with his chorus. Next page: As a young man, Shaw was an immensely charismatic leader of diverse groups of singers, from his larger, amateur Collegiate Chorale to the smaller, professional Robert Shaw Chorale.

REPORTING SHAW'S DEATH for the *New York Times* 17 years ago, James R. Oestreich simply yet poignantly labeled the musician "the elder statesman and great spirit of American musical performance." Shaw had suffered a fatal stroke while visiting his son at Yale. The world learned the sad news from the Atlanta Symphony, which Shaw had been serving during his final years—following his retirement from a long and decorated tenure as its musical master—under two semi-honorary roles: music director emeritus and laureate conductor. Fragile health had curtailed his public appearances at the time. His final New York engagement, a typically strenuous endeavor, had taken place the previous April at Carnegie Hall. It entailed nothing less momentous than Bach's B-minor Mass.

He was a man of supreme intellect and, privately, something of a joker too. That made him doubly endearing.

"I am amazed again and again," he once wrote, "how the mastery of successive minute technical details releases floods of spiritual understanding. This must be particularly true of Beethoven, whose work demands such daemonic dexterity. In every vocal convulsion some truth is struggling to be born. In every avoidance or diversion of the 'natural' (which downgrades so quickly from the 'familiar' through the 'easy' to the 'ho-hum'), the supernatural finds a voice. ... We put in muscle

and blood and brains and breath—and out comes a holy spirit." His profundity sometimes masqueraded as glibness.

He was known on occasion to treat his followers to benign ridicule, always, of course, at the service of art. Preparing Beethoven's Ninth Symphony, he forwarded a pleasantly peculiar message, accented with a bit of baby-talk indulgence, to his singers:

Our tenors are adolescents. Our altos have not passed puberty. Our sopranos trip their dainty ballet of coloratura decorum, and our basses woof their *wittle gway woofs* all the way home. ... Get your backs and bellies into it. You can't sing Beethoven from the neck up—you'll bleed. Beethoven is not precious. He's prodigal as hell. He tramples all over nicety. He's ugly, heroic; he roars, he lusts after beauty, he rages after nobility. Be ye not temperate!

Although varied duties with the Atlanta Symphony occupied—some might say *obsessed*—him for 21 years, most observers regarded Shaw as a choral wizard first and foremost, also last and lastmost. That was his fate, but not coincidentally also his gift. In addition to the Atlanta Symphony Chorus (which he founded), he led the Collegiate Chorale of New York with special affection and fierce concentration.



RELIGION PLAYED a central role in Shaw's upbringing. His father was a minister in the Evangelical Church of the Disciples of Christ, and his mother a church singer. The son originally planned to enter the ministry in keeping with his family background. But, as Oestreich colorfully described it, Shaw instead "carried a preacher's flair and hortatory air into his musical efforts, while expanding saltily on a preacher's vocabulary."

Entering Pomona College in Southern California during 1934, he chose religion and philosophy as dual majors. But, crucially, as director of the academic glee club, he came under the influence of a beloved and powerful bandleader of radio fame, Fred Waring, who, enamored of Shaw's ethic, offered him a job. In 1938 Shaw moved to New York, where he instituted the Fred Waring Glee Club, leading it until 1945.

Four years before giving up that first ensemble, however, he founded the Collegiate Chorale, which better suited his loftier esthetic instincts and aspirations. Employing 150 voices and a racially diverse membership (a matter hardly taken for granted in those distant days), the Chorale enjoyed the descriptive nickname Shaw concocted for it: "a melting pot that sings."

At one point, his vocal charges received another of his (in)famously tough but not exactly serious letters of reproach. "I get a horrible picture, from the way you sing," he began. Blithely he urged increased attention to the "little bitty eighth notes running like hell all over the place to keep from being stepped on. Millions of 'em, squeaky little things. No self-respect. Standing in corners, hiding behind doors, ducking into subway stations, peering out from under rugs. Refugees. Dammit, you're all a bunch of Whole-Note Nazis."



Throughout his career, Shaw (both photos, left) was associated with a number of great men, driving him to excellence, from conductor George Szell (left photo, right) in Cleveland to Georgia-native president Jimmy Carter (right photo, right).

IT WAS IN 1945 that Shaw made another crucial connection, forming a relationship with the much-feared, ferocious, and masterly conductor Arturo Toscanini. The all-American prepared choruses—for operas and oratorios, not to mention the still-resounding performances of Beethoven's Ninth—on behalf of the transplanted all-Italian.

Comprising 40 professionals, the Robert Shaw Chorale was created that same year. Though more modestly sized than the Collegiate Chorale, its sound was anything but. It made numerous recordings and toured the country constantly. One does not know when, and how, Shaw slept. Clearly his ambition did not.

PERHAPS galvanized by Toscanini's influence, Shaw began a new course. He left the Collegiate Chorale shortly after taking leadership of the then-modest San Diego Symphony (1953–58). More important, no doubt, was his appointment as associate conductor of the mighty Cleveland Orchestra (1956–67), where he worked with, but just as much for, another autocratic European genius, George Szell. But the biggest step was that which followed. With one hand Shaw shuttered his eponymous chorus, but with the other he accepted the

position of music director of the Atlanta Symphony Orchestra (1967–88), probably his most memorable employer, nay, collaborator. He oversaw its growth from a mid-sized, part-time group to a full-bodied and -time ensemble, as well as the formation of its two choruses, the Atlanta Symphony Chamber Chorus when he arrived, and the Atlanta Symphony Orchestra Chorus three years later. Shaw brought the Atlantans to Manhattan for its much-ballyhooed Carnegie Hall debut in 1971, to Washington for the inauguration of President Carter (1977), and, ultimately, to Europe for the orchestra's first, profoundly prestigious, overseas tour (1988).

During rehearsals, he often lectured the players on extramusical considerations. When preparing Britten's poignant *War Requiem*, he could be counted on extolling the composer's collaboration with the poet Wilfred Owen. "Whether any one of us 'makes it' in the hereafter I find somehow less important than the presence of humanity such as this." The singers always responded accordingly.

DURING HIS LONG, productive career, Shaw collected official honors and awards with astounding but deserved regularity. He received the first Guggenheim Fellowship to be bestowed upon a conductor. He won 14 Grammy

Awards. The Kennedy Center honored him officially and ceremoniously. No one could be surprised when he received our government's National Medal of Arts, or when France bestowed upon him the noble title of Officer of the Order of Arts and Letters.

His detractors—they represented a modest minority—sometimes claimed that his performances appealed more to the head than the heart. Even his critics were awed, however, by the technical perfection he routinely mustered. Outward implications of nonchalance fooled hardly anyone.

Shaw recognized, and characteristically dismissed, potential disparities in his creative persona. "We've worked hard on musical disciplines," he wrote. "They aren't good enough. They never are. But all that we have accomplished is worth nothing at all unless it releases the spirit to sing and shout, to laugh and cry, or pray the primitive prayer. I earnestly believe, too, that the spirit—and only the spirit—can guide us to the sound. If hearts hymn, then the sound is illumed."

Robert Shaw died on January 25, 1999, age 82. As Ravinia so aptly proves, he has not been forgotten. **R**

Martin Bernheimer won the Pulitzer Prize for criticism while at the *Los Angeles Times*. He now covers music in New York for the *Financial Times*.



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

Cori Ellison, Dramaturg

John Henes, Alexander Technique

Stephen King, Baritone

David Ludwig, Composer

Malcolm Martineau, Piano

Denise Massé, French

Patricia McCaffrey, Mezzo-soprano

Sylvia McNair, Soprano

Heidi Grant Murphy, Soprano

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 April 15, 2016, to help bring these programs to life this summer.

EVERYTHING FOR THE ARTIST 25TH ANNIVERSARY ENDOWMENT CAMPAIGN

DISTINGUISHED ENDOWMENT SUPPORT

Negaunee Foundation
Lois and Harrison Steans
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In Memory of Sally & Ernest A.
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Dr. Marylou Witz

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THE RAVINIA WOMEN'S BOARD PROGRAM FOR JAZZ

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Kanne
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Kanne
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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 April 15, 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

Samuel S. and Dorothy R. Haber Foundation
Beatrice Cummings Mayer
The Negaunee Foundation
Ravinia Associates Board
Ravinia's Reach for the Stars Golf Tournament
Ravinia Women's Board

\$50,000 – \$99,999

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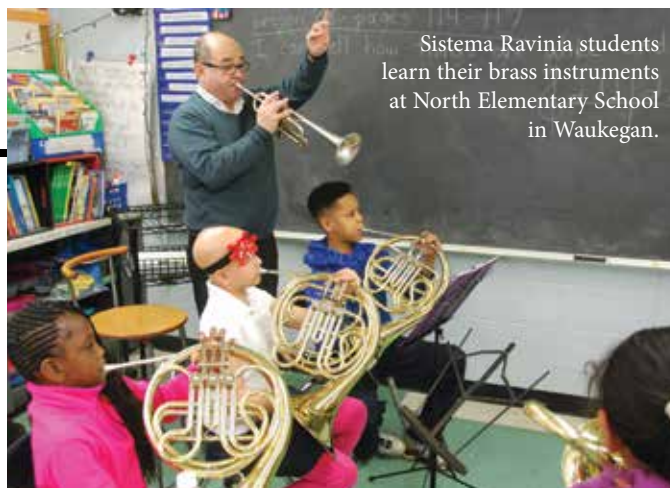
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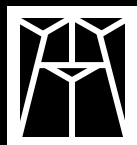
Clif and Judy Fenton
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SISTEMA RAVINIA

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
Chief Executive Officer
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

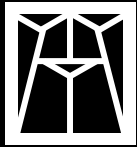
Enriching our communities with music, art, and cultural events is a tradition we continue to honor at BMO Harris Bank. We are pleased to be a longtime supporter of Ravinia and take delight in the annual "sounds of summer" the festival brings to our community. By opening its doors to world-class musicians, 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.



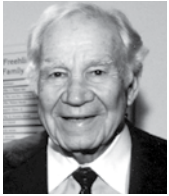
Steven Schwartz
President and CEO
Midtown Athletic Clubs

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

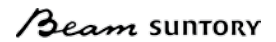
Exelon is committed to strengthening and enriching the communities where we operate and is proud to support the 2016 Ravinia Festival. Through our sponsorship we continue our commitment to programs that further enrich the quality of life and cultural resources in the communities where we live and work. 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, Thermo-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

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.

KIRKLAND & ELLIS



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.



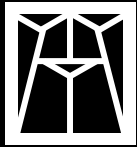
Harriet Bernbaum

The concert on July 16 is given in memory of Harry Bernbaum and our daughter Keren-Ori 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 hearkens 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!



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.

Deloitte.



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!

FOX SWIBEL
FOX SWIBEL LEVIN & CARROLL LLP




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!

 **Grant Thornton**
An instinct for growth™



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.

GT GreenbergTraurig



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.

KPMG



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.

LATHAM
LATHAM & WATKINS



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.

MAYER • BROWN



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.

mb financial
bank



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.

Mesirow Financial
INSPIRING! INVESTING IN OUR COMMUNITIES



SALUTE TO SPONSORS



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.

PERKINS COIE
COUNSEL TO GREAT COMPANIES



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

The PrivateBank



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!"

RSM



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 amazing Ravinia experience.

TESTA PRODUCE, INC.
Green by Nature... Greener by Choice



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.

Walgreens



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.

Wrightwood
FURNITURE CO.



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.



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



SALUTE TO SPONSORS



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
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Richard H. Robb and Rebecca E. Crown
Ellen Rudnick and Paul Earle
RumChata
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Tina and Byron Trott

The Firebird Consortium: July 26

Anonymous
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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
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Mr. and Mrs. Alan R. May
Michael A. Sachs and Family
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Jennifer W. Steans and James P. Kastenholz
Pamela B. and Russ M. Strobel
Mr. and Mrs. Richard L. Thomas
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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 April 15, 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

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Alan R. May	Andy Zimmerman
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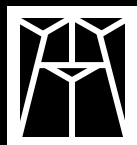
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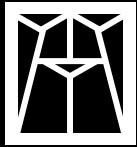


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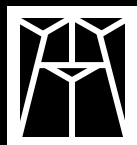
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Memorializing the festival's former longtime executive director, the Edward Gordon Society recognizes donors who have provided for Ravinia in their estate plans. Many members enjoy immediate tax benefits and estate tax savings. They also receive Ravinia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



MARION LLOYD CIRCLE

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 \$600,000. 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.

MUSIC MATTERS BENEFIT



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

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REACH FOR THE STARS GOLF TOURNAMENT



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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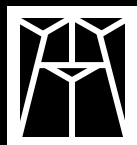
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The Ravinia Women's Board, founded in 1962, has raised over \$29 million for Ravinia over its storied history. Major fundraisers include the annual summer Gala, Ravinia Gifts and Chair Rental, the Tribute Fund, and the Ravinia Cruise. Proceeds from these fundraising efforts help support the festival and its Reach*Teach*Play music education programs.



Past Women's Board chairmen

Today, the Women's Board is the largest supporter of Ravinia's Reach*Teach*Play programs, which serve over 75,000 people annually throughout the Chicago area. These diverse programs have recently included the creation and support of several elementary school orchestras known collectively as Sistema Ravinia, which now serves four schools in Lake County from Ravinia's grounds. Reach*Teach*Play's programs also include Guest Artists in the Classroom, training Chicago Public School teachers to incorporate music into their curricula, and a free community music school. Supported by the work and dedication of the Women's Board, these programs bring music back into underserved schools and communities.



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RAVINIA ASSOCIATES BOARD

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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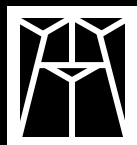
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RAVINIA INFORMATION

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

Every year when I look out my window and see the snow beginning to melt, I know it's time to start planning my summer menus. It is a quite a daunting task, since we have so many great places for visitors to dine and so many menus to develop. I create new dishes every year for the Ravinia Market, lawn catering, and the Mirabelle, but my favorite menu to plan is for our fine dining restaurant, Park View. With an ever-changing menu, based on seasonality and sustainability, Park View is where I get to have the most fun in the kitchen and really develop my creativity.

My biggest competitor for diners

at Ravinia is you! Ravinia regulars can be extremely creative in developing their own picnic menus at home that extend well beyond the classic cheese and crackers. For this reason, it is very important for me to create menu items that, even though you may have the ability to create similar items at home, it would be nearly impossible to enjoy them at Ravinia unless you come to my kitchen.

With this in mind, I plan the Park View menu around items that embrace summer flavors but also are served best fresh out of the oven or hot off the grill. This season, while I will stick to some of

the Park View classics, such as braised short ribs, halibut, and grilled steak, I am also excited to add some fresh items, like grilled octopus and baked clams, just to whet your appetite.

These new items are only a small sample of what I'll be crafting in the kitchen this year. I am so looking forward to starting this season with fantastic menus celebrating summer and local products with farm-fresh flavors, so as you plan your summer outings at Ravinia, leave the picnic basket at home and let me do the cooking!

Cheers!

Chef Ali Saboor

Baked Stuffed Clams YIELD: 6

INGREDIENTS

10 large cherrystone clams, rinsed	1 clove minced garlic	1 TBSP lemon juice	¼ CUP grated Parmesan cheese
½ CUP butter	2 TBSP chopped fresh parsley	1 TBSP clam juice	Salt and freshly ground pepper to taste
3 TBSP minced onion	1 CUP bread crumbs	¼ CUP cooked, diced bacon	

DIRECTIONS

Break apart the clam shells from their hinges. Remove the clam meat from the clams (not the clam foot, which is attached to the shell). Rinse and set aside six of the cleanest, nicest looking clam shells. Mince the meat of four clams and reserve the rest whole.

Preheat oven to 350°F. In a sauté pan, melt the butter on medium heat and add the minced onion. Once the onions have softened (2–3 minutes), add the garlic. Cook the garlic for 1 minute, then add the parsley, bread crumbs, minced clams, lemon juice, clam juice, and cooked bacon. Stir until the stuffing mixture is completely moistened. If too dry, add a bit more butter or clam juice; if too wet, add a bit more bread crumbs.

Lay clam shells on a baking dish. Place one whole clam in each shell. Scoop a little stuffing mixture onto each clam. Sprinkle with grated Parmesan. **Bake for approximately 10–15 minutes**, until Parmesan is lightly browned on top. Serve with lemon wedge.



Deep Depth

The day I came home from a long trip out east, there in the pile of mail was a sure sign of the coming summer, this season's Ravinia brochure. Looking at all those concerts makes me feel like I'm back in 2nd grade. On the last day of the school year I was always trying to wrap my little schoolboy brain around three full months of warm-weather enjoyment. Where to begin?

A Ravinia season is no different. Obviously, the 2016 Ravinia schedule is packed with plenty of blockbuster performances. If you can't find something that piques your interest in Ravinia's three months of musical offerings, you might want to try the monastic life.

There are plenty of big nights—featuring marquee names from James Levine, leading Mahler's Second Symphony with the Chicago Symphony Orchestra, to Tony Bennett to the Steve Miller Band—and there are other delights, too. Here are a few that are circled on my calendar, along with my reasons for choosing them.

June 19. Dad's Day jazz with (among others) Ramsey Lewis. Consider this: Ramsey Lewis grew up in Chicago and became an incredibly successful jazz pianist. He's made countless recordings, has written much original music, and is known throughout the world. But here's the amazing thing—he never left Chicago. No house in Los Angeles or New York condo for him. He didn't do any dumb celebrity things like raise his kids in Switzerland or move his residence to some offshore tax haven.

No, this guy who went to Chicago Public Schools still lives here. He's one of us! For that reason alone I'm spending my Father's Day in Ravinia's Pavilion.



July 5. Haydn's complete op. 76 quartets performed by the Emerson String Quartet. I've spent my entire adult life going to concerts, attending recitals, and listening to recordings. Despite that, the single Haydn performance that sticks out in my memory is one from my student days. I played third trombone in an amateur orchestra that was performing Haydn's *Creation* in a suburban church. I lived on the South Side and got lost trying to find the church, which was north of Howard Street. I barely made the downbeat, and once the great work had started, I got lost in the music, playing several times when I wasn't supposed to. The conductor was less than pleased, and even though I was performing for free and had brought my own music stand, he fired me, never used me again.

Thus I have a mental block when it comes to Joe Haydn. But it's high time to get over it. I'm going to show up at Ravinia this July 5 with the belief that sitting in the Martin Theatre, listening to world-class musicians play Haydn's string quartets will replace that awful memory from so many years ago.


By the way, I still have that music stand.

July 16. Beethoven's Fifth Symphony with the CSO, conducted by Sir Andrew Davis. There's that old Yogi Berra saying, "This place is so popular nobody comes here anymore." That same thing might be said about Beethoven's Fifth—it's so good that nobody listens to it. I'm as guilty as the next guy in this department.

After I had earned my music degree, I spent my time with Mahler's symphonies and plenty of 20th-century works. If I listened to Beethoven it was anything other than the Fifth.

But a couple of years ago, I went on a Beethoven kick and listened to all his symphonies, string quartets, and piano concertos, plus the *Missa Solemnis*, *Christ on the Mount of Olives*, and, for a hoot, *Wellington's Victory*.

Beethoven's Fifth Symphony is no less than the greatest of those works, and it's way better than *Wellington's Victory*. It's well worth another listen.

To once more appropriate the words of Yogi Berra, "We have deep depth." 

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

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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 27

CHEF ROBIN ROSENBERG
of Rosie's BBQ:
in Mirabelle

AUG 13

CHEF TONY MANTUANO & SOMMELIER RACHAEL LOWE
Ravinia favorite,
as seen on TV, of
Spiaggia: Special
pairings in Park View

AUG 28

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 28

CHEF NICK SANTANGELO
of Jake Malnick's
Corner Tap: Hot
wings in Mirabelle

Last Summer ON Earth
2016
BARENAKED LADIES
OWMD
HOWARD JONES

JUN 10

TAN DUN'S WATER PASSION

\$10 Shani Diluka, *Piano*

JUN 11

RAVINIA'S FINAL LIVE BROADCAST WITH GARRISON KEILLOR
A PRAIRIE HOME COMPANION
CHRISTHLE OF NICKEL CREEK AND NEW HOST OF THE LEGENDARY PROGRAM

PIANIST RICHARD GLAZIER AND **THE GERSHWIN EXPERIENCE**

JUN 12

Oh what a night!
FRANKIE VALLI & THE FOUR SEASONS

FIRST TIME AT RAVINIA

JUN 16

HANDEL'S WATER MUSIC

CHICAGO SINFONIETTA

JUN 17

BODEANS

\$10 RSMT Jazz Grandstand

JUN 18

Paul Simon
RAVINIA DEBUT

JUN 19

JOEY ALEXANDER RAMSEY LEWIS
FATHER'S DAY JAZZ SPECIAL
MONTY ALEXANDER JOHN PIZZARELLI

JUN 23

PATTI LABELLE
WITH SPECIAL GUEST
THE COMMODORES

JUN 24

BOB DYLAN
- AND HIS BAND -
MAVIS STAPLES

JUN 25

GAVIN DEGRAV
THE FRAY

JUN 26

JERRY GARCIA SUMMERSONIC
WARREN HAINES

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 <i>The Lion's Whiskers</i>	SAT JUL 23 11 AM Opera for the Young Mozart's <i>The Magic Flute</i>	SAT AUG 20 11 AM Justin Roberts & the Not Ready for Naptime Players	SAT SEP 10 11 AM / 2 PM / 5:30 PM The Performers School <i>Winnie the Pooh</i>
SAT JUL 16 11 AM Dan Zanes & Friends	SAT AUG 6 11 AM Joyous String Quartet	SAT AUG 27 NOON Laurie Bertner	SUN SEP 11 11 AM / 2 PM / 5:30 PM The Performers School <i>Winnie the Pooh</i>
SUN JUL 17 NOON Tom Chapin & Friends			

JUL 1

INDIGO GIRLS

&

MARY CHAPIN CARPENTER

AND

SHAWN MULLINS

JUL 2

STEVE MILLER BAND



CHARLIE MUSSELWHITE

JUL 3

CHRIS CORNELL

OF SOUND GARDEN, AUDIOSLAVE, AND TEMPE OF THE DOG

HIGHER TRUTH TOUR



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

MOZART & MORE



JUL 7

NEIL FINN

OF CROWDED HOUSE

AND

GUSTER



JUL 8

LAWN SCREEN

DURAN DURAN

W/CHIC featuring NILE RODGERS

JUL 9

LAWN SCREEN

PAPER GODS

ON TOUR



JUL 10

LAWN SCREEN

PHILLIP + MATT

PHILLIPS + NATHANSON

WITH SPECIAL GUEST A Great Big World



JUL 11

LAWN SCREEN

LADYSMITH BLACK MAMBAZO

SWEET HONEY IN THE ROCK

\$10 RSM1 Piano and Strings: Celebrating Beethoven



JUL 12

\$25 CSO

LAWN SCREEN

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

NICOLA BENEDETTI

Cristian Măcelaru, Conductor

RESPIGHI: Fountains of Rome of Rome Pines of Rome

\$10 Menahem Pressler, Piano



JUL 13

\$25 CSO

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

There's no need to bring your chairs and tables. Rent them near the main entrance and help support Ravinia's REACH*TEACH*PLAY education programs.

RESERVE WHEN YOU ORDER YOUR TICKETS BY CLICKING "ADD ON"



JUL 16

\$25 CSO

BEETHOVEN'S 5th SYMPHONY

SIR ANDREW DAVIS, Conductor

ALISA WEILERSTEIN, Cello



JUL 20

AUG 3

AUG 10

WINE CLUB

TERLATON WINES

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MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

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

JUL 19

CHANTICLEER
OVER THE MOON
SONGS ABOUT OUR
CELESTIAL NEIGHBOR



JUL 26

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



AUG 2

**DANIIL
TRIFONOV**

PERFORMS
SCHUMANN'S
PIANO
CONCERTO

GUSTAVO
GIMENO,
Conductor

AUG 9

**BERNSTEIN
& BRAHMS**

DAVID
ZINMAN,
Conductor

MISHA
DICHTER,
Piano

\$10 RSMI Vocalists:
Shakespeare Songs

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!

AUG 3

GERSHWIN'S
**RHAPSODY
IN BLUE**

JEFFREY
KAHANE
LEADS THE
JAZZ-BAND
VERSION FROM
THE PIANO



AUG 10

**GIL
SHAHAM**

SYMPHONY NO. 4
BRAHMS'S

\$10 RSMI Vocalists: Brahms's
Liebestlieder Waltzes

JUL 21

**GOERNE
SINGS**
SCHUMANN



Alexander Schmalcz,
Piano

JUL 28

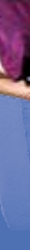
**PINCHAS
ZUKERMAN
TRIO**



AUG 4

Soprano
**Danielle
de Niese**

KEVIN
MURPHY,
Piano



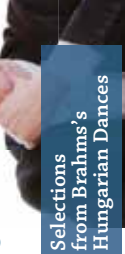
AUG 11

**WR
LOS
LONELY
BOYS**



JUL 22

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



Selections
from Brahms's
Hungarian Dances

JUL 29

\$25
CSO

LAWN SCREEN



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

LEONARDO DICAPRIO • KATE WINSLET
JAMES HORNER'S OSCAR-WINNING
SCORE, PLAYED BY THE CSO WHILE
JAMES CAMERON'S EPIC FILM IS SHOWN

AUG 5

\$25
CSO

PAUL LEWIS PLAYS

**BEETHOVEN'S
FOURTH
CONCERTO**

KIRILL KARABITS,
Conductor

PROKOFIEV'S
SYMPHONY NO. 5

AUG 12

JOSHUA BELL
SUPERSTAR FRIENDS PLAY
CLASSICAL AND JAZZ WITH
THE CSO

CHRIS BOTTI



JUL 23

\$25
CSO

LAWN SCREEN

50TH WOMEN'S BOARD GALA
JAMES LEVINE
RETURNS

MMHLER'S SECOND
SYMPHONY
TO LEAD
AS HE DID AT HIS
RAVINIA DEBUT
45 YEARS AGO.



CHICAGO
SYMPHONY
CHORUS

JUL 30

\$25
CSO

LAWN SCREEN



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

LEONARDO DICAPRIO • KATE WINSLET
JAMES HORNER'S OSCAR-WINNING
SCORE, PLAYED BY THE CSO WHILE
JAMES CAMERON'S EPIC FILM IS SHOWN

AUG 6

\$25
CSO

ROCK
LEGEND'S
FIRST
RAVINIA
SHOW

**BRYAN
FERRY**



AUG 13

**TONY
BENNETT**



JUL 24

LAWN SCREEN

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

\$10 George Li, *Piano*

JUL 31

LAWN SCREEN

BUDDY JEFE
GUY BECK



AUG 7

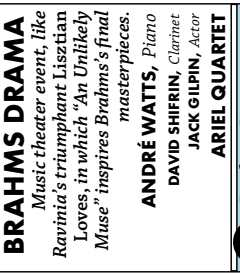



PARTON

AUG 14

**DON
HENLEY**



MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
AUG 15  DON HENLEY \$10 RSMI Vocalists	AUG 16  SILK ROAD ENSEMBLE WITH YO-YO MA Complete Beethoven Cello Sonatas \$10	AUG 17 \$25 CSO  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  GOING DOWN <i>The Parsonell Inn</i> \$10 Gypsy-inspired adaptation of Carmen	AUG 20 \$25 CSO  PERLMAN PLAYS BEETHOVEN Symphony No. 7 BRAMWELL TOVEY, Conductor \$10 Jonathan Biss: Beethoven Cycle, Part II	AUG 2 \$25 CSO  TCHAIKOVSKY SPECTACULAR ITZHAK PERLMAN, Conductor LYNN HARRELL, Cello <i>"1812" Overture with cannon fire</i> \$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 TRIO \$10	AUG 25  CCR'S JOHN FOGERTY \$10 Lucas DeBargue, Piano	AUG 26  ANDY GRAMMER \$10 Pacifica Quartet: Beethoven Cycle, Part I	AUG 27  PACIFICA QUARTET Beethoven Cycle, Parts II & III \$10	AUG 28  SEAL Pacifica Quartet: Beethoven Cycle, Parts IV & V \$10
AUG 29  SOMETHING ABOUT OSCAR MORRIS GEARRING SALUTES CHICAGO JAZZ GREAT OSCAR BROWN JR. \$10	AUG 30  BRAHMS DRAMA <i>Music theater event, like Ravinia's triumphant Lisztian Loves, in which "An Unlikely Muse" inspires Brahms's final masterpieces.</i> ANDRÉ WATTS, Piano DAVID SHIFRIN, Clarinet JACK GILPIN, Actor ARIEL QUARTET \$10 Dashion Burton, Bass-baritone	AUG 31  DAN TEPPER AND THE AVALON STRING QUARTET \$10 Jazz Program DAN TEPPER AND BEN WENDEL	SEP 1  MS. LAURYN HILL \$10 Ran Dank, Piano	SEP 2  MARTY STUART AND BILLY BOB THORNTON AND "BOXMASTERS" \$10 An evening of harp and guitar	SEP 3  BONNIE RAITT \$10 Joseph Moog, Piano	SEP 4  O A R \$10 Dmitri Levkovich, Piano
SEP 5  BEETHOVEN, HAYDN, AND CHOPIN PIANIST INGOLF WUNDER \$10	SEP 6  ROMEO AND JULIET Selections from Prokofiev's SIMON SAVOY, Piano \$10	SEP 7  COMPLETE BARTÓK QUARTETS OVER TWO NIGHTS CHIARA STRING QUARTET \$10	SEP 8  BOWIE Presents THE RISE AND FALL OF ZIGGY STARDUST \$10	SEP 9  CLASSIC ALBUMS LIVE \$10	SEP 10  THE WIZARD OF OZ THE CLASSIC FILM WITH LIVE ORCHESTRA \$10	SEP 11  BUGS BUNNY at the Symphony Warner Bros. Presents Conducted by GEORGE DAUGHERTY and DAVID KALK WONG \$10
					SEP 17  MARIACHI FLOR DE TOLOACHE	



PROGRAM NOTES

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VENETIA STIFLER, *Director*

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BARENAKED LADIES

ORCHESTRAL MANOEUVRES IN THE DARK

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8:00 PM, PAVILION

120

FRANKIE VALLI & THE FOUR SEASONS

CDI/CONCERT DANCE, INC.

VENETIA STIFLER, *Artistic Director*

Please see tonight's program insert for complete program information.

These performances are presented as part of **The Ruth Page Festival of Dance**, an annual series of dance performances at Ravinia in collaboration with The Ruth Page Foundation and honoring one of Chicago's most celebrated dancers of all time.



RUTH PAGE (1899–1991)

On the eve of the new millennium, *Dance Magazine* published its "Timeline of American Ballet in the 20th Century," in which Ruth Page was noted as being a "vital force in American dance." Page is also included in Olga Maynard's book *The American Ballet* as one of the "immortal few" pioneers of American ballet and one of the first American classical dancer-choreographers. John Martin, the *New York Times*' dance editor and critic for over 35 years, wrote in his biography of Page: "Among our most American icons is this pioneer woman dedicatedly scanning the distant frontier." From the American heartland in Chicago, she choreographed, danced, toured and produced in all parts of the world. Her legacy is not just in being an American choreographer, however. She was an early creative force, home-grown in the Midwest and eschewing any thoughts that the creative light of dance came only from Europe or the East Coast. As her life

in art unfolded, Page established a record of being an American dance pioneer by creating at the forefront of social, political and artistic issues. Upon her death in 1991, this American dance icon left behind a rich artistic legacy that included an extensive body of groundbreaking choreography.

An incubator of artistic energy and at the center of Chicago's dance history, The Ruth Page Center for the Arts carries forward the mission and vision of its founder to be a platform for developing great artists and connecting them with audiences and community. With a primary focus on dance as a critical art form, its programming ensures that children and dance artists have a place to train, work, and perform at the highest level of excellence. Under the aegis of The Ruth Page Foundation, the center has for over 43 years committed its resources to a unique combination of artistic programs that annually impact over 40,000 children and adults. The center's mission not only serves artistic development but also community development.

A nationally recognized center for dance in Chicago, The Ruth Page Center for the Arts trains professional dancers, presents and promotes the finest dance performances in the city, and mentors small- to mid-sized arts organizations that call the center home. As a prominent force in the Chicago arts community, the center honors Page's legacy through its initiatives and programs that nurture the art form of dance, as well as by being an arts incubator for emerging and established artists and organizations. Chicago's first ballet company, Chicago Ballet, had its roots at the center, and Lookingglass Theater and Chicago Shakespeare Theater both called it home before establishing their own venues.

CDI/CONCERT DANCE, INC.

Founded in 1981, CDI/Concert Dance, Inc., is currently an artist-in-residence at and the official contemporary dance company of the Ruth Page Center for the Arts, a leading center of dance in Chicago founded by internationally acclaimed dancer/choreographer and Chicago cultural icon Ruth Page. The company creates and presents cutting-edge dance works that evolve from a choreographic collective—headed by Venetia Stifler, its Emmy-nominated artistic director—often utilizing live music, video and other media to enhance the process and outcome. From its inception CDI has made a conscious commitment to collaboration with other organizations and artists in creating new work. The company won critical acclaim for its appearance at the 1999 Edinburgh Fringe Festival, and was subsequently contracted to participate in a two-year project with alumni of Northeastern Illinois University (NEIU) in Chicago and other dance companies to create new works for the Ruth Page Dance Series (RPDS) beginning in 2001. Two years later Stifler and CDI were commissioned by the American Composers Forum to collaborate with a composer on a new work, and that same year created *Aftermath: The Dance* to music by composer Ned Rorem on a commission by Ravinia. That was the beginning of an artistic partnership that has included annual world-premiere performances for now 10 consecutive years. CDI also had a summer residency between 2004 and 2009 with JTAMS Productions at the Mauch Chunk Opera House in Jim Thorpe, PA. The company created a number of works thematic to the history of the region, most notably a work relating to coal mining and *The Day of the Rope*, which conveys the story of the Molly McGuires, the Irish immigrant group that fought for labor reforms in 19th-century America. In 2006 CDI performed the latter work, among others, at the Prague International Dance Festival. The company traveled to China in 2009 as part of a cultural exchange program sponsored by the John D. and Catherine T. MacArthur Foundation's International Connections Fund and the Illinois Arts Council. Again in collaboration with NEIU and the Ruth Page Foundation, this International Dance Learning Project included stops in Shanghai, Nanjing and Beijing on the two-week tour. The second part of this exchange took place the following year when artists from Nanjing Normal University were hosted in Chicago and performed alongside CDI on a combined program at NEIU.



VENETIA STIFLER, *Artistic Director*

A trained dancer, Venetia Stifler has worked in both Chicago and New York with such artists as Jennifer Mueller, Alwin Nikolais and Merce Cunningham on an international career that spanned over a decade. She formed Venetia Stifler & Concert Dance, Inc., a company on which she could explore choreography as a collaborative art, in 1981. Stifler holds a PhD in dance and choreography and is the recipient of several Ruth Page Awards for artistic excellence as well as a Distinguished Alumni Award from the University of Illinois at Chicago. Since 2000 she has been executive and artistic director of the Ruth Page Center for the Arts in addition to artistic director of Concert Dance, Inc., the official contemporary dance company of the Ruth Page Center, which performs choreography by Stifler and other leading contemporary artists while also exploring and re-envisioning Page's work. Stifler also continues to serve as artistic director for the Ruth Page Dance Series, a festival of dance she created in honor of Page, before taking her official role at the Ruth Page Center, to showcase the rich variety of dance styles and artists in Chicago. The series—produced in conjunction with Northeastern Illinois University in Chicago, where Stifler additionally serves as coordinator of dance—has produced over 40 Chicago-area dance companies in the last 25 years in venues throughout Chicagoland. Stifler has led Concert Dance, Inc., on tours throughout the United States and Europe of projects like her re-envisioned production of Ruth Page's groundbreaking 1947 "ballet cartoon" *Billy Sunday*. In addition to several stage productions that brought the masterpiece to new audiences, the two-year project was the subject of a 2007 PBS documentary special that garnered several Emmy nominations.

6:30 PM THURSDAY, JUNE 9, 2016

PAVILION

LAST SUMMER ON EARTH TOUR

HOWARD JONES

ROBBIE BRONNIMANN, *Keyboard and Programming*
JONATHAN ATKINSON, *Drums*

Intermission

ORCHESTRAL MANOEUVRES IN THE DARK[†]

ANDY MCCLUSKY, *Vocals and Bass*
PAUL HUMPHREYS, *Keyboards and Bass*
MARTIN COOPER, *Keyboards*
STUART KERSHAW, *Drums*

Intermission

BARENAKED LADIES[†]

ED ROBERTSON, *Guitar and Vocals*
JIM CREEGGAN, *Bass and Vocals*
KEVIN HEARN, *Keyboard, Guitar, and Vocals*
TYLER STEWART, *Drums and Vocals*

[†] *Ravinia debut*



BARENAKED LADIES

In the late 1980s, Canada quickly became acquainted with a quirky acoustic duo called Barenaked Ladies, which captivated audiences with humorous exchanges inspired by the comedians they had been opening shows for, and won over a cult following with a series of demo tapes, the last of which, 1991's *Yellow Tape*, became the first independent release to go platinum in Canada. By then, Barenaked Ladies (BNL) had become a quintet, and the following year it had finally scored a long-sought-after major recording contract with the Reprise label, immediately capturing the top spot on Canada's charts with the resulting full-length debut, *Gordon*. In addition to solidifying the group's trademark of witty songwriting and smooth harmonies, the album featured many songs that would become signature fan favorites, such as "Enid," "Be My Yoko Ono," "Brian Wilson," and "If I Had \$1,000,000." Following the release of its third album, *Born on a Pirate Ship* (1996), BNL appeared on *Beverly Hills, 90210* performing "The Old Apartment," the music video for which was directed by show star Jason Priestly, and made US radio inroads with a live version of "Brian Wilson." The band finally arrived internationally with the 1998 release of *Stunt*, which featured the chart-topping single "One Week" as well as the hits "It's All Been Done," "Alcohol," and "Call and Answer." After keyboardist Kevin Hearn fought off leukemia, BNL returned to the studio to craft 2000's *Maroon*, which sent the group back to the top of Canada's charts on the strength of "Pinch Me." Returning to label independence after *Everything to Everyone* (2003), the band saw the departure of founding member Steven Page following 2008's children's album *Snacktime!*, but has continued to score hits with *All in Good Time* (2010), *Grimming Streak* (2013), and *Silverball* (2015), also recording the theme song to the smash-hit TV series *The Big Bang Theory* in 2011. Tonight Barenaked Ladies is making its Ravinia debut.



ORCHESTRAL MANOEUVRES IN THE DARK

In 1978, bassist Andy McCluskey and keyboardist Paul Humphreys formed what would become one of the defining groups of '80s synthpop, Orchestral Manoeuvres in the Dark. Also sharing vocal and songwriting duties, the duo quickly gained popularity with the demo single "Electricity" and used the advance from the ensuing record deal to build their own studio and craft their eponymous debut album. Between the singles "Messages" and "Enola Gay," the latter from the same year's follow-up, *Organisation*, McCluskey and Humphreys had set up OMD for a broader European breakthrough with 1981's *Architecture & Morality*, by which time the group had solidified its classic quartet lineup with drummer Malcolm Holmes and keyboardist Martin Cooper. The album's three singles—"Souvenir," "Joan of Arc," and "Maid of Orleans"—were each top-five hits in the group's native UK and saw OMD beginning to adopt the experimental sounds that defined its next two releases, *Dazzle Ships* (1983) and *Junk Culture* (1984). However, the latter album's hit single "Locomotion" anticipated a turn to more pop-oriented material, with which the group made greater inroads on the US charts via 1985's *Crush*, featuring the dance hit "So in Love," and its contribution to the 1986 John Hughes film *Pretty in Pink*, "If You Leave," which became an international top-five hit. Though the group parted ways to pursue other projects following 1986's *The Pacific Age*, McCluskey spearheaded three more albums under the OMD moniker during the '90s, scoring hits with "Sailing on the Seven Seas" and "Pandora's Box" off *Sugar Tax*. Coming back together in 2007, the classic quartet re-created *Architecture & Morality* on tour, and then returned to the studio for *History of Modern* (2010) and *English Electric* (2013). Stuart Kershaw, OMD's '90s-era drummer, rejoined the group in 2014 when Holmes retired. Tonight Orchestral Manoeuvres in the Dark makes its Ravinia debut.



HOWARD JONES

Born in England and learning piano beginning at age 7, Howard Jones first set foot into the performing world as a member of the Canadian progressive-rock group Warrior in the early '70s. Back in England later that decade, he was pursuing further piano studies at the Royal Northern College of Music when he began working with synthesizers and playing solo gigs. In 1983 Jones secured a spot as an opener for China Crisis's UK tour, also releasing his first singles, "New Song" and "What Is Love?," both top-five hits in England that year. The success of these early singles helped propel his 1984 debut album, *Human's Lib*, to the top spot on the UK charts, and his subsequent singles "Pearl in the Shell" and "Like to Get to Know You Well" also made the top 10. Jones made his US breakthrough with his 1985 studio album, *Dream into Action*, which made *Billboard*'s top 10 and featured the number-five hit "Things Can Only Get Better" as well as "Look Mama," "Life in One Day," and "No One Is to Blame," which was re-recorded with Phil Collins the following year and taken to number four. His subsequent albums, *One to One* (1986) and *Cross That Line* (1989), contained the *Billboard* top-20 singles "You Know I Love You ... Don't You?" and "Everlasting Love," respectively. Jones began to work on independent producing and songwriting during the '90s, contributing to Propaganda's dance-club hits "Heaven Give Me Words" and "Your Wildlife." He was the producer for his albums *Working in the Backroom* (1994), *Live Acoustic America* (1996), *People* (1998), and *Revolution of the Heart* (2005), and his most recent albums, *Ordinary Heroes* (2009) and *Engage* (2015), were released on his own label, D'Tox. Howard Jones made his Ravinia debut in 2014 and tonight returns for his second season at the festival.

SHANI DILUKA, *Piano* †**CHOPIN** Prelude in D-flat Major, Op. 28, No. 15 (“Raindrop”)

Barcarolle in F-sharp Major, Op. 60

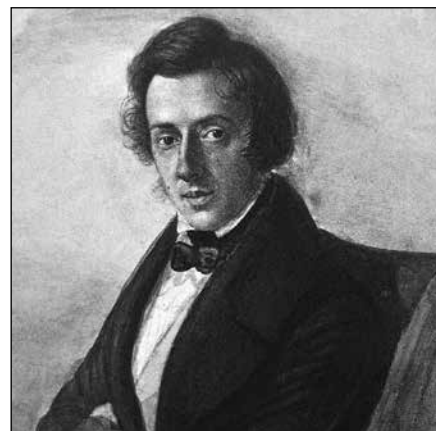
DEBUSSY Selections from *Estampes*
Pagodes
Jardins sous la pluie**LISZT** *Les jeux d’eaux à la Villa d’Este* from
Années de pèlerinage, Troisième année: Italie, S. 163**SCHUBERT** *Auf dem Wasser zu singen*, D. 774
(arr. Liszt)*Intermission***BEETHOVEN** Piano Sonata No. 23 in F Minor, Op. 57 (“Appassionata”)
Allegro assai
Andante con moto [*attacca*]
Allegro ma non troppo**FALLA** *Danza ritual del fuego* from *El amor brujo*† *Ravinia* debut

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.

FRYDERYK FRANCISZEK CHOPIN
(1810–49)Prelude in D-flat Major, Op. 28, No. 15
 (“Raindrop”)

A set of piano preludes modeled on Johann Sebastian Bach’s voluminous *Well-Tempered Clavier* began to take shape in Chopin’s imagination by the mid-1830s: “New themes assail me like a swarm of bees. They will become my preludes. I do not know yet whether I’ll be able to write 48 like Bach. I probably won’t be able to reach that number; it will be too much for my Polish patience. But even if they are short and small it does not mean that they have not cost me much effort to write.”

This “effort” lasted several years. Hoping to restore his health, Chopin took quarters in an old monastery on the island of Majorca with writer George Sand (a.k.a. the Baroness Aurore Dudevant) and her two children during the winter of 1838–39. With old scores of Bach’s music by his side, he compiled his 24 Preludes, Op. 28, bringing together works dating from 1831 and newer creations. The final product was a monumental union of diversities, pieces of sometimes vastly divergent character held together by an intricate structural plan. The preludes are paired according to key, with each one in major followed by its relative-minor companion (beginning with C major and A minor), and subsequent pairs are placed a fifth higher (G major and E minor, D major and B minor, etc.) until all 24 keys have been used.



Fryderyk Franciszek Chopin by Maria Wodzinska

Whereas Bach’s 48 preludes and fugues offer a compendium of Baroque contrapuntal practice, Chopin presents in his preludes a treasure-trove of the Romantic piano miniatures he was known for: ballade, nocturne, mazurka, scherzo, and other poetic types. This conglomeration provoked both consternation and admiration, even from Chopin’s most ardent supporters. Robert Schumann wrote, “I will confess I expected something quite different, carried out in the grand style of his studies. It is almost the contrary here; these are sketches, the begin-

ning of studies—or, if you will, ruins—eagles’ feathers, all strangely intermingled.”

Barcarolle in F-sharp Major, Op. 60

By the summer of 1845, Chopin’s relationship with the Baroness Aurore Dudevant had begun to show signs of deterioration. The self-centered demands of her two pampered children, Maurice and Solange, had created a rift between her and Chopin. These intrigues found their way into printed form thinly disguised in the pages of Dudevant’s 1846 novel *Lucrezia Floriani*, published under her penname of George Sand. In this story, the young Prince Karol (Chopin) is despondent over the loss of his mother. He seeks the comfort of a wealthy actress who is a devoted mother to her four illegitimate children (Dudevant). Karol comes to mistrust the mother and torments her with his jealousy. Sand narrates in the novel: “Karol was even jealous of the children. *Even*, did I say? I should have said *above all*.” In this fictitious account, the mother dies of a broken heart. Reality was no less cruel, for Dudevant and Chopin soon ended their relationship permanently.

Chopin created few new works during this tumultuous period, but each composition possessed refined harmonic and melodic writing and innovative formal structures. In a letter written to his family in December of 1845, Chopin summarized his compositional projects: “My new mazurkas [Op. 59] have been published by Stern in Berlin, so I don’t know whether they will reach you, since in Warsaw you usually receive your music from Leipzig. They are not dedicated to anyone. Now I should like to finish the cello sonata [Op. 65], the Barcarolle, and something else which I haven’t found a title for [the Polonaise-Fantasy, Op. 61], but I doubt whether I shall have time, now that the rush is beginning.” After returning to Paris near the end of November, Chopin completed the Barcarolle for solo piano.

The distinctive rhythm of the Italian *barcarola*—said to represent the gentle rocking of the gondolas as they are driven through the Venetian canals by the serenading gondoliers—permeates Chopin’s work. Dedicated to the Baroness Stockhausen, wife of the Hanoverian emissary in Paris, the Barcarolle in F-sharp Major has remained one of Chopin’s most familiar works.

CLAUDE DEBUSSY (1862–1918)

Two selections from *Estantes*

Debussy was a musical *évoqueur*, conjuring images of distant lands and exotic cultures, some beyond his own experience. *Estantes* (1903), a travelogue for piano solo, captures the Far East, Spain, and Debussy’s French homeland in sound. The word *estampes* refers to prints or

engravings. Spanish pianist Ricardo Viñes gave the premiere of *Estantes* on January 9, 1904, at the Société Nationale.



Claude Debussy

Pagodes stirs visions of the regal, pyramid-shaped temples scattered throughout Southeast Asia. The piano texture reflects a continued fascination with Javanese gamelan music, which entranced Debussy 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.”

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”).

FRANZ LISZT (1811–86)

Les jeux d’eaux à la Villa d’Este from *Années de pèlerinage, Troisième année: Italie*, S. 163

Liszt built his reputation as a keyboard virtuoso during the 1830s and ’40s. His astonishing performances during an 1837 series of public concerts—more accurately described as contests—with his nearest rival, Sigismond Thalberg, assured his pianistic supremacy. Soon after, Liszt left Paris with Countess Marie d’Agoult, his mistress and the mother of his three children, Blandine, Cosima, and Daniel. For four years (1835–39), Liszt and d’Agoult avoided controversy over their illicit relationship and the three children it produced by wandering throughout Switzerland and Italy. The historic and artistic sites on their itinerary stirred Liszt’s Romantic imagination, inspiring the monumental *Album*

d’un voyageur for solo piano, portions of which evolved into two suites collectively entitled *Années de pèlerinage* (*Years of Wandering*).



Franz Liszt

Decades later, Liszt composed music for a third volume, again inspired by Italy. *Les jeux d’eaux à la Villa d’Este* (*The Fountains at the Villa d’Este*) comes from this third book of *Années de pèlerinage*, written during Liszt’s stay at the grand 16th-century Villa d’Este outside Rome between 1867 and 1877. *Les jeux d’eaux* lacks the overt display of virtuosity found in the earlier works and is more introspective. Its musical style is characterized by a clouded, static harmony that was later to influence the “impressionist” composers Debussy and Ravel. Liszt returned to the Villa d’Este late in life, after taking orders in the Catholic Church in 1865, and composed several sacred works there.

FRANZ SCHUBERT (1797–1828)

Auf dem Wasser zu singen, D. 774

(transcribed for piano by Franz Liszt)

Liszt published 56 solo piano transcriptions of songs by Franz Schubert between 1838 and 1847, the majority in Vienna, a city still mourning the premature death of its native son. As an 11-year-old prodigy making his first visit to Vienna—when Beethoven applied the legendary “kiss of consecration” on the young boy—Liszt had missed his only opportunity to meet Schubert. Nonetheless, he remained a lifelong admirer of the portly, bespectacled Romantic composer. Liszt’s most intense absorption with his music came during a period spent performing throughout Europe as a traveling virtuoso.

Liszt chose his triumphant return to Vienna in 1838 to unveil his Schubert song transcriptions. Viennese audiences sat enthralled by these tasteful settings of beloved, almost folkloric Schubertian melodies. The solo piano transcriptions remained fairly respectful to their originals, grafting Schubert’s vocal lines directly onto their vivid accompaniments. Although



Franz Schubert

completely retooled for the keyboard medium, these transcriptions still convey the original poetic meaning through an ingenious printing convention—song texts were engraved above the treble staff in alignment with the melody. Liszt reminded performers and listeners alike that the dominant musical thought remained Schubert's.

Auf dem Wasser zu singen (To Be Sung on the Water), D. 774, alludes to the unstoppable passage of time, like the eternal flow of water. Every person glides through time as a boat on water. Schubert's melancholy music provides a highly affective setting of the text by Friedrich Leopold Stolberg (1750–1819), a Danish-born poet and friend of Goethe, whose works regularly inspired Schubert and many other composers.

LUDWIG VAN BEETHOVEN (1770–1827) Piano Sonata No. 23 in F Minor, Op. 57 ("Appassionata")

Beethoven devoted himself to composition with renewed fervor after realizing that his hearing loss was irreversible. Profound despair led him to draft a personal confession of his deafness known as the Heiligenstadt Testament—an unmailed letter to his brothers written during his stay in the village of Heiligenstadt in 1802—and (fleetingly) to consider thoughts of ending his own life. But with his spirit liberated by this secret disclosure, Beethoven found refuge in his work and his general outlook began to improve: "It was only my art that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me." The months following his return from Heiligenstadt brought a steady flow of compositions, including the Symphony No. 3 ("Eroica"), the Piano Sonata No. 21 ("Waldstein"), the Violin Sonata No. 9 ("Kreutzer"), and the oratorio *Christus am Oelberge* (Christ on the Mount of Olives).

This vigorous creative activity slowed considerably at the end of 1804 and beginning of 1805. Work on *Leonore* (later renamed *Fidelio*), Beethoven's lone opera, demanded total concentration. His attention was further divided by growing affection for the recently widowed Josephine von Brunsvik. Several writers have commented on the theme of faithful love common to both the opera and Beethoven's relationship with Brunsvik. These weighty matters allowed little time for other compositions.



Ludwig van Beethoven

The Sonata No. 23 in F Minor was one of the few pieces created during the period when Beethoven's relationship with Brunsvik was at its strongest—the years 1804 and 1805—and it was published with a dedication to Count Franz von Brunsvik, Josephine's brother. Its emotional turbulence, dynamic intensity, and expressive harmonies may mirror Beethoven's inner passions, but the composer did not himself attach the nickname "Appassionata" to this work. The title first appeared in the 1838 four-hand version by the Hamburg publisher Cranz. For many years, this sonata was among the composer's personal favorites.

The "Appassionata" opens with a tempestuous movement, whose expression transcends the restrictions of sonata form. The first theme presents a quiet, haunting arpeggio in 12/8 time. Thunderous chords, which shatter the initial calm, are followed by a tranquil and expressive second theme. The *Andante con moto* offers a set of variations based on a simple and stately theme. The three variations that follow retain the basic structure of the theme, but with increasingly complex embellishment. An uninterrupted transition into the finale is announced by *fortissimo* chords. After several measures of introduction, a quiet theme enters, rising and falling in gentle waves of sound, followed by a second theme combining rapid imitation with accented chords. A *presto* coda propels the sonata to an exhilarating conclusion.

MANUEL DE FALLA (1876–1946)

Danza ritual del fuego from *El amor brujo*

The gypsy dancer and singer Pastora Imperio asked Manuel de Falla and his playwright friend Gregorio Martínez Sierra for a "song and dance" in 1914. The collaborators absorbed the folk atmosphere through the singing and folk tales of Imperio's mother, Rosario la Mejorana. However, Falla denied using actual folk tunes in his score. The original version of *El amor brujo* (Love, the Magician)—composed between November 1914 and April 1915—combined songs for mezzo-soprano and dances into a two-scene production accompanied by a medium-size ensemble: piano, flute, oboe, trumpet, horn, viola, cello, and double bass. *El amor brujo* was first performed at the Teatro Lara in Madrid by Imperio and her family company on April 15, 1915. Dissatisfied with this form, Falla and Sierra revised it as a "gitanería in the Andalusian style" in one act for mezzo-soprano accompanied by full orchestra plus piano.



Manuel de Falla

Set in Granada, the plot of *El amor brujo* recounts a ghostly tale. The beautiful Candela is tormented by the memory of her dead lover. Carmelo, a gallant young man, sparks some affection in Candela, but before they can exchange the kiss of perfect love, the dead lover's ghost intervenes. Knowing the deceased was a fickle-hearted Andalusian knave, Carmelo devises a plan. Lucía, a gypsy girl, entices the flirtatious ghost away from the lovers, who finally share the hallowed embrace. Evil's suffocating grip having been loosened, the ghost perishes.

—Program notes © 2016 Todd E. Sullivan



SHANI DILUKA, *Piano*

At the age of 6, Shani Diluka was admitted into a special music training program at the Academy Prince Rainier III in her native Monaco, so selected on account of her nascent talent for the piano. She gave her first public recital three years later, and at age 10 she was featured on a French national telecast. Before entering her teens, Diluka shared the stage with pianist Hélène Grimaud for half a concert at the Acropolis in Nice and was mentored by conductor Lawrence Foster. She continued her formal training at the Paris Conservatory, whose jury unanimously awarded her its first prize at the culmination of her undergraduate studies, and then worked privately with such artists as Leon Fleisher, Maria João Pires, Menahem Pressler, and Murray Perahia, also honing her skills at the International Piano Academy Lake Como. Diluka has since become a regular guest at Paris's Salle Pleyel and Cité de la Musique, Amsterdam's Concertgebouw, Venice's Teatro la Fenice, the Menton and La Roque-d'Anthéron Festivals, Arsenal de Metz, and Grand Theatre de Bordeaux, plus she has been a featured soloist at Zubin Mehta's Bombay Festival, on the opening concert of Tokyo's La Folle Journée, and on the closing concert of the 2013 Verbier Festival. In addition to working with such conductors as Vladimir Fedoseyev, Gábor Tákacs-Nagy, Ludovic Morlot, Eivind Gullberg Jensen, Kwamé Ryan, and Andrew Manze on orchestral programs, she frequently teams up with cellist Valentin Erben, soprano Natalie Dessay, and the Quatuor Ebène for chamber music concerts, and has also collaborated with mezzo-soprano Teresa Berganza and the Pražak, Ysaÿe, Belcea, and Modigliani Quartets. Diluka has earned critical acclaim for her recordings of works by Beethoven, Mendelssohn, and Grieg on the Mirare label, and most recently created a Schubert album, including the composer's final sonata. Tonight Shani Diluka is making her Ravinia debut.

7:30 PM FRIDAY, JUNE 10, 2016

MARTIN THEATRE

TAN DUN'S

WATER PASSION AFTER SAINT MATTHEW

LOS ANGELES MASTER CHORALE

GRANT GERSHON, *Director and Conductor*

DELARAM KAMAREH, *Soprano* †

STEPHEN BRYANT, *Bass-baritone* †

SHALINI VIJAYAN, *Violin* †

CÉCILIA TSAN, *Cello* †

DAVID COSSIN, *Percussion*

THERESA DIMOND, *Percussion* †

JOHN WAKEFIELD, *Percussion* †

YUANLIN CHEN, *Digital Sampler* †

TAN DUN *Water Passion after Saint Matthew* °

Part I

1. Baptism
2. Temptations
3. Last Supper
4. In the Garden of Gethsemane

Part II

5. Stone Song
6. Give Us Barabbas!
7. Death and Earthquake
8. Water and Resurrection

† *Ravinia debut*

° *Chicago premiere*

Ravinia expresses its appreciation for the generous support of
Season Sponsor **Ravinia Women's Board** and
Program Sponsor **Welz Kauffman and Jon Teeuwissen**.

Tonight's concert is part of Ravinia's season-long celebrations of water-inspired music to christen *Chorus*, the new aquatic sculpture at the festival's grand entrance, as well as the centenary of conductor Robert Shaw, whose influence echoes through choral music and the works and composers he gave special affection.

TAN DUN (b. 1957)

Water Passion after Saint Matthew

Scored for women's and men's choruses (minimum six sopranos, six altos, six tenors and six basses) who also play water basins, smooth-contoured stones, and Tibetan finger bells; one high soprano (requires high E, overtone singing, and playing the xun); one vocal bass (requires low C, overtone singing, and playing the xun); one violin; one cello; one digital sampler (Yamaha A3000) and sound designer/controller for electronic sound processor; and three percussionists. A total of 17 hemispherical transparent water basins with lighting are arranged in the shape of a cross.

When the clock struck midnight on January 1, 2000, widespread fear over the potential mayhem that the "Y2K bug" could introduce into the world's computer infrastructure spread. The dot-com "bubble" drove the Dow Jones Industrial Average to its highest closing two weeks later. Other stock market indices reached peak levels before that bubble burst in March, initiating a two-year-long bear market. In a series of rare astronomical occurrences, the Sun, Mercury, Venus, Mars, Jupiter, Saturn, and the Earth's moon reached conjunction at various times in May. Two suicide bombers—members of the Al Qaeda terrorist network driving a fiberglass boat armed with explosives—attacked and damaged the US Navy's guided-missile destroyer *USS Cole* as it anchored in Aden, Yemen. Somewhat emblematically, the highest grossing film of the year was *How the Grinch Stole Christmas*. The year 2000 proved a strange and disruptive time during which the optimism, self-assurance, and security that characterized the end of the previous year/decade/century/millennium steadily eroded.

One year-long celebration offered a counterbalance to society's growing uncertainty: the worldwide commemoration of the 250th anniversary of Johann Sebastian Bach's death. The Internationale Bach Akademie Stuttgart marked that auspicious anniversary with the "Passion 2000" project, a group of commissioned compositions, each setting the Passion narrative according to one of the four canonical Gospels: Saint Matthew (Tan Dun's *Water Passion after Saint Matthew*, in English), Saint Mark (Osvaldo Golijov's *La Pasión según San Marcos*, in Spanish), Saint Luke (Wolfgang Rihm's *Deus Passus: Passions-Stücke nach Lukas*, in German), and Saint John (Sofia Gubaidulina's *Johannes-Passion*, in Russian, later in German). Passion 2000 consciously included composers from around the globe, who wrote in various languages to signify the universality of the Passion story and its significance to all humankind.

Chinese composer Tan Dun proved an extraordinary choice for setting one of these central Christian texts, since he had grown up during the Great Proletarian Cultural Revolution,

when organized religion was virtually outlawed. Mao Zedong launched the Cultural Revolution in 1966 with the delivery of his "May 16 Notification" to the Politburo, suggesting that there were enemies of the Communist Party within its own ranks. Chairman Mao closed most schools, and a radical paramilitary youth movement—the "Red Guards"—rose up against perceived bourgeois elements within society, particularly among the intellectuals (including their own teachers)." At the Communist Party's August 8 meeting, Mao introduced the "Sixteen Points," proclaiming the need to leave old ways behind and "use the new ideas, culture, customs, and habits of the proletariat to change the mental outlook of the whole of society."



Tan Dun

During the Cultural Revolution, Tan Dun spent time working rice fields in a commune in his native Hunan province as a result of the "Down to the Countryside" movement, which sought to rid educated urban youth of their bourgeois ideas through a rustic upbringing in mountain and farming villages. These years in the countryside deepened Tan's understanding of rural life, its spirituality and rituals, and the music that accompanied daily activities.

When the Cultural Revolution ended a decade later—following the death of Mao on September 9, 1976, and the subsequent arrest of the "Gang of Four"—Chinese society revived its interest in education, its own ancient culture, open religious observance, economic development, and the fine and performing arts, including Western classical and contemporary music. In 1977, Tan became part of the inaugural class of 30 musicians accepted into the newly reopened Central Conservatory of Music in Beijing. Rapidly absorbing modernist compositional techniques from visiting artists, ranging from George Crumb to Hans Werner Henze to Tōru Takemitsu, Tan quickly emerged as the leading figure among the new wave of Chinese composers—Zhou Long, Bright Sheng, and Chen Yi, among others—who fused Western and Eastern musical techniques and materials. During this period after the Cultural Revolution, he enjoyed another type of "spiritual medicine" in the

music of Johann Sebastian Bach, which was broadcast throughout Beijing.

Tan's education continued in the graduate program at Columbia University, where he developed a culturally and stylistically syncretic approach to composition under the guidance of Chou Wen-Chung, Mario Davidovsky, and George Edwards. In the two or more decades since completing his doctorate, Tan has received some of the world's most prestigious musical honors, among them the Grawemeyer Award for Music Composition (for *Marco Polo*, 1998); Academy, Grammy, and British Academy Film Awards for his score for the film *Crouching Tiger, Hidden Dragon* (2001); being named *Musical America's* Composer of the Year (2003); the Bach Prize of the City of Hamburg (2011); and the Shostakovich Award (2012). Among his noteworthy commissions are *Symphony 1997: Heaven Earth Mankind* (for the reunification of Hong Kong with China on July 1, 1997), *2000 Today: A World Symphony for the Millennium* (broadcast internationally on January 1, 2000), *The Map* (Boston Symphony Orchestra, February 20, 2003), and *Nu-Shu: The Secret Songs of Women* (co-commissioned by NHK Symphony Orchestra, Philadelphia Orchestra, and Royal Concertgebouw Orchestra, May 22, 2013).

The Internationale Bach Akademie Stuttgart commission in 2000 thrust Tan Dun into the hallowed and largely unfamiliar territory in which Johann Sebastian Bach loomed large. Two of Bach's Passion settings survive complete, each composed for Good Friday observances in Leipzig: the *Saint John Passion* (April 7, 1724; for the Nikolaikirche) and the magnificent *Saint Matthew Passion* (April 11, 1727; Thomaskirche). The libretto to his *Saint Mark Passion* (March 23, 1731; Thomaskirche) has survived, but the musical score has been lost. A *Saint Luke Passion* (April 7, 1730; Nikolaikirche) once attributed to Bach is now considered the work of another musician. An earlier, now-lost *Weimarer Passion* (March 26, 1717; Gotha, Schloss Friedenstein Chapel) might represent the fifth Passion setting mentioned in Bach's obituaries.

Tan Dun steeped himself in the Passion narrative contained in the Gospel of Matthew and its associated Christian liturgical and musical traditions. In preparation for composition, he viewed 47 films on the *Saint Matthew Passion* and studied the scriptural text in several different translations of the Bible. In the evangelist Matthew's extensive Passion account, the story begins with Jesus's entrance into Jerusalem (Matthew 21) and continues through the Passover observance, the woman anointing his feet, Judas's conspiracy, the Last Supper, the prediction of Peter's denial, Jesus's prayer in the Garden of Gethsemane, his arrest and interrogation by the High Priests, Judas's betrayal (Matthew 26), Judas's suicide by hanging, Pilate's

questioning, and Jesus's crucifixion, death and burial (Matthew 27).

In his setting, Tan Dun enlarged the traditional Passion narrative by framing it with Jesus's baptism in the Jordan River (Matthew 3) and the resurrection (Matthew 28), also adding his own poetic verses throughout and paraphrasing one of the Books of Wisdom in the Hebrew Bible/Christian Old Testament (Ecclesiastes 3) in Jesus's final utterance. Baptism and resurrection, in Tan's interpretation, were associated with water: "Water is a metaphor for the unity of the ephemeral and the eternal, the physical and the spiritual—as well as a symbol of baptism, renewal, re-creation, and resurrection." This realization came at a very personal time in Tan's life, during his wife Jane Huang's pregnancy with their first son, Ian. The couple visited the obstetrician for an ultrasound that revealed the baby, his beating heart, and more: "Suddenly I heard this beautiful water sound and I realized, this is the sound all human beings hear first. ... I said, 'I've got to start with water'—it's the beginning, and the beginning is the ending, and the end is the beginning. That's the meaning of resurrection. Resurrection isn't just a new life, but a new idea." At that moment, the concept of the *Water Passion after Saint Matthew* sprang to life.

Tan set his Passion in the ancient world—millennia ago, during biblical times—when "organic instruments" such as stones and water emulated the sounds of the desert heat and wind. Water provides a constant yet ever-changing element throughout: "Water evaporates, becomes clouds, rains to the earth, and evaporates again. The sound of water is in my composition like a passacaglia theme—it is always present." An additional outcome of this conception was the reduction of the traditional orchestra to two string instruments—violin and cello, whose microtonal pitches, slurs, and improvisations evoke primeval folk music—along with the remarkable expansion of percussion instruments: transparent water basins lit from below and "played" with various implements, smooth contoured stones, Tibetan finger and double cymbals, and bass drums and timpani. To these, Tan added a very ancient Chinese instrument (the *xun*, or clay ocarina) and a very modern electronic instrument (a Yamaha A3000 digital sampler). The bass and soprano soloists must vocalize in a conventional Western *bel canto* style, sing in extreme registers emulating the high-pitched production of Beijing opera, and perform overtone (throat) singing.

Aspects of ritual and symbolism in the *Water Passion* are derived from Chinese folk religion and shamanism as well as Western Christian traditions. The smooth-contoured stones come directly from shamanic tradition, where they possess healing qualities. Tan even included the expressive indication "shamanistically" at the head of the "Stone Song" duo between

Peter and Judas. The overall structure of the Passion might reflect Chinese numerology, perhaps reinforcing the blessings of resurrection and redemption: two (the number of parts) is an auspicious number since "good things come in pairs" and eight (the number of movements) is an auspicious number that represents prosperity.

The distribution of performers onstage reinforces Christian symbolism. Seventeen transparent, illuminated water basins are arranged in the shape of a Latin cross. The choirs sit above the *patibulum* (crossbeam) on either side of the *stipes* (vertical stake) like the two criminals crucified alongside Jesus. Three percussionists are placed at each end of the patibulum and at the top of the stipes. In separate pairs, the violinist and bass singer and the cellist and soprano singer are situated at the bottom on opposite sides of the stipes at approximately 45 degree angles, approximating the base of a stepped cross. Anchoring the entire cross, at the bottom of the stipes, is the conductor.

In Christian worship, liturgical readings of the Passion possess an almost theatrical quality with defined speaking roles that Tan has collapsed into three "characters": the bass soloist (John the Baptist/Jesus/Evangelist), the soprano soloist (Devil/Judas/Peter/Evangelist), and male and female choruses (the Crowd, or *turba*). Enhancing the dramaturgy are Tan's numerous sound-painting effects, such as the solo "water cadenza" for the first percussionist that ends the Last Supper, the swelling, terrifying earthquake music, and the chorale-like melody—heard three times at the beginning—accompanying the first intelligible words ("a sound is heard in water / in darkness / the tears are crying for rebirth") and throughout the score, just as Bach incorporated the "Passion chorale" ("O Haupt voll Blut und Wunden"—"O Sacred Head, Now Wounded") at poignant moments in his *Saint Matthew Passion*.

Though Tan Dun drew upon several time-honored musical and spiritual practices, the *Water Passion after Saint Matthew* is a multicultural, polystylistic composition for the modern age that ultimately transcends any single tradition. "I was nervous about presenting a story that has lived in people's hearts in another culture for thousands of years," Tan Dun confessed. "But I was excited because it is such a powerful, dramatic, operatic story. And I thought, we are in a global village now, this very powerful story must be shared."

—Program notes © 2016 Todd E. Sullivan



GRANT GERSHON, *Director and Conductor*

Named an outstanding alumnus of USC's Thornton School of Music, where he earned a bachelor's degree in piano performance, Grant Gershon began his career as assistant conductor and principal pianist of Los Angeles Opera. Holding the posts between 1988 and 1994, he participated in over 40 productions and established a reputation as one of the premier vocal coaches in the United States. Gershon subsequently served as assistant conductor of the Los Angeles Philharmonic, between 1994 and 1997, before taking his current position as music director of the Los Angeles Master Chorale in 2001. Of the more than 100 performances he has led with the ensemble at Walt Disney Concert Hall, many have featured the world premieres of works by John Adams, Esa-Pekka Salonen, David Lang, Louis Andriessen, Christopher Rouse, Steve Reich, Morten Lauridsen, Gabriela Lena Frank, Shawn Kirchner, and Chinari Ung, among many others. In 2007 he conducted Minnesota Opera's world premiere of Ricky Ian Gordon's *The Grapes of Wrath*, subsequently leading performances at Utah Opera. The following year Gershon returned to LA Opera to make his formal debut leading Verdi's *La traviata*, and he has since become its resident conductor, premiering Daniel Catán's *Il Postino* in 2010 and leading the company's 2011 coproduction of Handel's *L'Allegro, il Penseroso ed il Moderato* with the Mark Morris Dance Group, and most recently taking the podium for its performances of Puccini's *Gianni Schicchi* staged by Woody Allen. Gershon has also led the Santa Fe Opera, Houston Grand Opera, Swedish Royal Opera, Juilliard Opera Theatre, and Wolf Trap Opera Company, as well as the Baltimore and National Symphony Orchestras and Saint Paul, Los Angeles, and Mahler Chamber Orchestras, among others. In addition to leading the Los Angeles Master Chorale at Ravinia, Grant Gershon was a chorus director and conductor for the festival's presentations of Sondheim musicals in 2001 and 2002, and he sang in the 2013 performance of David Lang's *Little Match Girl Passion*.



LOS ANGELES MASTER CHORALE

Founded in 1964, the Los Angeles Master Chorale has played a leading role in the forwarding of vocal arts since its inception, having commissioned or given the world premieres of over 100 works. In recognition of this dedication to new music, the ensemble has earned three awards from ASCAP and Chorus America for adventurous programming, and in 2011 it was bestowed Chorus America's Margaret Hillis Award for Choral Excellence. One of the founding companies of the Music Center of Los Angeles, LAMC presents its own concert series every year as the resident chorus of Walt Disney Concert Hall, with a repertoire ranging from the earliest vocal writings to premier contemporary compositions, and it has performed in over 500 concerts with the Los Angeles Philharmonic at both the hall and the Hollywood Bowl. The chorus has also been featured on the Great Performers series at Lincoln Center, as well as at Ravinia, the Ojai Music Festival, and the Overture Center in Madison, WI, and it recently toured Europe with the LA Philharmonic for performances of John Adams's *The Gospel According to the Other Mary*, including at London's Barbican Hall, the Lucerne Easter Festival in Switzerland, and Paris's Salle Pleyel. Under music director Grant Gershon, LAMC's discography has added five albums, most recently recording three works by Polish composer Henryk Górecki and an all-Nico Muhly disc for the Decca label. The chorus has also recorded Steve Reich's *Daniel Variations* and *You Are (Variations)* for Nonesuch, as well as Philip Glass's *Itaipu* and Esa-Pekka Salonen's first choral work, *Two Songs to Poems of Ann Jäderlund*, under his baton. LAMC previously earned a Grammy nomination for its recording of Morten Lauridsen's *Lux Aeterna*. The chorus has also appeared on soundtracks to such major films as *Lady in the Water*, *License to Wed*, *A.I. Artificial Intelligence*, and *The Sum of All Fears*. Tonight the Los Angeles Master Chorale returns for its second season at Ravinia.

Sopranos

Karen Hogle Brown
Rachelle Fox
Elissa Johnston
Bethanie Peregrine
Zanaïda Robles
Anna Schubert
Holly Sedillos
Suzanne Waters

Altos

Amy Fogerson
Leslie Inman
Sarah Lynch
Margaurite Mathis-Clark
Laura Smith Roethe
Kimberly Switzer
Kristen Toedtman
Tracy Van Fleet

Tenors

Matthew Brown
Daniel Chaney
Bradley Chapman
Timothy Gonzales
Blake Howard
Brandon Hynum
Jon Lee Keenan
Michael Lichtenauer

Basses

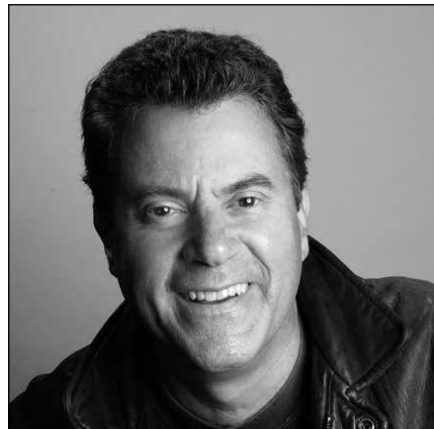
Joseph Bazyouros
Kevin Dalbey
Dylan Gentile
Scott Graff
Chung Uk Lee
Scott Lehmkuhl
Edward Levy
Vincent Robles

Lesley Leighton, *Associate Conductor*
Lisa Edwards, *Rehearsal Pianist*



DELARAM KAMAREH, *Soprano*

Irani-native soprano Delaram Kamareh studied piano in Tehran before moving to the United States, earning a scholarship to study opera at UCLA. In addition to her recent debuts with the Los Angeles Philharmonic as a soloist in Esa-Pekka Salonen's *Wing on Wing* and Los Angeles Master Chorale in Tan Dun's *Water Passion*, she has appeared with Southwest Chamber Music in Oliver Knussen's *Hums and Songs of Winnie the Pooh*. Kamareh has also appeared on the opera company The Industry's series *First Take* and in its world-premiere collaboration with LA Dance Project, *Invisible Cities*. Her voice, as comfortable in classic songs as in her native Persian, Middle Eastern, and Balkan modes, has been heard on several film soundtracks and Josh Groban's "Anthem" as well as applied to the title roles of Delibes's *Lakmé* and Vives's *Doña Francisquita*, as well as Blonde in Mozart's *The Abduction from the Seraglio*. Delaram Kamareh is making her Ravinia debut.



STEPHEN BRYANT, *Bass-baritone*

A Grammy nominee for his performance of Dante in Tan Dun's *Marco Polo*, bass-baritone Stephen Bryant has a deep familiarity with the composer's works, having also been a soloist in his *Orchestral Theatre II* with the

Hamburg Symphony and the world premiere of his *Water Passion* in Germany, additionally performing the work with the Los Angeles Master Chorale, Leipzig Radio Symphony, and on tour in The Netherlands. Also well versed in the standard repertoire, he has appeared in concert as Cecco and Raimondo in Wagner's *Rienzi* with the National Philharmonic and sung the title part of Mendelssohn's *Elijah* with the New York Philharmonic and Philadelphia Orchestra, as well as solos in Handel's *Messiah* with the Indianapolis and Pittsburgh Symphony Orchestras, Mozart's *Requiem* with Princeton Pro Musica, and Verdi's *Requiem* with the Washington National Opera Orchestra. On the opera stage, Bryant has appeared as Robert Gonzales in Stewart Wallace's *Harvey Milk* and the Bonze in Puccini's *Madama Butterfly* with San Francisco Opera, George Milton in Carlisle Floyd's *Of Mice and Men* with Arizona Opera, and Capulet in Gounod's *Roméo and Juliet* with Michigan, Chautauqua, and Toledo Operas. Stephen Bryant is making his Ravinia debut.



SHALINI VIJAYAN, *Violin*

Cofounder of the Varied Trio and Lyrus Quartet, Shalini Vijayan is also a founding member and the principal second violinist of Kristjan Järvi's Absolute Ensemble and has appeared on many of its recordings, including the 2001 Grammy-nominated *Absolution*. She has also appeared on Southwest Chamber Music's recordings of works by Carlos Chávez, William Kraft, and Gabriela Ortiz, and an album of chamber music by Gerard Schurmann with the Lyrus Quartet. Vijayan has previously been a member of the New World Symphony (1998–2001) and Pacific Symphony Orchestra (2001–11), as well as principal second violinist of the Opera Pacific Orchestra (2003–8), and her numerous film and TV credits include the soundtracks for *Avatar*, *The Incredibles*, and *Lost*. Shalini Vijayan is making her Ravinia debut.



CÉCILIA TSAN, *Cello*

Chinese cellist Cécilia Tsan studied at the Paris Conservatory in her native France, graduating with top honors and earning prizes from competitions in Barcelona and Florence, as well as the Debussy Prize from the Paris International Competition and a Menuhin Foundation Award. A founding member of the Pantoum Trio, she has also been the principal cellist of the Long Beach Symphony Orchestra and Academy and Emmy Awards ceremony orchestras. In addition to the hundreds of film soundtracks she has appeared on—performing music by John Williams, James Newton-Howard, Alexandre Desplat, James Horner, and many others—Tsan has recorded chamber works by Weber, Ropartz, Offenbach, Liszt, and Gernot Wolfgang, as well as Clare Fischer's Suite for Cello and String Orchestra and Eric Tanguy's Piano Trio, both of which were written for her. Cécilia Tsan is making her Ravinia debut.



DAVID COSSIN, *Percussion*

Born and raised in New York, David Cossin studied classical percussion at the Manhattan School of Music, but his interests in non-Western hand drumming, composition,

and improvisation have led him to work in a broad spectrum of musical and artistic forms to incorporate new media with percussion, even inventing new instruments. He has been a guest soloist with such ensembles as the Los Angeles Philharmonic, Saint Paul Chamber Orchestra, São Paulo State and Sydney Symphonies, Orchestra Radio France, and Gothenburg, Hong Kong, and Singapore Symphony Orchestras, and he has collaborated on theatrical performances by the Blue Man Group, Mabou Mines, and director Peter Sellars. Cossin was the featured percussionist on the Grammy- and Oscar-winning soundtrack to *Crouching Tiger, Hidden Dragon*, and he has also appeared on recordings by the Bong on a Can All-Stars, Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Cecil Taylor, Talujon Percussion Quartet, Thurston Moore of Sonic Youth, and Bo Diddley. David Cossin previously appeared at Ravinia in 2010 with Sting's *Symphonicity* tour.



THERESA DIMOND, *Percussion*

Originally from Arizona, Theresa Dimond earned bachelor's, master's, and doctoral degrees from USC. Currently the principal percussionist of the Los Angeles Opera Orchestra, she is also a member of the California Philharmonic and Pasadena Symphony and Pops, and she has worked with the LA Philharmonic and Chamber Orchestra, Pacific Symphony, Hollywood Bowl Orchestra, and Long Beach Symphony. In addition to appearing on LA Opera's Grammy-winning recording of Kurt Weill's *The Rise and Fall of the City of Mahagonny*, she has been heard on the soundtracks to *Edward Scissorhands*, *Rocky V*, *Pocahontas*, *The Curious Case of Benjamin Button*, and many other feature films. Theresa Dimond is making her Ravinia debut.

**JOHN WAKEFIELD**, *Percussion*

Los Angeles-based percussionist and songwriter John Wakefield earned a bachelor's degree from the University of Maryland, where he received the school's Homer Ulrich Award for outstanding undergraduate instrumentalist, and a master's degree from USC. He has been a guest artist with the Los Angeles Opera, Philharmonic, and Chamber Orchestra, as well as the Santa Barbara, New West, and Pasadena Symphonies. John Wakefield is making his Ravinia debut.

**YUANLIN CHEN**, *Digital Sampler*

Yuanlin Chen earned a master's degree from the Central Conservatory of Music in China, where he later founded the nation's first computer and electronic music studio, and a PhD in music from SUNY-Stony Brook. He has engineered electronic music for many of Tan Dun's works, including *Peony Pavilion*, *2000 Today: A World Symphony for the Millennium*, and *Water Passion*. His own original composition *Primary Voice*, for traditional Chinese instruments and electronic music, received its premiere at the Yerba Buena Center for the Arts in San Francisco. Yuanlin Chen is making his Ravinia debut.

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CHRIS THILE

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CHRIS SIEBOLD
LARRY KOHUT
BERNIE DRESEL

THE ROYAL ACADEMY OF RADIO ACTORS

FRED NEWMAN
TIM RUSSELL
SUE SCOTT

AND YOUR HOST, GARRISON KEILLOR

Please note: Microphones within the theater pick up your applause and laughter as part of the live radio broadcast. Please turn off your pagers, telephones, and watch alarms. They are audible over the air. Unauthorized video or audio recording of *A Prairie Home Companion* is not permitted.



GARRISON KEILLOR

Garrison Keillor was born in 1942 in Anoka, MN. He went to work for Minnesota Public Radio in 1969, and on July 6, 1974, he hosted the first broadcast of *A Prairie Home Companion* in Saint Paul. He is the host of *The Writer's Almanac* and the editor of the *Good Poems* series of anthologies from Viking.

THE BAND

Keyboardist, composer, and arranger **Richard Dworsky** is *APHC's* music director. He leads the band, composes themes, improvises script underscores, and collaborates with such diverse guests as Yo-Yo Ma, James Taylor, Brad Paisley, Kristin Chenoweth, and Sheryl Crow. He has provided music for documentaries on HBO and PBS, and he has released many recordings of original material, his latest being *All in Due Time*.

When **Richard Kriehn** turned 10, his mom bought him a mandolin; at 19, he'd won the Buck White International Mandolin Contest. He went on to play with the Nashville Mandolin Ensemble and bluegrass group 1946. On the classical side of music, he has performed with numerous orchestras and was principal second violinist of the Washington/Idaho Symphony.

From bluegrass to big-band jazz, **Chris Siebold** knows his way around a guitar—and a bunch of other instruments, for that matter. Based in Chicago, he draws from a deep well of influences and styles, and he has put his talents to work in such ensembles as Howard Levy's Acoustic Express and Kick the Cat. In 2010 he formed the band Psycles, whose album *Live at Martyrs* was released the following year.

Bassist **Larry Kohut** has played on dozens of albums and many film scores as well as performed with such jazz artists as Patricia Barber, Mel Tormé, Vincent Colaiuta, and Tony Bennett. In addition, he is an adjunct faculty member at Columbia College Chicago, where he teaches acoustic and electric bass.

Bernie Dresel has been in the percussion game since he got his first drum kit at the age of 2. After graduating from the Eastman School of Music, he headed to Los Angeles. He's worked with countless artists, from Chaka Khan and Maynard Ferguson to David Byrne and Brian Wilson, and he spent 15 years with the Brian Setzer Orchestra. He currently plays with Gordon Goodwin's Big Phat Band and heads up his own 12-piece funk band, BERN.

THE ROYAL ACADEMY OF RADIO ACTORS

Sound effects man **Fred Newman** is an actor, writer, musician, and sound designer for film and TV. Turns out, no one is more surprised than him that he's made a career out of doing what he used to do behind the teacher's back—crossing his eyes, making sounds, and doing

voices. He readily admits that, growing up, he was unceremoniously removed from several classrooms, “once by my bottom lip.”

One minute he's mild-mannered **Tim Russell**; the next he's George Bush or Julia Child or Barack Obama. We've yet to stump this man of many voices. Says fellow *APHC* actor Sue Scott, “He does a better Ira Glass than Ira Glass.” A well-known Twin Cities radio personality and voice actor, Russell appeared in the Robert Altman film *A Prairie Home Companion* and the Coen brothers' *A Serious Man*.

On *APHC*, **Sue Scott** plays everything from ditzy teenagers to *Guy Noir* stunners to leathery crones who've smoked one pack of Camel straights too many. The Tucson, AZ, native is well known for her extensive commercial and voiceover work on radio and television, as well as stage and movie roles, including the part of “Donna” in Robert Altman's *A Prairie Home Companion*.

JEREMY DENK

Jeremy Denk is one of America's most thought-provoking, multifaceted, and compelling artists—“a pianist you want to hear no matter what he performs,” said the *New York Times*. A former fellow and faculty member of Ravinia's Steans Music Institute, he is currently an artistic partner of the Saint Paul Chamber Orchestra and maintains many other musical projects. Also a respected writer, Denk's articles have appeared in *The New Yorker*, *The Guardian*, the *New York Times Book Review*, and more. His recording *J.S. Bach: Goldberg Variations* reached number one on *Billboard's* classical chart.

CHRIS THILE

Chris Thile made his first appearance on *A Prairie Home Companion* in 1996. He was 15 and had already been playing mandolin for a decade, started Nickel Creek with Sara and Sean Watkins, and released his first solo recording, 1994's *Leading Off*. This Grammy winner now collaborates with many musicians in myriad styles and leads the acoustic quintet Punch Brothers. Thile's solo albums include *Bach: Sonatas and Partitas, Vol. 1*.

From the host:

Thank you for coming out to Ravinia for the show, my last go-round with *A Prairie Home Companion*. I decided last year that I'm too old to be doing this and found a wiry young guy with bounce in his step to take over, and now I'm looking ahead to the life to come.

My old Chicago friend Studs Terkel was no quitter. He kept going on WFMT until 1997, when they made the studio a no-smoking area, and Studs, a cigar aficionado, walked out and went to WBEZ, where a boy was hired to follow him around with a silent vacuum cleaner to collect the smoke. Studs continued interviewing guests

daily until 2006, when he began a romance with a young actress named Monique Moutaigne and she insisted on moving to Barbados. He was 96 but he went with her. He was that kind of guy.

Back in 1974, when my show started, I tried to appear older than I was, wore wire-rim glasses, a beard, took the nickname The Old Scout, and favored old-time music. But as I got older, toward the age I was pretending to be, I pulled back and resisted the advance, but now I'm enjoying being 73. I don't read celebrity magazines—I don't know who those people are—I read the obituary pages. I still have a landline. I buy newspapers, the kind on paper. I write notes in pen and ink and mail them in stamped envelopes. More and more I hear myself saying old-guy things, such as “Why is everyone driving so fast?” and “Why don't kids say thank you anymore?” and “How can the biggest jerk in the history of New York City be a nominee for president?” And I long to go back to my earlier dream of being a writer, living the writer's life, finishing a memoir, making a Lake Wobegon movie, doing *The Writer's Almanac* on radio, and turning out a weekly column for the *Washington Post*.

Radio was an accident. It was not a bad way to spend 42 years. I got to meet some fine musicians and was almost accepted as one of them. I got to go on tour in a bus and play outdoor venues night after night. I have performed outdoors in driving rainstorms, and several times walked into the crowd singing into a microphone and got drenched along with them. I interviewed a sea lion named Murray, got to play the Auditorium Theatre in the Loop, and got to work the Ryman Auditorium in Nashville, where the idea of doing a show first occurred to me back in 1974.

I will miss it all, especially the duet singing and moments of intimacy with the audience, as I sit by Lake Wobegon, throwing little pebbles into the water. I'll miss mingling with listeners and putting an arm around them while someone takes a picture. Real people. Who knew?

But as we ought to know by this time, life itself is good enough. I wish you all the best. Thanks for everything.

—Garrison Keillor

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Director
Dan Rowles

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Thomas Scheuzger, *Transmissions*

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Albert Webster, *Tour Manager*
Tom Campbell, *Asst. Stage Manager*

Sound Reinforcement
Tony Axtell

Lighting Designer
Ken Evans

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Joy Biles, *Producer of The Writer's Almanac*
Theresa Burgess, *Office Manager*
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Ella Smith, *Script Supervisor*
Kathryn Slusher, *Music Coordinator*
Noah Smith, *Engineer*

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RHAPSODY AND RHYTHM

The Gershwin Concert Experience

Music and lyrics by George Gershwin and Ira Gershwin

RICHARD GLAZIER, *Piano*

MICHAEL ANDREW, *Vocalist*
MICHELLE KNIGHT, *Vocalist*
JASON ELLIS, *Double Bass*
MICHAEL RAYNOR, *Drums*

Tonight's program will be announced from the stage.



RICHARD GLAZIER, *Piano*

Indianapolis native Richard Glazier trained as a classical pianist from age 6, earning bachelor's and master's degrees in piano performance from Indiana University, where he studied with Menahem Pressler, as well as a doctorate from the Cleveland School of Music. In addition to having won several international piano competitions, he has also received the National

Federation of Music Clubs' Grand Prize and the Pro Musicis International Award for his community service work giving concerts at prisons and homeless shelters as well as retirement homes, elementary schools, and almost every conceivable venue in between. Since the age of 9, Glazier has also been an advocate of another umbrella of classics—the Great American Songbook. After seeing the film version of *Girl Crazy*, the young pianist immediately wrote a letter to Ira Gershwin and corresponded with the lyricist for three years until Glazier got a chance to meet and play for him. Encouraged by Gershwin, Glazier dedicated himself to the repertoire and has since become one of the genre's leading authorities, creating numerous programs celebrating the era that he has performed at such venues as Carnegie Hall, the Smithsonian Institute, and the United Nations. His concerts have also inspired two PBS specials: *From Gershwin to Garland* (2010) and *From Ragtime to Reel Time* (2012). Richard Glazier first appeared at Ravinia last summer performing his survey of music *From Broadway to Hollywood*.

**MICHAEL ANDREW**, Vocalist

For two years Michael Andrew was the bandleader and lead singer at the Rainbow Room atop New York's Rockefeller Center, where he also hosted the *Live from the Rainbow Room* radio broadcast, having also similarly led the entertainment at Merv Griffin's Coconut Club in California's Beverly Hilton. He also leads two bands of his own, Swingerhead and The Atomic Big Band, and is regularly a guest artist with such orchestras as the Philly Pops, Pasadena Pops, Charlotte Symphony, and Orlando Philharmonic. In addition to appearing as a singer in the movies *Heartbreakers* and *Bobby Jones*, *Stroke of Genius*, Andrew has produced music for such films as *Inglorious Basterds* and *13 Minutes*. He recently starred in the world premiere of Marvin Hamlisch and Rupert Holmes's musical *The Nutty Professor*.

**MICHELLE KNIGHT**, Vocalist

A native of Orlando and a graduate of the University of Central Florida, Michelle Knight appeared on Broadway in *Jersey Boys* and starred in the off-Broadway premiere of *Disenchanted*, for which she was nominated for a Lucille Lortel Award. Her other stage credits include national tours of *Grease* in the role Rizzo and the 30th-anniversary tour of *Annie*. Knight also regularly appears in leading roles of productions by the Orlando Philharmonic, including *My Fair Lady*, *Carousel*, *Guys and Dolls*, and *How to Succeed in Business Without Really Trying*.

FRANKIE VALLI & THE FOUR SEASONS[†]

[†] *Ravinia debut*

**FRANKIE VALLI & THE FOUR SEASONS**

Performing under a variety of names during the 1950s, the Four Seasons adopted that lasting moniker from a New Jersey cocktail lounge they gigged while still primarily doing session work for producer/songwriter Bob Crewe. However, the vocal quartet found its signature sound in 1962 with band member Bob Gaudio's "Sherry," the title track of the Four Seasons' debut album, and after a performance on *American Bandstand* showed off the soaring falsetto of Frankie Valli, the group became a

national sensation and that debut single began a streak of three straight number-one hits with "Big Girls Don't Cry" and "Walk Like a Man," both co-written by Crewe and Gaudio. Over the next five years, Frankie Valli & the Four Seasons scored dozens of hits, from a pair of number-threes in "Candy Girl" and "Dawn (Go Away)" and the number-one "Rag Doll" to a string of top-10s, including "Working My Way Back to You," "C'mon Marianne," and a cover of Cole Porter's "I've Got You Under My Skin." In 1967, Valli scored his first major solo hit with the Gaudio-Crewe-penned "Can't Take My Eyes Off You," which has since been covered (to similar success) by a wide range of artists, from Nancy Wilson and Shirley Bassey to Straight No Chaser to Lauryn Hill, whose version was nominated for a Grammy. But Valli's solo successes never got in the way of his commitment to the Four Seasons; in 1975, just after Valli was himself atop the charts with "My Eyes Adored You" and "Swearin' to God," the group stepped into the spotlight with two songs that became as integral to its catalogue as the hits from the '60s: the number-one disco smash "December, 1963 (Oh, What a Night)" and number-three "Who Loves You." Tonight Frankie Valli & the Four Seasons make their Ravinia debut.