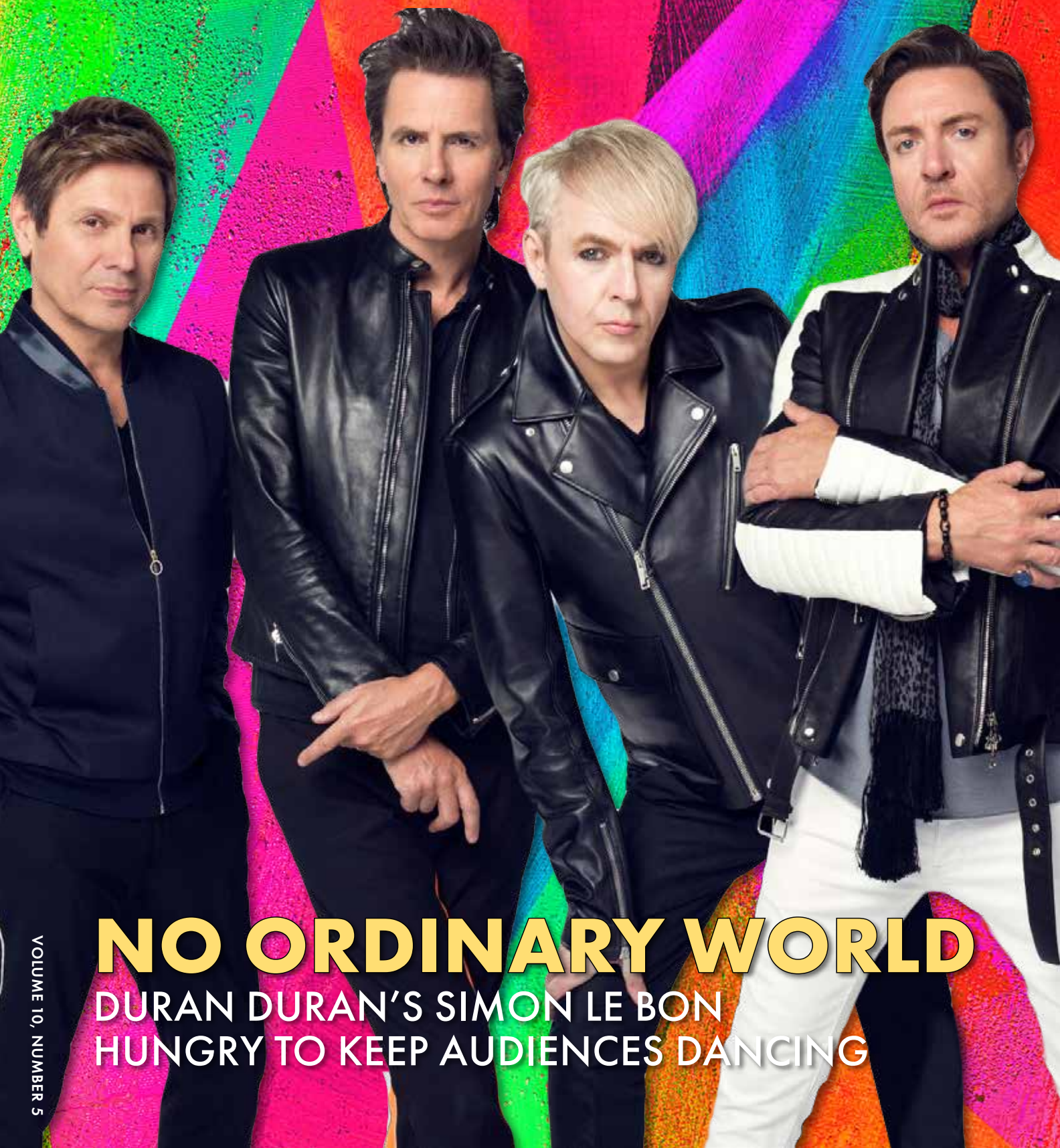


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UPGRADE YOUR SUMMER WITH RAVINIA'S TICKET CONTESTS

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



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



A MESSAGE FROM RAVINIA

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

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

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



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



A MESSAGE FROM RAVINIA

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



Welz Kauffman
President and CEO,
Ravinia Festival Association



CASTING TONES

Like its quartet, The Juilliard School shatters musical ceilings

By Wynne Delacoma

“**P**RACTICE” may not be the most helpful answer for a New York City visitor wondering how to get to Carnegie Hall. But it is the answer of choice for the thousands of aspiring musicians who dream of one day appearing on that theater’s fabled stage.

And some of the best of those young musicians are toiling away just a few blocks to the north, in the practice rooms, rehearsal halls, classrooms, and theaters of The Juilliard School. Located in the Lincoln Center since 1969, Juilliard is one of the world’s most famous (and selective) conservatories. The school’s starry list of musical alumni includes dozens of marquee names: Barry Manilow and Audra McDonald; Yo-Yo Ma, Renée Fleming, and Leontyne Price; composers Philip Glass and Steve Reich; violinists Pinchas Zukerman and Itzhak Perlman; conductors James Levine and Alan Gilbert. Last year 3,000 high-school and college students applied for admission to the school’s undergraduate and graduate music programs; 300 made the final cut. (Approximately 850 students are enrolled at Juilliard across its three divisions: close to 100 dancers, more than 75 thespians, but musicians by far number the most at roughly 660.)

Juilliard will be in the spotlight on June 27 in Ravinia’s Martin Theatre. The internationally acclaimed Juilliard String Quartet, the school’s resident ensemble of 70 years, is poised to perform works by Mozart and Schubert, as well as the Chicago premiere of American composer Richard Wernick’s String Quartet No. 9. It will be the group’s final performance

with cellist Joel Krosnick, who has been with the quartet for 42 years. Cellist Astrid Schween, who officially succeeds him in the fall, will join the ensemble for Schubert's famed string quintet.

The quartet's association with Juilliard goes far beyond its concerts and tours as a resident ensemble; each member teaches at the school. Schween and first violinist Joseph Lin, who joined the ensemble in 2011, also studied there: Schween from age 7 through graduate school, and Lin during his high-school years. [Lin also honed his skills at Ravinia's Steans Music Institute in 1997 and as a member of the Formosa Quartet in 2005. Among the faculty and fellows at RSMI this summer, 25 have called Juilliard their musical home at one time or another.] Music lovers are well aware of The Juilliard School's reputation as a high-pressure, competitive incubator for generations of ambitious, would-be superstars. As former students and current faculty members, Schween and Lin offer a unique perspective on the school that opened its doors in 1905 as the Institute of Musical Art in a donated mansion in Lower Manhattan. The school has changed more than its locale, they say, now helping students navigate a world in which a well-crafted YouTube video can be as important to a career as a successful audition for a top-tier American or European orchestra.

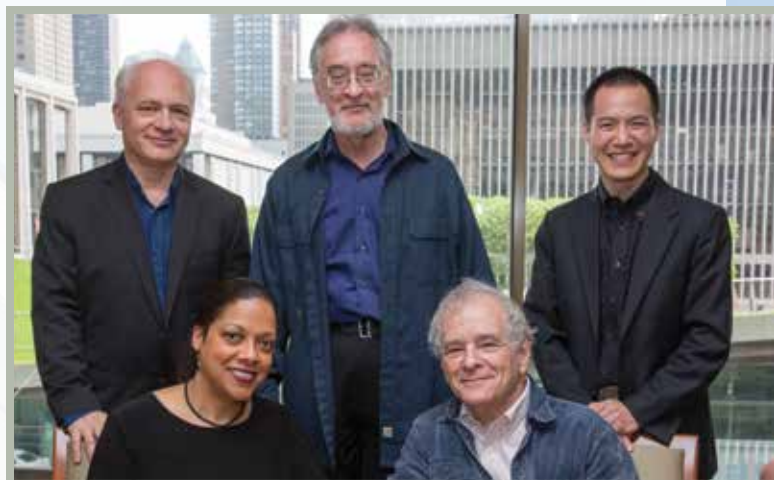
SCHWEEN, who grew up in Manhattan, is something of a Juilliard baby. She began attending the school's weekly Saturday pre-college sessions as a precocious 7-year-old. (Hiao Tsiun Ma, Yo-Yo's father, was her first teacher.) She stayed with the program through high school and earned her undergraduate degree at Juilliard in 1984, then her master's degree a year later.

"I probably entered the school a little too young," Schween admits. "There was so much I didn't know on a conscious level. As a 7-year-old I was frequently in classes with kids who were 10 years older than me. So it was difficult, it was stressful for me. I excelled, I guess, musically; at least, people were impressed with what I was able to do. But to me, Saturday at Juilliard was always kind of a tough day."

When time for college rolled around, Schween was accepted at another highly prestigious conservatory, the Curtis Institute of Music in Philadelphia. She wanted to study there, but since she was only 16, her parents thought she was too young to live away from home. "And I think, too, the name *Juilliard* really seemed to resonate with my family," she says. "They thought, [with Juilliard] you can't go wrong."

For Schween, Juilliard continued to be musically enriching but personally demanding during her college years. "Given my upbringing at the school, it was probably a little tougher for me than if I had come from somewhere else and there was the [fresh] lure of New York City and excitement of The Juilliard School," she says. "I was proud to have gotten in, and one feels very important going to that school, but at the time, there were not measures in place to really monitor and nurture each and every student to the extent that the school seems to be doing [today]."

A Juilliard faculty member for the past five years, Lin knows well the kind of nurturing that gifted young musicians need.



Clockwise from top left: Juilliard String Quartet members violist Roger Tapping, violinists Ronald Copes and Joseph Lin, cellist Joel Krosnick, who is retiring from the ensemble after 42 years, and cellist Astrid Schween, who officially joins the ensemble this fall.

He, too, spent his Saturdays in Juilliard's pre-college classes and rehearsals, though as a teenager. But for college he wanted a broader education and enrolled in Harvard, where he graduated magna cum laude in 2000 with a major in the comparative study of religion.

Juilliard requires that students work on chamber music as well as solo repertoire, and Lin's focus as a teacher is coaching those fledgling ensembles. He notices an intriguing difference between the undergraduates, who arrive at Juilliard in their late teens, and the graduate students, who arrive in their 20s. "I've become more aware of how diverse the students are," says Lin, who speaks in the soft, unhurried cadences of a thoughtful, caring teacher. "They're certainly all very talented. In the undergraduate program, there is a lot of raw talent but less self-awareness of it when they come in. These are students who, for the most part, have done brilliantly in whatever context out of which they come. They're accustomed to being at the top in those maybe smaller ponds."

"It's a delicate process," he continues, "the four years over which they will start to gain some sort of awareness of themselves. They're becoming a little bit older, but also [becoming aware of their place] relative to their classmates, of being in this much larger pond with all of the talent around them. To navigate that transition, it is extremely challenging, for themselves and for those of us who are working with them as well. I can't say that it doesn't leave several students struggling for quite a while to deal with that process, that transition."

"With undergraduates coming in, I almost invariably see a kind of cockiness—or a kind of innocent brilliance—and then a lot of struggle. One is lucky if some of that struggle can be resolved by the fourth year, but more likely it will continue a little beyond that."

Lin finds that most graduate students have a clearer sense of their own gifts and career prospects. "For the most part, it's a more conscious choice to take that further step in their musical education," he says. "Some may not be coming from a conservatory, but from a more liberal arts background. In those cases

especially, it's a very conscious choice: 'Okay, I've gotten a taste of a lot of different things. But music is where my heart is at, and I really want to give it a shot.' You don't have to worry as much [about their] psychological development because they're a little bit more aware of why they've taken this step."

Of course, Lin says with a rueful laugh, even the most realistic graduate student is daunted by the challenge of forging a professional career. Hundreds of gifted musicians graduate from music schools every year, but job opportunities, whether positions in an orchestra or teaching posts at elementary or high schools, are shrinking. "The other harsh reality sets in," says Lin. "They've worked hard to get that master's or doctoral degree, yet the prospects of what they're going to do with it seem bleaker than they had imagined."

That is why Juilliard, like many other major music schools, encourages students to think beyond the practice room and rehearsal studio, and why last year it founded the Alan D. Marks Center for Career Services and Entrepreneurship, where first-year students take basic courses in business. The center offers weekly lunchtime sessions with music business professionals as well as intensive, multi-day programs throughout the school year, focused on marketing, arts management, and business skills. Students can hone their public-speaking skills in seminars and individual coaching sessions. In addition, Juilliard has created what Barrett Hipes, the career center's director, calls "curricular through-lines."

"It's to make sure that in every course a student is taking," says Hipes, "they're getting some sort of information about topics like writing and speaking, entrepreneurship, and information literacy," which can range from expanding their computer skills to learning how to efficiently navigate a complex research topic. According to Hipes, the new programs

Colin and Eric Jacobsen, cofounders and -directors of the New York-based orchestra The Knights (which has appeared at Ravinia frequently since 2010), are among the luminaries that have led sessions on entrepreneurship at Juilliard.



help answer a question the Juilliard faculty, staff, and board has been asking in recent years: Is the school's curriculum adapting and adjusting to the needs of the 21st-century performer?

Students aiming for performing careers are, by necessity, obsessively focused on honing their instrumental skills. They're expected to spend long hours every day in tiny practice rooms perfecting their technique. In the past three or four years, however, says Hipes, Juilliard students have begun to realize that building a successful career requires more than a brilliant musical technique. "They have become more aware of all the things that are available at the school," he says. "And we can assist them in independent projects. If they want to do a concert outside the curriculum or an interdisciplinary performance, our office can help with everything from providing space and technical support to, possibly, financial aid. They're [becoming] very well aware of what entrepreneurship means."

SCHWEEN was a member of the acclaimed Lark Quartet for 20 years, and she has also traveled the world as a guest artist in her performing career. But teaching has been equally important to her. She is a faculty member at the Interlochen Center for the Arts in Michigan, the Hartt School of Music, and the University of Massachusetts. Nonetheless, she was surprised how the environment at Juilliard had changed since her student days. "It's a completely different place," she says. "My last year at Juilliard was Joseph Polisi's first [as its president (1984)]. He started making wonderful changes then, and he just never seems to have let up. He created dormitories and counselors and live activities for students at various levels, career-building and networking. There's a real focus on the whole person ... evening get-togethers and chats with guest artists, roundtables and discussion groups. There's a sense of community that I really don't remember from my childhood or my college years."

Juilliard has changed physically as well. In 2009, as part of an overhaul of Lincoln Center, its formerly forbidding entrance and first floors were opened up with walls of glass. Similarly, a glass-walled dance studio floats above an open plaza, giving passersby on Broadway a glimpse of student dancers.

"I like what you've done with the place," Schween recalls joking during a recent conversation with Polisi. A new look, a new atmosphere for a new generation of 21st-century performers. R

Wynne Delacoma was classical music critic for the *Chicago Sun-Times* from 1991 to 2006 and has been an adjunct journalism faculty member at Northwestern University. She is a freelance music critic, writer, and lecturer.

PHOTOS COURTESY OF JUILLIARD

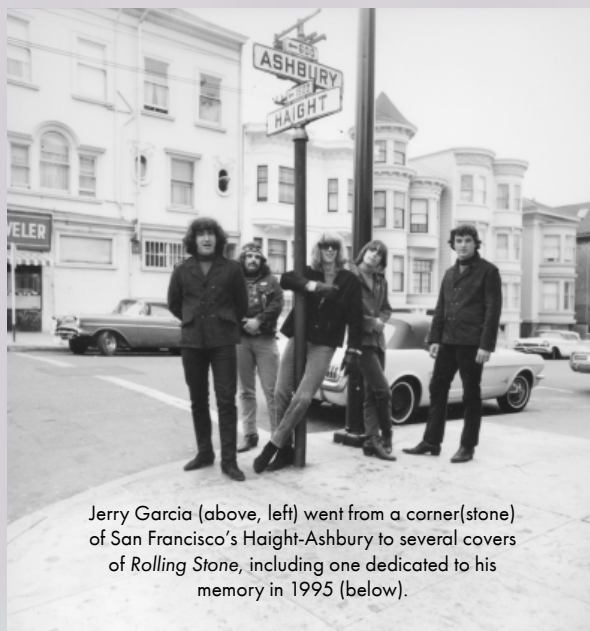


A portrait of Jerry Garcia, the lead singer of the Grateful Dead. He has long, dark, curly hair, a full beard, and is wearing round glasses and a leather jacket. He is waving his right hand. The entire image is overlaid with a vibrant, multi-colored rainbow gradient that shifts from blue on the left to red on the right.

Grateful Eternal

Jerry Garcia and the Dead
made music for the ages

By Davis Schneiderman



Jerry Garcia (above, left) went from a corner(stone) of San Francisco's Haight-Ashbury to several covers of *Rolling Stone*, including one dedicated to his memory in 1995 (below).

LIKE A MULTIFACETED GEM reflecting back the last half century, Jerry Garcia and the Grateful Dead added an astounding burst of color to our collective cultural imagination.

The Dead's powerful take on the American Songbook traverses more than five decades of sonic exploration, and the band members are mashup masters who created their magic from a seemingly infinite alchemical base. Yoking together jazz, folk, bluegrass, contemporary classical, funk, reggae, and even disco, the Dead stirred these raw materials—sounds unbound by the limits of any single musical idiom—into an improvisatory American soup.

The band that took its name (abandoning “The Warlocks”) from the accident of Garcia opening an encyclopedia also took as much from John Cage, Karlheinz Stockhausen, Ornette Coleman, and Miles Davis as it did from Bob Dylan, Merle Haggard, and Jesse “The Lone Cat” Fuller, among countless other precursors and contemporaries.

They stitched extended collective improvisations and avant-garde sequences—the ever-different “Drums” and “Space” concert segments—to the cloth of songcraft favorites like “Tennessee Jed” and “US Blues.” They played progressive rock that transcended tales of British heaths and hobbits with the lyrics of Robert Hunter and

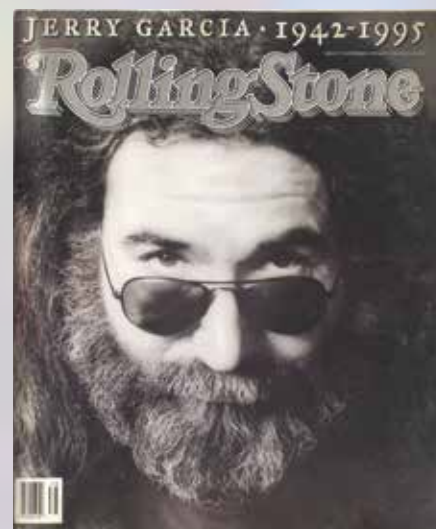
John Perry Barlow. They made one “classic” MTV video—1987’s “Touch of Grey”—that won themselves legions of not-always-welcome new admirers. Even though they played the same songs hundreds of times (“Me and My Uncle” to the tune of over 620 times and “Playing in the Band” over 715) over thousands of concerts, they never played them quite the same way twice. They forgot the words (often) and, yes, they were sometimes the sloppiest band you’d ever hear. But the magic of the Grateful Dead, when it clicked, could lift even a

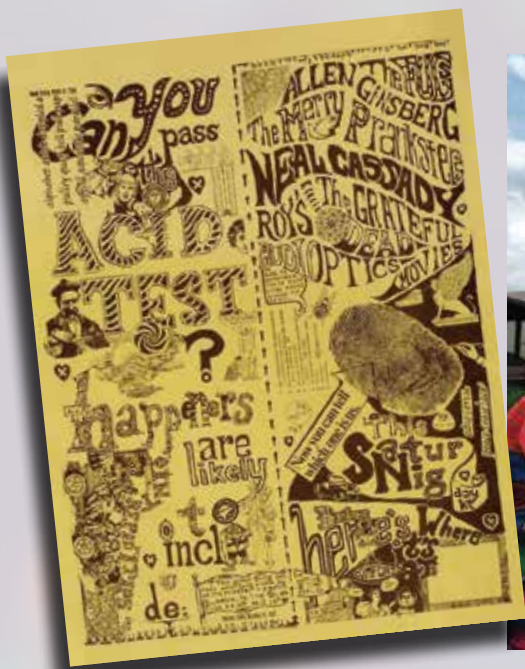
mediocre song to a special place. And no matter the quality of a particular note on a particular night, nobody heard these things the same way. Each listener came away with their own experience.

Everyone got their own Grateful Dead.

THE BAND experienced a number of significant personnel changes over the years, but it persevered primarily and mightily with the core of Garcia (lead guitar), Bob Weir (rhythm guitar), Phil Lesh (bass), and Bill Kreutzmann (drums). Second percussionist Mickey Hart joined in 1967 but took a hiatus from 1971 to 1974 after his father, band manager Lenny Hart, robbed the group of \$150,000. Founding band member, organist, and incredible blues singer Ron “Pigpen” McKernan died in 1973, but he was neither the first nor the last keyboardist to cycle out. Tom Constanten (T.C.) had a brief tenure (1968–70), succeeded a couple years later by Keith Godchaux, who left under a cloud with his vocalist wife Donna Jean in 1979. He was replaced by Brent Mydland, whose compositions were many but never thoroughly integrated into the band, and who died from a drug overdose in 1990; Vince Welnick would take the keyboard chair from 1990 until Garcia’s death, with a more-than-substantial assist from Bruce Hornsby (1990–92).

The Grateful Dead, in all of these forms, performed its more than 2,000 concerts constrained increasingly by the perils of its own success. When the band was “on,” the music was transformative. The audience, turned “on” or “off” by various pharmaceutical enhancements, could step into a matrix of swirling instrumentation that produced trance-like states as much as it did old-timey sing-alongs. In the early years, the band played psychedelic songs stretched in multi-form ways (“Dark Star” into “St. Stephen” into “The Eleven,” etc.). By the time of the bluegrass Americana of *Workingman’s Dead* (1970), *American Beauty* (1970), and *Europe ’72* (1972), the songbook extended into infinite nightly permutations of the older pieces mixed with rough-and-tumble outlaw/misfit narratives (“Brown Eyed Women,” “Mexicali Blues”) with Garcia wading through sweet sound streams (“Sugaree,” “Stella Blue”). The late 1970s found—and thankfully lost—disco (“Shakedown Street”) as part of the equation, in addition to progressive rock (“Estimated Prophet,” “Terrapin Station,” “Help on the Way/Slipknot/Franklin’s Tower”) and a failed stab at FM radio success (“Alabama Getaway”). The 1980s found the Dead enjoying unexpected commercial success with *In the Dark* (1987) and its ubiquitous hit “Touch of Grey,” while Garcia, in declining health after a 1986 diabetic coma, would enter a period of slow decline punctuated by some of the worst performances of his career—as well as some of the best.





PHOTOS: DEAD.NET

IN THE YEARS stretching from its first show at Mago's Pizza Parlor in Menlo Park, CA, (May 5, 1965, as the Warlocks) to its last in Chicago's Soldier Field (July 9, 1995, weeks before Garcia's death), the band pioneered live concert taping, turned tie-dye merchandising into big business, and contributed to the invention of the Internet (think open, online concert file trading). They did this all while navigating the success that moved them steadily from San Francisco ballrooms to amphitheaters and arenas to cavernous stadiums. The exponential problems of crowd scale—security, gatecrashing, drugs, etc.—would ultimately crescendo into a “scene” that could no longer reconcile the animating vision of a band escaping the boundaries of mundane life with the problems of managing so many concertgoing bodies with so many different reasons for turning on.

Dead fandom is a big-tent club that lets the uninitiated enter in a thousand different ways. Yet what so often gets lost in analysis of the later years was the importance of the San Francisco scene. Anchored by Quicksilver Messenger Service, Jefferson Airplane, Janis Joplin, and the Dead—with help from promoters The Family Dog and Bill Graham, plus the Diggers and a cast of Merry Pranksters that literally stepped out of Ken Kesey's “Further” bus—the music radiating out from the City by the Bay's Haight-Ashbury neighborhood viewed the American lifestyle as a war machine at best ignored or better yet deformed and defanged by countercultural music that refused to play along. Add the “Acid Tests” (long parties with legal LSD, 1965–68) and an enterprising sound engineer in the person of Owsley “Bear” Stanley, who built the Dead's “Wall of Sound” speaker system and manufactured mass quantities of LSD before being jailed in 1970, and you have a combination that couldn't get any stranger.



Clockwise from top left: A poster for one of the original “Acid Tests,” which the Grateful Dead frequently played; Ken Kesey and a restored “Further” bus; the Dead playing to a packed 1978 New Year's Eve concert at the Winterland Ballroom in San Francisco

Garcia and the Dead drew crowds all over the world, even to the pyramids at Giza.



THE QUINTESSENTIAL early phase is captured on the superlative double live album *Live/Dead*, a mix of a few shows from 1969. It is as much within the 23-minute jazzed-up jam “Dark Star” as within the 15-minute “Turn on Your Love Light”—powered by sandpaper-hewn Pigpen vocals—that the free-range Grateful Dead come into focus. What Coltrane does for “My Favorite Things” is what the Dead do for the blues. What the Reverend Gary Davis does for “Death Don’t Have No Mercy,” Garcia does in his cover of the song: the malignancy of Davis’s version is replaced with the droning dirge of Garcia’s prescient playing. Here, 26 years before his death, Garcia sings of what’s inevitably to come. He was 29 at the time, but he sounds 1,000 if a day.

Garcia’s mercurial solo and side projects were equally driven. There’s the underrated fusion of *Hooteroll* (1971) with Howard Wales, the magical records with Merle Saunders (including the essential *Live at Keystone* [1973]), numerous *Jerry Garcia Band* albums, excellent bluegrass with David Grisman

(*Old and in the Way* [1973], *Shady Grove* [1996]), and many others. These records deftly step over, under, and around the legacy of the Grateful Dead to reveal a player in thrall to American music in all its playful permutations.

And while the “Further” bus of the Merry Pranksters is long gone, fans are still driven

to ensure the Grateful Dead’s vitality even 20 years after Garcia’s death. The five “Fare Thee Well” 50th anniversary concerts in the summer of 2015—the last three at Soldier Field—marked not only the hemicentenary of the band, but also the last time the surviving original members would supposedly play together. However, months later a reconstituted band, Dead & Company, missing Dead bassist Phil Lesh but with pop-rock guitarist and vocalist John Mayer, has reformed to some of the best reviews of the band’s career since Garcia.

While these versions of the band have themselves kept it going, the jam scene supported by and extended from the Grateful Dead is also marked by the passing of the songbook to the next generation(s). Bands like Phish, Widespread Panic, Umphrey’s McGee, and Leftover Salmon have picked up the fan base the Dead built, while purpose-formed Dead cover bands like Dark Star Orchestra, JRAD, and numerous others have also kept the music and spirit alive. The indie band The National recently curated *Day of the Dead*, a five-hour tribute album from the likes of musicians born halfway through the Dead’s first 50 years, and Ravinia patrons are lucky enough to get another version of the full mashup treatment with Warren Haynes and his Jerry Garcia Symphonic Celebration on June 26. Haynes, a longtime member of the Allman Brothers Band, the founder of Gov’t Mule, and a frequent post-Garcia collaborator with

the members of the Dead, remembers Garcia in the spirit keeping with both Jerry’s explorations and Ravinia’s long tradition of orchestral music.

Though the Grateful Dead never engaged in traditionally symphonic works, a strong current of 20th-century contemporary classical music, primarily from Lesh and Garcia, was always an element of their explorations. Most prominently, the long suite called “Terrapin Station” from the album of the same name (1977) incorporated significant orchestration. Haynes’s approach is to treat the music with the canonical respect it now commands, while preserving the looseness that kept it always going somewhere unexpectedly special.

Jerry Garcia and the Grateful Dead didn’t always know where they were going, but they knew where they had been. Their music persists because they didn’t have an answer; they merely had a vehicle. No matter the year, the Grateful Dead’s spirit of musical and cultural adventure is still vibrantly alive, and ever traveling, well into the 21st century. **R**

Davis Schneiderman is a Professor of English and Associate Dean of the Faculty at Lake Forest College. He will co-teach a course on “The Grateful Dead and American Culture” next spring, all because he listened to the album *Live/Dead* as he fell asleep every night when a teenager.



At left, Sting (left) performs a sound check with Garcia (right) before a 1993 Grateful Dead concert at Soldier Field (at right).



STAYING HUNGRY

Duran Duran hasn't stuttered with the release of *Paper Gods*

By Miriam Di Nunzio

THE SOUNDTRACK of the early 1980s simply oozed Duran Duran. Their extraordinary run of singles—"Hungry Like the Wolf," "Rio," "Save a Prayer," "The Reflex," "The Wild Boys," "Girls on Film"—earned Simon Le Bon, John Taylor, Nick Rhodes, Roger Taylor, and Andy Taylor the moniker "The Fab Five" among pop music's second British Invasion. Their music videos proved almost too risqué even for MTV, at a time when the cable music video channel was the "social media" pinnacle for recording artists. To paraphrase that old song: If you could make it there, you could make it anywhere. And make it they did. Duran Duran's highly stylized, feature film-like videos (shot on 35mm stock) propelled their New Romantic/synthpop music to the tops of charts on both sides of the Atlantic. Their success was cemented by 13 albums and 14 top-10 singles, selling 70 million of those albums and earning a pair of Grammys along the way. ¶ And then the late 1980s arrived.







The current members of Duran Duran outside a venue in their native England: (left to right) drummer Roger Taylor, bassist John Taylor, vocalist Simon Le Bon, and keyboardist Nick Rhodes

Amid impossible in-fighting, a hiatus ensued and the group splintered off into various other music projects, regrouping in 1985 for the chart-topping James Bond movie theme song “A View to a Kill.” But it was a second eponymous offering (dubbed “The Wedding Album” because of its cover art), with its intoxicating single “Ordinary World,” released in 1993, followed by a compilation album (appropriately titled *Greatest*) released in late 1998, that helped propel a most remarkable (and some thought impossible) comeback.

And they are indeed back, heaving released their 14th studio album, *Paper Gods*, in 2015—with guitarist Andy Taylor the only absentee of the Fab Five—and that’s anything but ordinary.

“We concentrate our energy on making good music. We like each other. We make each other laugh. We’re still friends. There’s a real love in this band,” Le Bon told *Ravinia* magazine in a recent interview, when asked about the staying power of Duran Duran. “We’ve been through some really low times and we’re not scared of them. And we’re not scared of failure. The fact that we really want to survive, that’s a big deal for us. And that we don’t want to do anything else with our lives. There’s nobody who wants to be a fashion house or a film director. We’re really happy being a band.

“And also we’ve worked at the friendship. If somebody has a gripe with somebody else in the band we get it out straight away and nothing’s left to fester,” the 57-year-old Le Bon elaborated. “The songwriting is the heart of the band. That’s what makes you able to look each other in the eye when you’re on stage and feel good about it.

DURAN DURAN WAS BORN in 1978 in Birmingham, England, the band’s name borrowed from the character Dr. Durand Durand in the Jane Fonda cult sci-fi film *Barbarella*. (They would later record the song “Electric Barbarella” in homage to the movie.) The hits came and went, but the sound—their sound—remained, and stood the test of time, as *Paper Gods* has proven. They’ve been out on the road since 2015 in support of this latest studio project, which brings them to *Ravinia* for concerts on July 8 and 9. [Nile Rodgers (who cowrote and coproduced a couple of the album’s tracks) and his band CHIC share the bill.]

“We basically got started with it in 2013 and we started the way we always start—with jamming our music out and seeing if anything good and worthy came out of it, which it did,” Le Bon said of *Paper Gods*. The album plays out like vintage Duran Duran, with an altogether contemporary spin. “Well,

you have to find a balance. If you're Duran Duran, you know there's something expected from you by the fans, and you have to stay true to your core values," Le Bon continued. "And it's also [about] quality—the quality of the lyrics, the quality of the melodic-ness, if you will. What we did for the first time with this album is that we were very minimal. It's the most minimal Duran Duran album that's ever come out, which is constantly overlooked by people, actually. That's the one thing we've been trying to do for decades, [but] we never really had the balls to really 'leave it empty.' Somebody would always go, 'I'm not comfortable with that bit of silence there. I need to put something in it.' It's the sparseness of those silences and the space around those notes that gives them the power on this album."

Much of that "power" is due to the album's arrangements and the mixing, courtesy of longtime Duran Duran studio collaborators engineer Josh Blair and mixer Spike Spencer. "The arrangements, that's a whole band and producer and engineer project. Everybody's involved with that," Le Bon said. "Then you send it off to Spike, who mixes it—and frankly things can change in the mix; they can *completely* change. We're very lucky to have a great relationship with Spike. He understands us musically. He *likes* Duran Duran. Sometimes he just does stuff and you go, *WHAT?* We had no idea that it was going to sound like *that!* And [it sounds] *great*."

"We actually approached Spike before about other albums to mix, and he said no [several times]. His first one with us was

All We Need Is Now [released in 2010]. We asked him why he didn't work on previous albums we sent to him, and he said, 'They weren't good enough to be Duran Duran albums.' Which is very interesting—and really scary for us! What he made us understand is that he *cared* about Duran Duran, and that's to say, if I'm gonna work on a Duran Duran album, I want it to be one of their very good ones. It validated [*Paper Gods*] to us."

Does Le Bon think some of Duran Duran's previous albums were not very good ones?

"I'm sure there've been times when—yes," Le Bon concluded with some hesitation. "But I'm not really into drudging up that stuff. It's fair enough to say some albums are better than others. That's the reason it took us two years to make this album, because we knew that it wasn't good enough until we'd really dug [deep]. It's not like the good old days of just lying around on the surface. You've got to dig down, and sometimes you dig until your hands bleed. And it's only then you get to the good stuff. We spent a whole year digging without finding anything that was really worth it."

"Many years ago I had a conversation with [INXS cofounder] Michael Hutchence about writing lyrics and having writer's block, and I asked him, What do you do? And he said, 'I just keep writing. I write rubbish, and I find that eventually I get to the good stuff.' And that's kind of like what we did with this album in a general way. We knew we had to go through this process before we found the stuff that was good enough."

“It's not like the good old days of just lying around on the surface. You've got to dig down, and sometimes you dig until your hands bleed. And it's only then you get to the good stuff.”




"You don't want to go back and do the same thing with the next album, you know? You have to move on. So we went with one word: Dance. We wanted to write something that would work on the dance floor. It may be egotistical, but there's nothing better than seeing sexy guys and sexy chicks gyrating on the dance floor to your record! That's outstanding. That's [timeless] thinking. In the '80s you could go to clubs and everybody was dancing to [our songs] and you *could* dance to them!"

One interesting surprise on *Paper Gods*, which already features a slew of collaborators in Janelle Monáe, ex-Red Hot Chili Peppers guitarist John Frusciante, Kiesza, and Mr. Hudson, is the presence of Lindsay Lohan, providing spoken word in a brief span on the track "Danceophobia."

"We've [remained friends] ever since we met, I believe on *The Tony Danza Show* in New York," Le Bon said. "So we had this part in 'Danceophobia' that needed something really special to make it work, to make it click. And she was in London doing the stage production of [David Mamet's] *Speed the Plow* and she'd been [asking me] about doing some singing on the album. And I said, 'Come on guys let's get her to try this part out.' And she did, and it was amazing."

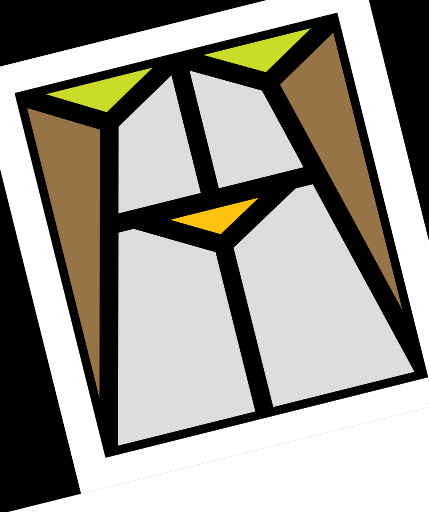
Le Bon and company haven't exactly mellowed these days, judging by the early reports of the tour, but there is a newfound maturity it seems in Le Bon's outlook. "I think the change with me is that my ears are so much more open now," he said. "I will listen to an artist like Afghan Whigs and then I'll turn on the radio and I'll hear some early music with those old strings and things and I get turned on by that as well," Le Bon said. "I'll hear someone drumming on a beach and that will turn me on. I've become a much more open person, whereas before I was very concentrated on very narrow sort of boundaries. ... You've got a choice in life, haven't you? As you get older, you can either get narrower and become less tolerant, or you can become more open and more tolerant. In that way, you keep learning. It keeps your mind fresh and willing to accept new ideas and that's a very important part of life for me. Music is a very good way of doing that."

Duran Duran briefly considered scrapping their April 16 tour stop in Charlotte, NC, on account of the fury over the state's recent passage of HB2, the Public Facilities Privacy & Security Act ("The Bathroom Bill"), but they decided to go on with the show. "We are very liberal people. We are a band for *everybody*. I think one of the things that has been a message in our music is to be true to yourself and to honor yourself and not be forced by fear into being anything else than who you are. I'm very proud of our LGBT following. So we did not cancel our show. We played. And we had *massive* support from the audience. [Education] is the best way to defeat this [discrimination]. ... For us to cancel—we'd have been punishing them when what we wanted to do was go there and support them. So we did." 

Miriam Di Nunzio is the entertainment arts editor for the *Chicago Sun-Times*, covering music, theater, and pop culture.



ANDY ARRYANS



REWIND

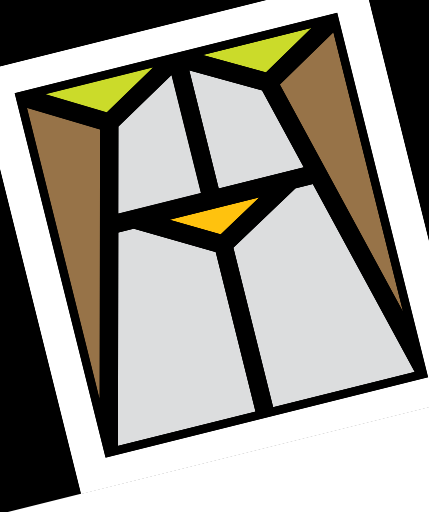
ON THIS DATE 50 YEARS AGO

July 9, 1966

At a time when the guitar was quickly growing in popularity as the musical backdrop of folk rock, the Spanish-born quartet The Romeros was showing a different side of the instrument, one much older but no less passionate. Celedonio Romero and his sons Celin, Pepe, and Angel began playing classical guitar across the United States in the early 1960s—within a short period of time appearing on the stages of Carnegie Hall and the sensation-making *Ed Sullivan Show* (*right, top*)—sparking a renewed interest in the unassuming string instrument, among both listeners and performers. Such future classical guitar stars as Christopher Parkening practically grew up alongside the young Romeros. The quartet arrived at Ravinia in 1966 to make its debut with the Chicago Symphony Orchestra, together playing a concerto by Vivaldi and Celedonio soloing on Albeniz's famous *Leyenda*. Angel returned to Ravinia in 1991 as soloist for the CSO's first performance of Rodrigo's *Concierto de Aranjuez*, and again in 2012 to perform works by Boccherini and Vivaldi with a quartet of string musicians from Ravinia's Steans Music Institute (*right, bottom*) as well as his father's own *Malagueñas*. This classical guitar tradition will continue at Ravinia on September 2 when 2015 Grammy winner Jason Vieaux plays Bennett Gordon Hall with harpist Yolanda Kondonassis.



Celedonio Romero greets fans after a concert.



REWIND

**ON THIS DATE
80 YEARS AGO**

July 3, 1936



Ernest Ansermet conducts the Chicago Symphony Orchestra in its first concert at Ravinia since the festival shut its gates during the depths of the Great Depression, beginning an annual residency unparalleled in the classical music world.

In 1936 Ravinia and the Chicago Symphony Orchestra began an enthusiastic partnership in presenting history's greatest music in a uniquely lush and comfortable setting, and 80 years later that dedication is as strong as ever, forming the cornerstone of the festival's classical mission, which also encompasses chamber music, recitals, kids concerts, Reach*Teach*Play, and Ravinia's Stean's Music Institute. Even before the relationship became official the CSO was a regular guest, dating back to 1905 as the Theodore Thomas Orchestra. Over the 17 concerts that compose its residency at Ravinia this summer, the CSO will play works that are just as powerful today as they were during that first season—from Beethoven's Seventh, Brahms's Second and Fourth, and Dvořák's "New World" Symphonies to such orchestral delights as Respighi's *Pines of Rome* and Strauss's *Don Juan* to the playful swirl of Gershwin's *Rhapsody in Blue*. But the ensemble will also be instrumental in the presentation of several never-before-seen/heard works, including the American premiere of a violin concerto co-commissioned by Ravinia from Wynton Marsalis, the modern-day master of genre-bending classical music like Gershwin before him. These special features also include the first showing in the Midwest of James Cameron's cinematic masterpiece *Titanic* with the worldwide bestselling score by James Horner performed live with the complete movie, as well as a new film showcasing the grandeur of our solar system as seen through NASA's lenses set to Holst's celestial suite, and the Chicago premiere of an innovative, new staging of Stravinsky's breakthrough first ballet, *The Firebird*, co-commissioned by Ravinia from Janni Younge of the Handspring Puppet Company, the visual mavericks

behind the international stage hit *War Horse*.

As ever, all season long the CSO will be joined by a remarkable, rotating host of supporting artists as storied and varied as the history of the orchestra's residency, and featuring both longtime favorites and young stars destined to be heard again and again over the coming years. In addition to the long-awaited return of James Levine for the 50th annual gala concert and the 45th anniversary of his debut with the CSO at the festival, beloved baton-wielders David Zinman and Sir Andrew Davis will bring to the podium this summer the phenomenal musicianship that has made each a venerated name the world around, and six conductors will be making their first impressions upon Ravinia audiences, from downtown veterans Vasily Petrenko and Cristian Măcelaru to CSO newcomers such as Kirill Karabits and Gustavo Gimeno. Alongside these figures will be such celebrated soloists as Itzhak Perlman and Lynn Harrell, both of whom are marking the 50th anniversaries of their Ravinia and CSO debuts, as well as next-generation counterparts Nicola Benedetti and Alisa Weilerstein. Superstars Joshua Bell and Chris Botti join forces for an evening of showpieces, while Gil Shaham and Paul Lewis similarly join the CSO onstage for selections from their respective specialties. Longtime Ravinia favorite Misha Dichter will be returning to the Pavilion stage for the first time in nearly a decade, and Daniil Trifonov will be making his first such appearance, having thrilled CSO audiences downtown since his Ravinia debut, plus pianist and conductor Jeffrey Kahane will combine those talents for a signature performance of Gershwin's original *Rhapsody in Blue*.

The logo for the Chicago Symphony Orchestra (CSO) is displayed in a large, white, serif typeface. The letters are bold and elegant, with the 'C' and 'S' being particularly prominent. The background is a vibrant, multi-colored gradient that shifts from deep purple and blue on the left to bright orange and red on the right, creating a dynamic and celebratory atmosphere.

CELEBRATING 80 YEARS OF THE CHICAGO SYMPHONY ORCHESTRA RESIDENCY



Rooted Chords

Classical musicians
grow from many
seeds

By Mark Thomas Ketterson

THERE IS AN INTERESTING quirk in being an arts maven of a certain age. One not only follows his or her favorite artists as they evolve, but also often watches their children grow up, too. This came to mind in a conversation following the affecting loss of actress Patty Duke, who was a beloved fantasy friend and sister to millions. Someone recalled that Duke had taken to jokingly introducing herself as “Sean Astin’s mother,” referring to her popular actor son.

The phenomenon of familial talent across generations has been particularly

ubiquitous among musicians. Look at The Beatles—John fathered Julian and Sean, while Ringo’s son Zak Starkey has drummed for The Who and Oasis. Broadway’s John Raitt sired bluesy chanteuse Bonnie. The jazz and pop worlds have boasted two generations of Sinatras and Coles, while country has given us the Cash/Carter clan, as well as Billy Ray Cyrus and daughter Miley. Songwriter Rufus Wainwright is the son of folk singer Kate McGarrigle and Loudon Wainwright III, and all four of reggae legend Bob Marley’s sons have proudly carried on their father’s legacy.

Classical music is no exception. The Bach and Strauss families ruled their respective musical spheres for eons, and everyone has heard of the composer Leopold Mozart’s famous son, Wolfgang Amadeus. More recently, we can look to conductors Erich and Carlos Kleiber or film composers Alfred and Thomas Newman. Opera spawned the Garcia family, headed by Manuel, an important tenor of the early 19th century. His daughters were divas Maria Malibran and Pauline Viardot; his son Manuel Jr., opera’s first great vocal pedagogue, who numbered among his pupils the

“Swedish Nightingale” Jenny Lind and Mathilde Marchesi, the foremost teacher of her own era. A Marchesi protégé trained Beverly Sills; another taught an Australian housewife named Muriel Sutherland, whose daughter would sit at her feet and listen to her practice. Mrs. Sutherland mostly sang for pleasure, but her little daughter grew up to be Dame Joan Sutherland.

Ravinia favorite Bobby McFerrin, the son of baritone Robert McFerrin, describes the experience of having musical parents as pure “osmosis.” “I grew up in a house full of music,” McFerrin told Ravinia in 2015. “I have lots of memories: all of us singing together, hiding under the piano listening to my father teach and practice, going to church with my mother to sing in the choir, ‘conducting’ our stereo as it played Beethoven. I know all those experiences shaped me as a musician and as a person. I can’t imagine a better education.”

[By contrast, Sylvia McNair (another Ravinia favorite) found a musical “father figure” outside of family, in the person of conductor Robert Shaw, whose centennial the festival is celebrating this summer. “Most of the people I worked with were trying to take a 23-year-old voice and make it sound like a 35-year-old voice,” she recalls. “So when this legendary musician says to me, ‘Don’t push [your voice],’ you bet that sank in, because I was being asked to push all the time! He asked—no, he *allowed* me to find my own natural voice.”]

THREE PARTICULARLY celebrated children of famous parents are visiting Ravinia this summer: “Genius” cellist Alisa Weilerstein, the daughter of violinist Donald Weilerstein and pianist Vivian Hornik Weilerstein (who coincidentally form a piano trio); violin virtuoso Pamela Frank, the daughter of pianists Claude Frank and Lilian Kallir; and pianist Jonathan Biss, who conversely was born into a family of string players. His parents are violinists Miriam Fried and Paul Biss, and his grandmother was cellist Raya Garbousova (for whom Samuel Barber wrote his cello concerto). Biss jokes that he made his Carnegie Hall debut in Mozart’s A-major violin concerto while

he was still a fetus. “I didn’t do much,” he deadpans, “but I was present.”

Those who assume that gifted children of renowned musicians are fragile hothouse flowers will find nothing of that stereotype here. What is immediately striking about both of these delightful young instrumentalists is how unassuming and accessible they are. They appear to be warm, grounded people whose connectedness reflects good parenting. And both speak appreciatively of their parental influences. “I really think it was the most significant factor in becoming the person I am,” Biss observes. “It is a truism, but music is a language ... and language is best learned when you are very young. I think because there was music in my house from the time I was born, it meant that this idea of music, with the spoken rhythm and the cadences of a language, was something I experienced from the beginning. My relationship with music began there and everything grew out of that.”

“With me, that goes even further,” Frank agrees. “At home, they didn’t do anything with me but play musical games. They were always fooling around at the piano, paraphrasing things. I think it was inadvertently like ear training. Apparently I could identify the difference between white and black keys, and they turned that into a party trick: ‘Look what little Pamela can do!’ My parents were extremely serious musicians, but they didn’t take *themselves* seriously. They were in pursuit of fun, and these musical games were integrated into a musical life. I never felt music was anxiety-producing; it was for pleasure. The thing is, I didn’t realize until much later that they played the piano for a living. It didn’t occur to me that it wasn’t their hobby. I think that was the biggest influence on me. They were so much fun, I never figured it out.”

However, their parents scrupulously side-stepped the matter of their formal training. “They really wanted to draw clear lines,” Biss asserts, “where they would practice with me or work with me, but they were not my teachers. That was made *very* clear. I think that was smart, because when it was clear that I was passionate about music, it helped me to develop my own identity separate

from them. I thank them for that. They had a horror of the idea that I would be in my twenties and suddenly think ‘I don’t know why I am doing this, I’m just doing it because it is expected of me.’”

“I was given a toy violin by a friend of theirs,” Frank recalls. “I had been through so many concerts *in utero*, I apparently precociously—and probably very obnoxiously—complained that the violin was not of high enough quality. I had to beg for a couple of years before they finally gave me a real violin and lessons. But my parents stayed completely out of it. They wanted me to have my own thing. They would never remind me to practice or practice with me. They were really anti-stage parents. I owe them my mental health for that, and my enjoyment of music, because I never felt pressured.”

“What I got from my parents wasn’t nuts and bolts,” Biss explains, “it was a method of *working*. One of the biggest things one has to learn is how to practice, and it’s not obvious at all. A lot of very gifted people make the mistake of just doing it again and again. What my parents tried to teach me was having a goal; to learn to listen, hear what wasn’t working, and make corrections. This wasn’t a conscious thing, but so much music operates on a level that is instinctual and extremely difficult to explain. Those things I got from my parents. Long before I played an instrument, I heard them practicing and heard where you put punctuation, where you breathe. They were my first influences, and your first influences are powerful.”

“They led by example,” Frank adds. “All they were interested in was doing service to the composer, and in a pure, idealistic love and reverence for the music itself. If you are surrounded by talk on that level, you realize how lucky you are to be in music at all. I just fed off of that and the love for being in music altogether. For that I can’t thank them enough.”

THEIR INDEBTEDNESS is palpable. As Frank acknowledges, being the child of famous parents “could easily have gone the other way.” Both teach at the Curtis Institute of Music, and Biss notes that while “all my students have

well-meaning parents, the difference can be night and day between the ones whose parents give space and let their kids make their own choices and the ones who are on top of them all the time. That is another factor in my growing gratitude.”

Biss now concertizes with his mother annually. Frank also toured extensively with her father before his death in 2014, and their collaboration can be heard on CD in the music of Schubert and Beethoven. “I joke that families that play together—well, it will either be very natural or a total catastrophe,” Biss laughs. “We are lucky, and I think a lot of the credit is due to her. At this point I like to think she has no difficulty seeing me as an equal, but when I was 13 and we started playing sonatas around the house, I’m sure I didn’t know what the hell I was doing. But she understood that, so those things you cannot really discuss in music occurred very naturally.”

“When I started playing with my father, he never gave one suggestion,” Frank adds. “We just played. We never talked, we just played. He spoke through the music, and there was total musical absorption for me because he didn’t exercise any paternity. None. It was incredibly liberating. To go on tour with your father, who happens to be your musical hero and your favorite person, and to play this beautiful music, it just doesn’t get better than that.”

Frank continues to commune with her father through music. “I have never known anyone who loved music like him,” she poignantly explains. “So I try to be a little bit like him every day. When I hear music, I am almost channeling him now. I imagine what he would feel, what he would say. If I can do even a fraction of that every day I think I will be a better person.” And does this communion offer any wisdom for the future of classical music? “If you were talking to my father now, he would say, ‘Don’t you think the music will win out?’ He really believed that. So maybe we all just have to be a little like Claude. You see? Now I am channeling my father, because I think of how he would react to the question. He truly believed in the power of beauty and music. And that will supersede other problems.”

Pamela Frank will share her wisdom (and her father’s) at Ravinia’s Steans Music Institute this summer, while Alisa Weilerstein will play Elgar’s Cello Concerto with the Chicago Symphony Orchestra on July 16 and Jonathan Biss will begin a three-year cycle of Beethoven’s complete piano sonatas with performances in Bennett Gordon Hall on August 18, 20, and 22. By the way, his mom will be playing some Bach on the same stage the night before. If you’re around, drop by and let her know she did a swell job with her kid. R

Mark Thomas Ketterson is the Chicago correspondent for *Opera News*. He has also written for the *Chicago Tribune*, *Playbill*, *Chicago* magazine, *Lyric Opera of Chicago*, *Houston Grand Opera*, and *Washington National Opera* at the Kennedy Center.



In addition to the rigors of years of orchestra and choir rehearsals, classes at music schools, and private lessons—let alone the hours of personal practice, perhaps (though clearly not always) under the scrutinizing eye of a taskmaster parent—the path to flourishing as a professional performer is also paved by the daunting-sounding environment of “master classes.” But just what is a master class? What it *isn’t* is more book academics. Rather, a master class takes the intensity of a private lesson with a world-renowned performing artist—of which Ravinia’s Steans Music Institute has many on its faculty, including Miriam Fried, Paul Biss, Donald Weilerstein, and Claude Frank (before his passing in 2014)—and puts it before an audience of the young professional’s peers, and as at Ravinia, the public as well. There’s good reason this might seem a familiar forum, even for those that have never been to a master class. The hit TV show *The Voice* follows this same format: as contestants perform for the master musicians leading the session, they publicly open themselves up to the masters’ scrutiny. Then, as they and their art are transformed, their peers (and audience) benefit as well, not only from the musical knowledge, but from watching an artist grow before their very eyes.

During its summer season, Ravinia hosts such master classes for the piano and string musicians and the singers honing their skills at RSMI, and these sessions are all free and open to the public—presented at 2:00 p.m. in Bennett Gordon Hall.

Thursday, June 30

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

Friday, July 8

Violist and composer Atar Arad has performed around the world with innumerable ensembles, and he brings that wealth of experience to the violists of the RSMI class of 2016.

Friday, July 15

Legendary pianist Leon Fleisher gave his first Ravinia master class decades before RSMI was even founded in 1988, and since then he has been a stalwart on the faculty.

Tuesday, August 2

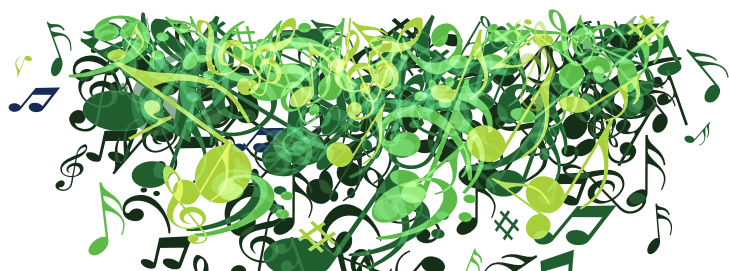
A day after Met and Lyric Opera star tenor Matthew Polenzani makes his Ravinia recital debut in the Martin Theatre, he works with RSMI’s singers.

Saturday, August 6

The star of Lyric’s *Bel Canto*, soprano Danielle de Niese coaches the top singers of RSMI in performances of the world’s great classic songs.

Thursday, August 11

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



A portrait of Chris Cornell with long, wavy brown hair and a goatee, wearing a dark blue plaid shirt. He is looking directly at the camera with a serious expression, his right hand raised to his hair. The background is a softly lit room with a window and a bed.

Finding Higher Truth

Chris Cornell unplugs to stay plugged in

By Andy Argyrakis



NE OF THE MOST DISTINCTIVE

voices in rock's entire history also happens to be among the most prolific and eclectic since bursting out of Seattle's indie scene three decades ago. Between his time fronting alternative icons Soundgarden, short-lived but beloved side project Temple of the Dog (including future members of Pearl Jam), and the post-millennial hard rock supergroup Audioslave (featuring Rage Against the Machine's rhythm section)—not to mention an immensely successful solo career—Chris Cornell has thus far sold a staggering 30 million albums and been a top box office draw in each incarnation. So how in the world does the singer, songwriter, guitarist, composer, and lyricist face the daunting task of sculpting a show to address each of those vital eras, while also celebrating his critically lauded new album *Higher Truth* throughout the course of a single evening?

"There's a balancing act that I do between wanting to play songs that I know a majority of people want or expect to hear, and the songs that I feel are vital for me to play," suggests the Grammy winner and Golden Globe nominee, phoning in from home in Rome prior to his inaugural Ravinia appearance on Sunday, July 3. "Then as the tour progresses, I make sure that I'm not getting burned out on something. [If that happens], I either stop doing it for a while or I start to approach it in a different way. With the *Higher Truth* tour and the acoustic tours, I've thought of back-catalogue songs that seem like they would [translate] acoustically—I've learned a lot about music over the years doing that.

"One of the best examples that I can think of is Johnny Cash's version of [Soundgarden's] 'Rusty Cage.' He really took the lyrics and the song and made it so musically stripped down that it's completely different than the original," Cornell relates. "Another is the version that I do of Michael Jackson's 'Billie Jean.' The idea started out as a joke, but when I made adjustments to the chords and time signature, I also realized where lyrically that's a really incredible song. It's kind of a lament of a very serious story and somehow that had always been lost on me. One of the joys of doing acoustic tours is the challenge of trying to look at a catalogue of songs in a different way and making it work in an acoustic context."

The genesis for this type of touring, which clearly informs the understated but still anthemic *Higher Truth* studio recording, dates back to a period of self-examination by the superstar in 2010. As he was addressing any remaining fears in his life, which surprisingly included stepping on stage with just an

acoustic guitar, he decided to face the previously uncharted territory head-on. Not only was an unplugged tour a grand slam for fans (spawning 2011's extraordinary live album *Songbook*), but perhaps most important, it built a remarkably cohesive bridge between all of Cornell's varied projects.

"Between Soundgarden, Audioslave, Temple of the Dog, and all the solo work, it gets so eclectic, but when I strip it down to the context of me just singing and performing the songs, suddenly it all kind of made sense," confirms Cornell. "You could clearly draw a line between all of those different projects musically, and they sounded like they all came from one creative spirit. That's the way I can communicate all of the different periods of my career in a way that puts them all together in the same realm, plus that became a way for me to make that type of touring a living, breathing thing, as opposed to nostalgia. It's a different way of looking back, [and] now I feel like this is an ongoing thing. You can look forward to new songs, you can look forward to new albums, you can look forward to ideas that fit into the context of [acoustic] touring.

"By coincidence, Soundgarden reformed around the same time, [but] there is actually no confusion between the two, whether you're a fan or whether it's my creative spirit," Cornell continues. "They're so far apart and so dramatically different in terms of me going into a room and writing a song, and I love that. I feel like at this point in my life, somehow I've just sort of stumbled upon a situation where I have this huge spectrum of creative styles that I get to go out and do in a meaningful way and it's very fulfilling."

Speaking of songwriting, much of Cornell's ability to bounce between bands with diverse musical dynamics, individual projects, and soundtrack work (including *Casino Royale*, *The Avengers*, *12 Years a Slave*, and *Machine Gun Preacher*) has to do with his unique philosophy surrounding the artistic discipline. "I've never been a writer where I go out the front door, have an experience, and come back and write a song about it," he explains. "There's a germination period, so whatever I'm writing today—if it's autobiographical, it's something that happened to me a year or two ago, and then it comes out in a natural way. There's also a certain amount of fiction or creating a character. With Soundgarden or Audioslave, I would imagine, 'Who is this guy? What does he sing like? What does he sound like? What is his attitude? What is his story?' And what ends up happening is it becomes a combination of different people that are real and fantasy—and ultimately some of it is me personally, in the same way that a novelist creates characters.

"'Through the Window' off *Higher Truth* is a great example of that, where I'm coming up with words in a realistic way of observing a woman through a window," Cornell continues. "She's allowing herself to feel a lot of uncomfortable feelings from various periods of her life that are making her very sad, and she thinks that no one is watching. It's something that she would hide from anyone and everyone, but I just happened to see it the way you would see someone on a train or a bus and they're not paying attention to anyone looking. Ultimately the character in the song is a combination of a whole bunch of people and a whole bunch of experiences that I've had over the years."




JEFF LISKY (PORTRAITS)

While it's impossible to cram all of Cornell's expansive musical and personal experiences into a single conversation, one crucial subject is his and Soundgarden's downright revolutionary role in shaping the music world's transition from the 1980s' excesses to the 1990s' authenticity. Ironically, around that time, the singer wasn't looking for any type of commercial success, let alone thinking his group would be considered one that paved the way, alongside Nirvana and Pearl Jam, for practically every rock act that followed in their footsteps. "I think our initial goal with Soundgarden was that we needed to create something that was uniquely us, and the goal that followed was that we wanted to participate in the post-punk indie scene," Cornell recalls. "That was the scene that was the most vital at the time, and it included the UK, Australia, Ireland, and absolutely the US. But our thoughts were [simply] to release our records and be an indie band. I didn't think—nor do I think anyone else in Soundgarden thought—it would play out on the international stage commercially, especially when you looked at [what else was out there] at the time.

"But I think there was a need for the change, and the changes were audience driven, not music business driven," Cornell continues. "I don't think the music business had a clue that rock music would transform so much. To me, it was because the major labels hired guys who worked at college radio stations and indie labels. They went in and said, 'You guys need to look at these groups because these are the ones that are vital and these are the ones that are great. You hired

me to tell you what's cool and this is what's cool,' and the major labels said okay. But I was not a visionary at 21 years old, saying my band is going to sell millions of records, nor would I have said that about Nirvana or Pearl Jam or Alice in Chains or the Red Hot Chili Peppers or Metallica or anyone like that. I figured that would always be something you would think of as underground or indie."

While all of those acts still have plenty of indie credibility, the active ones are just as popular as ever, headlining arenas, stadiums, and festivals around the globe to this very day. And though Soundgarden faithful are surely rejoicing they can have both the band and its frontman back in the mix at the same time, will loyalists of his other iconic acts ever be so lucky? "It has to be a unanimous thing, with the band in its entirety, as opposed to like two guys and then studio musicians or hired guns," asserts Cornell. "I made that very clear with Soundgarden, but I think it was clear with everyone even before we split up. If somebody quit, I don't see us continuing. I don't think it's right or fair to the fans ... especially with bands, I think the fans have some part of their identity in it, and they're trusting you [to honor that]. So the answer to that really is if everyone's into it, I'm always open to it. I had great creative experiences with Temple of a Dog, with Soundgarden obviously, and in Audioslave. As time has gone on, I think that everybody sort of understands their priorities in a different way. I've always felt like, you never know. Anything is possible." 

Andy Argyrakis is a Chicago-based writer/photographer whose credits include the *Chicago Tribune*, *Chicago Sun-Times*, *Daily Herald*, *Daily Journal*, *Illinois Entertainer*, *Hear/Say Now*, *Concert Livewire*, *Chicago Now*, *Redeye*, *Metromix*, *Paste*, *Downbeat*, *Spin.com*, *MTV.com*, *Fuse TV*, *UP TV*, *Pollstar*, and *Celebrity Access*, among many others. He also is the founder and content curator for ChicagoConcertReviews.com.





Like its sound,
Guster looks to
keep the world
evergreen

By Web Behrens

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IT MAY BE A TRUISM that leaving home for college is a life-changing experience, but how many people can say they met both lifelong friends and career-defining collaborators on the first day? ¶ That's how Adam Gardner tells the story. It's true enough; a nice, easy shorthand version. When pressed, however, he reveals that he actually met bandmates and buddies Ryan Miller and Brian Rosenworcel shortly before that, at a wilderness orientation for freshman at Tufts University (just outside of Boston) in 1991. The trio soon learned they shared a passion, and that's the origin of the band known as Guster—a group still going strong a quarter-century later.

Today a foursome, Guster plays Ravinia on July 7, sharing the bill with Neil Finn of Crowded House. It's not part of a full-blown tour; their latest release, the well-reviewed *Evermotion*, came out 18 months ago. Rather, the appearance is one of just a dozen shows in the Northeast and Midwest, a pace reflecting life's evolution. Gardner and his bandmates all have families now. "We appreciate touring more than ever," he says. "Who else gets to rewind the clock and do what they did before they had kids and get to sleep all night? It's amazing! But don't tell my wife I said that."

WHO'D HAVE GUESSED such a big, long-lasting dream was fulfilling itself as soon as college began? "Literally the first day [away because of] school, I met Ryan and Brian," recalls Gardner, who'd formed his first band as an 8th-grader in New Jersey. Going away to Tufts meant finding new music-making companions. "Harmonies were always an important part to me, so I knew that was something I wanted. Right away, I asked Ryan, 'Can you sing?' And he said no." Gardner pauses to laugh. "Now he's our lead singer! Turns out he *can* sing. He just didn't know it at the time." Within a few weeks, they were busy—Gardner and Miller on their acoustic guitars, Rosenworcel with his bongo—writing their own songs often marked by intricate duo vocals, a Guster signature.

"We all come to the table from slightly different directions," Gardner notes. "I definitely came from a classic-rock background—that first band in 8th grade, we were playing songs by The Beatles and The Stones and The Who. Crosby, Stills & Nash was a big [influence], as was Neil Young—that's where the harmonies come from. ... Ryan came from more of a Britpop background: Stone Roses, The Smiths, The Cure. I discovered those bands a little bit later."

Those weren't the only influences. Gardner never studied music formally in school, but he did play piano during childhood. "My parents more than encouraged me. 'Forced' is a strong word, but they more than *encouraged* piano lessons," he quips. Then he adds a realization about how roles reverse



Guster's Adam Gardner (guitar) brought his twin passions to Ravinia in 2011: his nonprofit "green touring" initiative Reverb, and, of course, his then-20-year-old band, featuring the unique percussion of fellow cofounder Brian Rosenworcel.

themselves over time: "I'm doing the same thing right now with my daughter, who's 8."

Once he satisfied his parents with some piano, Gardner moved onto "louder and louder instruments," including a trumpet and a drum kit before settling on electric guitar. But there was also the singing, which added some arrows to his musical quiver that would enable him to expand his dimensions: "I also sang in the boys' choir in high school, and I sang masses, so I learned a lot about counterpoint."

Anyone who's heard Guster's upbeat songs can already hear how that choral experience might have filtered into the band's indie rock. As they evolved, they've been variously described as purveyors of folk-pop (thanks to their love of acoustic instruments and percussion, especially bongo) and as a quirky jam band (due in no small part to their early dedication to touring, a tape-trading

network for fans, and a joyful stage presence). One through line is Guster's embrace of a good harmony, Gardner's baritone melding with Miller's tenor. But that's not their only aural delight. The pair has a strong penchant for the aforementioned counterpoint, blending two different lyrics and melodies together, providing a more complex vocal than what you hear in the tighter harmonies of CSN or the Indigo Girls. "With our harmonies, we try to make them more interesting," Gardner says. "Sometimes, each part is melody. Whether you sing Ryan's part or my part, they both stand on their own, but they mean more together. More traditional harmonies, they go up a third or a fifth and just follow the melody around, running parallel, whereas ours tend to cross voices quite a bit. I'll start below and end up above—we move around each other a lot, so what we end up with is more interesting."



Gardner (left) harmonizes with Ryan Miller during Guster's 2011 concert at Ravinia.

GUSTER HAS ONE odd stat that stands out for such a long-established group: *Evermotion*, released in January 2015, is only their seventh original album. (Their discography also includes two live recordings and an EP.) Clearly they're not aiming to be speed demons in the recording studio—the two releases prior to *Evermotion* each took more than a year. (The recent album broke that cycle. When they told producer Richard Swift, known for playing keyboards with The Shins and bass with the Black Keys, about their typical pace, Gardner recalls, "He said, 'Oh, I've never made a record that took longer than two weeks.' We compromised and did it in three weeks." Gone were multiple takes and fretting over vocal imperfections; instead, they got raw performances with more layers of instrumentation.) Their relatively low recorded output is the result of many factors, including their drive to tour in earlier years and, in more recent times, fatherhood.

Music and children aren't Gardner's only legacy, however. More than a decade ago, he co-founded Reverb, a nonprofit dedicated to helping bands "green" their tours through various methods, including using biodiesel in buses and setting up composting and recycling systems. The organization also engages audiences at concert venues to help raise awareness and spur action to protect the environment.

Just as Gardner can trace Guster back to his college days, he could say the same thing about Reverb. He comes

to eco-minded pursuits through his passion for the outdoors, but he also married his college sweetheart, Reverb co-founder Lauren Sullivan, who went on to earn a master's degree in environmental education. The nonprofit is just as much her baby as it is his. "You live one way at home when you live with an environmentalist," Gardner notes, "but when you're on the road, everything was completely opposite. Everything was disposable. There's trash on the ground and we're in these fuel-guzzling buses. It was always a rough transition. I think I complained to Lauren one too many times when I came home. I said, 'Gosh, it's such a mess out there! It's too bad we can't do anything about it.' And she said, 'Wait a minute! Why does touring have to be that way?' So really, Reverb was Lauren's brainchild."

Gardner knew a lot of other bands felt the same way, so he started calling them—Dave Matthews Band, Barenaked Ladies, Jack Johnson—to get them on board. "Then we realized that Bonnie Raitt had done something almost exactly like what we were talking about a year prior. It was called the Green Highway. We called her manager and said, 'We saw what Bonnie did on this tour, and we'd like to do this for all tours.' They said, 'Great. And while you're pursuing your own nonprofit status, you can come in under our foundation.' We enjoyed the mentorship so much under Bonnie's Aria foundation, we didn't become our own nonprofit until a few years later."

Fans who came to Ravinia for Guster's show in 2011 saw one example of how the organization works, although Reverb customizes its programs for each tour. "Last time Guster and Reverb were at Ravinia together, Reverb had a large 'eco-village' for fans to visit, with a handful of tents for local and national environmental nonprofit groups," Gardner explains. "We even had a solar-powered pop-up stage where Guster did a surprise acoustic performance before the show began. It's all about enhancing the concert experience for fans while supporting important environmental campaigns in a fun way."

Because Guster's 2016 Ravinia show is a one-off, not part of any big official tour, you won't see the Reverb Eco-Village. "However, we'll continue to limit our environmental footprint backstage," Gardner confirms.

Which brings us back to *Evermotion*. However you want to define Guster's sound—and there's clearly no single correct description—everyone can agree that the band has landed on a winning formula for longevity. That's why *Evermotion* makes such an apt name for their latest record: These guys never stop evolving.

That ability to flow goes all the way back to their early years, when the group was originally called Gus in the '90s. "We were such a DIY band, we'd already established ourselves independently," Gardner says. "Meanwhile, there were a few other artists going by that name that had already signed with major labels. It was clear that we needed to change our name to avoid confusion, but we had already sold 50,000 copies of cassettes and CDs in the backs of our cars. We didn't want to go too far from the actual name, so we added *-ter*."

The irony of course is, Where are all those other Gus bands, 25 years later? Gardner chuckles, "Yeah, as far as I know, it's true: We're the last Gus standing." **R**

A native of the Windy City, Web Behrens covers arts, culture, and travel for the *Chicago Tribune* and *Crain's Chicago Business*. He's also worked as an editor and contributor for *Time Out Chicago* and the *Chicago Reader*.



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 May 20, 2016, to help bring these programs to life this summer.

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Kanne
Gloria B. Keats
Esther G. Klatz
Mr. and Mrs. Michael H. Koval
Roger and Betsy Mandel in Memory of
Lucille Jenks
Negaunee Foundation
Oyama Charitable Foundation
Ravinia Associates Board
Benjamin J. Rosenthal Foundation
Michael A. Sachs and Family
Dr. and Mrs. Robert R. Schenck
St. Margaret's College and Schools
Foundation from Mr. Tadashi Enami
Dorothy Richard Starling Foundation
Brad and Marilyn Stein
Stepan Company
Susan Stevens
Dr. Marylou Witz

PROGRAM FOR SINGERS

Anonymous (2)
Dr. June Fox in memory of Lenore
Sherwin
Lilli and James Greenebaum
Mrs. Thomas D. Heath
Mason Foundation, Inc.
Harold M. and Adeline S. Morrison
Family Foundation
The Port, Washlow and Errant Families
Ravinia Associates Board
Merle Reskin
The Rhoades Foundation
Mrs. Jerome W. Van Gorkom



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 May 20, 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

Paul M. Angell Family Foundation
Martin and Mary L. Boyer Foundation
Elizabeth Crown and William Wallace
Fortune Brands Home & Security
Lloyd A. Fry Foundation
Polk Bros. Foundation

\$20,000 – \$49,999

Anonymous (3)
Aon Corporation
The Boeing Company
CME Group Community Foundation
The Dancing Skies Foundation
Mrs. Zollie S. Frank
Greenberg Traurig, LLP
KPMG LLP
Liz and Eric Lefkowsky
Diane and Jim Levy
Irv Lewis
Mr. and Mrs. Alan R. May
The Edward and Lucy R. Minor Family Foundation
Perkins Coie LLP
Richard and Marianne Reinisch Foundation
Daniel F. and Ada L. Rice Foundation
Charles & M.R. Shapiro Foundation
Walgreens

\$10,000 – \$19,999

Modestus Bauer Foundation
Alverin M. Cornell Foundation
Discover, Official Card
First Bank of Highland Park
W.W. Grainger, Inc.
Harris Family Foundation
Illinois Tool Works
Carol and Ed Kaplan / Kaplan Foundation
Malott Family Foundation
Mr. and Mrs. Harold M. Morrison
National Endowment for the Arts
Northern Trust
Takiff Family Foundation
The Trillium Foundation
Underwriters Laboratories Inc.
Audrey L. Weaver
Mr. Brian Weinberg

\$7,000 – \$9,999

Baxter International Inc.
Exelon Corporation
Therese Krieger and Gordon Ziols

\$4,000 – \$6,999

Dr. and Mrs. Jeffrey S. Dreebin
Christy and Craig Fowler
Mr. and Mrs. Charles E. Frank
Ann Israel
Knapp Family Foundation
Emily and Christopher Knight
Cookie and Henry Kohn
RBC Wealth Management
Seagears Family Foundation

\$2,000 – \$3,999

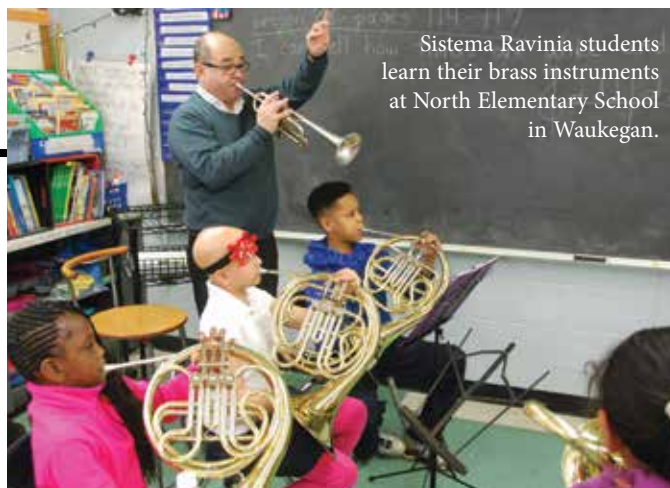
D'Addario Foundation
King's Global Logistics, Inc.
Mark and Elyce Metzner
Sallyan Windt

\$300 – \$1,999

Clif and Judy Fenton
Heard the World Fund
Mr. and Mrs. Howard Klieger
Alicia and Frank Lieberman
The Joachim & Vicki Peters Foundation

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

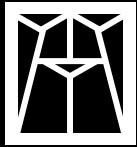
Enriching our communities with music, art, and cultural events is a tradition we continue to honor at BMO Harris Bank. We are pleased to be a longtime supporter of Ravinia and take delight in the annual "sounds of summer" the festival brings to our community. By opening its doors to world-class musicians,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



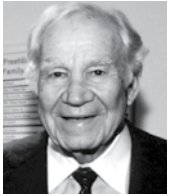
Steven Schwartz
President and CEO
Midtown Athletic Clubs

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

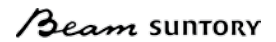
Exelon is committed to strengthening and enriching the communities where we operate and is proud to support the 2016 Ravinia Festival. Through our sponsorship we continue our commitment to programs that further enrich the quality of life and cultural resources in the communities where we live and work.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

WINTRUST
COMMUNITY BANKS
COMMERCIAL BANKING
WEALTH MANAGEMENT
MORTGAGE



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.



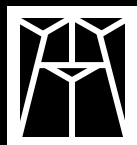
Harriet Bernbaum

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

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



The Madigan Family

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



The Elizabeth F. Cheney Foundation

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

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



Megan P. and John L. Anderson

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



Dave Gaspar

President
Ravinia Associates Board

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



JR Hand

President and CEO
Lakeshore Beverage

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



Roisin Hennerty

President
Ornua North America, Inc.

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





SALUTE TO SPONSORS



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

Altair Advisers is proud to be a sponsor of Ravinia's 2016 Music Matters benefit in support of its Reach*Teach*Play programs, which ensure that

children throughout the Chicago Public School system have access to quality music education. Altair is exclusively focused on providing independent and objective investment counsel to high-net-worth individuals, families, and foundations. Partnering with Ravinia is one way of demonstrating our philanthropic commitment to the broader Chicago community where our clients and associates live and work. We look forward to another summer under the stars!



ALTAIR



Greg Case
President and CEO
Aon Corporation

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



Empower Results®



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

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

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



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
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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.

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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.

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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
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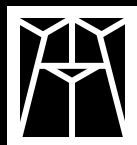
Richard Price

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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
INSPIRE!
INVESTING IN OUR COMMUNITIES



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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
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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
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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

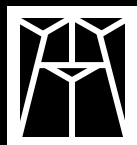
Ravinia has been the gift of summer for our family for over 60 years, enriching our lives, our children's, grandchildren's, and now great-grandchildren's! We are honored and delighted to help sponsor a concert again this year.



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



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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:

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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 May 20, 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.

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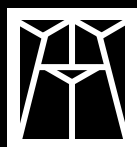
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Prior to the summer season, Ravinia hosts two major events that raise funds for the festival's Reach*Teach*Play education programs: the Music Matters Benefit, a project of the Ravinia Associates Board, and the Reach for the Stars Golf Outing, a project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

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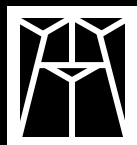
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The Ravinia Women's Board, founded in 1962, has raised over \$29 million for Ravinia over its storied history. Major fundraisers include the annual summer Gala, Ravinia Gifts and Chair Rental, the Tribute Fund, and the Ravinia Cruise. Proceeds from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



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

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RAVINIA INFORMATION

NO SMOKING

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

MEDICAL AID

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

LOST AND FOUND

Call 847-266-5100.

QUIET LISTENING

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

CHILDREN

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

AQUATIC SCULPTURE

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

PROHIBITED ITEMS

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

SECURITY PROCEDURES

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

CAMERAS AND RECORDERS

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

TICKETS

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

GROUP SALES

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

SELLOUT POLICY

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

\$10 BGH CLASSICS SERIES

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

CHAIR AND TABLE RENTAL

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

RESTAURANTS AND PICNICS

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

DROP-OFFS

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

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

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

NO STREET PARKING

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

PARK AND RIDE

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

WEATHER

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

CHECK RAVINIA'S WEBSITE!

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

BE ALERT DURING SEVERE WEATHER

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

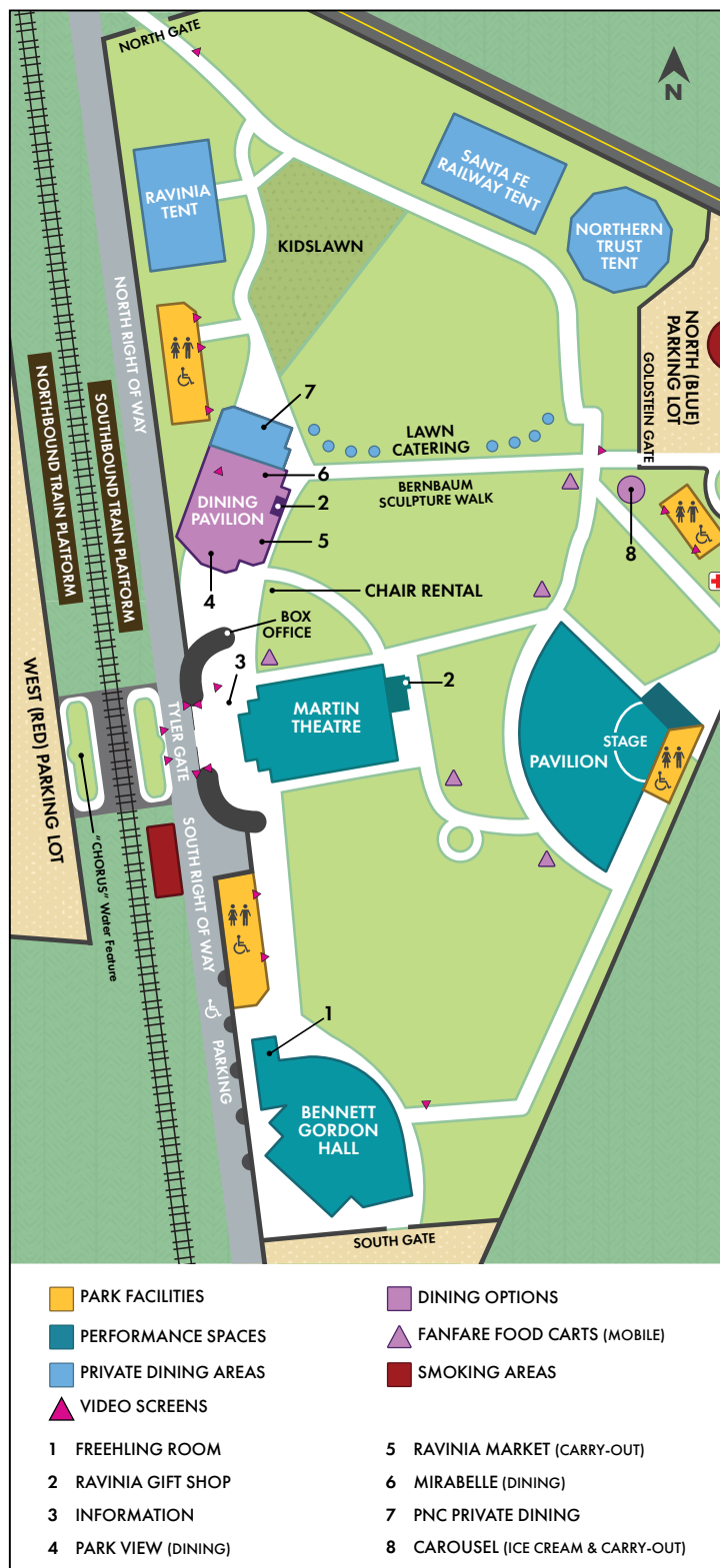


Should the NWS issue a severe weather watch or warning once guests are in the park, we will keep guests updated via the video screens located around the park. When necessary, special instructions will be delivered over the speaker system. Ravinia maintains its own emergency power generator.



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

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



FOODSTUFF

Sometimes with food, as in life, the simplest things bring the most happiness. I'd much rather be served a simple plate of food with just a few ingredients done well than a dish consisting of countless ingredients competing with one another. A "less is more" philosophy is a telltale sign of a maturing chef or cook. Whether cooking at home or in a professional kitchen, it is often very tempting to add one more spice, dash of sauce, or pinch of an herb. However, at times this habit may be a pitfall when cooking, because by the time you are finished you may realize the end product is just a hodgepodge of stuff

you have around the kitchen as opposed to the dish you were trying to cook. So the next time you are cooking, show some restraint. Purchase great ingredients, prepare them simply, and let the food speak for itself.

One of my favorite simple ingredients is beets. Even though I have to admit that as a kid I did not like beets very much, over the years this simple root vegetable has become one of my favorite things to cook, eat, and serve. All beet varieties are very nutritious, containing potassium, magnesium, fiber, phosphorus, iron, and vitamins A, B, and C. When purchasing

beets, keep in mind that smaller beets tend to be tenderer and less fibrous than larger ones.

In my opinion, the best way to prepare beets is to simply roast them with salt, pepper, olive oil, vinegar, and pickling spice. "Low and slow" roasting of beets will result in a tender beet infused with earthy aromas and acidic notes. Roasted beets are great as a side dish, paired with game meats or beef, and always make amazing salads.

Cheers!

Chef Ali Saboor

Roasted Beet Salad with Whipped Goat Cheese

INGREDIENTS

1 bunch beets (¾ pound without greens or 1¼ pound with), trimmed

3 TBSP olive oil

1 TBSP pickling spice

1 TBSP kosher salt

½ TSP black pepper

1½ TBSP red wine vinegar

½ CUP goat cheese

1 CUP frisée or baby arugula

¼ CUP chopped pistachios

½ of a lemon

DIRECTIONS

After trimming and rinsing beets, coat them with 2 tablespoons of olive oil, pickling spice, salt, and pepper. Place beets in a shallow oven-proof pan, then pour vinegar and ½ cup of water around the beets. Cover with lid or foil and place in 300°F oven for 45 minutes to an hour, depending on the size of the beets. You will know they are done when easily pierced with a fork or the tip of a knife. Allow beets to cool then peel and cut into medium-sized chunks.

For whipped goat cheese, simply whisk goat cheese and remaining olive oil until fully blended and cheese is fluffy. Toast shelled pistachios until slightly browned, then rough chop with a knife. The pistachios (or any nut of your choice) will add great texture to the salad. To serve, place a bed of roasted beet in the center of a platter, top with whipped goat cheese, chopped pistachios, and arugula or frisée. For the finishing touch, squeeze fresh lemon juice over the salad and serve.



Restaurants, Razors, and Human Progress

By Jack Zimmerman

Ten years ago, a friend who was in the throes of downsizing gave me his books. Among the many classics, crime novels, and short-story collections was a 725-page volume titled *The Timetables of History*. Basically, it's a year-by-year summary of human progress beginning in the late years before the Common Era and extending into the 1990s (though there's probably a more recent edition that extends into the 21st century), organized under such headings as History and Politics, Literature and Theater, Religion, etc. Music has its own section, as do Technology, Visual Arts, and Daily Life.

In my college years, I was a music major and spent several semesters studying music history and memorizing the dates of composer's births and deaths—Beethoven, 1770–1827; Brahms, 1833–97; and so forth. I also committed to memory the dates of notable premieres: 1913, Stravinsky's *The Rite of Spring*; 1950, Leroy Anderson's *The Typewriter*. This is the way music history was taught, or at least taught to me. It consisted of a framework of significant dates that pertained only to music and musicians. It was as if composers lived in a world occupied by nothing other than music.

Ask me what else went on in 1770 besides the birth of Beethoven and I wouldn't have a clue. But a quick look at that year in *The Timetables of History* shows Gainsborough painting his famous *Blue Boy*, the British Parliament

repealing duties on paper, glass, and dyestuffs in the American Colonies, and—get this—the opening of the first public restaurant in Paris! I had thought that the entire human race and the



French in particular had always eaten in restaurants, but I guess not.

In the spirit of sharing the wealth, I've taken a few of the orchestral masterpieces to be played by the Chicago Symphony Orchestra as part of the 80th anniversary of its summer residence at Ravinia and given them *The Timetables of History* treatment.

July 12, Respighi's *Pines of Rome*.

The program notes will tell you that Ottorino Respighi's *Pines of Rome* is a symphonic poem that premiered in 1924, but they won't mention that the Ford Motor Company produced its 10-millionth car that year, Mahjong became an international craze, and the first Winter Olympics was held at Chamonix, France. Architect Louis Sullivan died that year, and J. Edgar

Hoover was made director of what was to become the FBI.

July 20, Rachmaninoff's *Second Symphony*.

Rachmaninoff was a 19th-century composer who lived most of his life in the 20th century. His *Second Symphony* is a broad, sweeping testament to his melody-writing inventiveness. It sounds like the 1880s but was premiered in 1908, the year Jack Johnson became the first black heavyweight champion of the world. Lyndon B. Johnson was born that year, and so was Ian Fleming, the author of all those James Bond stories. But the most historically significant occurrence? The Chicago Cubs won the World Series! The last time the Northsiders were so blessed.

July 23, Mahler's *Second Symphony*.

The program notes will tell you that Mahler's *Second Symphony* is a big blow for brasses—the score calls for 10 horns, 10 trumpets, 4 trombones, and a tuba—that it reflects Mahler's view of life after death, and that the work premiered in 1895. By coincidence, that was also the year H.G. Wells wrote *The Time Machine*, the year Babe Ruth and Jack Dempsey were born, and—this is the big one—the year King Gillette invented the safety razor.

The world would have to wait until 1931 for the Schick electric razor. That was the year Cab Calloway recorded "Minnie the Moocher." [R](#)

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

LAWN CLIPPINGS



RAVINIA FESTIVAL 2016

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

TICKETS ON SALE NOW

ONLY AT RAVINIA.ORG

CELEBRATING 80 YEARS OF THE CHICAGO SYMPHONY ORCHESTRA

\$25

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

\$10

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

FREE

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

Sponsored by Exelon

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

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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 |
| JUL 18
CHEF BRIAN BISHOP
of Highland Park's Bluegrass: Southern specials in Park View | JUL 31
CHEF JOHN HOGAN
of River Roast: Specials in Park View and Mirabelle | AUG 28
CHEF NICK SANTANGELO
of Jake Malnick's Corner Tap: Hot wings in Mirabelle |
| | AUG 11
CHEF ISAAC NAVA
of Highland Park's Casa de Isaac: Taco cart in the park | |

last Summer ON Earth
2016
BARENAKED LADIES
OWMD
HOWARD JONES

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

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
RSMT Jazz Grandstand
\$10

JUN 18
Paul Simon
RAVINIA DEBUT

JUN 19
FATHER'S DAY JAZZ SPECIAL
JOEY ALEXANDER RAMSEY LEWIS
MONTY ALEXANDER JOHN PIZZARELLI

JUN 23
PATTI LABELLE
WITH SPECIAL GUEST
THE COMMODORES

JUN 24
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- AND HIS BAND -
MAVIS STAPLES

JUN 25
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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 Ensemble	SAT AUG 27 NOON Laurie Berkner	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
TEMPLE 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
Pines of Rome

\$10 Menahem Pressler, Piano



JUL 13

\$25 CSO

LAWN SCREEN

PREMIERE FILM WITH
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AUG 4

Soprano
**Danielle
de Niese**



KEVIN
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Piano

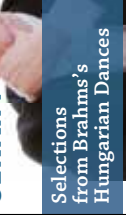
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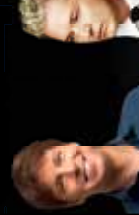
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Conductor

PROKOFIEV'S
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AUG 12

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AUG 7

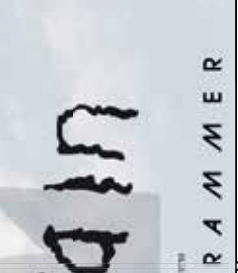




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AUG 22  JONATHAN BISS Beethoven authority concludes the first of his three-year exploration of the complete piano sonatas with "Moonlight" \$10	AUG 23  ZUILL BAILEY PLAYS STRAVINSKY, PROKOFIEV, AND RACHMANINOFF NATASHA PAREMSKI, Piano \$10	AUG 24  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 \$10 Pacifica Quartet: Beethoven Cycle, Parts IV & V
AUG 29  SOMETHING ABOUT OSCAR MORRIS GEARRING SALUTES CHICAGO JAZZ GREAT OSCAR BROWN JR. \$10	AUG 30  BRAHMS DRAMA Music theater event, like Ravinia's triumphant Lisztian Loves, in which "An Unlikely Muse" inspires Brahms's final masterpieces. ANDRÉ WATTS, Piano DAVID SHIFRIN, Clarinet JACK GILPIN, Actor ARIEL QUARTET \$10 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 FOXMASTERS \$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 \$10	SEP 11  BUGS BUNNY at the <i>Symphony</i> Created by GEORGE DAUGHERTY and DAVID KALK WONG Conducted by GEORGE DAUGHERTY \$10
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EMERSON STRING QUARTET

EUGENE DRUCKER, *Violin*
 PHILIP SETZER, *Violin*
 LAWRENCE DUTTON, *Viola*
 PAUL WATKINS, *Cello*

*Haydn's Complete Op. 76 String Quartets***String Quartet in G Major, Hob. III:75**

Allegro con spirito
 Adagio
 Menuetto: Presto
 Finale: Allegro, ma non troppo

Philip Setzer, *First Violin*

String Quartet in D Minor, Hob. III:76 ("Fifths")

Allegro
 Andante o più tosto allegretto
 Menuetto: Allegro, ma non troppo
 Vivace assai

Philip Setzer, *First Violin*

*Intermission***String Quartet in B-flat Major, Hob. III:78 ("Sunrise")**

Allegro con spirito
 Adagio
 Menuetto: Allegro
 Finale: Allegro, ma non troppo

Eugene Drucker, *First Violin*

String Quartet in C Major, Hob. III:77 ("Emperor")

Allegro
 Poco adagio; cantabile
 Menuetto: Allegro
 Finale: Presto

Philip Setzer, *First Violin*

*Intermission***String Quartet in E-flat Major, Hob. III:80**

Allegretto—Allegro
 Fantasia: Adagio
 Menuetto: Presto
 Finale: Allegro spiritoso

Eugene Drucker, *First Violin*

String Quartet in D Major, Hob. III:79

Allegretto
 Largo
 Menuetto
 Presto

Eugene Drucker, *First Violin*

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JOSEPH HAYDN (1732–1809)**Six String Quartets, Op. 76**

Haydn composed the six Op. 76 string quartets (Hob. III:75–80) in 1796–97, simultaneous with the genesis of his oratorio *The Creation*. The composer intended these pieces for Count Joseph Erdödy, an important patron of music in Vienna who had offered him a commission the previous year. Haydn had completed several of these quartets in June 1797 and performed them for the Swedish diplomat to Vienna, Frederik Samuel Silverstolpe, who wrote, "A few days ago I went to see Haydn again, who now lives right next to me, since he gave up his customary winter and spring lodgings in one of the suburbs [Gumpendorf] and moved a whole quarter of a mile away. On this occasion he played to me—on the piano—violin quartets which a certain Count [Erdödy] has ordered from him and which may be printed only after a certain number of years. These are more than masterly and full of new thoughts."



The Erdödy palace in Vienna, once owned by the Esterházy family, Haydn's employers

These quartets, Haydn's last completed set, were finally published by Artaria in Vienna in 1799, divided into two volumes of three quartets each. The first group originally appeared as Op. 75 and the second as Op. 76; the London publisher Longman Clementi & Co. brought the six together later that year as a single volume under the latter opus number. Although Haydn retained his typical four-movement structure in these works, he explored unusual tonal relationships, concentrated melodic writing, and new formal designs within individual movements. This fresh approach immediately appealed to the public. A critic for the *Allgemeine Musikalische Zeitung* commented, "These quartets, the announcement and arrival of which have really delighted the reviewer, are again proof of the inexhaustible, never-ending source of mood and wit that come from their famous composer; they are wholly worthy of him. The reviewer could hardly single out any as being the best, for they are all original and beautiful."

Striking and extreme contrasts of mood and style are the hallmarks of the G-major first quartet. Three full chords at the beginning of the *Allegro con spirito* splinter off into an unaccompanied cello phrase and an answer from solo viola. Only gradually does Haydn restore the ensemble to its full strength. The development feigns Baroque fugato textures and circles of fifths. The *Adagio* is pure lyricism, a poignant song without words. Unadorned, simple violin lines divert attention from Haydn's complex design and harmonic twists. Halting motives near the end are rhetorical in nature.

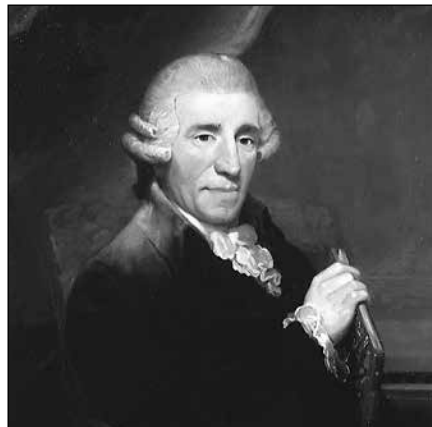
Although the third movement is called a *Menuetto*, its *Presto* tempo imparts a scherzo-like quality. In the trio, pizzicatos accompany a Ländler-like violin melody before giving way to a restatement of the *Menuetto*. Rapid-fire triplet motion lends a driving edge to the minor-key *Finale*. A second theme adds lightly syncopated, folk-dance charm. Haydn returns to G major in the coda, a farcical pizzicato section.

The score of Haydn's D-minor second quartet displays a full range of invention. The first violin opens the *Allegro* with four half notes outlining two descending perfect fifths, the melodic interval that accounts for the quartet's nickname—"Fifths." A lengthy transition dwelling in F minor settles into the comparatively brief major-key second theme. Development begins with the cello reprising the fifths, inverted into an ascending pattern, before the motive spreads among all four instruments. Three full chords and a momentary pause announce a modified recapitulation filled with harmonic surprises.

The *Andante o più tosto allegretto* alternates between major- and minor-key themes, each of which is varied. Haydn places most of his lyrical melodic material under the bow of the first violin, relegating the other strings to background roles with light pizzicatos and staccatos. A brief violin cadenza leads to a prolonged decrescendo. Canonic writing, with the viola and cello strictly imitating the two violins, produces an unusual effect in the D-minor *Menuetto*. The final cadence contains an embellished descending fifth. The staccato trio section and its drone bass evoke the peasant Ländler dance before the canonic material resumes.

In the *Vivace assai*, Haydn placed fermatas over the last two pitches of the opening violin phrase, emphasizing the perfect fifth. The subsequent phrase begins with this same interval an octave lower. Haydn further ingrains the fifth into the listener's memory in the first-violin leap that opens the minor-key transition theme. Another melody introduces delicate violin staccatos that are followed by further leaps. A joyful folk quality persists throughout the movement. To conclude, Haydn steadily quiets down the second theme before reversing the process: the ensemble crescendos toward arching unison arpeggios and punctuating D-major chords.

In the C-major third quartet, Haydn created an essay of great nobility and majesty, a particularly striking accomplishment considering its folk-like thematic material. He based the opening *Allegro* on two melodic gestures: a buoyant opening phrase and a skittish dotted pattern. Evocations of peasant drones appear first in the exposition, but they are employed for an extremely dramatic effect in the almost symphonic development. The composer indicated an obligatory repeat of the second half in order to speed up the coda the second time.



Joseph Haydn by Thomas Hardy (1791)

Haydn's original tune for the Austrian national anthem, "*Gott erhalte Franz der Kaiser*" ("God Save Franz the Emperor"), serves as the basis for a set of variations. After stating the theme in the style of a simple hymn, the ensemble presents the unaltered melody—successively led by the second violin, cello, and viola—with different accompaniments. The fourth variation returns the melody to the first violin in a reharmonized version.

The *Menuetto* reveals the composer's playful temperament, while its trio turns to a despondent minor key. Quite unusually, Haydn also casts the majority of his *Finale* in minor (as in the first Op. 76 quartet), breaking from the tradition of concluding with a lighthearted movement. This innovation injects unexpected tension into the quartet as a whole, which is only relieved slightly when the music modulates back to major in the coda.

Although marked *Allegro con spirito*, the first movement of the B-flat-major fourth quartet creates a serene atmosphere through the sustained chords in the lower strings and the gentle, rising first-violin melody that earned the quartet the nickname "Sunrise." Haydn demonstrates an affinity for monothematic forms in this movement. After the first violin plays the ascending melody in the key of B-flat major, an animated transition leads to the F-major second theme—an inverted version of the first—presented by the cello. Rhythmic activity increases to bring the exposition to a close. The ascending and transition themes are developed across a variety of keys, particularly in minor. Sustained

chords signal the recapitulation of the ascending first-violin theme, after which the descending cello theme returns in the tonic key of B-flat major. Following a pause, a coda recalls motives from the first theme.

The E-flat-major *Adagio* is in three parts. Its opening section contains two important musical ideas: the first is a five-note figure played by the first violin, and the second includes the triplet arpeggios that close the section. The central segment presents a variation on these two ideas, almost like a development section, while modulating through several minor keys. The final section opens with an imitative treatment of the five-note motive and triplet arpeggios. After a fermata, a coda concludes the movement.

The opening theme of the traditional minuet movement is a two-part dance in B-flat major. Sustained pitches in the viola and cello link the minuet to its trio, which has the folk-like character of an Austrian or Hungarian dance. The minuet music returns without repetition.

The *Allegro, ma non troppo* finale has an expansive character in three parts, featuring a quiet major-key theme and a contrasting minor-key section, after which the opening theme returns somewhat varied. The tempo accelerates gradually, first for an imitative treatment of the opening theme and then for a lively, highly ornamented statement that drives the movement into a final series of chords.

The D-major fifth quartet's opening *Allegretto* begins with a simple theme, whose gentle dance-like quality and regular phrasing seem ripe for variation. However, the ultimate shape of this movement is more complex, combining theme-and-variations, ternary, and sonata forms. The first section presents the dance theme in several varied statements. The middle section begins in D minor, and Haydn continues to explore dance motives while the music continues to modulate. The theme returns in D major with fuller ornamentation, after which the tempo increases for a final imitative statement of the theme.

The F-sharp minor *Largo* takes on a monothematic sonata form, initially presenting a lyrical, melancholy (*cantabile e mesto*) melody in the first violin that opens with a rising arpeggio. The same melody, transposed to C-sharp major and played by the cello, serves as the "second" theme. Following a pause, the development opens with a bold modulation to the key of E major, and there is another pause before the theme is passed among the four instruments, changing key several times in the process. After a third pause, the themes return in F-sharp major, after which a brief coda closes the movement.

The third movement begins with a stately D-major dance in 3/4 time, its rising arpeggio recalling the opening of the slow movement. Its minor-key trio is characterized by continuous

eighth-note rhythms in the lower register of the cello. The opening minuet returns in D major.

In the *Presto* finale, Haydn reveals the witty side of his personality by opening with a repeated cadence before the first violin's quiet, descending line enters. The second theme begins with a rising duet between the violins that shares a rhythmic outline with the opening. A sudden and distant key change to B-flat major marks the beginning of the development, and then a crescendo leads to the recapitulation of both themes in D major. The cadential figure, which appeared out of context at the beginning of the movement, then provides a conclusive ending.

The final quartet of Haydn's Op. 76 begins with an *Allegretto* set of variations, rather than the sonata form typical of most opening movements. The theme is subdivided into two parts, and the four variations retain its basic structure and E-flat-major tonality. The first variation opens with a duet between the two violins; the first violin provides a countermelody to the second-violin theme. The second variation is identified by the trills of the ornamented melody. In the third variation, the viola and cello imitate the theme in the first violin. The fourth variation shifts to *Allegro* for a fugal treatment of the theme, complete with countermelodies.

Entitled a *Fantasia*, the *Adagio* comprises two basic ideas, the opening first-violin melody and an ascending scalar passage that travels through a wide variety of keys. Modulatory in nature, the first half has no true key signature, but the music ultimately settles into the key of B major.

Haydn entitled the third movement *Menuetto*, but its *Presto* tempo gives it the quality of a scherzo. In the opening section, Haydn reveals his rhythmic wit by obscuring the underlying meter. The contrasting section is called "*alternativo*" instead of the normal term, "trio." Karl Ditters von Dittersdorf, a contemporary of Haydn, defended a difference between the two terms when he complained that many of his own "*Alternativen*" are entirely wrongly called trios nowadays." Tradition rules again when the first section returns after this extended contrasting part.

The *Allegro spirituosissimo* makes economical use of melodic material: most of its music is derived from the first violin's opening five notes. Haydn again exhibits humorous rhythmic invention in this finale.

—Program notes © 2016 Todd E. Sullivan



EMERSON STRING QUARTET

Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinists Eugene Drucker and Philip Setzer alternate in the first-chair position and are joined by violist Lawrence Dutton and cellist Paul Watkins, who in 2013 became the quartet's first new member since 1979, replacing David Finckel. The ESQ was the first chamber ensemble to be awarded the Avery Fisher Prize in 2004, was named *Musical America's* Ensemble of the Year in 2000, and has been given honorary doctorates by Middlebury, Wooster, and Bard Colleges, as well as the University of Hartford. Since 2002 the ensemble has been quartet-in-residence at Stony Brook University and is in its 37th season of residence at the Smithsonian Institution. During its years recording for Deutsche Grammophon, the ESQ won nine Grammy and three *Gramophone* Awards for albums that included the complete quartets by Bartók, Beethoven, Shostakovich, and Mendelssohn, as well as chamber works by Janáček and Martinů; quartets by Grieg, Nielsen, and Sibelius; and Mendelssohn's Octet. Other notable recordings include Schubert's String Quintet with cellist Mstislav Rostropovich, Schumann's Piano Quintet and Quartet with Menahem Pressler, Webern's complete string works, Barber's *Dover Beach* with baritone Thomas Hampson, and quartets by Schumann, Brahms, Dvořák, Smetana, Tchaikovsky, Borodin, and Prokofiev, many of which received award nominations. The ESQ recently released an album of early-20th-century Viennese music with soprano Renée Fleming on the Decca label, including Berg's *Lyric Suite* (with an alternate final movement), Egon Wellesz's *Sonnets from the Portuguese* by Elizabeth Barrett Browning, and Eric Zeisl's *Komm, süßere Tod*. The ensemble recently embarked on its first tour of China, and in 2015 it was honored with the Richard J. Bogomolny National Service Award from Chamber Music America. The Emerson String Quartet made its Ravinia debut in 1985 and returns tonight for its 22nd season.

Violinists Eugene Drucker and Philip Setzer are both founding members of the Emerson String Quartet. A graduate of Columbia University and

The Juilliard School, Drucker was concertmaster of the Juilliard Orchestra and appeared as a soloist with the ensemble several times. He is also a prizewinner of the Montreal, Queen Elisabeth, and Concert Artists Guild Competitions, the latter affording him his New York debut in 1976. Among his recordings are the complete unaccompanied works by Bach, reissued by Parnassus Records, and the complete sonatas and duos by Bartók for Biddulph Recordings. Drucker's compositional debut, a setting of four sonnets by Shakespeare, was premiered in 2008. Setzer began studying violin at age 5 with his parents, both former violinists of the Cleveland Orchestra. Following studies at Juilliard and prizes from the Marjorie Merriweather Post and Queen Elisabeth Competitions, he began appearing with orchestras in Aspen, Memphis, New Mexico, Puerto Rico, Omaha, Anchorage, Cleveland, and Washington, DC. Setzer has regularly been on the faculties of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center, and he is also a professor at SUNY-Stony Brook and the director of the Shouse Institute in Detroit. A Juilliard graduate, violist Lawrence Dutton joined the ESQ the year after it was founded. In addition to collaborations with such artists as Isaac Stern, Mstislav Rostropovich, Leon Fleisher, Sir Paul McCartney, Renée Fleming, Sir James Galway, André Previn, Emanuel Ax, Yefim Bronfman, Lynn Harrell, and Joshua Bell, he has also performed as a guest with The Juilliard and Guarneri String Quartets and the Beaux Arts and Kalichstein-Laredo-Robinson Trios. Since 2001 he has been the artistic advisor of the Hoch Chamber Music Series in New York. The newest member of the ESQ, Paul Watkins was appointed principal cellist of the BBC Symphony Orchestra at age 20, and he made his debut as a concerto soloist with the Netherlands Philharmonic at Amsterdam's Concertgebouw. He has since been a regular guest with all the major British orchestras, as well as several in mainland Europe and Asia. Watkins became the English Chamber Orchestra's first music director in 2009, and he served as principal guest conductor of the Ulster Orchestra between 2009 and 2012. In 2014 he was appointed artistic director of the Great Lakes Chamber Music Festival.

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**8:00 PM TUESDAY, JULY 12
PAVILION**

CRISTIAN MĂCELARU, *Conductor*

NICOLA BENEDETTI, *Violin*

WYNTON MARSALIS:
Concerto in D

American premiere of Wynton Marsalis's
first violin concerto, co-commissioned by
Ravinia for Nicola Benedetti

RESPIGHI:
Fountains of Rome
Pines of Rome

**8:00 PM WEDNESDAY, JULY 13
PAVILION**

CRISTIAN MĂCELARU, *Conductor*

**WOMEN OF THE
CHICAGO SYMPHONY CHORUS**

JOHN ADAMS:
Short Ride in a Fast Machine

R. STRAUSS:
Also sprach Zarathustra

The Planets—An HD Odyssey

Midwest premiere of a new film featuring
NASA's stunning images of our solar system

HOLST:
The Planets

**7:00 PM SATURDAY, JULY 16
PAVILION**

SIR ANDREW DAVIS, *Conductor*

ALISA WEILERSTEIN, *Cello*

VAUGHAN WILLIAMS:
Fantasy on a Theme by Thomas Tallis

ELGAR:
Cello Concerto in E Minor, Op. 85

BEETHOVEN:
Symphony No. 5 in C Minor, Op. 67

**8:00 PM WEDNESDAY, JULY 20
PAVILION**

VASILY PETRENKO, *Conductor*

JEAN-YVES THIBAUDET, *Piano*

R. STRAUSS:
Don Juan

LISZT:
Piano Concerto No. 2 in A Major, S. 125

RACHMANINOFF:
Symphony No. 2 in E Minor, Op. 27

**8:00 PM TUESDAY, AUGUST 2
PAVILION**

GUSTAVO GIMENO, *Conductor*

DANIIL TRIFONOV, *Piano*

WEBER:
Overture to *Der Freischütz*

SCHUMANN:
Piano Concerto in A Minor, Op. 54

DVOŘÁK:
Symphony No. 9 in E Minor, B. 178
("From the New World")

**8:00 PM WEDNESDAY, AUGUST 3
PAVILION**

JEFFREY KAHANE, *Conductor and Piano*

GERSHWIN:
Rhapsody in Blue

Jeffrey Kahane conducts the original jazz band
version of Gershwin's *Rhapsody in Blue* while he
plays the solo piano part

BERNSTEIN:
Symphonic Dances from *West Side Story*

RACHMANINOFF:
Symphonic Dances, Op. 45



Nicola Benedetti



Alisa Weilerstein



Jean-Yves Thibaudet



Daniil Trifonov

MIRIAM FRIED, *Violin*
 MIDORI, *Violin*
 ATAR ARAD, *Viola*
 PAUL BISS, *Viola*
 CHRISTOPH RICHTER, *Cello*†
 MENAHEM PRESSLER, *Piano*

MOZART Piano Trio No. 6 in G Major, K. 564
 Allegro
 Tema con variazioni: Andante
 Allegretto
 Midori, Christoph Richter, Menahem Pressler

DOHNÁNYI Serenade in C Major, Op. 10
 Marcia allegro
 Romanza: Adagio non troppo, quasi andante
 Scherzo: Vivace
 Tema con variazioni: Andante con moto
 Rondo (Finale): Allegro vivace
 Midori, Paul Biss, Christoph Richter

Intermission

BRAHMS String Quintet No. 2 in G Major, Op. 111
 Allegro non troppo, ma con brio
 Adagio
 Un poco allegretto
 Vivace ma non troppo presto
 Miriam Fried, Midori, Atar Arad, Paul Biss, Christoph Richter

† *Ravinia debut*

Ravinia expresses its appreciation for the generous support of
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Tonight's concert features the world-renowned artist-faculty of RSMT, which has been shaping the next generation of classical musicians for 28 years.

WOLFGANG AMADEUS MOZART (1756–91)

Piano Trio No. 6 in G Major, K. 564

Vienna experienced an abrupt economic decline in 1788 when the Austrian Empire entered into war with the Ottoman Empire. Freelance musicians suffered acutely as aristocratic patronage dwindled and the market for music publications shifted toward lighter, accessible works for amateur musicians. Mozart initially remained resistant to those trends, continuing to invest his energy in chamber, orchestral, and operatic works for public performance. In an attempt to generate income, Mozart planned a series of summer/autumn concerts in the casino of the Trattnerhof, where the composer had lived four years earlier in a fourth-floor apartment with his wife and children. This was a very unusual time of the year for concerts since most of the nobility had decamped from the city for their rural summer residences. There is no evidence that the concerts took place, though Mozart may have written his final three symphonies in anticipation of the performances.

Efforts to sell manuscript copies of his compositions produced few results, which in turn caused delays in publications and further lost revenue. Such was the case with three string quintets that were offered to potential patrons in April; low subscription numbers prompted a deadline extension until the following January. Mozart also composed a series of piano trios—K. 542 in E major, K. 548 in C major, and K. 564 in G major—quite possibly as concert companions to the symphonies and most certainly for publication. He completed the first two on June 12 and July 14, but the third was not entered into the composer's catalog until October 17, 1788.

The concert cancellations may have afforded Mozart time to change the stylistic direction of the G-major piano trio. This score posed fewer technical demands on the musicians than his earlier works, though Mozart continued down the modern path of full thematic equality between the instruments. The succinct *Allegro* begins with a keyboard statement accompanied by long sustained pitches in the strings that blossom into a playful theme. The ensuing set of six variations on a folk-like *Andante* melody represents a clear acquiescence to popular taste, though Mozart could not resist "serious" canonic writing in the fourth variation. The concluding *Allegretto* is a lighthearted movement with a dance-like theme in alternation with sections of contrasting character.

The Piano Trio No. 6 in G Major, K. 564, was published the following year in *Storace's Collection of Original Harpsichord Music*, a publication by the composer Stephen Storace and his sister Nancy (the soprano who sang Susanna in the premiere of Mozart's *Le nozze di Figaro*) following their move from Vienna to London. Despite Mozart's designs, the Storaces

consciously advertised an outmoded instrumentation—“harpsichord with violin and cello accompaniment”—to appeal to the dilettante London musicians. Taking his lead from the Storaces, the Viennese publisher Artaria later issued the trio with only a modicum more modernity, “for harpsichord or piano with accompaniment by violin and cello.”

ERNST VON DOHNÁNYI (1877–1960)

Serenade in C Major, Op. 10

Ernst von (Ernö) Dohnányi almost single-handedly upheld musical standards in his native Hungary between the monumental careers of Franz Liszt and Béla Bartók. His father Friedrich, a professor of mathematics and physics in Pozsony (the Slovak city of Bratislava) and an amateur cellist, oversaw Ernst’s introduction to the piano. A promising future was predicted for the young Dohnányi, who entered the Royal Academy of Music in Budapest in 1894.



Ernst von Dohnányi

Composition proved as attractive a subject to Dohnányi as the piano. At age 19 he was awarded the coveted Hungarian Millennium Prize for his Symphony No. 1, with a co-prize for his *Zrínyi Overture*. But it was his Piano Quintet, Op. 1, that elicited praise from the typically reserved Johannes Brahms, who immediately arranged for performances in Ischl and Vienna. Dohnányi met with Brahms several times before the elder composer’s death in 1897.

Dohnányi embarked upon an extended period of touring following his graduation in 1897, making stops throughout Europe, England, and the United States. He joined the faculty at the Hochschule für Musik in Berlin in 1905 and was named a professor in 1908. After seven years, Dohnányi returned to Budapest to become director of the Philharmonic Orchestra Society and the Royal Academy of Music. He left the politically unstable Hungary in 1945, three years later taking up residence in Tucuman, Argentina. Dohnányi then joined the piano faculty of Florida State University in 1949, a position he retained until his death.

Dohnányi’s Serenade, Op. 10—scored for violin, viola, and cello—dates from 1902. In this five-movement piece, Dohnányi adapted the Classical trio tradition of Mozart and Beethoven to the early Modernist world. Individual movements recall forms common in the 18th-century serenade, right down to the inclusion of a set of variations. Its progressive, highly refined musical language, though, establishes the Serenade as one of Dohnányi’s first masterpieces.

JOHANNES BRAHMS (1833–97)

String Quintet No. 2 in G Major, Op. 111

Brahms “retired” in 1890, apparently reaching the autumn of his productive compositional career with the String Quintet No. 2 for two violins, two violas, and cello. Few categories of composition—perhaps only theatrical genres—remained unconquered by the 57-year-old musician. Reflecting on his own mortality, Brahms drafted a will in 1891, in which he bequeathed his library to the Gesellschaft der Musikfreunde (Vienna’s Musikverein) and his monetary resources to benefit needy musicians. All his affairs were in order as he entered the final phase of his life. Brahms could not have realized that a resplendent, postretirement “Indian summer” would result in a series of glorious clarinet works (a trio, a quintet, and two sonatas), several sets of piano pieces, and his haunting *Four Serious Songs*.

Planned from the outset as his valedictory address, the String Quintet No. 2 is a unique musical document—a conscious summation of Brahms’s style and aesthetic. He gave the five-member ensemble the capability to achieve delicate chamber textures as well as quasi-symphonic gestures. Brahms underscored the individual personalities of his four movements with the wide-ranging musical vocabulary that is the hallmark of the Brahmsian dialect: lyrical passages rich in motivic material, variation, luxurious harmonies, a carefully planned key scheme, and the occasional dislodging of rhythmic pulse through hemiola (two beats against three) patterns.

The String Quintet No. 2 never failed to pique the composer’s sense of nostalgia. Following a rehearsal for the premiere, Brahms was asked if the piece might secretly bear the subtitle “*Brahms im Prater*” (after his favorite district in Vienna, the densely wooded Prater), to which he replied, “Precisely. And the many pretty girls therein.” Violinist Arnold Rosé and his quartet—along with a guest violist—presented the first public performance in Vienna on November 11, 1890. Three months before his death, Brahms made a final appearance onstage to congratulate violinist Joseph Joachim on his ensemble’s performance of the String Quintet No. 2. Joachim remembered Brahms’s rare sense of pride on that occasion: “It was almost as if he was satisfied with his work.”

A distinct Viennese quality permeates the *Allegro non troppo, ma con brio*. Several 19th-century musicians detected faint traces of Johann Strauss Jr.’s *Wein, Weib, und Gesang* waltz and Josef Strauss’s *Frauenherz* polka. When the work reached rehearsals, the balance between thick violin and viola tremolos and the solo cello theme in the opening measures proved difficult. Brahms initially considered thinning the accompaniment, but in the end left his original idea intact, since this sonority highlights crucial divisions in the movement. Two more themes round out the exposition: a lyrical viola duet and a second-violin melody with a short-long rhythm. After a dramatic development section, Brahms reorchestrates his three themes.



Photograph of Johannes Brahms

For the slow (*Adagio*) movement, Brahms composed a modestly sized, but highly expressive set of variations. The wistful, melancholy D-minor theme in the first viola rises above its translucent accompaniment—cello pizzicatos and a second-violin countermelody. Delicate scoring typifies the first variation, and Brahms changes keys to G minor for the second variation. The movement crests in the third variation with an animated rhythm. A cadenza-like passage in the first viola leads to the final variations.

The third movement is neither minuet nor scherzo but an intermezzo that anticipates Brahms’s late piano pieces. Initially, the violin offers a minor/modal theme in short, clipped phrases. A shift to major finds the violins and violas moving in pairs, and the cello adds long, arching arpeggios. Brahms returns to his initial minor-key theme, and then the major-key companion makes a brief final appearance.

Brahms adopted a Hungarian style in the finale, perhaps in homage to Joachim, who convinced him to write the Quintet No. 2. Triplet motion in its second theme sets a more leisurely pace. The concise development reveals a vivid harmonic imagination. Following the restatement of the two main themes, Brahms uses an animated coda to propel the work to a boisterous conclusion.

—Program notes © 2016 Todd E. Sullivan



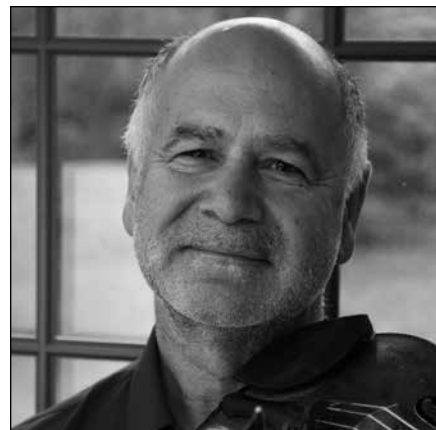
MIRIAM FRIED, Violin

Born in Romania, Miriam Fried emigrated to Israel with her family at age 2, where she began taking violin lessons as a child with Alice Fenyves in Tel Aviv. While there she had the opportunity to meet and play for many of the world's great violinists, such as Isaac Stern, Nathan Milstein and Yehudi Menuhin. Stern encouraged her to study abroad and, after briefly attending the Geneva Conservatory under Fenyves's brother, she became a student of Josef Gingold at Indiana University and later Ivan Galamian at The Juilliard School. While under Galamian's tutelage, Fried won her first competition, the 1968 Paganini Contest in Genoa. Three years later she claimed the grand prize in the Queen Elisabeth International Competition in Brussels, becoming the first woman to win the award. Fried has played with nearly every major orchestra in the United States and Europe, and is a frequent guest of the Boston, Chicago, Pittsburgh, and London Symphony Orchestras; Vienna Symphony; the Cleveland and Philadelphia Orchestras; and the Israel, (London) Royal, and New York Philharmonics. She has also recently performed with the Los Angeles, Czech, Berlin, and Saint Petersburg Philharmonics; l'Orchestre de Paris; and the Grand Rapids Symphony, with which she premiered a violin concerto written for her by Donald Erb and recorded the work for the Koss label. Fried later recorded Bach's Sonatas and Partitas for Solo Violin in France for Lyrinx, following three years of international performances of that demanding repertoire, and Sibelius's Violin Concerto with the Helsinki Philharmonic for Finlandia. She played first violin for the Mendelssohn String Quartet until it disbanded in 2009 and is currently on the faculty of New England Conservatory. The director of Ravinia's Steans Music Institute Program for Piano and Strings since 1993 and recipient of Ravinia's inaugural Edward Gordon Award, Miriam Fried made her first appearance at the festival in 1974. Tonight marks her 26th season performing at Ravinia.



MIDORI, Violin

Midori began her violin studies at an early age in her hometown of Osaka, Japan, and in 1982 the 11-year-old was invited to be a surprise soloist for the New York Philharmonic's New Year's Eve concert. She has since performed with many of the major orchestras of the world, including those of Boston, Chicago, Cleveland, Los Angeles, Berlin, London, Paris, and Vienna. Midori has established a number of nonprofit organizations in support of music; in 1992, Midori & Friends was founded to provide music education, workshops, and concerts to the underserved public schools in New York City. She has since formed Partners in Performance and her Orchestra Residencies Program, which support recitals, chamber music, and youth orchestras in the United States, as well as Music Sharing in Tokyo, Japan, which presents traditional and Western music throughout Japan. In the wake of the Fukushima disaster, Midori added two Music Sharing visits to evacuation centers. In 2001 she was *Musical America's* Instrumentalist of the Year and recipient of the Avery Fisher Prize, and she was named a UN Messenger of Peace in 2007. Midori has made many recordings for Sony, including Bruch's G-minor and Mendelssohn's E-minor concertos with the Berlin Philharmonic; Dvořák's Violin Concerto with the New York Philharmonic; Sibelius's Violin Concerto with the Israel Philharmonic; and Mozart's *Sinfonia Concertante* and the reconstructed Concerto in D Major for Violin, Viola, and Piano with Christoph Eschenbach, violist Nobuko Imai, and the NDR Symphony Orchestra. Most recently she recorded Peter Eötvös's Violin Concerto No. 2 for Alpha Classics and Bach's Sonatas and Partitas for Solo Violin for Onyx. She is the chairman of the strings department at USC's Thornton School of Music and is on the faculty of Ravinia's Steans Music Institute for a second year. Midori made her Ravinia debut in 1987 and tonight returns for her 10th season at the festival.



ATAR ARAD, Viola

Israeli violist Atar Arad began his earliest musical studies on the violin, and in 1968 he was one of the few young artists selected to study at Belgium's Queen Elisabeth Music Chapel. He became drawn to the broad and unfamiliar repertoire and sound of the viola during this time, and in 1971 he devoted himself to the instrument. The following year, in his first public appearance as a violist, Arad was awarded the City of London prize at the Carl Flesch Competition, and a few months later he took first prize at the International Viola Competition in Geneva by the unanimous decision of the jury. In 1980 he moved to the United States and became a member of the Cleveland Quartet. For the next seven years he toured the Americas, Europe, Israel, and Japan with the ensemble, collaborating with such artists as pianists Eugene Istomin, Clifford Curzon, and Emanuel Ax, violists Peter Schidloff and Jaime Laredo, cellists Yo-Yo Ma and Mstislav Rostropovich, flutist James Galway, and clarinetist Eric Stolzmann. A devoted chamber musician, Arad has appeared both with the Cleveland Quartet and as a guest artist with the Guarneri, Emerson, Tokyo, Mendelssohn, American, and Orion String Quartets, among others, at such music festivals as Aspen, Chautauqua, Edinburgh, Flanders, Norfolk, Paris, Ravinia, Salzburg, and Seattle, as well as New York's Mostly Mozart Festival and Carnegie Hall. He has previously been a faculty member of the Eastman School of Music, Aspen Music Festival and School, and Rice University's Shepherd School of Music. He is currently professor of viola at Indiana University's Jacobs School of Music and a faculty member of the Domaine Forget academy, Israel's Keshet Eilon Music Center, and, since 1994, Ravinia's Steans Music Institute. Atar Arad first appeared at Ravinia in 1984 as a member of the Cleveland Quartet, and tonight marks his 15th season performing at the festival.



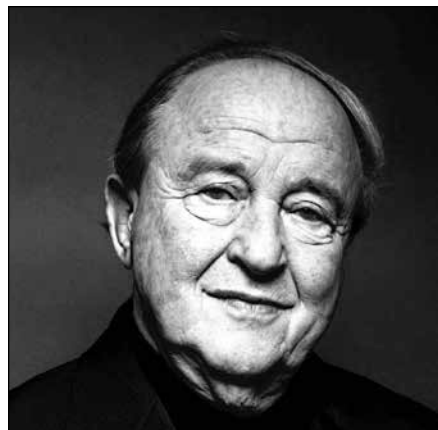
PAUL BISS, Viola

Violist and violinist Paul Biss is an alumnus of Indiana University, where he received a bachelor's degree and studied with Josef Gingold, and The Juilliard School, completing a master's degree under the tutelage of Ivan Galamian. He has also studied chamber music with such artists as Walter Trampler, Claus Adam, Janos Starker, and William Primrose. For many years Biss was a member of the Berkshire String Quartet, which was in residence at Indiana University, and has appeared at many music festivals, including Ravinia, Marlboro, La Jolla, Lockenhaus, Naantali, Casals, and the Ysaÿe at London's Wigmore Hall. As both a violinist and violist, he has collaborated with Christoph Eschenbach, Menahem Pressler, Gidon Kremer, Pinchas Zukerman, Miriam Fried, Michael Tree, Janos Starker, Ralph Kirshbaum, and Gary Hoffman, as well as the Mendelssohn, Fine Arts, and Alexander String Quartets. Biss has also regularly appeared in recital and as a soloist with orchestras in North America, Europe and Israel, with recent concerts taking him to Brazil and Korea. He became a professor at Indiana University's Jacobs School of Music in 1979 and has conducted approximately 100 performances of symphonic music as well as 13 operas for the school's opera program before retiring from the position in 2008. Biss has also led orchestras in Mexico, Finland, Brazil, Korea, and Israel, where he was awarded a prize by the Ministry of Culture for the performance of contemporary work. Previously the assistant conductor of the Akron Symphony, he is also a former faculty member of MIT and the universities of Tel Aviv and Akron, and has held a professorship of violin and chamber music at the New England Conservatory since 2006. Paul Biss joined Ravinia's Steans Music Institute faculty in 1994, and tonight marks his 19th season as a performer at the festival.



CHRISTOPH RICHTER, Cello

Previously the principal cellist of Germany's Northern Radio Symphony Orchestra, Christoph Richter began a solo career after winning top prizes in competitions in Paris and Geneva, embarking upon a close collaboration with violinist Sándor Végh. He also became a member of the Cherubini and Heine Quartets for several years and continues to perform regularly with pianists András Schiff and Alexander Lonquich, violinist Isabelle Faust, and composer/conductor Heinz Holliger, among others. Richter is also a frequent guest of such festivals as Ittingen, Risor, and Salzburg, where he premiered Werner Henze's Introduction, Theme, and Variations for Cello and Orchestra. His interest in contemporary music has led to collaborations with such other composers as Krzysztof Penderecki, György Kurtág, Helmut Lachenmann, Holliger, Aribert Reimann, and Jörg Widmann. Richter has been the principal cellist of the chamber orchestra Cappella Andrea Barca since its founding in 1999, regularly performing at the Mozartwoche in Salzburg and the Teatro Olimpico in Vicenza. His recent performance highlights have included Beethoven's complete works for cello and piano in 2009, Brahms's "Double" Concerto in 2012, and Bach's solo cello suites and viola da gamba sonatas in 2013. He has also recently recorded works by Schumann and Holliger for the ECM label, concertos by Julius Klengel for CPO, and Brahms's String Sextet No. 2 for Harmonia Mundi, which was awarded the *Diapason* d'Or. Recently appointed professor of cello at the Royal Academy of Music in London, Richter is also on the faculties of the European Chamber Music Academy, ChamberStudio in London, and Germany's Folkwang University of the Arts. He is also regularly a jurist for Vienna's Haydn Competition, Weimar's Joachim Competition, Norway's Trondheim Competition, and the London String Quartet Competition. Christoph Richter is making his first appearance at Ravinia as both a performer and a member of Ravinia's Steans Music Institute faculty.



MENAHÉM PRESSLER, Piano

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

GUSTER

RYAN MILLER, Vocals, Guitar, Keyboard, and Bass
 ADAM GARDNER, Vocals, Guitar, Keyboard, and Bass
 BRIAN ROSENWORCEL, Drums and Percussion
 LUKE REYNOLDS, Vocals, Bass, Guitar, and Banjo
 DAVE BUTLER, Drums, Percussion, and Keyboard

Intermission

NEIL FINN[†]

[†] *Ravinia debut*



NEIL FINN

A native of New Zealand, Neil Finn began learning guitar and training himself as a singer-songwriter through his teens, embarking on a performing career in his brother Tim's footsteps with the formation of After Hours in 1976. However, that group was short-lived, as Tim invited Neil to join his band, Split Enz, the following year. Finn grew into the role of lead guitarist and co-lead vocalist over 1977's *Dizrhythmia* and 1978's *Frenzy*, contributing the immediate hit "I Got You" to 1980's *True Colours* and helping launch Split Enz to inter-

national critical and popular success. Following the band's breakup in 1984, Finn organized a new group, originally called The Mullanes (his middle name), but by the time the band began to record its debut album in 1985, it had been renamed Crowded House. The eponymous album was slow to gain traction until the single "Don't Dream It's Over" hit the airwaves in late 1986, becoming a number-two hit in the United States and a top-20 hit in several other countries, as well as earning Crowded House the inaugural Song of the Year ARIA Award. *Temple of Low Men* followed in 1988 along with another international hit single in "Better Be Home Soon." The Finn brothers reunited for a duo album in 1990 and again as bandmates for Crowded House's 1991 album *Woodface*. The band dissolved in 1996, allowing Neil to focus on solo material, releasing *Try Whistling This* (1998), *One Nil* (2001), and the live album *Seven Worlds Collide* (2002) before recording *Everyone Is Here* (2004) with his brother and two albums, *Time on Earth* (2007) and *Intriguer* (2011), with a reformed Crowded House. Finn later became involved in duo projects with his wife (Pajama Club) and singer-songwriter Paul Kelly, recording an album with each before resuming solo work and releasing *Dizzy Heights* in 2014. Neil Finn is making his Ravinia debut.



GUSTER

Formed by Ryan Miller, Adam Gardner, and Brian Rosenworcel while attending Tufts University in the early 1990s, Guster quickly began attracting fans from the jam band scene with its unique acoustic sound, underscored by Rosenworcel's hand percussion. The group released its first album, *Parachute*, in 1995, earning acclaim from the *Boston Globe* as the Best Local Debut Album of the year. At the time, the band was known as Gus, but the following year added "-ter" to avoid confusion with other artists performing under that name, also reentering the recording studio to create *Goldfly*. Guster signed with Sire Records in 1998, reissuing *Goldfly* ahead of 1999's *Lost and Gone Forever*; though a more polished and broadly orchestrated album, it maintained the trio's folk-pop harmony and brought it into the mainstream with the Top 40 hit "Fa Fa." The 2003 follow-up *Keep It Together* saw the group begin to integrate more traditional rock percussion and unofficially grow to a foursome with multi-instrumentalist Joe Pisapia, who became a full member by the time of the live album *Guster on Ice* (2004). With the popularity of its singles "Amsterdam" and "Careful," *Keep It Together* cracked the top 40 of *Billboard*'s albums chart. A "meow mix" version of the album, featuring simulated cat sounds in place of the vocal tracks, was also created to combat illegal distribution. Guster's next two albums, *Ganging Up on the Sun* (2006) and *Easy Wonderful* (2010), moved up into *Billboard*'s top 25, scoring the band another hit with "Do You Love Me?" off the latter album. Pisapia parted ways with the group before the *Easy Wonderful* tour and was replaced by Luke Reynolds. Two more live albums followed in 2013 before Guster returned to the studio to craft 2015's *Evermotion* with The Shins' Richard Swift as producer. Guster first performed at Ravinia in 2011 and tonight is making its second appearance at the festival.



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PAPER GODS TOUR

CHIC[†]
featuring
NILE RODGERS

Intermission

DURAN DURAN[†]

SIMON LE BON, *Vocals*
NICK RHODES, *Keyboards*
JOHN TAYLOR, *Bass*
ROGER TAYLOR, *Drums*

DOM BROWN, *Guitar*
SIMON WILLESCROFT, *Saxophone and Percussion*
ANNA ROSS, *Vocals*
ERIN STEVENSON, *Vocals*

[†] *Ravinia debut*



CHIC featuring NILE RODGERS

In the early 1970s, Nile Rodgers and Bernard Edwards—both trained in jazz and fresh out of high school—led the Big Apple Band, part of the time a fusion group, the other a backing band for the soul vocal group New York City. But by late in the decade they had decided to really make it on their own, briefly embracing new wave before comfortably settling into dance music and taking on a new group name: CHIC. The guitar-and-bass duo enlisted pairs of vocalists and keyboardists, as well as a drummer, to record their demo single “Dance, Dance, Dance

(Yowsah, Yowsah, Yowsah),” and by late 1977 it had become a popular club hit. Quickly scooped up by Atlantic Records, CHIC put out its eponymous debut album that same year and further established its unique place in disco music, cracking *Billboard*’s top 10 with a polished version of its demo. The group’s next two albums—*C’est Chic* (1978) and *Risque* (1979)—achieved rare success among disco records, selling over a million copies each and charting within the top five. Both albums also featured a number-one hit, respectively “Le Freak,” which spent several weeks atop the charts and became the best-selling song in Atlantic’s history, and “Good Times,” which was later sampled in Sugarhill Gang’s landmark “Rapper’s Delight.” Rodgers and Edwards expanded their artistic horizons around the same time, writing and producing Sister Sledge’s “We Are Family” and “He’s the Greatest Dancer,” as well as Diana Ross’s number-one hit “Upside Down” and “I’m Coming Out.” After CHIC broke up in the early ’80s, Rodgers kept on producing blockbuster albums, including Bowie’s *Let’s Dance*, Madonna’s *Like a Virgin*, and Jagger’s *She’s the Boss*. The band reformed in 1992, and Rodgers produced that year’s *Chic-ism* as well as CHIC’s upcoming album *It’s About Time*. Tonight CHIC and Nile Rodgers are making their Ravinia debuts.



DURAN DURAN

Entering the UK’s “new romantic” pop music scene in the late 1970s, Duran Duran differentiated themselves and quickly rose to stardom through their cutting-edge music videos. Cofounders John Taylor and Nick Rhodes solidified the lineup in 1980 with Simon Le Bon, Andy Taylor, and Roger Taylor. By the end of that year, Duran Duran’s first single, “Planet Earth,” quickly rose to number 12 and established them as leaders of the genre. The racy music video for “Girls on Film” garnered significant media attention and became their first top-10 hit, setting the stage for their 1981 eponymous debut album to become a smash hit. Duran Duran quickly followed up with *Rio* (1982), with singles “Hungry Like a Wolf” and “Save a Prayer” becoming instant top-10 sensations. The group broke into the United States with a dance remix of *Rio* tracks entitled *Carnival*—sending their music videos into heavy rotation on MTV and their albums into top-10 positions on *Billboard*’s charts, with *Rio* remaining there for 129 weeks. Together with “Is There Something I Should Know?” from the American rerelease of *Duran Duran* and “Union of the Snake” from *Seven and the Ragged Tiger* (1983), the group had five top-20 hits in the US in a single calendar year. Following Duran Duran’s completion of the title track for the James Bond film *A View to a Kill*, the “Second British Invasion” began to cool off, though the group still enjoyed hits with the title track from *Notorious* (1986), “I Don’t Want Your Love” from *Big Thing* (1988), and “Ordinary World” and “Come Undone” from their 1993 eponymous record (“The Wedding Album”). The group resurged with *Astronaut* (2004), *Red Carpet Massacre* (2007), *All You Need Is Now* (2011), and *Paper Gods* (2015), which returned them to top-10 chart positions worldwide. Duran Duran is making its much-anticipated Ravinia debut.

RAVINIA 2016

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Parton*



*Danielle
de Niese*



*Bonnie
Raitt*



*Patti
LaBelle*



*Emmylou
Harris*



Diana Ross



*Lauryn
Hill*

...AND WE'VE GOT THE DIVA

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A GREAT BIG WORLD[†]*Intermission*

MATT NATHANSON

AARON TAP, *Guitar, Keyboard, Vocals, and Musical Director*
 SHIBEN BHATTACHARYA, *Bass, Keyboard, and Vocals*
 CHRIS LOVEJOY, *Drums*

Intermission

PHILLIP PHILLIPS

JOEL BEHRMAN, *Trumpet and Trombone*
 NATE MERCEREAU, *Guitar*
 ANDREW VAIT, *Keyboard*
 JJ SMITH, *Bass*
 JASON "JT" THOMAS, *Drums and Musical Director*

[†] *Ravinia debut***PHILLIP PHILLIPS**

The winner of the 2012 season of *American Idol*, Georgia native Phillip Phillips first began playing music in his teens, forming a band with his brother-in-law and early mentor Benjamin Neil. While attending Albany Technical College to study industrial systems technology, he won a local singing competition, "Albany Star," which spurred him to leave behind work at his family's pawn shop and audition for *Idol* the following year, singing Stevie Wonder's "Superstition" and Michael Jackson's "Thriller" and accompanying himself on guitar. During the competition, Phillips underwent eight surgeries to relieve pain from a congenital kidney condition, which was the only thing that threatened to eliminate him from the show; he was regularly a favorite in audience voting. His debut single, "Home," became the best-selling of any *Idol* "coronation song" and made the top 10 on four of *Billboard's* charts. Later that year he released his debut album, *The World from the Side of the Moon*, which contained his second major-hit single, "Gone, Gone, Gone." In addition to making *Billboard's* top 25, it also became the "send-off song" for the 2013 season of *Idol*, playing under video montages of each week's eliminated finalist. That same year, Phillips released an iTunes session and a live EP, as well as a deluxe edition of his debut album with three bonus tracks, also entering the studio to create his follow-up, *Behind the Light*. Released in 2014, its tracks were all written or cowritten by Phillips, and the album's lead single, "Raging Fire," was a top-10 hit on *Billboard's* Adult Top 40 chart. Phillip Phillips first appeared at Ravinia in 2014 as part of the "Food Network In Concert" event and tonight returns for his second season at the festival.



MATT NATHANSON

Massachusetts native Matt Nathanson released his first album, *Please*, at age 20 on Acrobat Records, continuing with the independent label through *Ernst* (1997), *Not Colored Too Perfect* (1998), *Still Waiting for Spring* (1999, featuring instrumental contributions by members of Counting Crows), and the EP *When Everything Meant Everything* (2002). His major-label debut came in 2003 with *Beneath These Fireworks*, which included vocal contributions by Glen Phillips of Toad the Wet Sprocket, though it was his return to independence in 2007 with *Some Mad Hope* that ushered in his mainstream success. The album's platinum single "Come On Get Higher" became a number-three hit in the adult contemporary format and earned Nathanson a spot on VH1's *You Oughta Know*, helping to propel *Some Mad Hope* to the number-three position on *Billboard*'s Indie chart. "Car Crash" and "Falling Apart" from the same album joined "Come On Get Higher" in Top 40 popularity. Nathanson soon began making appearances on such national television shows as *Ellen*, *Dancing with the Stars*, and *Rachael Ray*, as well as late-night shows hosted by David Letterman, Conan O'Brien, Jay Leno, Jimmy Kimmel, and Craig Ferguson. Additionally, his songs began to be featured in a growing number of films and television shows, including *NCIS*, *Private Practice*, *Vampire Diaries*, *90210*, and the *American Pie* series. He followed up with *Modern Love*, which made number 17 on the *Billboard* 200 and featured his next Top 40 hit, "Faster." The album also saw Nathanson collaborate with country duo Sugarland on "Run," which became his highest charting single to date on the *Billboard* Hot 100. His 2013 album, *Last of the Great Pretenders*, became a number-two hit on *Billboard*'s Rock chart and made number 16 overall with the singles "Mission Bells" and "Kinks Shirt," and his most recent album, *Show Me Your Fangs* (2015), featured the singles "Headphones" and "Gold in the Summertime." Matt Nathanson first played Ravinia in 2014 and tonight makes his second appearance.



A GREAT BIG WORLD

The duo singer-songwriters Ian Axel and Chad King began performing together while studying music business at New York University. In 2011 they licensed their song "This Is the New Year" to several television networks, including MTV and ESPN, as well as such shows as *The Amazing Race* and *One Tree Hill*, and soon went on national tours as openers for Ingrid Michaelson and Five for Fighting, among other artists. The following year, they officially adopted the moniker A Great Big World and

released a Kickstarter-funded debut EP, titled after their new band name. The duo received another significant boost in popularity when "This Is the New Year" was covered on the hit TV show *Glee* in 2013, after which they signed to Epic Records and released a new EP on that label, also embarking on a tour to support it. A Great Big World's "Say Something" was featured on the competition show *So You Think You Can Dance?* in September of that year, but a new version was released a month later featuring Christina Aguilera as a guest vocalist—this version became a worldwide top-five hit after the duo and Aguilera performed it on *The Voice*. Before the end of the year, A Great Big World also appeared on the Victoria's Secret Fashion Show and American Music Awards broadcasts. The duo's debut full-length album, *Is There Anybody Out There?*, was released in early 2014, rocketing up to number three thanks to their well-established singles and also turning out another Adult Top 40 hit in "Already Home." That year they also appeared on Michaelson's album *Lights Out* as guests on the song "Over You." A Great Big World's sophomore album, *When the Morning Comes*, was released last fall, preceded by its two versions of "Hold Each Other" (one featuring rapper Futuristic). A Great Big World is making its Ravinia debut.

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COMING UP AT RAVINIA

7:00 PM SUNDAY, JULY 24 PAVILION

The Gambler's Last Deal

KENNY ROGERS

The legendary country singer-songwriter embarks upon his final world tour.

NITTY GRITTY DIRT BAND

The folk-rockers that led the groundbreaking *Will the Circle Be Unbroken* collaborative albums celebrate their 50th anniversary.

LINDA DAVIS

The duet partner of Reba McEntire on the Grammy-winning song "Does He Love You?"

7:00 PM SUNDAY, JULY 31 PAVILION

BUDDY GUY

Chicago's own legendary blues man celebrates his 80th birthday.

JEFF BECK

One of the top 10 guitarists of all time, according to *Rolling Stone*, and the driving force behind The Yardbirds post-Eric Clapton

7:30 PM SATURDAY, AUGUST 6 PAVILION

BRYAN FERRY

The sharp-dressed frontman of glam-rocking Roxy Music makes his Ravinia debut.

LP (LAURA PERGOLIZZI)

Known initially as a songwriter for such artists as Heidi Montag, Rihanna, The Veronicas, and Cher Lloyd, she has also had songs performed on *The Voice* and was a featured artist in *Vogue* magazine.

7:30 PM MONDAY, AUGUST 15 PAVILION

DON HENLEY

A Rock and Roll Hall of Famer as the cofounder of The Eagles and the voice of "Hotel California," "Life in the Fast Lane," and "The Long Run," he recently released an album featuring guest country legends Merle Haggard, Dolly Parton, Trisha Yearwood, and Alison Krauss.

7:00 PM FRIDAY, AUGUST 19 PAVILION

GOing, GOing, GONE

GO-GO'S

The history-making all-female rock stars behind "We Got the Beat" make their final Chicago appearance.

BEST COAST

Jangle-rock duo whose music appeared in the 2014 film *Walk of Shame*

KAYA STEWART

The English-American singer-songwriter behind "In Love with a Boy"

8:00 PM THURSDAY, AUGUST 25 PAVILION

JOHN FOGERTY

The lead guitarist, singer, and songwriter of Creedence Clearwater Revival makes his Ravinia debut.

7:00 PM SUNDAY, AUGUST 28 PAVILION

SEAL

The return of the soulful singer who lit up Ravinia in his 2012 festival debut

