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LOVE THEM

MARKING MILESTONES

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NIESE REVELS IN TAKING
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(NO FR)AGILITY

THROUGH LEAPS AND
BOUNDS, MATTHEW
POLENZANI KEEPS
HIS VOICE HIS OWN



418 Sheridan Road
Highland Park, IL 60035
847-266-5000
www.ravinia.org

Welz Kauffman
President and CEO

Nick Pullia
Communications Director, Executive Editor

Nick Panfil
Publications Manager, Editor

Alexandra Pikeas
Graphic Designer

IN THIS ISSUE

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3453 Commercial Ave., Northbrook, IL 60062
www.performancemedia.us | 847-770-4620

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Sheldon Levin - Publisher & Director of Finance

Account Managers
Rand Brichta - Arnie Hoffman - Greg Pigott

Southwest
Betsy Gugick & Associates 972-387-1347

Sales & Marketing Consultant
Mike Hedge 847-770-4643
David L. Strouse, Ltd. 847-835-5197

Cathy Kiepora - Graphic Designer
Lory Richards - Graphic Designer

A.J. Levin - Director of Operations
Joy Morawez - Accounting
Josie Negron - Accounting

Willie Smith - Supervisor Operations
Earl Love - Operations
Wilfredo Silva - Operations

Steve Dunn - Web and Internet Development

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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

A portrait of Jorge Federico Osorio, a middle-aged man with thinning hair, wearing a dark green turtleneck sweater. He is leaning forward with his hands clasped, resting on a wooden surface that appears to be the lid of a piano. The background is dark and textured.

On the Fly

Jorge Federico Osorio
made Highland Park
the home of his
international career

By Dorothy Andries



JORGE FEDERICO OSORIO is a classical artist with an international flair. Born in Mexico, he lived in New York City for seven years, followed by London for another 11, before he ultimately chose Highland Park, IL, to be the place where he and his wife, Sylvana, put down their roots and raised their two sons, Dario and Santiago.

Among the city's attractive amenities were superior public schools and, of course, its proximity to O'Hare International Airport, minus the noise. The situation was particularly fortunate last February when Osorio flew to Atlanta on one day's notice to replace Peter Serkin with the Atlanta Symphony Orchestra for Brahms's Piano Concerto No. 1. (Ravinia fans will remember his two stellar performances of the work, in 2008 and 2015, with the Chicago Symphony Orchestra.)

But who knew one of the greatest pleasures he mentions about living in the North Shore city of nearly 30,000 residents would also be the Landmark Renaissance Cinema on Second Street? "We love movies," Osorio said, "especially the interesting ones that come to the Landmark." [It was recently one of only two theaters in the Chicago area to show *Music of Strangers*, the new docu-

mentary about Yo-Yo Ma and the Silk Road Ensemble created by the Oscar-winning filmmaker behind *20 Feet from Stardom*—the Silk Road Ensemble itself will make its first return to Ravinia on August 16.] He also spoke highly of the Park District of Highland Park's Recreation Center on Park Avenue.

"It will be 18 years this summer that we moved here," Osorio said, seated in his living room, which accommodates two grand pianos. "I bought this house before my wife saw it. That was risky, I know. But this has really become home for us."

It was an unusual series of events that led Osorio to Highland Park. In 1993 he had begun working with artist manager Robert Levin, who himself calls the North Shore city home. Several years later, when Osorio was going from London to Mexico to play some concerts there, the pianist came through O'Hare and stopped in Highland Park for three days. "Sylvana and I had heard much about the schools in the area," he said, "and Robert arranged a real estate agent to take me around." Thus came about the quick purchase of the house, sight unseen by Sylvana.

Once the family settled in, they quickly became familiar with the

Highland Park Public Library, well-regarded not only for an outstanding collection of books, but also for its nearly 12,000 compact discs. (Sylvana has been on the library staff since 2000 and was appointed manager of film and music services two years later.)

[Osorio's path to Ravinia's stages was similarly unusual, but for its circuitousness. Levin was diligently lining up orchestral engagements for the pianist when he came into contact with Welz Kauffman—in the '90s a member of the artistic staff of the New York Philharmonic—seeking to get Osorio an appointment with NY Phil maestro Kurt Masur. Again flashing forward several years, Kauffman, now president and CEO of Ravinia, introduced Osorio to James Conlon in 2006 for the maestro's ongoing cycle of Mozart's piano concertos at the festival. That fortuitous association, along with ringing audience endorsements (not least of which from fellow North Shore residents and globe-trotting musicians the Lincoln Trio), regularly brought Osorio back to the summer festival again and again, starting with the first of those Brahms concertos in 2008.]

Nonetheless, the pianist, who grew up in a land of perpetual summer, men-



Jorge Federico Osorio enjoys dinner at Ravinia's Park View Restaurant before a concert (left) as well as being a featured soloist with the Chicago Symphony Orchestra on the festival's Pavilion stage (overleaf).

tioned the change of seasons as one of the pleasures of living in Highland Park.

Deep in his history, however, lies another attraction for the area. "I always loved the Chicago Symphony Orchestra," he said. "I'd listen to their recordings with [conductor] Fritz Reiner when I was a child. I always dreamed of playing with that orchestra." He spoke also of the recordings the CSO made with Ukrainian-born pianist Emil Gilels, one of the very few Soviet musicians allowed to travel to the West in the 1950s.

Osorio was raised in a musical household, and his mother Luz Maria Puente, a revered teacher in Mexico and concert pianist, gave him his first piano lessons. "She's 92 years old and still giving recitals," he said, with obvious pride.

His youthful dream to play with the CSO has come true many times over. One notable event came during the summer of 2010 when, over two consecutive evenings, he played all five of Beethoven's piano concertos with the orchestra at Ravinia. And in December 2013, Osorio took part in the orchestra's premiere of Carlos Chavez's Piano Concerto with Miguel Harth-Bedoya on the podium at Symphony Center. He has recorded that work twice, most

recently with the Orquesta Sinfónica Nacional de México and Carlos Miguel Prieto for Cedille Records.

"Jim Ginsburg does exceptional recordings," Osorio said of the label's founder, who since 1989 has been dedicated to producing high-quality classical recordings with outstanding musicians from Chicago. Now the only Chicago-based classical label, Cedille has a catalog tracking more than a quarter century of classical music-making in the Windy City. In addition to the Chavez concerto, Osorio has recorded piano music by fellow countryman Manuel M. Ponce; an all-Russian disc with works by Prokofiev and Shostakovich, as well as Mussorgsky's *Pictures at an Exhibition*; a recital of music by Liszt and Debussy; and the albums *Salon Mexicano*, featuring works by Castro, Villanueva, Ponce, and José Rolón, and *Piano Español*, with pieces by Falla, Albeniz, Granados, and Padre Antonio Soler.

He is about to make his seventh CD with Cedille Records, comprising the final piano works of Brahms and Schubert: Brahms's sets of piano miniatures, opp. 116–19, and Schubert's A-major and B-flat-major sonatas. His Ravinia recital July 25 included a sample of these venerable masterworks,

namely the bookend collections of those Brahms miniatures and Schubert's last sonata, the B-flat. And on April 1 of next year, Osorio will give a recital on the Skyline Piano Artist Series in Northwestern University's sparkling new Mary Galvin Hall.

As an audience member as well as a performer, Osorio relishes Ravinia, the summer residency of the CSO, and the festival's other classical programming. Here he developed a durable connection with Conlon, who last summer concluded his association with the festival and is beginning his first season as principal conductor of Italy's RAI National Symphony Orchestra, with which the maestro has engaged him for an encore performance of Brahms's Concerto No. 1.

Just before that, Osorio flies to Rio de Janeiro, then goes to São Paulo, where he will perform Ginastera's Concerto No. 1 with the Orquesta Sinfônica do Estado de São Paulo under the direction of Carlos Miguel Prieto.

Did he mention part of Highland Park's charm was its proximity to O'Hare International Airport? R

Dorothy Andries is a freelance writer specializing in the performing arts and classical music.

Hello (Again), Dolly!

With her first national tour in a quarter century, Dolly Parton shows her fans she will always love them

By Andy Argyrakis

SHE MAY HAVE COME from humble beginnings as the fourth of 12 children in Locust Ridge, TN, with the Smoky Mountains as her playground, but from the very moment Dolly Parton stepped out on a stage as a mere child, she's been on a first-name basis with the world. Not only has the singer-songwriter sold an astounding 100 million records, scored 25 chart-topping singles, collected seven Grammys, and become one of just five female artists to be crowned the Country Music Association's "Entertainer of the Year," Dolly boasts the ridiculously rare distinction of scoring at least one nomination for each of the Grammy, Emmy, Oscar, and Tony Awards. Add in her very own theme park, Dollywood, in Pigeon Forge, TN, plus the Dollywood Foundation (which promotes children's literacy through Dolly Parton's Imagination Library initiative across North America), and this artist/entrepreneur/humanitarian's strength may as well be superhuman.

Across her six decades in show business and beyond, Parton's thankfully never been shy about stopping by the Chicago area for a concert or the Broadway musical *9 to 5*. But this year is particularly momentous for her, as it marks Parton's first major North American tour in more than 25 years—including a long-awaited return to Ravinia on Sunday, August 7—which comes hot on the heels of the recent television biopic *Dolly Parton's Coat of Many Colors* (which attracted 13 million viewers) and simultaneously serves as a preview to the double CD collection *Pure & Simple*, due out August 19.

"Well I'm excited about it," proclaimed Parton in her sugary sweet accent during a media teleconference call from her Nashville office. "We've done a few shows here and there, now and then over the last several years, but [this is] the first time for a long one. Everything seems to be going really good right now. There's a little buzz going on with *Coat of Many Colors*, the success of our *Blue Smoke* CD [from 2014], and our tour



ANDY ARGYRAKIS



through Europe. It got a lot of attention, so a lot of fans were [asking], ‘Why don’t you do it here?’ So I said, ‘Okay, if you want me to, I will.’ It just seemed to be a good time to do it!”

The timing may be just right, but with 43 studio albums to her credit, Parton sure has a challenge ahead of her when it comes to carving out a set list within the framework of only a sole show. Even so, she assures the faithful flocking to Ravinia that the evening will have plenty of hits in addition to a smattering of her upcoming tunes, plus a completely homespun approach that puts a top priority on music and dialogue over production. “*Pure & Simple* is both the name of the show and the new CD,” she explains. “It’s all love songs, and we’ll be doing a few songs from that, and of course we’ll be doing all of our standards—‘Jolene,’ ‘I Will Always Love You,’ ‘9 to 5,’ ‘Islands in the Stream,’ and all that stuff. Then we’ll do our little gospel things and we’ll have our corny jokes. [Laughs] We have a little folk song section that we’ll do, and as far as the band, it’s just the four of us on stage: Richard Dennison [keyboards], Tom Rutledge [guitar] and Kent Wells [guitar]. We just kind of swap off different instruments, it’s pretty much scaled down, there’s not a lot of loud music and we don’t have a bunch of videos or anything going on in the background. So it’s pretty much just us-n’s [and] I’ll tell lots of stories as we go!”

As the chat continues, Parton also seems overjoyed to share several reflections on *Pure & Simple* for the very first time, and while she repeatedly reiterates



Dolly Parton has been no stranger to Chicago, even while she kept her tours on shorter circuits, stopping by the Bank of America Theatre for the Chicago opening of the musical *9 to 5* in 2011 (page 14) and giving several shows at the Chicago Theatre (page 18; from a performance from 2008), but she also cut a dazzling figure in her 1993 Ravinia debut (above).

her tour will still be stacked with old favorites, she can’t help but beam over a few of her new babies. “First of all, I needed a song called ‘Pure & Simple’ and then I wrote that one,” she shares of developing the project’s easygoing concept. “And then I thought, ‘Well, you know, what’s this album going to be about? Is it all going to be just pure, simple, and plain songs?’ But I started to write them, and they all turned out to just be songs about different kinds of love. I just took off, acted on faith, and wrote what songs came to mind. ... I like the title song a lot. In fact, I’m going to open the show with it. There’s another song called ‘Outside Your Door,’ which is a fun little soulful piece that’s simple in nature. Another one we’re doing in the show is called ‘Never Not Love You’ and it’s a sweet little song that’s a little bit uptempo.

“These are all new songs with the exception of two I pulled from the old Porter [Wagoner]/Dolly days. There’s an old song called ‘Tomorrow Is Forever,’ which I always thought was a really good song, and I’ve done it [in that] really *Pure & Simple* style. There’s another

one that I actually used a little bit of in the *Coat of Many Colors* movie called ‘Say Forever You’ll Be Mine.’ Everything else is new things that have not been heard, but I wrote them all. ... I seemed to be in a very inspired mood. I just love to paint pictures with songs.”

Indeed, the list of completed canvases is practically endless for Parton—besides all of the aforementioned oldies and newbies, including such enduring smashes as “My Tennessee Mountain Home,” “Here You Come Again,” “Two Doors Down,” and “Why’d You Come in Here Lookin’ Like That.” And even after all these years of performing them practically every night, she seems incredibly sincere in assuring listeners they never grow tiresome, but actually evolve as each new generation unearths such timeless treasures. “They take different meanings at different times because you sing them to different people,” she asserts. “There are a whole lot of younger, new people that are just now getting tuned in and turned on to my music, and then the ones that have loved them all along always enjoy hearing them again.”


One such song is the set list staple “Coat of Many Colors,” which wasn’t just the narrative thread behind the movie and impetus behind this tour’s conversations, but also the basis of Parton’s very being. In fact, there’s probably no better autobiographical summary of her upbringing (outside of her actual autobiography, *Dolly: My Life and Other Unfinished Business*) than classic lines like: “I tried to make them see / One is only poor only if you choose to be / It is true we had no money / But I was rich as I could be / In my coat of many colors mamma made for me.”

“I always talk about the ‘Coat of Many Colors’ and my mom, and of course now that the movie did so well, I’ve also written a song called ‘Mama,’ which I’ll probably sing before I start talking about home,” says Parton. “Talking about growing up in my grandpa’s church and why it means a lot to me ... I think we are who we are because of the people we’re around and the way we grow up, but certainly we were brought up to have an open, big, and giving heart and that was, you know, the Christian way. That definitely has played a big part in [starting the Dollywood Foundation], but it also seems to be my nature. I love to do things for people.”

With practically her entire life spent entertaining or assisting others, one can’t help but wonder what a typical day off is like for Parton. Granted, her instantly recognizable, rhinestone-studded style and larger-than-life persona make a trip to the mall practically impossible, but that doesn’t mean the celebrity can’t unplug with her husband of 50 years Carl Thomas Dean like regular folks from time to time.

“What’s a day off?” she initially ponders with a giggle. “I don’t have many days off, but my husband and I always try to have the weekends free if I can when I’m not in Nashville. We like to go out [to] our little lake house and sit around and just relax. I read a little bit, cook some, and sleep a lot. We just kind of act lazy, have a good, restful weekend, and then get ready to go back to work the next day.”

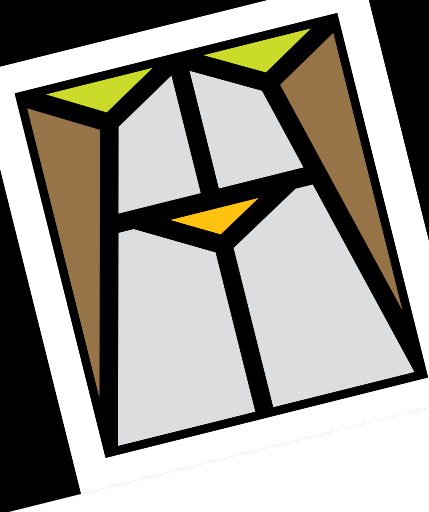
Though Parton could easily be forgiven if she chooses to rest on her laurels as a member of the Country Music Hall of Fame, a star holder on the Hollywood Walk of Fame, and a recipient of the “Living Legend Award” from the Library of Congress, her zeal for living and creating is absolutely unquenchable even at 70, which she credits to “a good doctor, good lighting, good make-up, and a good attitude!” And believe it or not, there are still a few items left on her bucket list, which given her unbeatable track record, are sure to get checked off sooner rather than later.

“I’m just carrying my bucket and it’s just full of all kinds of things. I’ve got buckets on both sides!” Parton exclaims with her razor sharp wit, all but erasing the distance of miles between Music City and the Windy City. “I someday hope to see my life story on Broadway as a musical, and someday I’d love to have a cosmetic line and that sort of thing, but as far as a bucket list, I seem to kind of do pretty much what I want. It just sometimes takes a little time to get it done. I have a line in one of my songs [‘The Sacrifice’] that says, ‘Empty or full / I’ve carried my pail / You don’t drink the water / If you don’t dig the well.’ So I’m busy digging a well and carrying my bucket all around now.” 

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*, *Metro-mix*, *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.

“A lot of fans were [asking], ‘Why don’t you do it here?’ So I said, ‘Okay, if you want me to, I will.’”





REWIND

ON THESE DATES 67 YEARS AGO

August 9–14, 1949

As if emphasis were needed that Ravinia is unfazed by the elements, the summer of 1949 provided a unique illustration: on May 14, less than a month and a half before the Chicago Symphony Orchestra's 14th annual residency was set to begin, the festival's original, wooden Pavilion burned down. But support was quickly (and enthusiastically) rallied, and the season went on as planned. Three months later, the only time the word "fire" was on anybody's lips would have been in description of the four chamber music concerts that closed the season, featuring pianist Arthur Rubinstein, violinist Jascha Heifetz, and cellist Gregor Piatigorsky—affectionately dubbed the "Million Dollar Trio" in the media. (The gossipy quip at the time was that Rubinstein got top billing, Heifetz got top dollar, and Piatigorsky got to play solo. In truth, all three got to play solo, but for a cellist, it was a much rarer opportunity.) Together they essayed trios by Beethoven, Mendelssohn, Ravel, Tchaikovsky, Schubert, and Brahms. They even played duos in every possible combination, from sonatas by Brahms, Franck, and Beethoven to string duos by Martinů and Glière (recently performed at Ravinia for the first time since this concert by Pinchas Zukerman and Amanda Forsyth). Rubinstein played Chopin, and Heifetz and Piatigorsky each some Bach. Those who had the wherewithal to attend those concerts were among the few to ever hear such a confluence of musicianship.



(NO FR)AGILITY



Through leaps and bounds,
Matthew Polenzani keeps
his voice his own

By Martin Bernheimer

THERE ARE TENORS, and there are tenors. Some make big, heroic sounds and find glory in climactic high notes. Others, less showy, concentrate on introspective matters, stressing tasteful restraint over power for its own sake. Matthew Polenzani, who sings his first recital at Ravinia this summer, falls into neither camp. Or, more to the point, he manages to combine the best of both expressive worlds.

Born August 23, 1968, he still calls himself a lyric tenor, still excels in works that demand smooth delivery, dynamic variety, and introspective finesse. And still his talent defies conventional definitions and labels. Critics and, yes, audiences, are consistently drawn to the stylistic intelligence and elegance that reinforce the beautiful tone at his disposal.



In any case, it would be unfair, also inaccurate, to think of him strictly as a vocal lightweight—though there is nothing wrong with that. Polenzani is simply too talented, too ambitious, too versatile, too inquisitive, and too thoughtful to suffer the limitations of typecasting. “I would describe my voice as a lyric tenor voice,” he begins, and then he admits to some crucial deviation from the description. “My voice has gotten heavier over the past 21 years of singing, and I expect it will continue to do that in the future, as long as I keep singing. My repertory is definitely getting heavier, but I am keeping as much Mozart as possible.”

Like many a smart artist before him, he regards Mozart as a safe and salutary haven. “I hope and expect to be singing [the title roles of] *Idomeneo* and *La clemenza di Tito* over the next 10 to 15 years at least, and I have Don Ottavio in *Don Giovanni* and Tamino in *The Magic Flute* on my calendar over the next two or three years.”

One often wonders if repertory additions court any danger of strain. Polenzani rejects the idea. “It’s not something I particularly worry about, as I have a great voice teacher, good coaches, and a good manager. Each time I’ve added something to my repertory that was a step outside of my regular *Fach*, I made sure to put it in my voice with my teacher, and I always make sure to sing whatever piece I’m singing with *my* voice. I don’t try to beef it up for bigger repertory, or slim it down for lighter repertory.”

Opera keeps Polenzani exceptionally busy, but he finds work in the concert hall equally compelling. His Ravinia recital on August 1 marks a happy reunion, he stresses, with the pianist Kevin Murphy. “I have known him since 1997, when I first started singing at the Met. I worked with him on many shows with James Levine, and we have performed in recital before. He is a dear friend, and a great pianist. I’m very blessed and lucky to be working with him again.” [Murphy also happens to be the director of Ravinia’s Steans Music Institute vocal conservatory, for which Polenzani will be leading a master class the day after his concert.]

The program, very carefully chosen, demonstrates the tenor’s special affinities. “The repertory includes songs from Beethoven, Liszt, Ravel, Satie, and Barber [that I] put together for a recital tour last year. I tried to choose music that was a mix of things I knew, and things I didn’t, to make the learning process a little easier. I’d sung the Beethoven before, and we selected some of the Liszt songs that I had recorded a few years ago. The Ravel songs were new to me, and I put the Satie in the middle sort of as an amuse-bouche.”



Above: Matthew Polenzani (right) most recently appeared at Ravinia in the 2005 concert performance of Verdi's *Otello* alongside (from left) Clifton Forbis, Frederick Burchinal, and Joseph Kaiser. Below: Polenzani's Mozartean credits have also included the noble Belmonte in *Abduction from the Seraglio*. Overleaf: A recent addition to his repertory, the title role of Offenbach's *Tales of Hoffmann* has earned Polenzani plaudits from coast to coast.



Although this represents Polenzani's first solo performance at Ravinia, he is no stranger to the festival. "I've sung twice at Ravinia," he recalls. "The first time I sang Spoletta in *Tosca* [for the 1995 gala] with the Chicago Symphony Orchestra and Zubin Mehta. The other time was also with the CSO, singing Cassio in *Otello* with James Conlon."

According to knowing witnesses, these promising appearances proved the adage that there are no minor roles, just minor singers.

Polenzani's vocal education began in a relatively obscure locale, Eastern Illinois University. He chose it, he recalls, for a simple, practical reason: "I went there because they were giving me a full scholarship. I had also heard that their education program was very good, and I went there to get my Bachelor of Music Education degree. It was only the summer before my senior year of college that I thought singing might be something I should try to do for a living."

His Metropolitan Opera affiliation began with the modest utterances of Khrushchov in *Boris Godunov* in 1997, but comparative obscurity did not last long. In recent years, New York has applauded him in such diverse assignments as Bartlett Sher's production of *L'elisir d'amore*, which opened the Met's 2012 season, not to mention David McVicar's interpretation of *Maria Stuarda*, Willy Decker's rethinking of *La traviata*, and Julie Taymor's popular

staging of *The Magic Flute*. Polenzani has also appeared in the Met's revivals of *Rigoletto*, *Don Pasquale*, *Don Giovanni*, *Roméo et Juliette*, *The Barber of Seville*, *Così fan tutte*, *Falstaff*, *Die Meistersinger*, and *L'Italiana in Algeri*. To date, he has participated in no fewer than 331 performances with the legendary company.

His assignments last season reflected a revealing and challenging study in contrasts: Bizet's rhapsodic *The Pearl Fishers* and Donizetti's florid *Roberto Devereux*. "Both," he recalls, "were incredibly special productions for me. Great and interesting productions for sure, but when you look at the casts, you can truly understand why they stand out as highlights for me." Singing with the likes of Diana Damrau, Sondra Radvanovsky, Elina Garanca, and Mariusz Kwiecien can only bring you joy. "The other great thing about both productions was that they were in New York, which meant I got to be home for almost six straight months. That never happens in my career, so it was also a great time for my family." The



Born in the shadow of Chicago, Polenzani has regularly returned to the Lyric Opera since his years in its apprentice program (now called the Ryan Opera Center), gracing its stage with his debuts in the title roles of Offenbach's *Hoffmann* (2011) and Massenet's *Werther* (2012; bottom left). He's also bringing his love for Mozart to the Lyric, having portrayed the titular Tito in 2014 (left and middle left) and returning this winter as Tamino in *The Magic Flute*.



tenor lives in suburban New York with his wife, mezzo-soprano Rosa Maria Pascarella, and their three sons.

He has appeared, with some frequency, in modernist stagings that play loose with the times and places specified by composers and their librettists. Conversely, he has also taken part in comparably cautious presentations that take an essentially literal approach to the original instructions and definitions. "I wouldn't say I have a specific preference for modern or traditional," he says. "What I want most is for it to make sense. If we have to suspend our belief in what the composer gave us, or write three pages of notes in the program so that an audience will be able to tell what is going on, then I think we've made a mistake. We have to take the music and text given, and present it in such a way that an audience can follow, and be moved by what is happening. If it's in a modern setting, fine. Just let it make sense."

Unlike many a successful colleague, Polenzani pays overt attention not just to the singers that came before him but also to those who currently share his repertory. "When it came to examples of singing that I listened to—especially when I was younger, but even still

today—I definitely liked to study the singers of the '50s, '60s, and '70s. I'd say the singers of the past who influenced me most were Nicolai Gedda, Fritz Wunderlich, and Alfredo Kraus." These choices certainly suggest lofty standards and goals. But what about contemporary rivalries? Here, too, modesty prevails. "Speaking of today's generation, I wouldn't say I've got any specific rivalries with any other tenors. I think there are quite a few good tenors singing today, and many of us are friends. That doesn't mean we hang out together all the time, but I've played golf with Piotr Beczala, and played cards with Larry Brownlee and Joseph Calleja, as a couple of examples, among others. I think we each have respect for each other's individual gifts, and I sincerely doubt any of us is ever worried about what the other is doing."

Apparently, Matthew Polenzani loses little sleep these days over tenoral competition. A *rara avis* among his particular professional breed, he is too busy doing his own thing. And doing it beautifully. [R](#)

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





FLYING SOLO

Don Henley keeps his music close to home and heart

By Donald Liebenson

“I LIKE WHERE I AM NOW,” Don Henley sings on *Cass County*, his fifth solo album, and first in 15 years, released last September to rapturous reviews and chart-topping sales. Where he is now is on a tour of Europe and North America that brings him to Ravinia on August 14 and 15. “I wouldn’t exactly call this a ‘greatest hits’ tour,” he offers in an e-mail exchange with *Ravinia* magazine. “We do perform several ‘hits,’ both from the Eagles catalog and from my solo albums, including *Cass County*. But we also do some deep album tracks, a few numbers that we haven’t done in a very long time. It’s a good mixture of the familiar and the unexpected. We recently completed the European segment of the tour, and the fans, as well as the media, were very pleased with the show. So, I hope people here at home have a similar reaction. I have an amazing band, including a horn section, and it’s great working with so much talent.”

Compiling a setlist spanning a decades-long career of era-defining music—and his fans’ most cherished songs that get the best of their love—along with new material that represents where Henley is now, is a delicate balancing act. Call it the “Garden Party” dilemma. Rick Nelson’s top-10 hit, released in 1972 (coincidentally the same year of The Eagles’ first hit, “Take It Easy”), chronicled an ill-fated Madison Square Garden concert appearance in which his attempts to perform new material were greeted, so the song goes, with hostility by the audience. The moral: “You can’t please everyone, so you’ve got to please yourself.”

Henley offers his own take within “No, Thank You,” one of the *Cass County* songs: “Though nostalgia is fine, I respectfully decline

to spend my future living in the past.”

“I understand that people want to hear the songs that are familiar to them,” he explains, “songs that are attached to certain memories, to certain times, places, and events, and I am happy to play those songs. But I’m not content to do only that. Even at my age [68], I need to experience growth and change. The great Chilean poet-diplomat Pablo Neruda [is attributed to have] said:

You start dying slowly if you do not travel, if you do not read, if you do not listen to the sounds of life. ... You start dying slowly if you become a slave to your habits, walking every day on the same paths. ... You start dying slowly if you avoid feeling passion or the turbulent emotions; those which make your eyes glisten and your heart beat fast. You start dying slowly ... if you do not allow yourself, at least once in your life, to run away from sensible advice.

“That’s the way I feel about putting together the setlist,” he continues. “Some of my favorite songs that I’ve written or co-written were not ‘hits.’ So I try to strike a balance between hits and lesser-known album cuts. But, in the end, it’s one of those ‘damned if you do and damned if you don’t’ situations. I’ve been slammed for doing too many oldies in my show, and I’ve been slammed for taking more risks and playing more obscure songs. No matter what I do, somebody’s not going to be satisfied, so I just go with what instinctively feels right on any given day, and one show may be different from the next. Trying to please everybody all the time will backfire, sooner or later. At this stage in my life and career, I’m not into calculation and second-guessing. I want to enjoy my work for the remaining time that I have—and that’s what I’m doing.”



But Henley does take special care when it comes to the Eagles canon. Henley has referred to The Eagles, whose last studio album, the Grammy-winning *Long Road Out of Eden*, was released in 2007, as “the mothership” that afforded him the opportunity to go on solo flights to perform his own music. With the tragic death in January of bandmate Glenn Frey, with whom Henley cowrote some of the band’s most enduring songs, including “Desperado,” “Lyin’ Eyes,” and “Tequila Sunrise,” Henley does not foresee the surviving members of the band continuing to perform as The Eagles. Accompanied by Jackson Browne, they played at the Grammy Awards in March in tribute to Frey, and it was most likely the band’s final performance. When asked if he could imagine a reunion to mark the band’s 50th anniversary, à la the Grateful Dead, Henley responded with an unequivocal “no.”

Henley is also clear on what he sees as his responsibility as “the curator of these songs” (or at least the ones that he and Frey cowrote). “Glenn and I, along with our manager, Irving Azoff, always took great care to make sure that our songs were not misused or misappropriated, which is a constant battle in this age of the Internet,” he states. “We never allowed the songs to be used in advertisements or commercials. We rarely licensed any of our catalog for use in films or television programs. I intend to carry on that tradition. It matters to me that people’s associations with these songs—their memories, their emotions—are kept pure. When I perform Eagles classics now, my band and I will keep the musical arrangements faithful to the original versions, because that’s the way the fans want to hear them. I might take liberties with some of my solo material, but not with the Eagles songs.”

Cass County is a celebration of Henley’s musical roots and is in stark contrast to the disposable “bro country” that dominates country radio playlists. The collection features collaborations with guest artists Miranda Lambert, Mick Jagger, Merle Haggard,

Trisha Yearwood, Lucinda Williams, Alison Krauss, and Dolly Parton, who is making her own long-awaited return to Ravinia August 7, and whom Henley admiringly calls “a steadfast friend and musical partner.” It’s also a reflection of the diverse musical styles the young Henley heard on his radio growing up. “The most impactful station during my boyhood was a station in Shreveport, Louisiana, KWKH,” he recalls. “It featured a program called *The Louisiana Hayride*, which was first a radio show and then became a television show broadcast from the Municipal Auditorium in Shreveport. The show’s heyday was from 1948 to 1960. It’s where Elvis made his first radio broadcast performance in 1954 and his first televised performance in 1955. The list of performers on the *Hayride* series included Hank Williams, Kitty Wells, Bob Wills & the Texas Playboys, Patsy Cline, George Jones, Johnny Cash, Tex Ritter, Jim Reeves, and many others who went on to become big stars. A few years later, in my early teens, I listened to WNOE, a 50-thousand-watt station that was located in New Orleans, about 330 miles from my little hometown. Some of the music I heard on that station was indigenous to New Orleans and rarely got played anywhere else.

“Sometimes, when conditions were just right, I could also pick up KOMA, broadcasting from Oklahoma City and, occasionally, WLAC in Nashville, which featured the famous DJ “John R.,” who from the late 1940s to the early ’70s had a nightly program on which he played R&B records that nobody else was playing. In my mid-to-late teens, I listened to KEEL in Shreveport and KLIF in Dallas. They played pop, rock, soul, and even some country music. There was a lot of variety.”

It’s an era of radio Henley feels lucky to have grown up in. “I don’t want to get on a ‘things used to be so much better, sonny boy’ soapbox,” he jokes, “but, yes, we were lucky to grow up in an era that was less homogeneous, a time before everything was formatted and put into neat little boxes; a time when you didn’t


have to do a lot of channel-surfing to be exposed to a wide variety of musical genres and styles. You might not have liked everything you heard, but you were able to discover things you didn't know you liked because it all got played on the same station. It's not healthy for art or culture to be monotonous. Whether it be art, politics, or religion, if we see and hear nothing but a narrow spectrum of messages, ideologies, philosophies, styles, if we get trapped in a 'one-flavor-only' universe, our minds and our lives are diminished. Today, everything comes neatly presifted and prepackaged for you."

Mostly recorded in Nashville, *Cass County* debuted at number one on *Billboard's* Top Country Albums chart, and it was the top selling album that week. But Henley modestly downplays the achievement. "It was a nice thing, but it's really not that hard anymore for an established artist to open at number one in the charts in the first week of a release," he says. "The hard part, these days, is staying there, or even staying in the top 20 for any significant length of time. Records come and go very quickly now. ... I feel bad for young artists who are trying to make it in the music business now. It was never easy, but it has become so much more difficult in the digital age; hard to get discovered and harder to make a living."

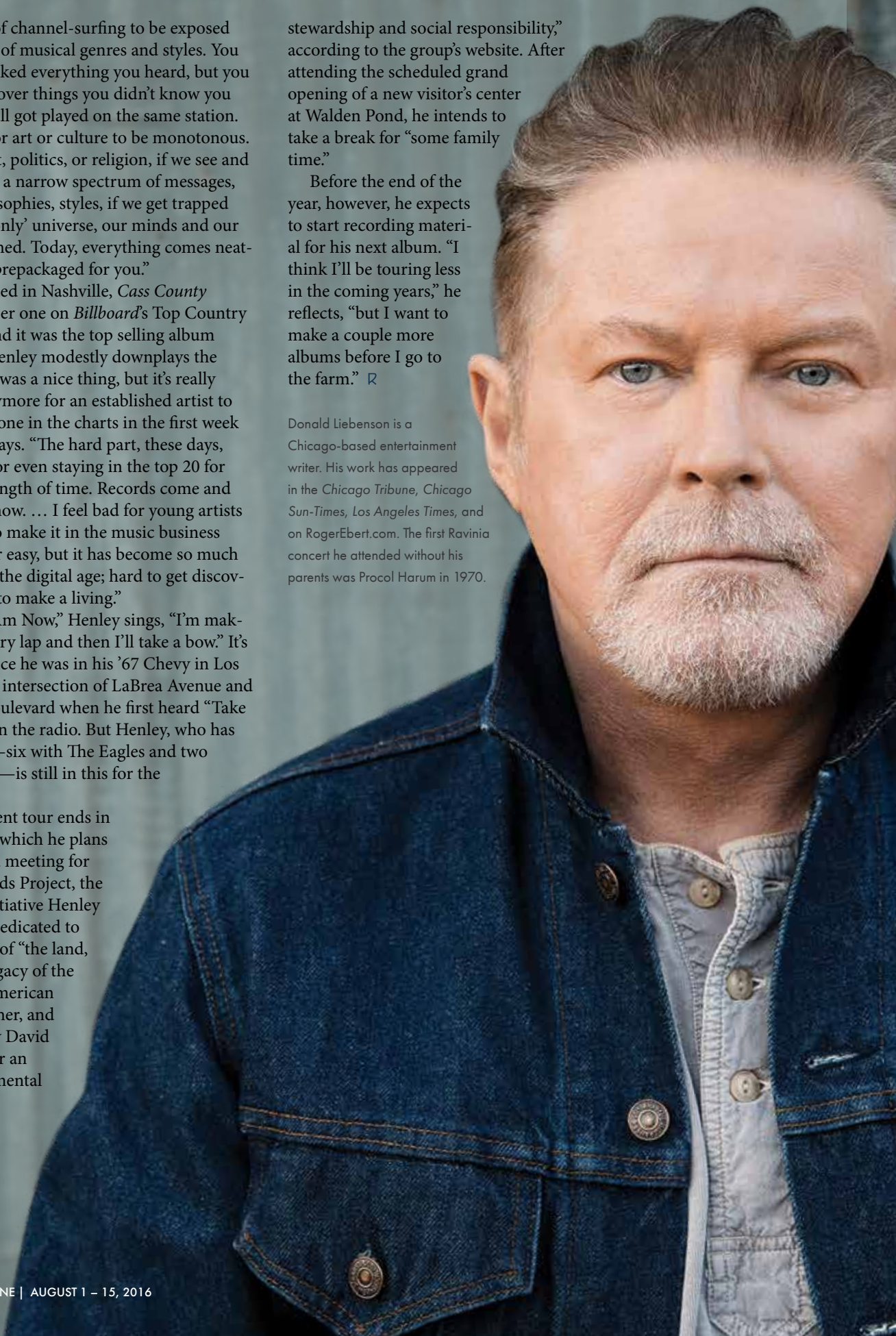
In "Where I Am Now," Henley sings, "I'm making one last victory lap and then I'll take a bow." It's been 44 years since he was in his '67 Chevy in Los Angeles near the intersection of LaBrea Avenue and Santa Monica Boulevard when he first heard "Take It Easy" played on the radio. But Henley, who has eight Grammys—six with The Eagles and two for his solo work—is still in this for the long run.

Henley's current tour ends in September, after which he plans to attend a board meeting for the Walden Woods Project, the not-for-profit initiative Henley founded that is dedicated to the preservation of "the land, literature, and legacy of the quintessential American author, philosopher, and naturalist, Henry David Thoreau, to foster an ethic of environmental

stewardship and social responsibility," according to the group's website. After attending the scheduled grand opening of a new visitor's center at Walden Pond, he intends to take a break for "some family time."

Before the end of the year, however, he expects to start recording material for his next album. "I think I'll be touring less in the coming years," he reflects, "but I want to make a couple more albums before I go to the farm." 

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



Marking Milestones

From Rosina to Ravinia, Danielle de Niese revels in taking rewarding risks

By Kyle MacMillan



When the *New York Times* Magazine profiled Danielle de Niese in 2009, a headline writer astutely dubbed her “opera’s coolest soprano.” And the moniker has stuck.

Although the opera world has changed significantly in recent years, and considerably more emphasis is placed on dramatic realism and visual appeal, the field still struggles with lingering stereotypes of stiffness and staidness. But there is nothing stiff or staid about this bubbly, beautiful, and appealingly down-to-earth soprano, who won an Emmy Award at age 16 as a regular guest host of the television show *L.A. Kids* and has since performed with the likes of rapper LL Cool J.

De Niese (or “Danni” as her friends call her) is one of the rare—indeed, virtually unique—classical stars who has managed to attain pop-culture cred while making a name for herself at the world’s top opera and concert houses. So, yes, there are plenty of reasons to call her opera’s coolest soprano.

“To be honest, when it [the article] came out, I didn’t think much about it,” the singer says. “I didn’t think that title would stick in that way. I’m tremendously flattered. And I like it, because I’ve always endeavored to show my generation and younger generations what it is I do and how cool I think it is and get people to be open-minded about classical music.”

She devotes considerable time in England, where she resides, to such organizations as Children and the Arts, and she is always ready to take part in arts-outreach activities wherever she goes, including during past visits to Chicago. De Niese believes that her relative youth—she is 37—helps her connect with budding generations. That was especially true at the beginning of her career, when she was singing opera professionally while still a teenager.

“They just didn’t see me coming,” she says. “They sort of thought, ‘What? No! She’s not an opera singer. What?’ They would be really shocked. I always find the element of surprise is good for young people, because they’re like, ‘Oh, okay, that just blew me away. Maybe I need to know a little more about it.’”

De Niese’s unconventional path to classical stardom began in Australia, where she was born to Sri Lankan parents and soon began taking singing, dancing, and acting lessons. In 1988, at age 9, she became the youngest winner of the Australian television show *Young Talent Time*, singing a medley of Whitney Houston songs. But as much as she was enamored with pop hits as a child, she also loved classical music, holding up New Zealand soprano Kiri Te Kanawa as another musical idol.

When her family moved to Los Angeles when she was 10, she continued her classical training at the respected Colburn School, but kept up the popular side of her budding performing



career, appearing on the 1990–93 television talk show series *L.A. Kids*. In the end, though, her love of classical music won out over everything else, and she made her professional debut at 15 with the Los Angeles Opera.

Aside from a brief stint at New York’s Mannes College of Music, the soprano skipped over conservatory studies and became the youngest singer ever to participate in the Metropolitan Opera’s prestigious Lindemann Young Artist Development Program. Then in 1998, at age 19, she debuted with the nation’s preeminent company as Barbarina in a new production of *The Marriage of Figaro* directed by Jonathan Miller and conducted by James Levine. Also taking part were such celebrated singers

as Cecilia Bartoli, Renée Fleming, and Bryn Terfel. “It was just this extreme dream-team cast,” she recalls, “and there was 19-year-old me as Barbarina. It was incredible company. That was my first career milestone—a big, big one.”

But an even more important turning point came in 2005 at the Glyndebourne Festival Opera in Sussex, England. De Niese became something of an international sensation after a brilliant turn as Cleopatra in *Julius Caesar*—a David McVicar-directed rethinking of the Baroque opera that included unusual choreographed body movements during some of the arias. “Her singing is utterly delectable and completely assured,” wrote music critic Paul Griffiths in the *New York Times*. “She looks terrific in a range of costumes that includes flapper dress, riding gear, slinky cocktail gown, and full 18th-century, wide-skirted outfit. And she matches the bravura and allure of her voice with movement that is at once silly and sexy.”

The soprano still looks back at the production with a certain awe. “I think of *Julius Caesar*,” she says, “in the way that I imagine Kate Winslet and Leonardo DiCaprio think of *Titanic*. It’s just one of those monumental things—those moments when the stars align and everything works and it’s bigger than big. And anyone who was in it, we all feel the same way.”

De Niese has gone on to triumphs with other important international companies, but she regularly returns to the stage of Glyndebourne, where she has a very personal tie. In 2009, de Niese married Gus Christie, the grandson of Glyndebourne’s founder who now serves as the company’s chairman, and the two reside on the festival’s grounds with their 1-year-old son. From May 22 through July 17, she is portraying Rosina in Glyndebourne’s latest version of *The Barber of Seville*.

Not only is this production her debut in the role, it’s her first experience ever with the opera. “I remember thinking, ‘I’ve never actually seen a *Barber*,’ and being slightly worried about what that meant,” she says. “But, actually, I was freed from any of the traditions that follow these pieces around, and there are *many* that follow them around. It



Previous spread: Danielle de Niese sang across time and vocal range in her debut as Rosina in *The Barber of Seville* at Glyndebourne (left), a production that wrapped just weeks before her Ravinia debut August 4, having recently portrayed Susanna in the “sequel” *The Marriage of Figaro* at the Met and San Francisco Opera (right, in her 2010 company debut). Above, left: De Niese was last winter in Chicago’s—and the world’s—spotlight in the leading role of Jimmy López’s *Bel Canto* for its blazing premiere at the Lyric Opera. Above, right: Making her debut in the title role of Handel’s *Partenope* in 2014, de Niese presented her San Francisco audience with a tongue twister, starring alongside David Daniels and Daniela Mack.

was great. It allowed me to give Rosina a very fresh perspective—just looking into the text and the score and seeing who this person was.”

Asked if she considers Glyndebourne to be her “home” company now, de Niese is torn. While conceding that in many ways it obviously is, she also has strong emotions for the Metropolitan Opera, where she returns regularly. “There’s a special stomping-ground feeling that I have when I go back to the Met,” she says, “because that was my first home and I do love it there. I was a kid at the Met, and then I grew into the performer that I am, and an adult as well. I run into the crew members and they’ve known me for more than half my life. That’s pretty special.”

While her performance history at Lyric Opera of Chicago is not as extensive, she nonetheless cites it as a company where she has had a substantial presence as well, including a reprise of the role of Cleopatra during 2007/08. This past season, she starred in the world premiere of Jimmy López’s *Bel Canto*, which was inspired by Ann Patchett’s best-selling novel about a months-long hostage crisis in Peru. Rehearsals were underway when a coordinated terrorist attack took place in Paris that killed 130 people, and the work’s ripped-from-the-

headlines intensity ratcheted even higher. “It got real—and fast,” de Niese says.

Shortly after completing her run of performances in *The Barber of Seville* at Glyndebourne, the soprano will return to Chicago for her August 4 Ravinia-debut recital with pianist Kevin Murphy, who directs the program for singers at Ravinia’s Steans Music Institute, where she will also lead a master class two days later. Because she has known so many people who have performed at Ravinia—including Levine, who formerly served as its music director—she said an appearance at the festival has been on her “bucket list,” and she feels both excited and nervous.

Even though she is best known as an opera singer, de Niese said that classic song and chamber music have also been very important to her. “It’s a bit of a funny paradox, that something that you feel is so integral to your whole being has always been something people just don’t see you do,” she says. She focused heavily on such repertoire as a young singer, when she spent summers at three of the country’s best-known classical music festivals, starting at age 13 at Tanglewood.

“I love being a recitalist,” she says. “It’s a very personal experience. An opera production is a collaborative

thing. You bring so much of yourself and your beliefs to a role, but you are in collaboration with your director and everyone who is working on the show. Whereas, a recital is a very small production—it’s you and the pianist. What you do is literally your own, and I really enjoy that.”

A highlight of de Niese’s program, which will also include a Mozart aria and songs by such composers as Georges Bizet and John Dowland, is *Haugtussa*, an 1895 set of songs by Norwegian composer Edvard Grieg. “This song cycle is amazing,” she says. “It’s operatic in proportion. It’s so beautiful and intimate and colorful.” Although there is a German version of these songs that is more commonly done, de Niese opted to learn the Norwegian texts, because the composer’s national heritage is so integral to these works. “I felt like I would be cheating myself, cheating him, and cheating everybody not to do it,” she says.

Also featured will be *Fiançailles pour rire*, an infrequently heard song cycle by 20th-century composer Francis Poulenc. De Niese started performing three songs from the group when she was 13, and later, with the encouragement of a piano collaborator, she began



De Niese captured international critical (and sartorial) attention in 2005 as Cleopatra in Glyndebourne's David McVicar-created *Julius Caesar*, a role and production she has reprised twice at the UK festival, in 2007 at the Lyric, and even for one night at the Met (as so last-second a replacement that she didn't get—though didn't need—any rehearsal time).

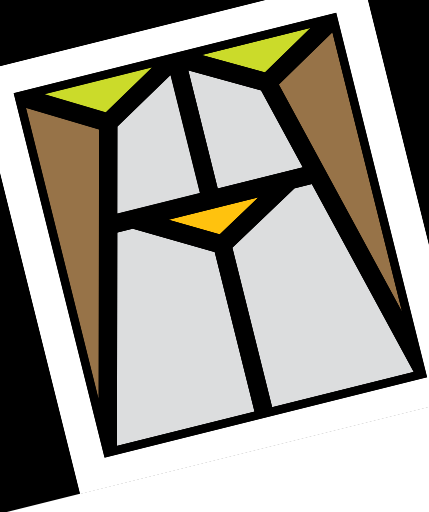
"I think of *Julius Caesar* in the way that I imagine Kate Winslet and Leonardo DiCaprio think of *Titanic*. It's just one of those monumental things—those moments when the stars align and everything works and it's bigger than big."

singing all six. She quickly admits that Poulenc's music can be tough for audiences, and she is never sure how listeners will respond to these innately French works. But she enjoys them so much that she is willing to take the risk. "It does leave a funny taste," she says. "It's sort of a salty-sweet taste. It's not a cycle that makes you want to rapturously respond. It kind of invades you and then it stays with you like a mist."

Because de Niese has been performing professionally in the opera world for more than 20 years, it's easy to forget that she is just 37. Unlike most singers who

begin their careers in their late 20s or early 30s, she was already onstage as a teenager. "I was a kid," she says. "When other people were doing conservatory and then master's degrees and going to become apprentices, I was already out in the world. So it's like *The Truman Show*. I sort of grew up in front of everybody." [R](#)

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



REWIND

ON THIS DATE 5 YEARS AGO

August 7, 2011

Musical prodigies have enthralled the world for centuries: composer-pianists like Mozart, Beethoven, and Liszt; violinists like Midori, Anne-Sophie Mutter, Rachel Barton Pine, and Itzhak Perlman; cellists like Yo-Yo Ma and Jacqueline du Pré; and even musicians in non-classical genres, from Chris Thile and Alison Krauss to Esperanza Spalding and Joey Alexander. And less than a decade ago, the world embraced the voice of Jackie Evancho (*left*). At the age of 10, she swept up the nation's adulation on the TV series *America's Got Talent*, and she became youngest solo artist to have a top-10 debut album with her holiday-themed *O Holy Night*.

The following summer, she made her Ravinia debut with the aria "O mio babbino caro" from Puccini's *Gianni Schicchi*, the very same song that floored TV audiences and judges alike, and further captured hearts and imaginations with "Ombra mai fu" from Handel's *Serse* as well as such Broadway hits as "The Impossible Dream" from *Man of La Mancha* and "All I Ask of You" from *Phantom of the Opera*. The evening also featured the return of Conrad Tao (*right*), the prodigal composer-pianist who at age 15 was in residence with Chicago's Music in the Loft series and played with Evancho on her first full-length album, 2011's *Dream with Me*, performing the original song "Imaginer" together at the festival. Tao also flexed his own pianistic prowess with performances of Chopin's *Andante spianato* and *Grande polonaise brillante*, as well as the famous 18th variation of Rachmaninoff's *Rhapsody on a Theme by Paganini*.



THE MANAGEMENT

... but is sometimes witness to history

By Martin Bernheimer

IT HAPPENS ALL THE TIME. A famous, beloved artist falls ill (or, as is sometimes the unpleasant case, gets what may be regarded as a better offer). It even happens at Ravinia. A famous, beloved artist cancels, and management scrambles for an appropriate replacement.

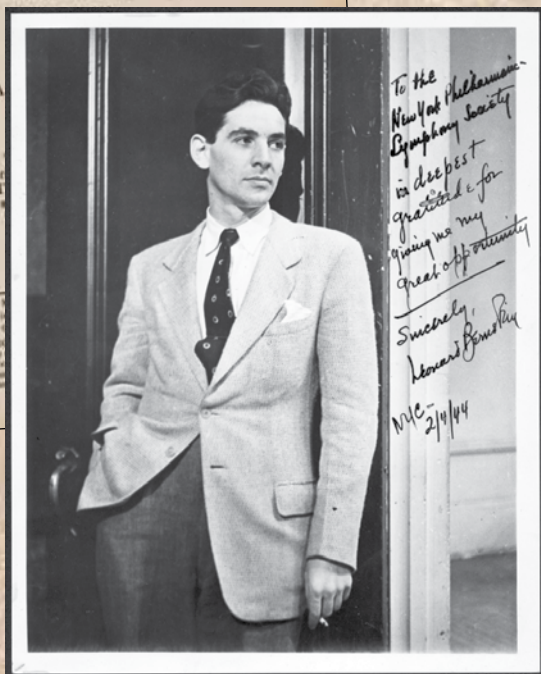
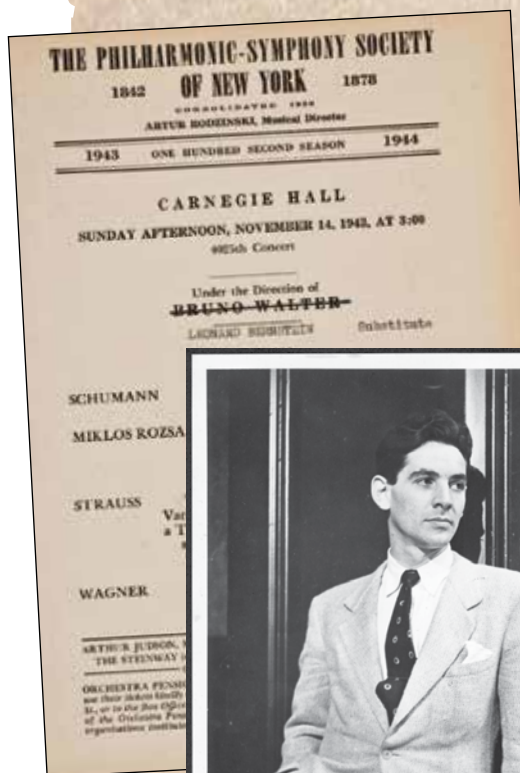
Some cases become memorable, star-making events. Other cases are quickly, even mercifully, forgotten.

The classic, genuinely historic takeover triumph in reasonably recent memory involved the august New York Philharmonic back in 1943. The giant on the podium that day was supposed to be the great, much-revered, quintessentially European Bruno Walter. Thoughtlessly and unfortunately, he came down with the flu. Standing in the wings, however, baton and ego at the ready, was a brash 25-year-old quasi-wunderkind from Lawrence, MA, who had recently been appointed the orchestra's assistant conductor. His name: Leonard Bernstein.

The scheduled program included thorny challenges by such disparities as Schumann, Miklós Rózsa, Wagner, and Richard Strauss. To say that young "ersatz" maestro ran with the challenge would be a grotesque understatement. Until his death in 1990, he conquered many worlds—some critics thought *too many* for total aesthetic comfort—as not just a conductor but also a composer, author, lecturer, TV personality, and pianist.

No American before him achieved comparable, widespread international acclaim. The esteemed *New York Times* critic Donal Henahan, not known as an easily pleased observer of the scene, labeled Bernstein "one of the most prodigiously talented and successful musicians in American history."

Bernstein's only official preparation for this debut involved a brief meeting with Walter, who shared his thoughts on the particular difficulties that might materialize with the works on the agenda. The *New York Times*, not incidentally, covered Bernstein's almost spontaneous emergence in a breathless article on page one. "It's a good American success story," it reported. "The warm, friendly triumph of it filled Carnegie Hall and spread over the air waves." In those lovely days, the orchestra's domestic concerts were broadcast nationally.



Leonard Bernstein at the time of his unscheduled Carnegie Hall debut—the inscription reads: To the New York Philharmonic-Symphony Society in deepest gratitude for giving me my great opportunity.

REGRETS

in the making

RAVINIA HAS ENJOYED its share of dramatic surprises. In 1971, Eugene Ormandy was scheduled to bring some of his old-school Philadelphia luster to Highland Park. After he was forced to cancel, the management turned to a promising newcomer in residence, the Hungarian maestro István Kertész. When he too got sick, in came James Levine, fresh from apprenticeship with the Cleveland Orchestra. The central repertory item on that occasion was Mahler's mighty "Resurrection" Symphony. Everyone on both sides of the proscenium was suitably nervous, but also ultimately floored.

Comparably memorable, without doubt, was the unplanned Ravinia debut in 1999 of a 17-year-old piano virtuoso—and perhaps equally virtuosic showman—from China bearing a seemingly repetitious name, Lang Lang. He was filling in for an ailing all-American, André Watts, who himself had earned something of a reputation as a last-minute substitute *par excellence* at nearly the same age, playing in place of Glenn Gould.

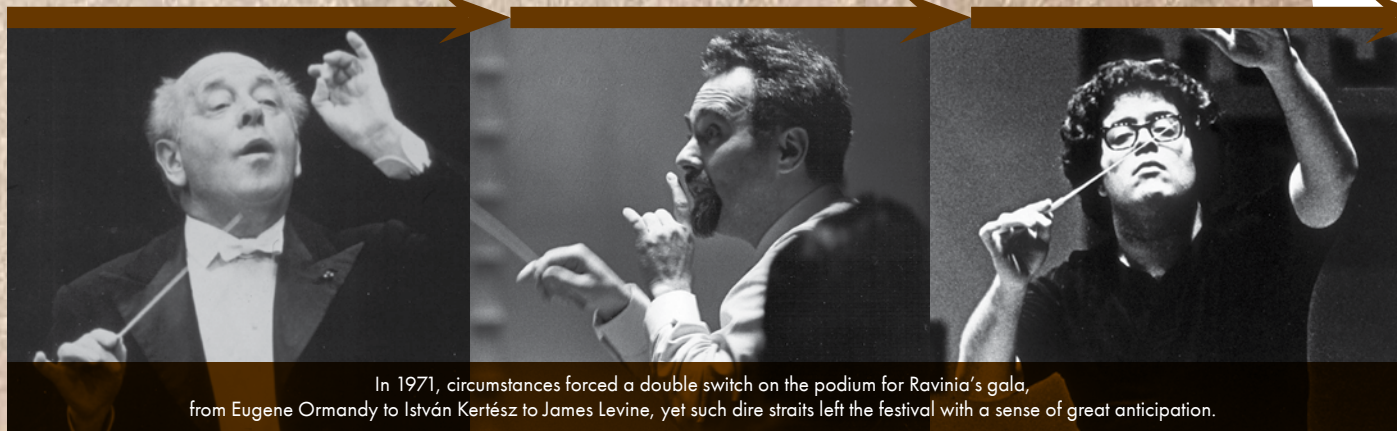
[On August 2, Ravinia is hosting the Chicago Symphony Orchestra debut of Gustavo Gimeno, who has been making a spate of major debuts. Previously principal percussionist of the Royal Concertgebouw Orchestra for over a decade and then its assistant conductor in 2012, in 2014 he substituted for the ensemble's venerable maestro, Mariss Jansons, and just a few months later he also stood in for Lorin Maazel with the Munich Philharmonic, launching what has become a whirlwind international career.]



Two legendary American conductors, Bernstein and James Levine, pause to shake hands at a piano, where both were also so prolific.



Among the nine guest artists that headlined Ravinia's 1999 gala with the Chicago Symphony Orchestra under Christoph Eschenbach's baton, Lang Lang was the surprise stunner, launching his career as a concert pianist into the stratosphere.



In 1971, circumstances forced a double switch on the podium for Ravinia's gala, from Eugene Ormandy to István Kertész to James Levine, yet such dire straits left the festival with a sense of great anticipation.



Seiji Ozawa (left; below, right) so astounded Ravinia audiences in place of conductor Georges Prêtre in 1963 that before the season was over he had been named the festival's first music director, to take residence the following summer. Over the next 10 years, he successively accepted the same position with the Toronto, San Francisco, and Boston Symphony Orchestras. During his Ravinia tenure, Ozawa oversaw two performances of Stravinsky's works led by the composer himself (below, middle).



IN MANY INSTANCES, the most notable, or at least best publicized, musical substitutions take place in the irrational yet wondrous world of opera. It is a relatively easy thing for one pianist to replace another. All he or she needs to do is to know the score or, in some cases, read it. Opera, however, is theater. Replacements must know the staging, and it helps if they know their colleagues. They also must appear in appropriate costumes and wigs. With luck, they should have time for the application of appropriate makeup. They must coexist with the rest of the cast, the chorus, and the orchestra. The experience can be unnerving for all concerned. But that's hardly a new development.

In April 1884, the mighty Met, finally settled at its new, then-lavish home at 39th Street and Broadway, planned a performance of Bizet's *Carmen*. It was not to be. For once, the house remained dark.

The anonymous critic for the *New York Times* reported the event—more precisely, *non-event*—under a headline citing the company's harried general manager: “MR. ABBEY AT HIS WIT’S END.” This was the ultra-complicated, vaguely mysterious portage:

The opera of *Carmen*, which was announced for the final performance of Mr. [Henry] Abbey's season at the Metropolitan Opera House yesterday afternoon, was not given, and the house was closed, their money being returned to those who had purchased seats in advance. On Friday Mme. [Zelia] Trebelli was suffering from a severe cold, but she was so anxious not to disappoint the public that she sang on that evening. Yesterday morning her cold had developed to such an extent that she found it would be impossible to sing in the afternoon, and she at once notified Mr. Abbey. There was but one way out of the difficulty, and that was for Mlle. Louisa Lablache to sing *Carmen*, but she had already sent word that she was too ill to appear, and her mother had volunteered to sing Mercedes in her place. Under these circumstances the idea of producing *Carmen* had to be abandoned, as Mme. [Marcella] Sembrich had been ill all the week with a severe cold, Mme. [Christina] Nilsson was but just recovering from a fever, and Mme. [Alwina] Valleria had sailed for Europe.

There was but one resource in this emergency, and that was the substitution of an opera in which the star should be a contralto, and to arrange for this in time, the assistance of Mme. [Sofia] Scalchi was indispensable. Mr. Abbey decided to give *Le Prophète* and Signor [Roberto] Stagno was notified and consented to sing. Mme. Scalchi was sent for, but she returned word that it was impossible to sing, as she had not had her breakfast early enough. Mr. [J.H.] Copleston visited her at her hotel, and tried to induce her to sing by representing to her that Mr. Abbey was under contract to give 60 performances, and that unless she came to his aid he would be obliged to break his contract, but she was inflexible. Mr. Copleston says that her husband, Count Lolli, when Mr. Abbey's predicament was alluded to, shrugged his shoulders and said, ‘Everybody for himself.’ Mme. Scalchi was finally induced to go to the opera house, and she volunteered to sing any role which was not so heavy as Fides, suggesting that a concert be given, or certain portions of other operas. Mr. Abbey refused to entertain this suggestion, stating that he would not end his season with a mutilated performance. Signor [Italo] Campanini, although he was too unwell to sing in the *Stabat Mater* on Friday night, and nearly every one of the leading artists of the company came forward with offers of assistance in the emergency, but as it became evident that no satisfactory performance could be given, Mr. Abbey decided to close the house. The advance sale of tickets had not been very great, but there was a great rush of people at the doors, and the indications were that the house would have been well filled.”

Sometimes, apparently contrary to theatrical tradition, the show must *not* go on.



One of opera's most notorious cancelers, Luciano Pavarotti was scheduled to perform in Ravinia's 1995 gala concert performance of Puccini's *Tosca*, but his late withdrawal meant that the special program cover art could not be redesigned without his likeness, though the name of his replacement, Richard Leech, was able to be included. Pavarotti did, however, make what ended up being his final Ravinia appearance at the festival's 1991 gala (below), singing Nemorino in Donizetti's *L'elisir d'amore* opposite Kathleen Battle's Adina, conducted by a still-bushy-haired Levine.



BUT SOMETIMES it *does* go on, despite tribulation, with unexpected delight. Roberta Peters, it may be recalled, became an overnight sensation back in 1950 when, virtually unknown, she made her debut replacing Nadine Conner shortly before the curtain rose on a *Don Giovanni* at the Met.

And then there was the curious case of Samuel Barber's *Vanessa*. The composer wrote the sentimental neo-Romantic extravaganza for Maria Callas, who ultimately showed no interest. Barber then turned to the great Vienna Opera diva Sena Jurinac, who reportedly rejected the opportunity after careful study. Ultimately, the complex heroine became the property of the versatile American soprano Eleanor Steber, who enjoyed a huge success with it in conservative New York, but less success, alas, in progressive Salzburg (everything of course is relative).

Comparable off-again-on-again endeavors have dotted the Met's history with some regularity. Most memorable, relatively contemporary examples have involved such adventures as the temporary yet angry departure of Callas when challenged by the stubborn impresario Rudolf Bing; the selective and ever-changing repertory choices of the super-coloratura from Australia, Joan Sutherland; the egocentric/eccentric casting swings of tenor Roberto Alagna; and, just last season, the late withdrawal of the tenoral heartthrob *du jour*, Jonas Kaufmann.

Personnel vicissitudes are inescapable in the life of a music lover; especially in opera. *Sic transit gloria* and all that. R

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



Sir Georg Solti was set to make his American debut at Ravinia in 1953, but some misunderstandings about his political associations (McCarthyism was in full force at the time) held up his visa, forcing him to cancel and instead make that debut with San Francisco Opera. He made his CSO debut at Ravinia the following summer, and 15 years later he became the orchestra's music director.



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

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Program for Singers

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Bretton Brown

Brent Funderburk

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



Midori leads a master class for RSMI.

The invaluable instruction and performance opportunities provided by Ravinia's Steans Music Institute are only possible because of generous donors. Relying directly on contributions from these dedicated supporters to fund these vital programs, RSMI provides its participants with everything they need—from practical housing and meals to priceless lessons with the world's greatest musicians—so that they can focus fully on their craft. By removing financial considerations, Ravinia affords RSMI participants an opportunity to learn from the world's best pedagogues at a critical time in their career development. In addition to annual support, RSMI relies heavily on its endowment to make these important programs possible. To solidify and strengthen RSMI's bright future, Ravinia launched a campaign to bolster the RSMI endowment in order to assure that these programs will be available free of charge to gifted musicians for many years to come. We thank our donors who have helped provide for the future of RSMI with a gift of \$300 or more to the Everything for the Artist 25th Anniversary endowment campaign. We also greatly appreciate the donors below who have given a gift of \$300 or more to RSMI's annual operating fund between October 1, 2014, and June 24, 2016, to help bring these programs to life this summer.

EVERYTHING FOR THE ARTIST 25TH ANNIVERSARY ENDOWMENT CAMPAIGN

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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 three day **Professional Development Institute**.



Chicago Public School students and their teachers perform onstage in Ravinia's Martin Theatre, demonstrating what they've learned 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®

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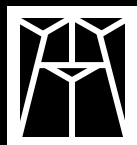
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The Joachim & Vicki Peters Foundation

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.



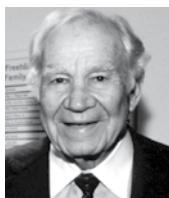
Steven Schwartz
President and CEO
Midtown Athletic Clubs

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

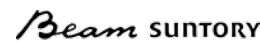
Exelon is committed to strengthening and enriching the communities where we operate and is proud to support the 2016 Ravinia Festival. Through our sponsorship we continue our commitment to programs that further enrich the quality of life and cultural resources in the communities where we live and work.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



In Memory of Keene H. Addington II

The Keene H. Addington II memorial concert fund was established in 1995 in memory of Keene Addington, a former board member and dedicated supporter of Ravinia. A lifelong resident of the Chicago area and an energetic leader in both business and civic duties, Keene was passionate about Ravinia and its role in bringing world-class music to the Chicago area.

Prior to his death, Keene was Campaign Chairman and Trustee for Designs for the Future: Magnifying Ravinia's Magic, a major funding initiative in which he was a driving force behind its inception and success. As in all his endeavors, Keene Addington approached his participation in the Ravinia Festival with energy and determination. The Keene H. Addington II memorial fund is proud to participate in the ongoing support of Ravinia.

Charles and Margery Barancik Foundation

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



Harriet Bernbaum

The concert on July 16 is given in memory of Harry Bernbaum and our daughter Keren-Ori Bernbaum. They were both avid music lovers. Keren was a mezzo-soprano, singing in opera and French art song recitals; Harry was just avid. Ravinia has been in our lives for as far back as I can remember. It is a gem in Chicago's

cultural crown, and it should be our legacy to support its future, not just for classical music, but all of the many genres that are produced during the festival season. Just do it! For your children and grandchildren. We are so proud of Ravinia's long and accomplished history.



In Honor of Sandra K. Crown

Sandy has always believed that "the arts are the implicit language of peace in the world, with Ravinia the shining star." When she was chairman of the Ravinia Women's Board, the board began to fundraise. Her children worked with her and the board when it started the Friendship Booth, which evolved into the Ravinia Gift Shop. Her children chose to honor her

with a very generous gift to the endowment fund in perpetuity. This gift helps support the August 17 concert performance of You're The Top: Cole Porter's 125th Birthday Celebration with the Chicago Symphony Orchestra. Ravinia was the first to highlight American Classic Music Theater, followed by the Lyric Opera of Chicago and the Goodman Theatre.



SALUTE TO SPONSORS

Welz Kauffman

President and CEO
Ravinia Festival

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

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



The Madigan Family

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



The Elizabeth F. Cheney Foundation

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

The Elizabeth F. Cheney Foundation was established in 1985 by Elizabeth F. Cheney shortly before her death.

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



Megan P. and John L. Anderson

Ravinia and the Chicago Symphony Orchestra have brought lasting enjoyment to our family for three generations. We are especially passionate about music education and great performances, and are committed to sustaining Ravinia's mission and its success for future generations. We are excited about the 2016

summer season and feel especially privileged to have the opportunity to sponsor the Emerson String Quartet's performance of Haydn's complete Op. 76 string quartets on July 5.



Dave Gaspar

President
Ravinia Associates Board

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



JR Hand

President and CEO
Lakeshore Beverage

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



Roisin Hennerty

President
Ornua North America, Inc.

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





SALUTE TO SPONSORS



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

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

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



ALTAIR



Greg Case
President and CEO
Aon Corporation

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



Empower Results®



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

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

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



Baxter International Inc.

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

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



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

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



BlueCross BlueShield
of Illinois



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

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



Jon Harris
Senior Vice President and Chief Communications Officer
ConAgra Foods

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



Jon Resnick
Chief Revenue Officer
Consilio

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





SALUTE TO SPONSORS



Gary J. Levin

*Partner, National Leader – Litigation & Dispute Consulting
Forensic & Dispute Services
Deloitte Financial Advisory Services LLP*

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

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

Deloitte.



David J. Morris

*Partner
Fox, Swibel, Levin & Carroll, LLP*

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

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

FOX SWIBEL
FOX SWIBEL LEVIN & CARROLL LLP




Stephen Chipman

*Retired CEO
Grant Thornton LLP*

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

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

 **Grant Thornton**
An instinct for growth™



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

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

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

GT GreenbergTraurig



Michael R. Gervasio

*Partner, KPMG & Ravinia Trustee since 2011
KPMG LLP*

Each summer, Ravinia's gates open to provide a unique cultural experience for all Chicagoans, and KPMG is proud to have been a part of this tradition for more than 40 years. KPMG proudly directs its support to Ravinia's Reach*Teach*Play education programs and, in doing so, ensures that Ravinia is accessible to the constituents of more than 185 social service agencies in our community through the Opportunity Lawn Pass Program. On behalf of the partners and professionals of KPMG in Chicago, we hope that you and your families enjoy the beauty, music, and enrichment Ravinia has to offer this season.

KPMG



Mark D. Gerstein

*Partner
Latham & Watkins LLP*

Latham & Watkins is proud to support the 2016 Ravinia Festival and applauds Ravinia on its continued success in enriching the lives of music lovers throughout the Chicago area and introducing children to the musical arts through its Reach*Teach*Play education programs. Our participation in the Ravinia Festival is part of Latham's continuing engagement with the cultural, civic, and social services institutions and programs that make a difference in all of Chicago's communities. We look forward to another phenomenal season of best-in-class music at Ravinia.

LATHAM
LATHAM & WATKINS



Julie Smolyansky

*President and CEO
Lifeway Foods, Inc.*

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

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

Lifeway
MAKING KEFIR SINCE 1986



Paul W. Theiss

*Chairman
Mayer Brown LLP*

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

MAYER • BROWN



Mitchell S. Feiger

*President and Chief Executive Officer
MB Financial*

MB Financial Bank is pleased to sponsor another extraordinary Ravinia Festival season in which Chicagoland will once again celebrate music-filled summer nights under the stars. Just as Ravinia has a long-standing tradition of creating the "Ravinia experience," MB has an over-100-year tradition of helping businesses succeed. MB Financial Bank applauds the artists performing this year whose business it is to captivate the audience. You mean business as much as we do. On behalf of MB, enjoy the 2016 Ravinia Festival season.

mb financial
bank



SALUTE TO SPONSORS



Richard Price
Chairman and Chief Executive Officer
Mesirow Financial

Mesirow Financial is committed to sustaining Chicago's culturally rich fine arts community. We are proud to sponsor Ravinia, and are looking forward to a summer season full of great talent, enjoyment, and inspiration.



Christopher B. Wilson
Chicago Office Managing Partner
Perkins Coie LLP

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



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.



Donna Sciarappa
Regional Managing Partner
RSM US LLP

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



Peter Testa
President & CEO
Testa Produce, Inc.

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



Mark Wagner
President of Business Operations
Walgreens

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



Wrightwood Furniture
Douglas and Michael Cohen, *Proprietors*

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



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



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

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



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



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

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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!



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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!

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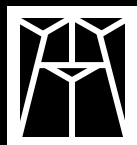


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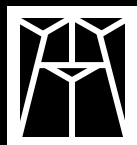
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Memorializing the festival's former longtime executive director, the Edward Gordon Society recognizes donors who have provided for Ravinia in their estate plans. Many members enjoy immediate tax benefits and estate tax savings. They also receive Ravinia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



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

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

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

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

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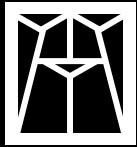
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The Ravinia Women's Board, founded in 1962, has raised over \$29 million for Ravinia throughout the past 55 years. Major fundraisers include the annual summer Gala, Ravinia Gifts and Chair Rental, the Tribute Fund, and the Ravinia Cruise. Proceeds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



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

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



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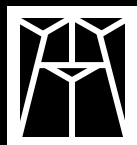
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The Ravinia Associates Board is a premier group of over 90 young professionals in the Chicago area who share a passion for Ravinia and the musical arts. Its mission is to support Ravinia by promoting awareness of the festival and its musical programs, 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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James Schmitz, *Director, Park Operations, Facilities & Grounds*
Christine Taylor, *Director, Reach*Teach*Play Education Programs*
Greg Walters, *Director, Development*
Angus Watson, *Director, Ticket Operations*

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Madison Cottingham, *Artist Services Manager*
Denise Burghardt, *Executive Assistant to the President & CEO*
Macaulay Thomas, *Reception and Administrative Assistant*
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Heather Haigh, *Production Coordinator*
Christine Wagner, *Production Coordinator*
Elise Hausken, *Assistant to the Production Manager*
Megan Wheeler, *Production Administrator*
Aileen MacDonald, *Assistant Production Coordinator*

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Jim Ryan, *Facilities Administration Manager*
Brian Fenton, *Assistant Facilities Manager*
Maria Gomez, *Housekeeping Supervisor*
Robert Fox, *Housekeeper*
Kim Martin, *Housekeeper*
Jorge Cisneros, *Grounds Manager*
Joel Vergara, *Grounds Foreman*
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Cory Johnston, *Maintenance Technician*

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Norman Krueger, *Front of House Engineer*
William Grzejka, *Master Electrician*
Craig Carlson, *Technical Advisor*
Michael Lorentz, *Video Director*

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Russell Jenkins, *Senior Associate Director, Advertising & Creative*
Trish Dolan, *Associate Director, Retail Operations*
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Patrick Gipson, *Manager, Video & Photography*
Nick Panfil, *Manager, Publications*
David Rodriguez, *Manager, Interactive Communications*
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Ashley Kresser, *Assistant Manager, Retail Operations*
Alexandra Pikeas, *Graphic Designer*
Allie Brightwell, *Coordinator*

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Melissa Beringer, *Manager, Corporate Relations*
Deanna Braun, *Manager, Annual Fund Campaign*
Lisa Connolly, *Manager, Major Gifts*
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Michelle Bringham, *Accounting Coordinator*

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Kurt McClintock, *Network & Database Administrator*

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Molly Sender, *Operations Manager*

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Isaac Sinnett, *Project Manager*
Madelyn Tan-Cohen, *Project Manager*
Jessie Connor, *Sistema Ravinia Nucleo Manager*
Kathleen Lewis, *Coordinator*

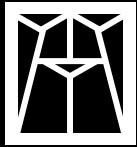
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Jennifer Butler, *Associate Director*
Duncan Moss, *Manager*
Carrie Pollard, *Supervisor, Box Office & Phone Sales*

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Perkins Coie, *Attorneys*
Plante Moran, *Auditors*
Cambridge Associates, *Investments*
Diamond Management & Technology Consultants, *Digital Strategies*
Lois Cohn, *National Press Representative*
Maria Gac, *Guest Services*
Ramsey Lewis, *Artistic Director, Jazz at Ravinia*
Penny Tyler, *Coordinator, Jazz at Ravinia*
The Medical Program for Performing Artists of the Rehabilitation Institute of Chicago *
Volunteer Physicians of Highland Park Hospital *

* Pro Bono



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.

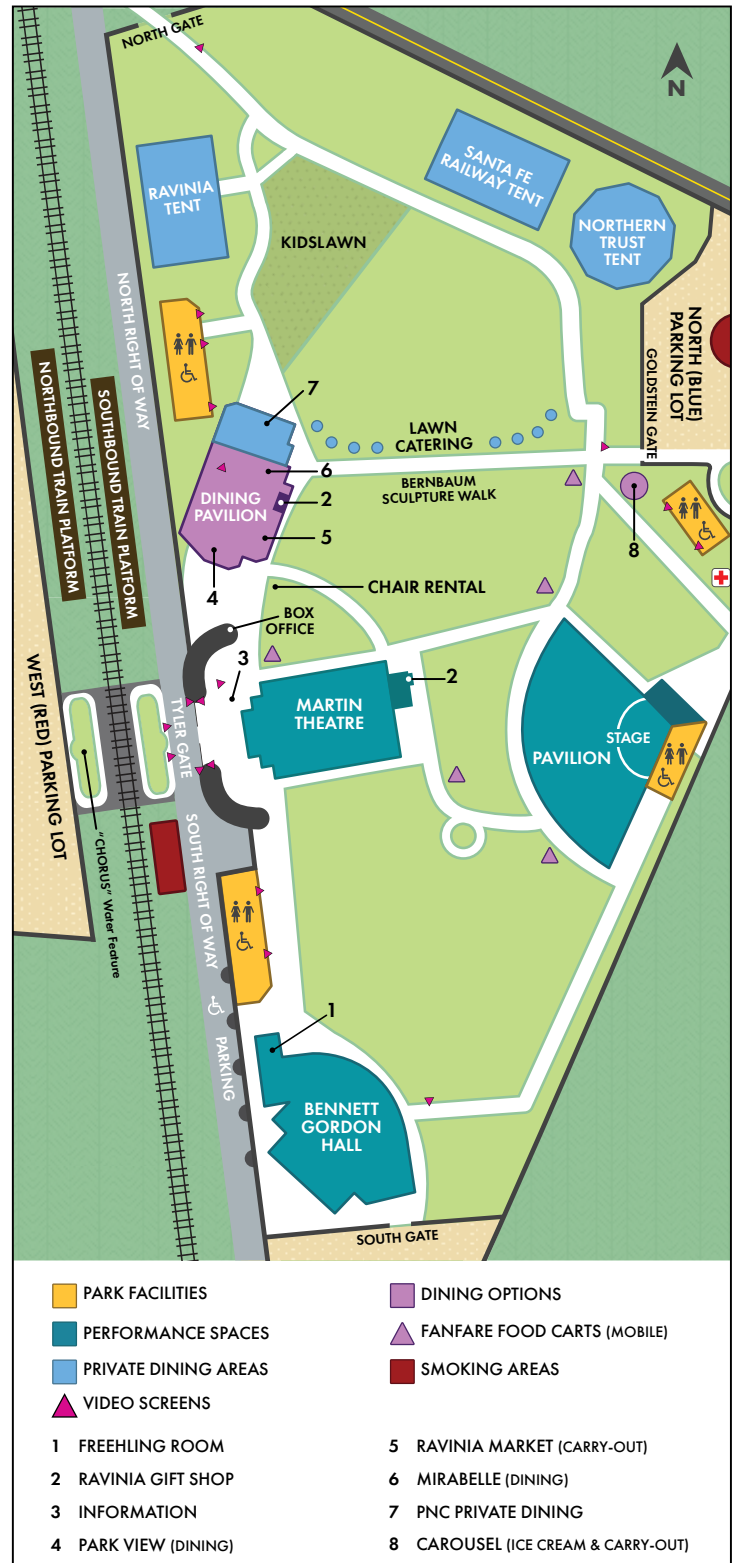


Should the NWS issue a severe weather watch or warning once guests are in the park, we will keep guests updated via the video screens located around the park. When necessary, special instructions will be delivered over the speaker system. Ravinia maintains its own emergency power generator.



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 the food I enjoy most is the simplest, and I've had some of my most memorable dining experiences in the least likely of places. Embracing this notion has been increasingly popular, with food trucks popping up all over the country in a huge variety of concepts. Street food has finally become respected in the culinary world, but if you ask me, it all started with the heart and soul of Mexican cuisine: the taco.

Tacos evolved in Mexico quite similarly to the evolution of the sandwich in European cultures: finding a vehicle in which all classes could

scoop up food without getting messy. Eventually, this became the most practical way for workers to bring their meal to the fields, by wrapping their daily rations in a tortilla.

In my mind, tacos are the original street food: they're easy to eat just about anywhere, yet customizable enough to please every palate with a variety of fillings, toppings, and salsas. Eventually the taco became Americanized with a crunchy shell and myriad toppings, but I defer to the traditional toppings of cilantro, onions, a squeeze of lime, and some freshly made salsa.

Last season, I decided to add tacos to the menu at Sabrosa in the Ravinia Market and they have been a huge success. This summer, not only will you'll find last year's hits: chicken, carne asada, and pork, but I've also added a short rib taco, utilizing a spiced-up version of our braised short ribs that have been a longtime favorite in Park View. It seems even today people love the idea of grabbing a quick, portable, and affordable bite.

Cheers!

Chef Ali Saboor

Charred Salsa

INGREDIENTS

15 dried arbol chiles

12 fresh tomatoes

1 Spanish onion

1 bunch cilantro

2 garlic cloves

1 jalapeño pepper

1 TSP salt

1 TBSP fresh lime juice

1 OZ oil

DIRECTIONS

Preheat oven to 500°F.

Remove stems from chiles and add hot water just to cover. Soak chiles for 10 minutes.

Place tomatoes, onion, garlic, and jalapeño on a sheet pan. Drizzle with olive oil and place in oven until slightly charred.

Place roasted vegetables in a large pot with chiles and hot water. Bring to simmer and cook for 5 minutes. Allow vegetables to cool and add to food processor or blender. Pulse ingredients a few times until combined, but still slightly chunky. Season with salt, lime juice, and chopped cilantro to taste.



Oh, Those Brahms Symphonies

By Jack Zimmerman

Otto, my grandfather, was born in 1894. He was three years old when Johannes Brahms died, but I'm sure the composer's death went unnoticed by my grandfather or anyone else in his family. They weren't into high culture.

My grandfather never went to high school. Instead he knocked around out west. For a time, he shoveled coal on a steam locomotive, but not just any steam locomotive—this was a Mallet compound engine, 300 tons of iron and steel, two boilers, and 12 drive wheels. Otto told me that when he shoveled coal into the firebox, it exploded off the end of his shovel like popcorn.

But eventually he grew tired of shoveling, came back to Chicago, and got into the printing trade. He served an apprenticeship and then became a linotype operator. Linotype operators made a good buck. My grandfather always had a job and always had money.

Otto practiced no religion. He didn't believe in heaven or hell or any of those eventualities. What he did believe in was the ITU, the International Typographical Union. "I'm a union man," he'd say. "An honest day's work for an honest day's pay."

Otto retired when he was 68 and lived well into his 80s. But starting in his late 70s, his pension was reduced each year. There'd been a fundamental change in things. It no longer took armies of highly skilled typesetters to print newspapers (or anything, for that matter). All typesetting could now be accomplished by a kid sitting at a computer. Problem was, that kid at the computer didn't pay union dues.

Getting less money each month didn't bother Otto. What bothered him was that his way of life was coming to a close.

"The world doesn't need guys like me anymore," he told me. "My day has passed."

Indeed it had, and most of us who have lived for as many years can tell a similar tale. The world we were once comfortable with changed or ceased to exist, and we found ourselves feeling—at least temporarily—that our day, too, had passed.



In 1966 I was a student at the Chicago Conservatory of Music. My ambition was to play trombone in a major symphony orchestra. In an effort to learn the repertoire, I played with the Evanston Symphony, which was conducted by the legendary cellist Frank Miller. At the time, he was principal cellist in the Chicago Symphony Orchestra, and before that he held the same chair in the NBC Symphony Orchestra, conducted by Arturo Toscanini. If anybody knew the standard symphonic repertoire, Miller did.

That year was the first time I played Brahms's Second Symphony, and I learned it sitting in an orchestra conducted by Frank Miller. After the first reading, Miller looked heavenward, smiled, and said, "Oh, those Brahms symphonies!" He had played them all his life and obviously had never tired of them.

Ten years after my introduction to Brahms's Second Symphony, I gave up trombone playing completely. I just wasn't that good at it. With varying degrees of success, I attempted several other careers. A couple of times I felt as my grandfather had, that the world didn't need me and that my day, too, had passed.

This, though, is not unusual. We live in a world that's forever changing. In his lifetime, my grandfather saw the demise of the steam locomotive and later watched the deterioration of the printing trades. But while steam locomotives and linotype machines have been reduced to historical curiosities, the Brahms symphonies are still with us.

That's the thing about really good pieces. While some once-popular works no longer get performed, the really good stuff, regardless of when it was written, manages to stick around. The four Brahms symphonies are in that category—the really good stuff. Two of the symphonies, the Second and Fourth, will be played here at Ravinia on August 9 and 10 with David Zinman conducting the CSO.

This should not be missed. In the words of the great Frank Miller, "Oh, those Brahms symphonies!" [R](#)

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

LAWN CLIPPINGS



RAVINIA FESTIVAL 2016

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

**TICKETS ON
SALE NOW**

ONLY AT RAVINIA.ORG

CELEBRATING 80 YEARS OF THE CHICAGO SYMPHONY ORCHESTRA

\$25

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

\$10

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

FREE

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

Sponsored by Exelon

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

GUEST CHEFS

JUL 8-9

CHEF CARLOS DELEON
of Bar TOMA:
Outdoor stone
pizza oven

JUL 27

CHEF ROBIN ROSENBERG
of Rosie's BBQ:
in Mirabelle

AUG 13

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

AUG 28

CHEF JOHN HOGAN
of River Roast:
Specials in Park
View and Mirabelle

AUG 11

CHEF ISAAC NAVA
of Highland Park's
Casa de Isaac: Taco
cart in the park

AUG 28

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

Last Summer ON Earth
2016
BARENAKED LADIES
OWMD
HOWARD JONES

JUN 10

TAN DUN'S WATER PASSION

\$10 Shani Diluka, *Piano*

JUN 11

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

PIANIST RICHARD GLAZIER AND THE GERSHWIN EXPERIENCE

JUN 12

Oh what a night!
FRANKIE VALLI & THE FOUR SEASONS

FIRST TIME AT RAVINIA

JUN 16

HANDEL'S WATER MUSIC

CHICAGO SINFONIETTA

JUN 17

BODEANS

\$10 RSMT Jazz Grandstand

JUN 18

Paul Simon
RAVINIA DEBUT

JUN 19

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

JUN 23

PATTI LABELLE
WITH SPECIAL GUEST
THE COMMODORES

JUN 24

BOB DYLAN
- AND HIS BAND -
MAVIS STAPLES

JUN 25

GAVIN DEGRAV
THE FRAY

JUN 26

JERRY GARCIA SUMMERSONIC
WARREN HAINES

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

JUN 27

ASTRID SCHWEEN, CELLO

JUILLIARD STRING QUARTET



KIDS CONCERTS

SUN JUN 5 1 PM / 4 PM / 7 PM Catskill Puppet Theater <i>The Lion's Whiskers</i>	SAT JUL 23 11 AM Opera for the Young Mozart's <i>The Magic Flute</i>	SAT AUG 20 11 AM Justin Roberts & the Not Ready for Naptime Players	SAT SEP 10 11 AM / 2 PM / 5:30 PM The Performers School <i>Winnie the Pooh</i>
SAT JUL 16 11 AM Dan Zanes & Friends	SAT AUG 6 11 AM Joyous String 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 TEMPE OF THE DOG

HIGHER TRUTH TOUR



JUL 4

THE MUSIC IS THE FIREWORKS WITH JAZZ STARS

CHICK COREA TRIO

LINCOLN CENTER JAZZ ORCHESTRA

MS. LISA GRAND FISCHER & BATON



JUL 5

EMERSON STRING QUARTET

COMPLETE HAYDN STRING QUARTETS OP. 76



JUL 6

MIDORI AND FRIENDS

MOZART & MORE




JUL 7

NEIL FINN

OF CROWDED HOUSE

AND

GUSTER



JUL 8

LAWN SCREEN

DURAN DURAN

W/CHIC featuring NILE RODGERS



JUL 9

LAWN SCREEN

PAPER GODS

ON TOUR



JUL 10

LAWN SCREEN

PHILLIP + MATT

PHILLIPS + NATHANSON

WITH SPECIAL GUEST A Great Big World



JUL 11

LAWN SCREEN

LADYSMITH BLACK MAMBAZO

SWEET HONEY IN THE ROCK



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 STAGGERING NEW NASA IMAGES ACCOMPANIES HOLST'S

THE PLANETS

An HD Odyssey

CRISTIAN MĂCELARU,

Conductor

WOMEN OF THE CHICAGO SYMPHONY CHORUS



JUL 15

ANTHONY MCGILL

PLAYS THE BRAHMS CLARINET QUINTET WITH THE

TAKÁCS STRING QUARTET

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

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



JUL 16

\$25 CSO

BEETHOVEN'S 5TH SYMPHONY

SIR ANDREW DAVIS, Conductor

ALISA WEILERSTEIN, Cello



JUL 20

AUG 3

AUG 10

WINE CLUB

TERLATO WINES

ALWAYS EXCEPTIONAL

SEE DETAILS AT RAVINIA.ORG



847-266-5100 • WWW.RAVINIA.ORG

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

JUL 18

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

\$10 RSMI Piano and Strings:
Celebrating Beethoven

JUL 25

**OSORIO PLAYS
SCHUBERT'S
FINAL SONATA**

JORGE
FEDERICO
OSORIO,
Piano

JUL 19

CHANTICLEER
OVER THE MOON
SONGS ABOUT OUR
CELESTIAL NEIGHBOR



JUL 26

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



AUG 1

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

**KEVIN
MURPHY, Piano**

AUG 2

**DANIIL
TRIFONOV**

PERFORMS
SCHUMANN'S
PIANO
CONCERTO

**GUSTAVO
GIMENO,
Conductor**

AUG 3

GERSHWIN'S
**RHAPSODY
IN BLUE**

JEFFREY
KAHANE
LEADS THE
JAZZ-BAND
VERSION FROM
THE PIANO



AUG 4

Soprano
**Danielle
de Niese**

**KEVIN
MURPHY,
Piano**



AUG 5

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

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

AUG 6

ROCK
LEGEND'S
FIRST
RAVINIA
SHOW

**BRYAN
FERRY**

AUG 7



AUG 8

MUSSORGSKY'S
**PICTURES AT
AN EXHIBITION**

PIANIST
**VLADIMIR
FELTSMAN**

\$10 RSMI Vocalists:
Shakespeare Songs

AUG 9

**BERNSTEIN
& BRAHMS**

**DAVID
ZINMAN,
Conductor**

**MISHA
DICHTER,
Piano**



AUG 10

**GIL
SHAHAM**

**BRAHMS'S
SYMPHONY NO. 4**

\$10 RSMI Vocalists: Brahms's
Liebestlieder Waltzes

AUG 11

**WR
LOS
LONELY
BOYS**



AUG 12

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

CHRIS BOTTI



AUG 13

**TONY
BENNETT**

AUG 14

**DON
HENLEY**



JUL 20

**JEAN-YVES
THIBAUDET**

PLAYS LISZT'S
PIANO
CONCERTO
NO. 2

**Vasily
Petrenko,
Conductor**

\$10 RSMI Piano and Strings:
Celebrating Beethoven

JUL 21

**GOERNE
SINGS
SCHUMANN**



**Alexander Schmalcz,
Piano**

JUL 22

PIANISTS
**JULIA
HSU
PETER
SERKIN**

Selections
from Brahms's
Hungarian Dances

JUL 23

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



\$10 CHICAGO
SYMPHONY
CHORUS

JUL 24

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

\$10 George Li, *Piano*

JUL 29

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



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

JUL 30

LAWN SCREEN
**BUDDY JEFF
GUY BECK**

JUL 31

LAWN SCREEN
**BUDDY JEFF
GUY BECK**

AUG 1

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

**KEVIN
MURPHY, Piano**

AUG 2

**DANIIL
TRIFONOV**

PERFORMS
SCHUMANN'S
PIANO
CONCERTO

**GUSTAVO
GIMENO,
Conductor**

AUG 3

GERSHWIN'S
**RHAPSODY
IN BLUE**

JEFFREY
KAHANE
LEADS THE
JAZZ-BAND
VERSION FROM
THE PIANO



AUG 4

Soprano
**Danielle
de Niese**



**KEVIN
MURPHY,
Piano**

AUG 5

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

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



AUG 6

ROCK
LEGEND'S
FIRST
RAVINIA
SHOW

**BRYAN
FERRY**

AUG 7

LAWN SCREEN
**BUDDY JEFF
GUY BECK**

\$10 CHICAGO
SYMPHONY
CHORUS

AUG 8

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

**KEVIN
MURPHY, Piano**

AUG 9

**DANIIL
TRIFONOV**

PERFORMS
SCHUMANN'S
PIANO
CONCERTO

**GUSTAVO
GIMENO,
Conductor**

AUG 10

GERSHWIN'S
**RHAPSODY
IN BLUE**

JEFFREY
KAHANE
LEADS THE
JAZZ-BAND
VERSION FROM
THE PIANO



AUG 11

Soprano
**Danielle
de Niese**



**KEVIN
MURPHY,
Piano**

AUG 12

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

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



AUG 13


ROCK
LEGEND'S
FIRST
RAVINIA
SHOW

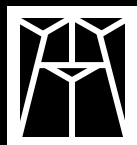
**BRYAN
FERRY**

AUG 14

LAWN SCREEN
**BUDDY JEFF
GUY BECK**

\$10 CHICAGO
SYMPHONY
CHORUS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
AUG 15  DON HENLEY \$10 RSMI Vocalists	AUG 16  SILK ROAD ENSEMBLE WITH YO-YO MA Complete Beethoven Cello Sonatas \$10	AUG 17 \$25 CSO  YOU'RE THE TOP! COLE PORTER'S 125th BIRTHDAY CELEBRATION \$10 Miriam Fried: Bach Sonatas and Partitas	AUG 18  JUDY COLLINS A LOVE LETTER TO STEPHEN SONDHEIM PASSENGER STRING QUARTET \$10 Jonathan Biss: Beethoven Cycle, Part I	AUG 19  GOING DOWN <i>The Parvaneh Hunt</i> \$10 Gypsy-inspired adaptation of Carmen	AUG 20 \$25 CSO  PERLMAN PLAYS BEETHOVEN Symphony No. 7 BRAMWELL TOVEY, Conductor \$10 Jonathan Biss: Beethoven Cycle, Part II	AUG 2 \$25 CSO  TCHAIKOVSKY SPECTACULAR ITZHAK PERLMAN, Conductor LYNN HARRELL, Cello "1812" Overture with cannon fire \$10 Roomful of Teeth
AUG 22  JONATHAN BISS Beethoven authority concludes the first of his three-year exploration of the complete piano sonatas with "Moonlight" \$10	AUG 23  ZUILL BAILEY PLAYS STRAVINSKY, PROKOFIEV, AND RACHMANINOFF NATASHA PAREMSKI, Piano \$10	AUG 24  LINCOLN TRIO \$10	AUG 25  CCR'S JOHN FOGERTY \$10 Lucas DeBargue, Piano	AUG 26  ANDY GRAMMER \$10 Pacifica Quartet: Beethoven Cycle, Part I	AUG 27  PACIFICA QUARTET Beethoven Cycle, Parts II & III \$10	AUG 28  SEAL Pacifica Quartet: Beethoven Cycle, Parts IV & V \$10
AUG 29  SOMETHING ABOUT OSCAR MORRIS GEARRING SALUTES CHICAGO JAZZ GREAT OSCAR BROWN JR. \$10	AUG 30  BRAHMS DRAMA 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  CLASSIC ALBUMS LIVE Presents BOWIE THE RISE AND FALL OF ZIGGY STARDUST	SEP 9  LAWN SCREEN THE CLASSIC FILM WITH LIVE ORCHESTRA OZ \$10	SEP 10  BUGS BUNNY at the Symphony Warner Bros. Presents Conducted by GEORGE DAUGHERTY and DAVID KALK WONG \$10	SEP 11  MARIACHI FLOR DE TOLOACHE



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RSM

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MATTHEW POLENZANI, *Tenor*
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BEETHOVEN *Adelaide, Op. 46*

LISZT *Five Songs*

Der Glückliche *
Wie singt die Lerche schön *
Die stille Wasserrose *
Im Rhein, im schönen Strome
Es rauschen die Winde

LISZT *Four Songs on Poems of Victor Hugo*

S'il est un charmant gazon
Enfant, si j'étais roi
Comment disaient-ils
Oh! quand je dors

Intermission

SATIE *Trois mélodies (1916)*

La statue de bronze
Daphnéo
Le chapelier

RAVEL *Cinq mélodies populaires grecques*

Le réveil de la mariée
Là-bas, vers l'église
Quel galant m'est comparable
Chanson des cueilleuses de lentisques
Tout gai!

BARBER *Hermit Songs, Op. 29*

At Saint Patrick's Purgatory
Church Bell at Night
St. Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea-snatch
Promiscuity
The Monk and His Cat
The Praises of God
The Desire for Hermitage

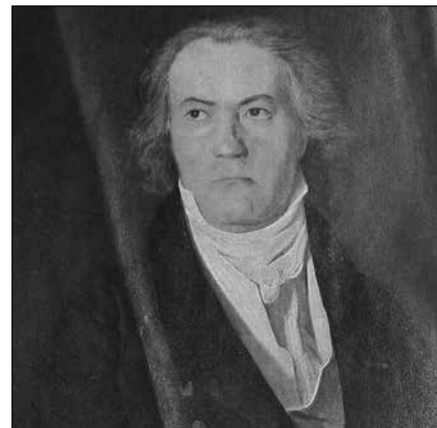
* *First performance at Ravinia*

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

LUDWIG VAN BEETHOVEN (1770–1827)

Adelaide, Op. 46

Shortly after arriving in Vienna around November 10, 1792, Beethoven began musical studies with Joseph Haydn, Johann Georg Albrechtsberger, and Antonio Salieri, as well as efforts to establish himself as a virtuoso pianist and emerging composer. The connections he had built at the electoral court in Bonn quickly opened doors to the aristocratic residences in the imperial capital and to the patronage necessary to sustain his career in the future.



Ludwig van Beethoven by Ferdinand Georg Waldmüller (1823)

His complex setting of Friedrich von Matthisson's poem "Adelaide"—described by the poet as a "lyric fantasy" and as a cantata in the first publication—dates from this period, approximately 1794–95. However, it remained unpublished until 1797, when Artaria issued the score in Vienna with a dedication to Matthisson. On August 4, 1800, Beethoven wrote to Matthisson, expressing thanks for "Adelaide" and requesting other poems suitable for musical settings: "Pray, regard the dedication as a token of the pleasure which your 'Adelaide' conferred on me, as well as of the appreciation and intense delight your poetry always has inspired, and always will inspire, in me."

This through-composed cantata sets the opening three stanzas in *larghetto* tempo, as the narrator dwells on the ever-present, natural beauty of the beloved Adelaide. The music shifts to *allegro molto* as the singer, unable to obtain her affections, imagines paying homage to her splendor through the violets that will grow on his grave.

FRANZ LISZT (1811–86)

Nine Songs

Liszt's songs stand in the distant background to his solo piano works, concertos, and symphonic poems in the experience of modern audiences. This situation is especially unfortunate since the renowned Hungarian musician composed over

70 songs in five different languages—French, German, Italian, Hungarian, and English. His eclectic poetic tastes encompassed such heralded names as Alexandre Dumas, Johann Wolfgang von Goethe, Heinrich Heine, Victor Hugo, Petrarch, Ludwig Rellstab, Friedrich Schiller, and Alfred, Lord Tennyson. Liszt was involved in song writing most passionately during his years in Weimar (1848–61), where regular *matinée* concerts held at the Altenburg, a large hill-top house on the outskirts of Weimar that Liszt and Princess Carolyne von Sayn-Wittgenstein rented, frequently included solo songs.

“Der Glückliche,” one of Liszt’s late song settings from 1878, employs a text by the German novelist and playwright Adolf Wilbrandt (1837–1911). At the time of this composition, Wilbrandt lived in Vienna, where his dramatic productions received the Franz Grillparzer Prize (1875, *Gracchus der Volkstribun*) and Schiller Prize (1878). C.F. Kahnt issued “Der Glückliche” the following year in Leipzig.

Liszt met the Breslau poet August Heinrich Hoffmann von Fallersleben (1798–1874) on May 26, 1854, not long after his arrival in Weimar to serve as co-editor of the *Weimarische Jahrbuch*. Hoffmann von Fallersleben and his wife, Ida, spent many evenings at the Altenburg in the company of Liszt and his paramour Carolyne. Liszt set the poet’s “Wie singt die Lerche schön” in 1855, publishing its music a year later in a supplement to *Deutsches-Musen-Almanach*. (Today, Hoffmann von Fallersleben is remembered primarily as the author of “Das Deutschlandlied” (“Deutschland, Deutschland über alles”), which has served as the German national anthem since 1922.)



Franz Liszt

Liszt and Heinrich Heine (1797–1856) first crossed paths in Paris during the 1830s, sharing many common interests, among them raising funds for the completion of Cologne’s cathedral. Heine memorialized this magnificent edifice in “Im Rhein, im schönen Strome,” and Liszt’s swirling piano writing portrays the cathedral’s

glistering reflection on the water. Liszt dedicated his setting, composed around 1840, to Princess Augusta of Prussia.

On December 27, 1841, Liszt gave the first of 21 concerts during a triumphal visit to Berlin. His every performance and personal appearance was greeted with hysterical applause, wild scrambles for souvenirs, and fainting spells. Heine coined the term “Lisztomania” to describe this wild frenzy, especially among the ladies. Ten days later, Liszt received a hero’s farewell, accompanied by glamorous horse-drawn carriages in procession before the royal palace. Local poet and music critic Ludwig Rellstab (1799–1860) described Liszt’s departure accordingly: “Not like a king, but as a king.” Liszt returned the compliment to Rellstab in 1845 with a magnificent setting of “Es rauschen die Winde,” which explores the cold autumn winds and approach of death.

Liszt composed eight settings of poems by Victor Hugo (1802–85): two groups of four in 1842 (“Laube naît” is now lost) and 1844. The pianist first encountered the poet during his youthful concert tour of France in 1825–26. Subsequently, the two traveled in the same social, artistic, and political circles in Paris, and Liszt visited Hugo’s domicile on numerous occasions. The French poet event took piano lessons from Liszt: “I am already playing satisfactorily with one finger ‘Jamais dans ces beaux lieux’ [from Gluck’s opera *Armide*].” The Berlin music publishing firm of A.M. Schlesinger in Berlin issued the seven surviving Hugo songs in 1844. Liszt revised four (those performed on this occasion—“S’il est un charmant gazon,” “Enfant, si j’étais roi,” “Comment disaient-ils” and “Oh! quand je dors”) between 1849 and 1859.

ERIK SATIE (1866–1925) *Trois mélodies* (1916)

Erik Satie endured a relatively fallow year in 1916, his only finished composition being the *Trois mélodies* for voice and piano, written between April 14 and May 26. “La statue de bronze” (“The Bronze Statue”) is Léon-Paul Fargue’s

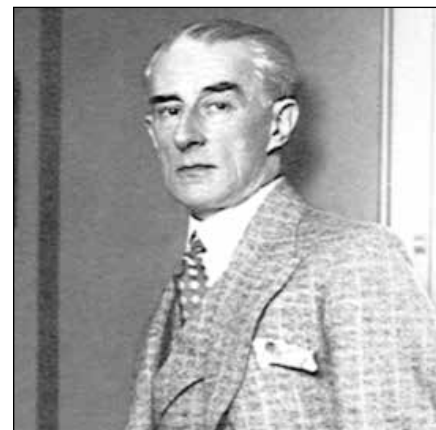


Erik Satie

ludicrous tale of a bronze frog statue that catches inedible coins instead of the insects that sleep all night in her open mouth. Mimie Godebska—the daughter of the piano duo Cipa and Ida Godebsky (dedicatees of Ravel’s *Sonatine*) whom Satie called “M. God”—wrote the short poem “Daphénéo” about a “tear tree” whose fruits are crying birds. “Le chapelier” (“The Hatmaker”) is René Chalupt’s interpretation of the Mad Hatter in Lewis Carroll’s *Alice in Wonderland* and a musical homage to the French folksong “Chanson de Magali,” which appeared in Charles Gounod’s opera *Mireille*. The influence of cabaret music is evident in these *mélodies*, as Satie bridged the gap between Montmartre’s famous Chat Noir, where he played piano and conducted the resident orchestra between 1887 and 1891, and the concert hall.

MAURICE RAVEL (1875–1937) *Cinq mélodies populaires grecques*

Ravel composed his *Cinq mélodies populaires grecques* (Five Greek Folk Songs) between 1904 and 1906. The original impetus for this project came from French musicologist Pierre Aubrey, who wanted to include Greek and Armenian songs in his lecture about music of oppressed people. Michel-Dimitri Calvocoressi—a music critic and Ravel’s compatriot in the avant-garde society of artists known as “*Les Apaches*”—



Maurice Ravel

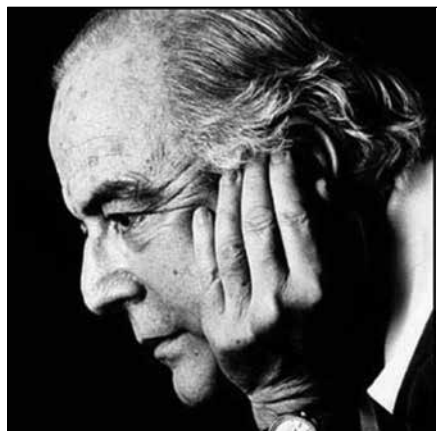
gathered several melodies from published collections of Greek folk songs by Hubert Pernot and Pericles Matsa. Ravel quickly completed five songs, including “Là-bas, vers l’église” (“Over There, Near the Church”) and “Quel galant m’est comparable” (“What Gallant Can Be Compared to Me”), which were performed by Louise Thomasset on February 20, 1904, at the École des Hautes Études Sociales in Paris. Later, he replaced the three shortest songs with “Le réveil de la mariée” (“The Awakening of the Bride”), “Chanson des cueilleuses de lentilles” (“Song of the Girls Gathering Pistachios”) and “Tout gai!” (“All Happy!”). Marguerite Babaian sang the final version of the cycle on a lecture-recital given by Calvocoressi during the 1905–6 season.

All five songs were later orchestrated, the first and fifth by Ravel himself, and the other three by Manuel Rosenthal.

SAMUEL BARBER (1910–81)

Hermit Songs, Op. 29

Visiting Ireland in 1952, American composer Samuel Barber described his fascinating discovery of poems translated from anonymous Irish texts of the 8th to 13th centuries. Written by monks and scholars, often in the margins of manuscripts they were copying or illuminating, these verses were perhaps not always meant to be seen by their Father Superiors. They are brief poems, thoughts, and observations—some very short—that speak in straightforward, droll, and often surprisingly modern terms of the simple life those men led close to nature, to animals, and to God.



Samuel Barber

Monastic solitude appealed to the introspective Barber, who experienced his most creative moments in isolated, rural settings. Several authors have referred to this “hermit” motif throughout Barber’s life. His family’s lakeside cottage was named The Hermit. Throughout much of his adult life, Barber maintained secluded retreats where he could withdraw for personal reflection and artistic rejuvenation.

Barber composed the 10 *Hermit Songs* between November 1952 and February 1953, leaving behind rich documentation of their evolution. Selected ancient Irish texts had been translated into English by W.H. Auden, Kenneth Jackson, Howard Jones, Chester Kallman, and Sean O’Faolain. The Elizabeth Sprague Coolidge Foundation offered to commission these songs a year after Barber had begun the cycle. The first performance took place on Mrs. Coolidge’s 89th birthday (October 30, 1953) in the Coolidge Auditorium of the Library of Congress. Barber accompanied the young soprano Leontyne Price at the premiere, the first performance in a long, fruitful collaboration between the two artists.

—Program notes © 2016 Todd E. Sullivan



MATTHEW POLENZANI, Tenor

An Illinois native, tenor Matthew Polenzani studied at Eastern Illinois University and the Yale School of Music before becoming a member of the Lyric Opera of Chicago’s apprentice program for two seasons. In 1997, he was personally invited to audition for the Metropolitan Opera—before the year’s end, he had a contract with America’s premier company and made his debut in Mussorgsky’s *Boris Godunov*. Polenzani has appeared on the Met stage every season since, as well as with the company on two international tours, and in 2008 he was honored with its Beverly Sills Artist Award. Also the recipient of the 2004 Richard Tucker Award, he appeared in the title role of Donizetti’s *Roberto Devereux* and as Roberto in the same composer’s *Maria Stuarda* for the Met’s first productions of each, with recent highlights also including portraying Nemorino in Donizetti’s *Les iris d’amore*, Nadir in Bizet’s *Les pêcheurs de perles*, Ferrando and Don Ottavio respectively in Mozart’s *Così fan tutte* and *Don Giovanni*, and Alfredo and the Duke respectively in Verdi’s *La traviata* and *Rigoletto*. Following his first essay of Massenet’s titular Werther at the Lyric Opera in 2012, last fall Polenzani reprised the role at the Vienna and Bavarian State Operas, and this summer he is making his debut at Barcelona’s Gran Teatre del Liceu, performing in Puccini’s *La bohème* as Rodolfo. He is also a veteran of San Francisco Opera, Seattle Opera, Los Angeles Opera, Opéra National de Paris, Deutsche Oper Berlin, and London’s Royal Opera, as well as Milan’s La Scala and all three stages at Carnegie Hall, among many others. Matthew Polenzani first appeared at Ravinia in 1995 and tonight gives his third performance at the festival. Tomorrow afternoon he will be leading a master class for Ravinia’s Steans Music Institute Program for Singers.



KEVIN MURPHY, Piano

New York native Kevin Murphy studied piano performance at Indiana University under Menahem Pressler and James Tocco, completing a Bachelor of Music, and later studied piano accompaniment at the Curtis Institute, earning a master’s degree. In 1992 he was invited by former Ravinia music director James Levine to be the first pianist to participate in the Lindemann Young Artist Program of the Metropolitan Opera, where he was an assistant conductor from the following year until 2006, when he was named director of musical studies for the Paris National Opera. Murphy has played harpsichord continuo with the Metropolitan Opera Orchestra in productions of Rossini’s *La Cenerentola* and Mozart’s *Così fan tutte*, *Le nozze di Figaro*, *Idomeneo*, *La clemenza di Tito*, and *Don Giovanni* (several of which he has also performed at Ravinia), and traveled with the company on tour to Japan, where he has played and been a musical assistant for the Seiji Ozawa Opera Project. He also regularly collaborates with such artists as Michelle DeYoung, Gary Lakes, Kathleen Battle, Nathan Gunn, Bryn Terfel, Cecilia Bartoli, Frederica von Stade, Plácido Domingo, Renée Fleming, Gerald Finley, Kiri Te Kanawa, and Pinchas Zukerman. Murphy has been a vocal coach at San Francisco Opera’s Merola Program, the International Vocal Arts Institute, Glimmerglass Opera, Tanglewood, and The Juilliard School; an opera coach for the Canadian Opera Company and Netherlands Opera; and a regular adjudicator for the Metropolitan Opera National Council Auditions. He was director of music administration for New York City Opera from 2008 until 2011, when he joined the faculty of Indiana University as professor of practice and head opera coach, and in 2013 he was appointed artistic consultant of the Tucson Desert Song Festival. This is Kevin Murphy’s seventh season in performance at Ravinia, where he first appeared in 2004, and his fifth year as director of Ravinia’s Steans Music Institute Program for Singers.

CELEBRATING 80 YEARS OF THE CSO'S RESIDENCY AT RAVINIA

CHICAGO SYMPHONY ORCHESTRA

GUSTAVO GIMENO, *Conductor*[†]DANIIL TRIFONOV, *Piano***WEBER** Overture to *Der Freischütz*, Op. 77

SCHUMANN Piano Concerto in A Minor, Op. 54
 Allegro affettuoso
 Intermezzo: Andantino grazioso [*attacca*]
 Allegro vivace
 Daniil Trifonov

Intermission

DVOŘÁK Symphony No. 9 in E Minor, Op. 95 ("From the New World")
 Adagio—Allegro molto
 Largo
 Scherzo: Molto vivace
 Allegro con fuoco

[†] Ravinia debut
CARL MARIA VON WEBER (1786–1826)
 Overture to *Der Freischütz*, Op. 77

Scored for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings

In the early 19th century, the German artistic community became increasingly preoccupied with the "collaboration" of the arts—musical, literary, and visual—in its search for a national Romantic tradition independent of Italian and French influence. Weber discovered a kindred spirit in Friedrich Kind, the German writer whose adaptation of a folk tale evolved into the libretto to *Der Freischütz* (*The Free-Shooter*), a story rooted in late-15th-century tales of magical arrows or bullets gained through evil alliances. To Weber and Kind, folklore offered the indigenous subject matter for the hoped-for national opera.

The huntsman Max finds himself shooting wide of the mark in the most important contest of

his life: the winner gains the hand of Agathe, daughter of the head ranger Kuno. Another huntsman, Caspar, observes Max's plight and explains that together they can forge enchanted bullets that never miss their mark. After nightfall, Max ventures into the nightmarish Wolf's Den, where diabolical incantations summon the Black Huntsman, Sammiel, who fashions seven bullets from a molten mix, but one is secretly made to pass through Agathe's heart. Max fires this last bullet during the contest, but Agathe's wedding wreath saves her.

The Overture to *Der Freischütz*, completed after the rest of the opera, foreshadows many of the important themes. An *adagio* introduction conjures images of the huntsmen's woods with distant calls for four horns. The *molto vivace* main portion introduces the opera's main protagonists: first Max's C-minor aria, interrupted by diminished-seventh chords in the strings—Sammiel's musical signature—and followed by Agathe's E-flat-major aria.

ROBERT SCHUMANN (1810–56)
 Piano Concerto in A Minor, Op. 54

Scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings, and solo piano

In 1828, Schumann enrolled as a law student at the University of Leipzig, both to fulfill the conditions of a trust established by his father and to appease his mother's practical concern over a financially viable career for her son, but he had other plans. Schumann began taking private lessons with Friedrich Wieck, Leipzig's preeminent piano teacher. On August 9, 1830, Wieck assured Johanna Christina Schumann that he could "make Robert, within three years, into one of the greatest living pianists." Schumann began and abandoned three piano concertos as his commitment to music deepened.

However, the signs of physical disability, a condition Schumann variously described as numbness, weakening, or lameness in the third finger of his right hand, began to appear. Increasingly desperate for a cure, Schumann experimented with bizarre treatments, ranging from homeopathic remedies to a mechanical device, but nothing improved his condition. On November 6, 1832, the despondent musician wrote to his mother: "I am completely resigned, and deem it incurable." Schumann considered playing the cello before dedicating himself wholly to composition. Seven years passed before his next attempt at a piano concerto, the first movement of a work in D minor. In the interim, Schumann had begun a secret romance with Clara Wieck, the daughter and prized pupil of his former piano teacher. Against Wieck's fervent objections, Robert and Clara married on September 12, 1840.

For his young bride's gifted hands, Schumann once again commenced a work for piano and orchestra, which was given a trial reading by the Leipzig Gewandhaus Orchestra, with Clara Schumann as piano soloist, on August 13, 1841. Four years later, after his family had moved to Dresden, Schumann returned to the piece, and with the addition of two movements transformed it into the Piano Concerto in A Minor. Clara again played the solo part in the world premiere, given in Dresden on December 4, 1845, under the direction of Ferdinand Hiller, to whom Schumann dedicated the score.

Schumann opens the *Allegro affettuoso* boldly with a solitary orchestral outburst, bounding piano chords in dotted rhythm, and a tender oboe melody outlining four descending pitches. These core thematic and rhythmic motives form the basis of the "fantasy" movement that ensues. In a final mood swing, the movement concludes with a march version of the main theme.

Considered linked movements, the newly composed *Intermezzo* and finale also convey the character of a fantasy. The former dwells in the

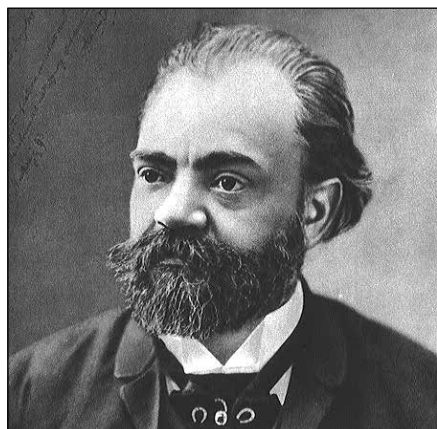
delicate, personal world of Schumann's lyrical piano pieces, the orchestra and solo instrument intimately intertwined—musical personifications of Robert and Clara, perhaps. A brief passage, recalling the gentle first-movement oboe tune, segues into the exuberant rondo finale, where syncopation and other offset rhythms provide forward momentum over its vast expanse.

ANTONÍN DVOŘÁK (1841–1904)

Symphony No. 9 in E Minor, Op. 95 ("From the New World")

Scored for pairs of flutes, oboes, clarinets and bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbal, and strings

In the late 19th century, America struggled to define its distinctive musical identity. Most promising young musicians received their advanced training in the European musical meccas, unconsciously reinforcing a sense of American inferiority. However, several zealous individuals living in New York City devoted themselves to fostering native music and musical talent.



Antonín Dvořák

Long before reaching the United States in 1892 to lead the National Conservatory of Music—recently incorporated to promote musical training in an American idiom—Dvořák had become interested in Native American culture. Henry Wadsworth Longfellow's *The Song of Hiawatha* became one of his favorite novels during the 1870s. The conservatory's patron, Mrs. Jeannette Thurber, lured Dvořák to the United States in part with the prospect of composing a Hiawatha opera, and she presented him with another copy of *The Song of Hiawatha* soon after his arrival. Though the opera never materialized, Dvořák didn't abandon *Hiawatha* altogether.

Dvořák soon hunted for examples of indigenous American music. He pored over articles on "Negro music" provided by *New York Daily Tribune* critic Henry Edward Huneker. A black student at the conservatory named Harry T. Burleigh introduced him to spirituals and plantation songs. Dvořák explained the importance of

this music toward the discovery of an American idiom in a *New York Herald* article (May 21, 1893): "I am now satisfied that the future music of this country must be founded upon what are called the Negro melodies. ... The aptitude of the colored race for music, vocal and instrumental, has long been recognized, but no definite steps have hitherto been taken to develop it, and it is believed that the decision ... to move in this new direction will meet with general approval and be productive of prompt and encouraging results." This article appeared three days before he completed his Symphony No. 9, subtitled "From the New World."

Debates over how closely the Symphony No. 9 represented indigenous American musical cultures ignited immediately after the premiere. Huneker wrote, "When the smoke of criticism has cleared away it will be noticed, first, that Dvořák has written an exceedingly beautiful symphony; secondly, that it is not necessarily American, unless to be American you must be composite. The new work, thematically considered, [sounds] Irish, Slavic, Scandinavian, Scotch, Negro, and German." This work confused critics simply because they had not yet grasped his concept of being American.

Dvořák assimilated essential characteristics of these ethnic styles into his own musical language. Actual folk melodies do not appear, but simulations occur throughout the symphony. The first movement begins with a Czech-sounding orchestral statement. The tempo change (*Allegro molto*) brings a heroic, syncopated horn theme. A soulful flute and oboe theme assumes a modal quality with a minor third and lowered leading tone. Syncopated rhythms return in perhaps the most "American"-sounding theme, gently played by the flute.

Dvořák revealed in another *New York Herald* article the significance of the middle two movements. "The second movement ... is in reality a study or a sketch for a longer work, either a cantata or an opera ... based upon Longfellow's *Hiawatha*. ... The *Scherzo* of the symphony was suggested by the scene at the feast in *Hiawatha* where the Indians dance, and is also an essay I made in the direction of imparting the local color of Indian music."

The lovely *Largo* melody is given to the English horn, an instrument said to remind the composer of Burleigh's rich baritone. Dvořák's original tune achieved folk status as the spiritual "Goin' Home" with words added in 1922 by one of his conservatory students, William Arms Fisher. (Many people reverse this chronology, believing the spiritual existed first.) One realizes, upon hearing the inner movements, a subtle thematic relationship to the first movement. The finale more conspicuously incorporates earlier themes in order to achieve both unity and completion.

—Program notes © 2016 Todd E. Sullivan



GUSTAVO GIMENO, Conductor

A native of Spain, Gustavo Gimeno studied conducting with Claudio Abbado and Bernard Haitink before becoming an assistant to Mariss Jansons with Amsterdam's Royal Concertgebouw Orchestra in 2012. He was principal percussionist of that ensemble from 2001 to 2013, and in 2014 his international conducting career took off when he stood in for Jansons on the podium. Just a few months later, he also substituted for Lorin Maazel with the Munich Philharmonic both in subscription concerts and on tour. The following year, Gimeno led the Royal Concertgebouw Orchestra on an Asian tour and made his debut with the Leipzig Gewandhaus Orchestra, also assuming his post as music director of the Luxembourg Philharmonic Orchestra. He also made his operatic debut in 2015, leading Bellini's *Norma* at the Palau de les Arts Reina Sofia in his hometown of Valencia. Gimeno's conducting credits also include appearances with the Cleveland Orchestra, City of Birmingham and New Zealand Symphony Orchestras, French National Orchestra, Rotterdam Philharmonic, and Philharmonia Zurich. He recently made his Boston Symphony Orchestra debut, and in the coming year will also make debuts with the National Symphony Orchestra, Japan's NHK Symphony Orchestra, and the Orchestra of the Academy of Santa Cecilia, as well as lead his first opera in Luxembourg, a production of Verdi's *Simon Boccanegra*. Gustavo Gimeno is making both his Ravinia and Chicago Symphony Orchestra debuts.



DANIIL TRIFONOV, *Piano*

Born in Novgorod in 1991, Daniil Trifonov has been fast emerging as one of a bright new generation of pianists. Beginning his musical studies at age 5, Trifonov took first prize at the Moscow Open Artobolevskaya Competition for Young Pianists three years later. Between 2000 and 2009 he studied at Moscow's Gnessin School of Music, continuing to collect accolades from international competitions, including first prizes from Moscow's International Memory of Mendelssohn Competition and the International Television Competition for Young Musicians (both in 2003). Trifonov received a Guzik Foundation Career Grant in 2009, enabling him to embark upon a world tour—performing at such festivals as Crescendo and New Names (Russia); Rheingau (Germany); Arpeggione (Austria); Musica in Villa, Santo Stefano, and Festival Pianistico di Trieste (Italy); and Round Top and the Dame Myra Hess Series (US)—and finally settle in the United States, where he continued his piano studies at the Cleveland Institute of Music. During 2010–11 he medaled at three of the most prestigious competitions in the music world: Warsaw's Chopin Competition (third prize), Tel Aviv's Rubinstein Competition (first prize), and Moscow's Tchaikovsky Competition (first prize), where he was also awarded the Audience Award and the Grand Prize by Valery Gergiev, who invited Trifonov to perform with the Mariinsky Theatre Orchestra the following season. He has since performed with such ensembles as the Vienna, New York, Los Angeles, Moscow, and Israel Philharmonics; London, Boston, and Chicago Symphony Orchestras; Philharmonia, Cleveland, and Philadelphia Orchestras; San Francisco Symphony; and Royal Philharmonic Orchestra, as well as given recitals at Carnegie Hall, Wigmore Hall, Queen Elizabeth Hall, the Berlin Philharmonie, the Louvre, and Zurich's Tonhalle, among many other venues. He made his Deutsche Grammophon debut in 2013 and most recently recorded a Rachmaninoff-focused album with the Philadelphia Orchestra and Yannick Nézet-Séguin. Tonight Daniil Trifonov makes his first return to Ravinia, where he gave a recital in 2012.

8:00 PM WEDNESDAY, AUGUST 3, 2016

PAVILION

CELEBRATING 80 YEARS OF THE CSO'S RESIDENCY AT RAVINIA

CHICAGO SYMPHONY ORCHESTRA

JEFFREY KAHANE, *Conductor and Piano*

GERSHWIN *Rhapsody in Blue* (1924 jazz band version)
Jeffrey Kahane

BERNSTEIN *Symphonic Dances from West Side Story*
Prologue—"Somewhere"—Scherzo—Mambo—
Cha-Cha—Meeting Scene—"Cool" Fugue—Rumble

Intermission

RACHMANINOFF *Symphonic Dances, Op. 45*
Non allegro
Andante con moto (Tempo di valse)
Lento assai—Allegro vivace

Ravinia expresses its appreciation for the generous support of
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GEORGE GERSHWIN (1898–1937)

Rhapsody in Blue
(1924 jazz band version)

Ferde Grofé originally orchestrated Gershwin's sketches for Whiteman's 23-member ensemble, which consisted of three reed players (who doubled on saxophones, clarinets, oboe, and flute), two trumpet and flugelhorn players, two French horns, two trombones, two tuba and string bass players, two pianists, banjo, one percussionist, and eight violinists.

Paul Whiteman announced a provocative concert in the *New York Tribune* on January 4, 1924. The stated purpose of this musical event was to decide "What is American music?" According to the article, Whiteman had assembled a distinguished panel of musicians to decide the question, and the program would contain three new compositions: a jazz concerto by George Gershwin, a "syncopated tone poem" by Irving Berlin, and an American suite by Victor Herbert.

George Gershwin apparently had forgotten about the "jazz concerto" project. With less than six weeks before the concert, the surprised musician began mapping out ideas. Shuttling between New York and Boston, Gershwin was



George Gershwin

inspired by the sounds of his passenger train "with its steely rhythms, its rattley-bang ... I suddenly heard—even saw on paper—the complete construction of the *Rhapsody [in Blue]* from beginning to end." He imagined a grand nationalistic essay, "a musical kaleidoscope of America—of our vast melting pot, of our incomparable national pep, our blues, our metropolitan madness."

Given the press of time, Gershwin allowed Ferde Grofé to orchestrate the score. The regular arranger for the Palais Royal Orchestra, Grofé understood better than anyone the abilities of Whiteman's 23 musicians. He discussed orchestration ideas with Gershwin on a regular basis and completed a rough score on February 4. Whiteman's "Experiment in Modern Music" took place as scheduled on February 12, 1924.

The audience greeted Gershwin's work, according to critic Olin Downes, with "tumultuous applause." No one denied that *Rhapsody in Blue* possessed awkward spots, but this one composition abundantly justified Whiteman's experiment, and Gershwin finally gained widespread acknowledgement as a legitimate composer. Grofé modified the instrumentation numerous times for tours and concert appearances by Whiteman's orchestra, later publishing a full-orchestra version in 1942. David Schiff observed that these transformations completely reversed the original stylistic balance: "In the original scoring the band is playing jazz while the piano introduces the classical elements; in the symphonic version the orchestra seems to be the classical element while the soloist takes on the burden of sounding 'jazzy.'"

Sheer melodic abundance disguises the careful unity of Gershwin's themes. All utilize the blues scale (major and minor thirds and minor seventh) and two share a common syncopated rhythm. The exact sequence and selection of themes varies considerably in different performing versions, raising the perplexing question: What exactly constitutes *Rhapsody in Blue*? This nebulous situation existed from the very origins of the work and has persisted to the present day.

Leonard Bernstein, in his *Joy of Music*, categorized the numerous possible alterations of the score and commented that "*Rhapsody in Blue* is not a real composition in the sense that whatever happens in it must seem inevitable, or even pretty inevitable." Oddly, the clearest yet most sterile definition of this piece exists in its copy-right: six melodies and a motivic tag, any one of which constitutes *Rhapsody in Blue*. Listeners over the ensuing decades have defined this music in other terms—an American classic!

LEONARD BERNSTEIN (1918–90)

Symphonic Dances from *West Side Story*

Scored for two flutes and piccolo, two oboes and English horn, one E-flat, two B-flat and bass clarinets, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, a battery of percussion, xylophone, vibraphone, celeste, chimes, harp, piano, and strings

West Side Story began as the brainchild of writer Arthur Laurents, choreographer Jerome Robbins,

and composer Leonard Bernstein. Robbins proposed a musical adaptation of Shakespeare's *Romeo and Juliet* in a modern, slum setting during Easter/Passover with a violent conflict between Catholics and Jews. However, a struggle along religious lines quickly lost its appeal.



Leonard Bernstein

Six years later, in the aftermath of gang warfare in the Mexican community, Laurents and Bernstein revisited the *Romeo and Juliet* idea with a new spin: a clash between Hispanic and Anglo gangs. Laurents then suggested "the blacks and Puerto Ricans in New York, because this was the time of the appearance there of teenage gangs, and the problem of juvenile delinquency was very much in the news. It started to work." Lyricist Stephen Sondheim, the final member of the creative team, joined in 1955, and the plot continued to evolve. Several permutations of the title reflected changes in geography and emphasis: first *East Side Story*, then *Gangway!*, and finally the finger-snapping *West Side Story*. The show opened on August 19, 1957, at the National Theatre in Washington, DC, and on September 26 moved to Broadway's Winter Garden Theater, where it ran for 732 performances.

Direct parallels with *Romeo and Juliet* abound. Two battling factions suggest the Capulets and Montagues. An Anglo gang, the Jets, defends its turf against the influx of Hispanic youths, the Sharks. The tragic lovers Maria (Juliet), a Puerto Rican girl, and Tony (Romeo), a member of the Jets, meet and fall in love at a school dance (the ball). Bernardo (Tybalt), Maria's brother, kills Tony's best friend, Riff (Mercutio). Tony exacts revenge by murdering Bernardo. In the end, Tony dies in Maria's arms. *West Side Story* was nominated for a Tony Award, but lost to Meredith Willson's *The Music Man*. A film adaptation appeared in 1961, winning 10 Oscars, including for Best Picture. That same year, Bernstein compiled the Symphonic Dances from *West Side Story* with orchestration assistance from Sid Ramin and Irwin Kostal, both of whom enjoyed successful careers arranging and orchestrating for stage and film.

SERGE RACHMANINOFF (1873–1943)

Symphonic Dances, Op. 45

Scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets and trombones, tuba, harp, piano, timpani, triangle, tambourine, glockenspiel, xylophone, tam-tam, bells, cymbal, bass drum, and strings

One by one, Rachmaninoff closed the doors on each facet of his career. The stream of compositions slowed rapidly after his move to the United States in 1935, finally running dry in 1940. The *Symphonic Dances*, Op. 45, Rachmaninoff's final composition, offer a musical synopsis of his life and career. Originally, these three movements formed a ballet score for Mikhail Fokine bearing the title *Fantastic Dances*, with the individual movements called *Noon*, *Evening*, and *Midnight*. Descriptive labels were later removed, the ballet plans were scuttled, and the set was renamed *Symphonic Dances*. A week after completing the score, the composer offered the score to Eugene Ormandy and the Philadelphia Orchestra, who gave the premiere on January 3, 1941.

Rachmaninoff explained the final title in an interview for the *New York World-Telegram* (October 17, 1940): "It should have been called just 'Dances,' but I was afraid people would think I had written dance music for jazz orchestras." It seems doubtful that anyone would confuse the late-Romantic symphonist with a big-band composer, but perhaps this droll assertion alluded to the prominent alto saxophone theme in the first movement. Rachmaninoff sought the advice of popular composer and arranger Robert Russell Bennett while preparing this his first saxophone part.

Based on musical quotations in the *Dances*, one suspects that the original movement titles suggested the passing of Rachmaninoff's own days. A vigorous march begins the *Non allegro*. Later, the saxophone solo imparts a melancholy air. Material from the Symphony No. 1 in D Minor, Op. 13 (1895)—a piece of his early maturity maligned by many, but prized by the composer—appears toward the end in a string and wind chorale. The *Andante con moto* waltzes with élan. Occasionally, the dance-like triple meter grinds to a halt, only to resume newly embroidered by woodwinds and a solo violin. Rachmaninoff's web of allusions thickens in the final movement as the cycle of life comes to its completion. Strains of his *All-Night Vigil*, Op. 37 (1915), suggest a late-hour setting. Another prominent melody recalls the *Dies irae* chant from the Mass for the Dead, which he also incorporated in numerous other compositions. Rachmaninoff's inscription on the score hints at the serene closure brought by the *Symphonic Dances*: "I thank Thee, Lord."



JEFFREY KAHANE, *Conductor and Piano*

Los Angeles–native conductor and pianist Jeffrey Kahane is a graduate of the San Francisco Conservatory of Music and the winner of the Arthur Rubinstein Competition in 1983 (the same year he received an Avery Fisher Career Grant), as well as a finalist at the 1981 Van Cliburn Competition and the first recipient of the Andrew Wolf Chamber Music Award. He also holds a master's degree in classic literature from the University of Colorado–Boulder. Since Kahane made his Carnegie Hall debut in 1983, he has appeared in recital from coast to coast in the United States, at both concert halls and summer festivals, both solo and with such artists as Yo-Yo Ma, Joshua Bell, Dawn Upshaw, Thomas Quasthoff, and the Emerson and Takács String Quartets. He has also been a soloist with such orchestras as the New York and Los Angeles Philharmonics, Cleveland and Philadelphia Orchestras, and the San Francisco Symphony. Making his conducting debut in 1988 at the Oregon Bach Festival, Kahane has since led several of the aforementioned ensembles as well as the Saint Paul Chamber Orchestra and the Chicago, Detroit, Saint Louis, Baltimore, and New World Symphony Orchestras, among others. Entering his 20th and final season as music director of the Los Angeles Chamber Orchestra, he has previously held that position with the Colorado Symphony—earning ASCAP's Adventurous Programming Award for his work with both ensembles—as well as the Santa Rosa Symphony, of which he has been named Conductor Laureate. Kahane's 2008 recording of Bernstein's Symphony No. 2 ("The Age of Anxiety") with the Bournemouth Symphony was nominated by *Gramophone* as a Record of the Year, and his discography also includes a performance of Bach's "Brandenburg" Concertos with the Oregon Bach Festival Orchestra and conducting the composer's violin concertos with Hilary Hahn and the Los Angeles Chamber Orchestra. Jeffrey Kahane is making his 10th appearance at Ravinia, where he first performed in 1987.

7:30 PM THURSDAY, AUGUST 4, 2016

MARTIN THEATRE

DANIELLE DE NIESE, *Soprano* †
KEVIN MURPHY, *Piano*

DOWLAND **Two Songs**
Come again, sweet love doth now invite
What if I never speed?

MOZART *Al desio di chi t'adora*, K. 577

GRIEG *Haugtussa*, Op. 67
Det syng
Veslemøy
Blåbaer-li *
Møte
Elsk
Killingdans
Vond dag
Ved gjaetle-bekken

Intermission

POULENC *Fiançailles pour rire*
La dame d'André
Dans l'herbe
Il vole
Mon cadaver est doux comme un gant
Violon
Fleurs

BIZET **Four Songs from *Vingt mélodies*, Op. 21**
1. Chanson d'Avril
4. Adieux de l'hôtesse arabe
16. La coccinelle
20. Tarentelle

† *Ravinia debut*
* *First performance at Ravinia*

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

JOHN DOWLAND (1563–1626)

Two Songs

Songs with lute accompaniment did not originate in early-17th-century England—continental Europe claimed that honor more than a century earlier—but they did take hold with fierce British tenacity. John Dowland, a lutenist and singer born and raised in London, receives much credit for transplanting this form from France, where he lived in the household of Sir Henry Cobham between 1579 and 1583. Dowland presumably returned home the following year, beginning studies at Christ Church, Oxford. He already enjoyed a strong musical reputation at the time of his graduation in 1588. Failing to receive a royal appointment on the death of court lutenist John Johnson, Dowland journeyed across the English Channel again in 1594 to pursue employment opportunities, at first in the service of Heinrich Julius, duke of Brunswick-Lüneburg at Wolfenbüttel, and later at the court of Christian IV, king of Denmark.

Except for occasional visits to England, Dowland remained at the Danish court until 1606, while his wife and at least one son remained behind in London. Undisputed fame on the continent did little to secure an appointment at the English court before 1612, when a position was created expressly for him. Several literary accounts suggest that Dowland received a doctorate from Oxford. He remained active as a court performer until shortly before his death at age 63.

Dowland compiled his first collection of lute songs—*The First Booke of Songes or Ayres* (1597), which includes “Come again, sweet love doth now invite”—while living in France. He devised an ingenious physical layout to this publication, one in which several musicians could read from the same music spread out flat on a table. With staves oriented in different directions, the lute songs could be performed by four voices and lute, solo voice and lute, or by violas da gamba substituting for any of the voices. A Latin quotation from Ovid’s *Metamorphoses* printed on the title page summarizes the collection’s fixation on amorous subjects: “But alas, love resists all medicinal herbs, and the arts which help all mankind cannot help their master.”

Living abroad in Denmark, Dowland produced two more volumes of lute songs, both of which were published in London in 1603. These books present more complex writing for voice(s) and instruments. *The Second Booke of Songs or Ayres* was plagued by legal battles over the number of copies printed and publication costs. The general public, which remained blissfully unaffected by the litigations, purchased the music at a brisk pace, prompting Dowland to hurry *The Third and Last Booke of Songs or Aires* (with “What if I never speed?” as part of the collection) into print. A portion of his “Epistle to the Reader” alludes perhaps to the turmoil and triumph surrounding the second volume:

“My first two bookes of aires speed so well that they have produced a third, which they have fetcht far from home, and brought even through the most perilous seas, where having escapt so many sharpe rocks, I hope they shall not be wrackt on land by curious and biting censures.”

WOLFGANG AMADEUS MOZART (1756–91)

Al desio, di chi t’adora, K. 577

The revival of *Le nozze di Figaro* (*The Marriage of Figaro*) at Vienna’s Burgtheater on August 29, 1789, required significant revision to accommodate the vocal talents of soprano Adriana Ferrarese del Bene (1759–?1804, née Gabrieli) in the role of Susanna. Two new arias, presumably based on texts by the opera’s original librettist, Lorenzo da Ponte, debuted in the revival: *Un moto di gioia*, K. 579, substituted for *Venite, ingi-nocchiatevi* in Act II, and *Al desio, di chi t’adora*, K. 577, replaced *Deh, vieni non tardar* in Act IV. A singer noted for comic and serious depictions, sparkling coloratura, a highly developed low register, and the ability to leap effortlessly between pitches, Gabrieli subsequently created the role of Fiordiligi in Mozart’s *Così fan tutte* in 1790.

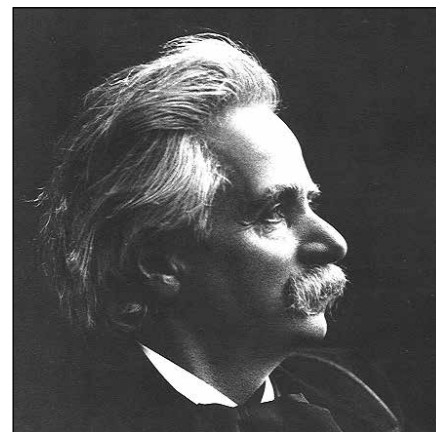
EDVARD GRIEG (1843–1907)

Haugtussa, Op. 67

Arne Garborg (1851–1924) grew up on a farm in the Jæren district of Western Norway, where he gained an appreciation for the lowland rural landscape and its ancient legends. Garborg left the farm to pursue a literary career, first as a newspaper writer and editor, and later as a novelist. In all contexts, he advocated the use of “New Norwegian” (*Landsmål*, or Nynorsk) as the preferred literary language of Norway, a lyrical alternative to written Danish and the other official form of Norwegian (*Riksmål*, or Bokmål).

After publishing 10 novels, including the acclaimed *Bondestudentar* (*Farmer Students*) and controversial *Mannfolk* (an indictment of contemporary sexual education), Garborg released a collection of 70 poems entitled *Haugtussa* (*The Mountain Maid*, 1895). Organized into a prologue and 12 sections, this epic narrative revolves around the second of three sisters—Veslemøy—who is nicknamed Haugtussa. She possesses “second sight,” a unique ability to see animals, ghosts, and trolls. As a result, Veslemøy is constantly haunted by a struggle between good and evil that only she witnesses. She meets the shepherd Jon, who introduces her to the mountains, valleys, and fauna and shares tales of the countryside. The couple falls in love and shares a kiss. When they are together, Veslemøy’s mind is free of the terrible visions. Eventually, Jon betrays Veslemøy by abandoning her for a rich girl from the nearby township of Aas.

Captivated by Garborg’s verses, the Norwegian composer and pianist Edvard Grieg envisioned musical settings of several poems. He expressed to composer Julius Röntgen on June 12, 1895, his belief that *Haugtussa* was “an absolutely brilliant book in which the music really has already been composed ... one has only to write it down.” The composer’s sketches reveal as many as 20 attempted settings, some for chorus and others accompanied by orchestra. Fourteen songs for piano and voice were completed, or close to completion, by the end of June. However, Grieg shelved *Haugtussa* for three years before publishing a cycle of eight songs in 1898 with texts in Nynorsk and Danish (in a translation by John Paulsen).



Edvard Grieg

Grieg’s cycle focuses on the bittersweet relationship between Veslemøy and Jon, reshaping Garborg’s narrative by omitting several natural and supernatural episodes. The poet seemed unperturbed by this transformation. “I have now finally heard the *Haugtussa* songs,” Garborg wrote to Grieg on November 7, 1899, “and I love them more than I can tell you. It is precisely this deep, soft, subdued character—the music of the underworld—that I have in my way tried to express in words, but that you have really captured. ... Yes, now I am happy and proud—absolutely disgracefully proud—that you were able to use these verses. Thank you!” Five days earlier, the Norwegian mezzo-soprano Eva Nansen and pianist Agathe Backer-Grøndahl had given the public premiere of *Haugtussa*.

FRANCIS POULENC (1899–1963)

Fiançailles pour rire

“Few people move me as much as Louise de Vilmorin: because she is beautiful, because she is lame [a bout of bone tuberculosis in 1919 gave her a permanent limp], because she writes innately immaculate French, because her name evokes flowers and vegetables, because she loves her brothers like a lover and her lovers like a sister ... Love, desire, illness, exile, and money

difficulties were at the root of her genuineness.” Louise (1902–69) was the youngest daughter of Philippe Lévêque de Vilmorin, the wealthy owner of the Vilmorin & Cie seed company, which she eventually inherited. Her magnetic grace and beauty led to two short-lived marriages (Henry Leigh Hunt, a Las Vegas real estate magnate by whom she had three daughters, and Paul Pálffy ab Erdöd, a Hungarian count and playboy) as well as several affairs.

Nonetheless, Vilmorin is best remembered as a writer, from her first novel *Sainte-Unefois* (1934) to the novel and subsequent film *Madame de ...* (1951 and 1953) and *Mémoires de Coco [Chanel]* (post. 1999), among others. With encouragement from Poulenc, Vilmorin developed from a novelist into a poet: “It is you, Francis, it is you who first had the idea of ‘commanding’ some poems to put to music. Therefore it is you who decreed that I was a poet!” Poulenc, for his part, felt a special affinity for Vilmorin’s poetry, which formed the basis of his *Trois poèmes de Louise de Vilmorin* (1937), *Fiançailles pour rire* (1939), *Métamorphoses* (1943), and “Mazurka” for the composite song cycle *Mouvements du coeur: Un hommage à la mémoire de Frédéric Chopin, 1849* (1949, including additional songs by Henri Sauguet, Georges Auric, Jean Françaix, Léo Preger, and Darius Milhaud).



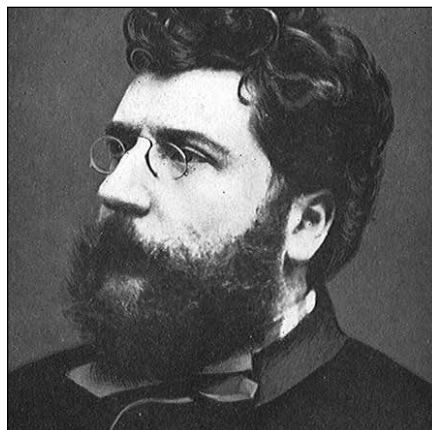
Francis Poulenc

With France on the verge of war in 1939, Poulenc longed to be near his friend Vilmorin, who was living in Hungary with her second husband. As an antidote to his melancholy, Poulenc transformed six poems from her book of poetry *Fiançailles pour rire* (*Engagement for Laughs*) into *mélodies* for soprano and piano. Vilmorin’s poems employed an uncommon device—*hol-orime*, in which phrases or whole lines of poetry rhyme. Despite the merriment announced in its title, Poulenc’s *Fiançailles pour rire* is a rather melancholic collection that addresses the perils of love. There is even a semi-autobiographical touch in “Violon,” which recalls the Hungarian café where Poulenc met Vilmorin’s husband, Count Pálffy ab Erdöd, who had hired a gypsy orchestra for the occasion.

GEORGES BIZET (1838–75)

Four Songs from *Vingt mélodies*, Op. 21

Mélodie—the French counterpart to the German *Lied*—was still a relatively new form when Bizet composed his first examples in 1854. Despite an overwhelming interest in music for the stage, he wrote songs persistently over the next two decades. Dozens of Bizet’s *mélodies* appeared in print during his tragically short lifetime, primarily in the *Feuilles d’album* (1866) and *Vingt mélodies*, Op. 21 (1873). His compositional style favored musical phrases reflecting poetic structures—Bizet once exclaimed, “Musicians don’t mutilate poets”—widely varied vocal writing ranging from simple text declamation to operatic coloratura, piano accompaniments encompassing simple harmonization and pictorial figuration, and French lyrics by the leading poets of his era—Théophile Gautier, Victor Hugo, Alphonse Lamartine, Alfred de Musset, Olivier Rolland, and Pierre de Ronsard, among others.



Georges Bizet

Bizet’s *Vingt melodies* were published as a single volume in Paris by Antoine Choudens, although correspondence between the composer and publisher at one time indicated a plan for two volumes. All but one *mélodie* had been issued previously, either by Choudens or his rival Georges Hartmann. “Chanson d’Avril” (“April Song”), based on a poem by Louis Bouilhet, opens the collection. The exotic “Adieux de l’hôtesse arabe” (“Farewell of the Arab Hostess”) sets Victor Hugo’s poem to melancholy, rhythmically and melodically evocative music. Hugo also provided the text for the coquettish “La coccinelle” (“The Ladybug”). When originally published in 1869, “Tarentelle” (“Tarantella”) used an Italian text from the recently published *Canti popolari toscani*. Choudens published this vocal tarantella with a French text by Édouard Pailleron.

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DANIELLE DE NIESE, Soprano

Sri Lankan and Dutch-descended soprano Danielle de Niese began wowing listeners from a young age, winning a TV talent competition in her native Australia before the age of 10 and, after having relocated to the United States, an Emmy Award at age 16. She made her professional debut with the Los Angeles Opera around the same time, and then at age 18 she became the youngest singer ever to enter the Metropolitan Opera’s Lindemann Young Artist Development Program. One year later, de Niese made her debut with the company as Barbarina in Mozart’s *Le nozze di Figaro*, and she soon made debuts overseas with Opéra National de Paris, Netherlands Opera, and at the Saito Kinen Festival. She came to even greater international attention in 2005 when she made her Glyndebourne Festival debut as Cleopatra in Handel’s *Giulio Cesare*, a role she has since reprised at the festival and the Met. More recently, de Niese has appeared in the title roles of Monteverdi’s *L’incoronazione di Poppea*, Cavalli’s *La Calisto*, and Handel’s *Semele*, *Partenope*, and *Rodelinda*, plus as Despina in Mozart’s *Così fan tutte* and Susanna in *Le nozze di Figaro* at the Met, also portraying the latter for her San Francisco Opera debut, Adina in Donizetti’s *L’elisir d’amore* and a double bill of the leading roles in Ravel’s *L’enfant et les sortilèges* and *L’heure espagnole* at Glyndebourne, *Poppea* in Handel’s *Agrippina* at both the Theater an der Wien and Barcelona’s Gran Teatre del Liceu, and the leading roles of Jeremy Sams’s *The Enchanted Island* at the Met and Jimmy López’s *Bel Canto* at the Lyric Opera of Chicago, both world premieres. Tonight Danielle de Niese is making her Ravinia debut, and on August 6 she will be leading a master class for Ravinia’s Steans Music Institute Program for Singers.

KEVIN MURPHY, Piano

Biography appears on page 108.

CELEBRATING 80 YEARS OF THE CSO'S RESIDENCY AT RAVINIA

CHICAGO SYMPHONY ORCHESTRA

KIRILL KARABITS, *Conductor*[†]PAUL LEWIS, *Piano*[†]**BEETHOVEN** Piano Concerto No. 4 in G Major, Op. 58Allegro moderato
Andante con moto [*attacca*]
Rondo: Vivace

Paul Lewis

*Intermission***PROKOFIEV** Symphony No. 5 in B-flat Major, Op. 100Andante
Allegro marcato
Adagio
Allegro giocoso[†] Ravinia debut**LUDWIG VAN BEETHOVEN (1770–1827)**

Piano Concerto No. 4 in G Major, Op. 58

Scored for flute, two oboes, two clarinets, two bassoons, two horns, strings, and solo piano

Beethoven completed five concertos for piano and orchestra in Vienna between 1795 and 1809 to display his phenomenal talents as a pianist, although he apparently never performed the final work in public. He had established a reputation in the city first as a virtuoso pianist and only later as a composer. Following the tragic signs of his increasing deafness, Beethoven concentrated more intensely on composition. Rather than reflecting the somber realities of his physical condition, the products of this creative period are remarkable for their hopeful, heroic nature: the Symphonies Nos. 3 (“Eroica”) and 5, the “Appassionata” Sonata, the opera *Fidelio*, and the Piano Concertos Nos. 4 and 5.

Mozart, who had established the three-movement design of the Classical concerto, was a strong influence on Beethoven’s works for piano and orchestra. His first three concertos display a particular indebtedness, but in the final two

works Beethoven manipulated the form to his own expressive requirements. Both pieces broke from standard practice by introducing the solo piano at the beginning of the first movement instead of after an orchestral segment.

Composition of the Concerto No. 4 began in 1805—five years after its predecessor—and concluded the following summer. The first private performance with Beethoven as soloist took place in March 1807 at the home of his patron, Prince Joseph Franz Maximilian Lobkowitz. The following year, the concerto received its official public premiere at the Theater auf der Wieden on December 22, 1808. That all-Beethoven program lasted for four hours and included Symphonies Nos. 5 and 6, the *Choral Fantasy*, and improvisations by the composer.

Piano Concerto No. 4 shares an expressive lyricism with other compositions from Beethoven’s “heroic period.” The unaccompanied piano introduces the *Allegro moderato*’s first theme. There is some resemblance between the repeated eighth-notes of this idea and the characteristic rhythmic motive at the beginning of the Symphony No. 5. The orchestra restates this

same phrase in another key before completing the theme in the tonic. A constantly modulating melody built on an arpeggiated chord provides thematic contrast. The piano reenters with transitional music and then resumes the first theme. Orchestra and piano mutually present a *dolce* theme. The modulating second theme returns as a dialog between the orchestra and the soloist. Development explores the first theme’s rhythm and second theme’s arpeggios. An orchestral crescendo presages the dramatic return of the original theme in the piano. A cadenza leads to the climactic coda.

*Ludwig van Beethoven by Blasius Höfel (1814)*

The *Andante con moto* has inspired an interpretive tradition that views its music broadly as “an antique tragic scene” (according to Carl Czerny, pianist, composer, and Beethoven’s student) or more definitively as the Infernal Scene from Gluck’s *Orfeo ed Euridice* (Adolph Bernhard Marx, critic and Beethoven biographer, wrote, “Hardly could two poems at their very basis have a closer relation to one another than that Gluck scene and this Beethoven *Andante*”). Two opposing ideas appear: a forceful, staccato unison in the orchestra and the quiet, *cantabile* simplicity of a piano chorale. These alternate as if struggling for control of the music or the listener. In the end, an understated piano theme emerges, but not without a final hint of the orchestral theme whispered by the cellos and basses. The music proceeds without interruption into the final movement.

The *Rondo* opens with a refrain presented *pianissimo* by the strings. The piano plays an ornamented version, followed by several varied statements. Beethoven provided an elegant contrasting theme in the piano. After a flourish, the solo instrument reprises the first theme in its original key. A lengthy development follows. The piano recalls the expressive second theme. An unaccompanied section for piano is followed by a varied return of the first theme and further development of the second theme. A piano cadenza builds to a brilliant conclusion.

SERGEI PROKOFIEV (1891–1953)
Symphony No. 5 in B-flat Major, Op. 100

Scored for two flutes and piccolo, two oboes and English horn, two B-flat, E-flat and bass clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, wood block, snare drum, tambourine, bass drum, tam-tam, piano, harp, and strings

When Germany commenced its brutal bombardment of Leningrad (Saint Petersburg) in 1941, Dmitri Shostakovich's Symphony No. 7 ("Leningrad") became the musical symbol of Soviet defiance and resolve. Shostakovich completed this orchestral monument as Nazis slowly strangled the city and its citizens. The first performance took place on a radio broadcast transmitted not only within the city, but also far beyond the limits of Leningrad. International outcry over the 972-day Nazi siege escalated when newspapers worldwide printed a picture of Shostakovich in his fireman's gear protecting the Leningrad Conservatory from fires set by incendiary bombs.

Equally powerful musical and visual imagery surrounded the ending of German hostilities in 1945. Another composer, Sergei Prokofiev, stood at the center of attention. Pianist Sviatoslav Richter remembered what happened when Prokofiev walked onstage at the Moscow Conservatory's Great Hall to conduct the premiere of his new symphony on January 13, 1945: "When Prokofiev had taken his place on the podium and silence reigned in the hall, artillery salvos suddenly thundered forth. His baton was raised. He waited, and began only after the cannons had stopped." Moments later, the Symphony No. 5 in B-flat Major, Op. 100, commenced.



Sergei Prokofiev (1953)

Prokofiev finally succeeded in amalgamating his essentially dissonant style with the communicative goals of Socialist realism. Prokofiev periodically endured censure from Stalinist officials, although to a lesser degree than Shostakovich. However, with his Fifth (again, like Shostakovich)

the "bad boy" of Soviet music became, for the time at least, its darling.

The premiere marked a major landmark in the composer's career. Approximately 15 years had elapsed since his previous symphony, but Prokofiev emerged from this slumber with a work of epic grandeur: "The Fifth Symphony is the culmination of an entire period in my work. I conceived of it as a symphony on the greatness of the human soul." In fact, Russian scores occasionally nickname this symphony the "Russian giant." Audience members burst into applause at the work's first performance, stirred by its intense (but perhaps unintended) patriotic aura.

Prokofiev conceived his symphonic monument to "the greatness of the human soul" with extreme swiftness during the summer of 1944 and completed orchestration by the end of November. "Many of the themes are two or three years old: I put them down in my theme book and put them aside. When the time came, I was ready to work very fast on the symphony—I wrote the whole thing in a month on a three- or four-line score. Then I stopped for a month or two and took it up again, and in another month I finished it."

The *Andante* begins with a pastoral theme reminiscent of Mahler's lush symphonic panoramas. Woodwinds pass this lyrical triple-meter melody to the strings. Later, the flute and oboe introduce a gentle contrasting theme in 4/4 meter that the string instruments soon take over. The development offers occasional flashes of Prokofiev's meandering chromaticism and mocking rhythmic gestures. Otherwise, richly expressive post-Romantic writing predominates. The coda builds to a grandiose conclusion.

Prokofiev's sardonic musical wit emerges full-blown in the brash *Allegro marcato*. Shifting tonal planes in the opening clarinet melody contrast starkly with the violin's mechanical staccato eighth-notes. In the central section, the clarinet introduces another expressive character in its supple melody, although fragments of the opening theme periodically reappear in a slower tempo. A varied restatement of the initial theme rounds out the movement.

In the *Adagio*, triplets in the strings (combined with the tuba) establish a haunting background for the duple rhythms of the clarinet and bass clarinet melody. This rhythmic conflict reinforces the movement's restless, tormented character. The *Allegro giocoso* begins deceptively, with a tranquil introduction culminating in a passage for *divisi* cellos. The violas then begin a repeated-note pattern that develops into an accompaniment figure beneath a spry clarinet melody. Prokofiev employs this theme as the refrain in a spacious rondo finale. One grand, prolonged crescendo climaxes in the *fortissimo* final chord.

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KIRILL KARABITS, Conductor

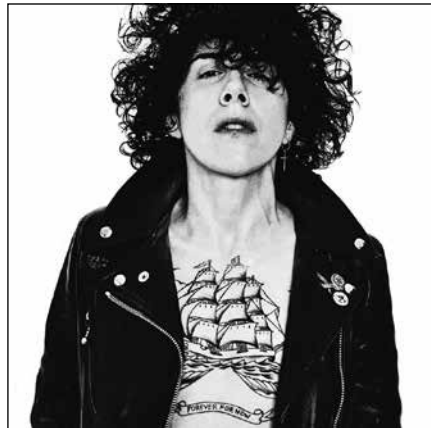
Beginning his musical studies on piano and in composition and musicology, Kirill Karabits took up conducting in his teens, first at the Lysenko Music School in his native Kiev and later at the National Tchaikovsky Music Academy. In 1995 he entered the Vienna Musikhochschule, where he completed a diploma in orchestral conducting, that year also making his first public conducting appearance. He also attended the Internationale Bachakademie Stuttgart as a pupil of Helmuth Rilling and Peter Gülke. Karabits was assistant conductor of the Budapest Festival Orchestra between 1998 and 2000 and associate conductor of the French Radio Philharmonic from 2002 until 2005, when he was appointed principal guest conductor of the Strasbourg Philharmonic, a post he held until 2007. In November of that year, the Bournemouth Symphony Orchestra, with which he had made two acclaimed appearances, designated him its new chief conductor, to assume the position in 2009. His contract was recently extended a second time, through 2018. Together they have been recording a Prokofiev cycle for the Onyx label since 2013, receiving critical acclaim for their performance of the composer's Symphony No. 5 on the third volume, and most recently joined violinist Nicola Benedetti for an album of concertos by Shostakovich and Glazunov on the Decca label. Karabits is also artistic director of the I, CULTURE orchestra, which he led on a European tour last summer, and next month he will assume the post of general music director and principal conductor of the Deutsches Nationaltheater and Staatskapelle Weimar, with which he will lead a production of Wagner's *Die Meistersinger*. His operatic credits have included Glyndebourne Festival Opera, English National Opera, Theater Basel, Wagner Geneva Festival, Hamburg State Opera, and the Bolshoi Theatre, and in the coming year he will make debuts with the Deutsche Oper Berlin and Stuttgart Opera. Tonight Kirill Karabits is making his Ravinia and Chicago Symphony Orchestra debuts.

**PAUL LEWIS**, *Piano*

A former student of Alfred Brendel and London's Guildhall School of Music and Drama, pianist Paul Lewis has earned international acclaim for his cycles of Beethoven's and Schubert's piano music. In addition to holding such honors as two Edison Prizes, three *Gramophone* Awards, and major recording awards from *Diapason* and the *Deutsche Schallplattenkritik*, he has also been named an Instrumentalist of the Year by the Royal Philharmonic Society and was recently made a Commander of the Order of the British Empire. Lewis's award-winning discography for Harmonia Mundi includes Beethoven's complete piano sonatas, concertos, and "Diabelli Variations"; Liszt's B-minor sonata and other late works; and all of Schubert's major piano works from the last six years of his life, including three song cycles (recorded with tenor Mark Padmore). His future recording plans include Brahms's Piano Concerto No. 1 with Daniel Harding and the Swedish Radio Symphony Orchestra, as well as solo works by Mussorgsky and Schumann. Lewis regularly appears with a variety of the world's finest orchestras, including the Boston, Chicago, and London Symphony Orchestras; Bavarian Radio and NHK Symphonies; New York, Los Angeles, and London Philharmonics; Cleveland, Philharmonia, Royal Concertgebouw, Leipzig Gewandhaus, and Zurich Tonhalle Orchestras; and the Mahler Chamber Orchestra. Such performances have involved close collaboration with such leaders as Colin Davis, Stéphane Denève, Christoph von Dohnányi, Mark Elder, Bernard Haitink, Pablo Heras-Casado, Daniel Harding, Manfred Honeck, Paavo Järvi, Charles Mackerras, Neville Marriner, Andris Nelsons, Wolfgang Sawallisch, and Robin Ticciati. In addition to being a frequent guest of such festivals as Lucerne, Mostly Mozart, Tanglewood, Schubertiade, Salzburg, Edinburgh, La Roque d'Anthéron, Rheingau, and the BBC Proms (where in 2010 he gave its first single-season complete Beethoven piano concerto cycle), he is also a favorite recitalist at London's Royal Festival Hall, New York's Alice Tully and Carnegie Halls, Vienna's Musikverein and Konzerthaus, the Berlin Philharmonie, and the Sydney Opera House, among many other venues. Paul Lewis is making his Ravinia debut.

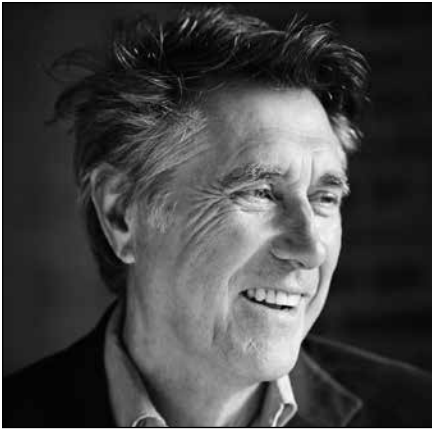
LP[†]

LAURA PERGOLIZZI

*Intermission*BRYAN FERRY[†][†] *Ravinia debut***LP**

A singer-songwriter from New York, Laura Pergolizzi—who performs under the name LP—released her debut album, *Heart-Shaped Scar*, in 2001, just five years after graduating high school. The recording was produced by David Lowery of Cracker, on whose 1998 album *Gentleman's Blues* she made an appearance on the hidden track "Cinderella." LP followed up in 2004 with *Suburban Sprawl & Alcohol*, created in collaboration with songwriter-producer Linda Perry. The track "Wasted" became the

theme to Nickelodeon's teen drama *South of Nowhere*. After her appearance at South by Southwest in 2006, she was courted by several record labels, ultimately signing with Island Def Jam. LP began work contributing songs to other artists, including "Love Will Keep You Up All Night" for the Backstreet Boys and several tracks for Heidi Montag's *Superficial*, including the hit single "More Is More." She subsequently earned major songwriting credits for such artists as Rihanna ("Cheers (Drink to That)") and Christina Aguilera ("Beautiful People"), and in 2011 her song "Into the Wild" was featured in a Citibank national television campaign. Then signed to Warner Brothers, LP recorded a new EP of original material, *Into the Wild: Live at EastWest Studios*, her first album since 2004, and began touring the festival circuit, including Bonnaroo and Lollapalooza. In 2012 she was featured in *Vogue* magazine as an Artist of the Week and began work on a new full-length album. The result was 2014's *Forever for Now*, featuring the single "Night Like This." "Muddy Waters," the first single from her upcoming fourth studio album, was released last fall and recently featured in the season four finale of Netflix's *Orange Is the New Black*. An EP, *Death Valley*, was recently released along with a second single, "Lost on You." LP is making her Ravinia debut.



BRYAN FERRY

Born in England, Bryan Ferry grew up in a working-class family but began a career in music while studying art at the University of Newcastle upon Tyne, first forming the rock group The Banshees and then the soul-inflected Gas Board. In 1970, Ferry cofounded Roxy Music, which quickly pioneered the UK's glam/art rock scene with such Ferry-penned hits as "Virginia Plain," "Pyjamarama," and "Do the Strand." He parlayed this success into the establishment of a solo career in 1973 with *These Foolish Things*, immediately setting this work apart from Roxy Music by entirely featuring synthpop interpretations of '60s standards, from The Beatles and The Rolling Stones to Bob Dylan and The Beach Boys. Roxy Music remained his primary focus through three more albums—*Stranded*, *Country Life*, and *Siren* (the latter two marking the group's US breakthrough)—though 1974 saw the release of another solo set of covers, *Another Time, Another Place*, and 1976's *Let's Stick Together* coincided with the group going on hiatus. Ferry's first solo album of entirely original material, *In Your Mind*, arrived the following year, while 1978's *The Bride Stripped Bare* was divided between covers and new songs. Roxy Music reunited for 1979's *Manifesto* and followed up with a pair of UK number-one hits, *Flesh + Blood* (1980) and *Avalon* (1982), the group's final studio albums. Ferry resumed his solo career with a bang, the 1985 album *Boys and Girls* sending him to the top of the UK charts and earning him greater popularity worldwide with "Slave to Love" and "Don't Stop the Dance." His greatest hit in the US came with "Kiss and Tell" off 1988's *Bête Noire*, and he alternated covers and original albums across *Taxi* (1993), *Mamouna* (1994), and *As Time Goes By* (1999). *Dylanesque* (2007) traversed many of Bob Dylan's greatest hits, while Ferry's most recent album, *Avonmore* (2014), marked a return to his '80s sound. Bryan Ferry is making his Ravinia debut.

PURE & SIMPLE TOUR

DOLLY PARTON



DOLLY PARTON

The fourth of 12 children in rural Tennessee, Dolly Parton began playing guitar in her youth; by age 10 she began to regularly perform on *The Cas Walker Farm and Home Hour* on Knoxville radio, and at 13 she made her first appearance on the Grand Ole Opry stage and recorded her first single, "Puppy Love." She moved to Nashville after graduating high school and quickly found success as a songwriter, contributing to such hits as Bill Phillips's "Put It Off Until Tomorrow." After that song cracked the top 10, Parton made her own breakthrough as a performer, scoring top-25 hits with "Dumb

Blonde" and "Something Fishy" and her debut album, *Hello, I'm Dolly*. She then joined *The Porter Wagoner Show* for nearly a decade, making numerous hit records as a duo until "Coat of Many Colors," "Jolene," "I Will Always Love You," and "The Bargain Store" firmly established Parton as a solo artist. Parton briefly hosted her own variety show in the mid-'70s, but during this time she was as ubiquitous on the charts as other performers covering her songs, from Kitty Wells to Olivia Newton-John to Linda Ronstadt. In 1980 Parton branched out into acting with *9 to 5*, scoring a crossover number-one hit with its theme song, and *The Best Little Whorehouse in Texas* in 1982. The following year she scored another major hit with "Islands in the Stream," a duet with Kenny Rogers, and in 1987 found further acclaim with the *Trio* collaboration with Ronstadt and Emmylou Harris. Having been nominated for each of the four major performing awards, Parton has also earned such honors as the National Medal of Arts (2005), the Kennedy Center Honors (2006), and the Grammy Lifetime Achievement Award (2011); has been inducted into the Country Music (1999) and Songwriters (2001) Halls of Fame, among many others; and has had two songs enshrined in the Grammy Hall of Fame: "I Will Always Love You" and "Jolene." Dolly Parton first appeared at Ravinia in 1993 and tonight makes her long-awaited return.

CHICAGO SYMPHONY ORCHESTRA — RICCARDO MUTI, Zell Music Director

YO-YO MA, Judson and Joyce Green Creative Consultant

DUAIN WOLFE, Chorus Director and Conductor

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

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

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

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

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

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

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

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VIOLINS

Robert Chen
Concertmaster
The Louis C. Sudler Chair, endowed by an anonymous benefactor

Stephanie Jeong
Associate Concertmaster
The Cathy and Bill Osborn Chair

David Taylor
Yuan-Qing Yu
Assistant Concertmasters *
So Young Bae
Cornelius Chiu
Alison Dalton
Gina DiBello
Kozue Funakoshi
Russell Hershow
Qing Hou
Nisanne Howell
Blair Milton
Paul Phillips Jr.
Sando Shia
Susan Synnestrvedt
Rong-Yan Tang

Baird Dodge
Principal
Sylvia Kim Kilcullen
Assistant Principal

Lei Hou
Ni Mei
Fox Fehling
Hermine Gagné
Rachel Goldstein
Mihaela Ionescu
Melanie Kupchynsky
Wendy Koons Meir
Matous Michal
Simon Michal
Aiko Noda
Joyce Noh
Nancy Park
Ronald Satkiewicz
Florence Schwartz

VIOLAS

Charles Pikler
Principal
The Paul Hindemith Principal Viola Chair, endowed by an anonymous benefactor

Li-Kuo Chang
Assistant Principal
The Louise H. Benton Wagner Chair

John Bartholomew
Catherine Brubaker
Youming Chen
Sunghoo Choi
Wei-Ting Kuo
Danny Lai
Diane Mues
Lawrence Neuman
Daniel Orbach
Max Raimi
Weijing Wang

CELLOS

John Sharp
Principal
The Eloise W. Martin Chair
Kenneth Olsen
Assistant Principal
The Adele Gidwitz Chair
Karen Basrak
Loren Brown
Richard Hirschl
Daniel Katz
Katinka Kleijn
Jonathan Pegis
David Sanders
Gary Stucka
Brant Taylor †

BASSES

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

HARPS

Sarah Bullen
Principal
Lynne Turner

FLUTES

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

PICCOLO

Jennifer Gunn

OBOES

Michael Henoeh
Acting Principal
Lora Schaefer
Scott Hostetler

ENGLISH HORN

Scott Hostetler

CLARINETS

Stephen Williamson
Principal
John Bruce Yeh
Assistant Principal
Gregory Smith
J. Lawrie Bloom

E-FLAT CLARINET

John Bruce Yeh

BASS CLARINET

J. Lawrie Bloom

BASSOONS

Keith Buncke
Principal
William Buchman
Assistant Principal
Dennis Michel
Miles Maner

CONTRABASSOON

Miles Maner

HORNS

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

TRUMPETS

Christopher Martin
Principal
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor
Mark Ridenour
Assistant Principal
John Hagstrom
Tage Larsen

TROMBONES

Jay Friedman
Principal
The Lisa and Paul Wiggan Principal Trombone Chair
Michael Mulcahy
Charles Vernon

BASS TROMBONE

Charles Vernon

TUBA

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

TIMPANI

David Herbert
Principal
The Clinton Family Fund Chair
Vadim Karpinos
Assistant Principal

PERCUSSION

Cynthia Yeh
Principal
Patricia Dash
Vadim Karpinos
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Stage Manager
Dave Hartge
James Hogan
Peter Landry
Christopher Lewis
Todd Snick
Joe Tucker

* Assistant concertmasters are listed by seniority.

† On sabbatical

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

The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.