

# RAVINIA

## **DANCING A DEEP CIRCLE**

**BONNIE RAITT  
FINDS LYRICISM  
IN LIFE'S LOVES**

## **BAND OF BROTHERS**

**LOS TIGRES  
DEL NORTE LOOK  
OUT FOR THEIR  
LISTENERS LIKE  
FAMILY**







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## UPGRADE YOUR SUMMER WITH RAVINIA'S TICKET CONTESTS

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



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



## A MESSAGE FROM RAVINIA

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

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

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



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





## A MESSAGE FROM RAVINIA

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

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

### MISSION STATEMENT OF THE RAVINIA FESTIVAL ASSOCIATION

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

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



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

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

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

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



**John L. Anderson**  
Chairman,  
Ravinia Festival Association



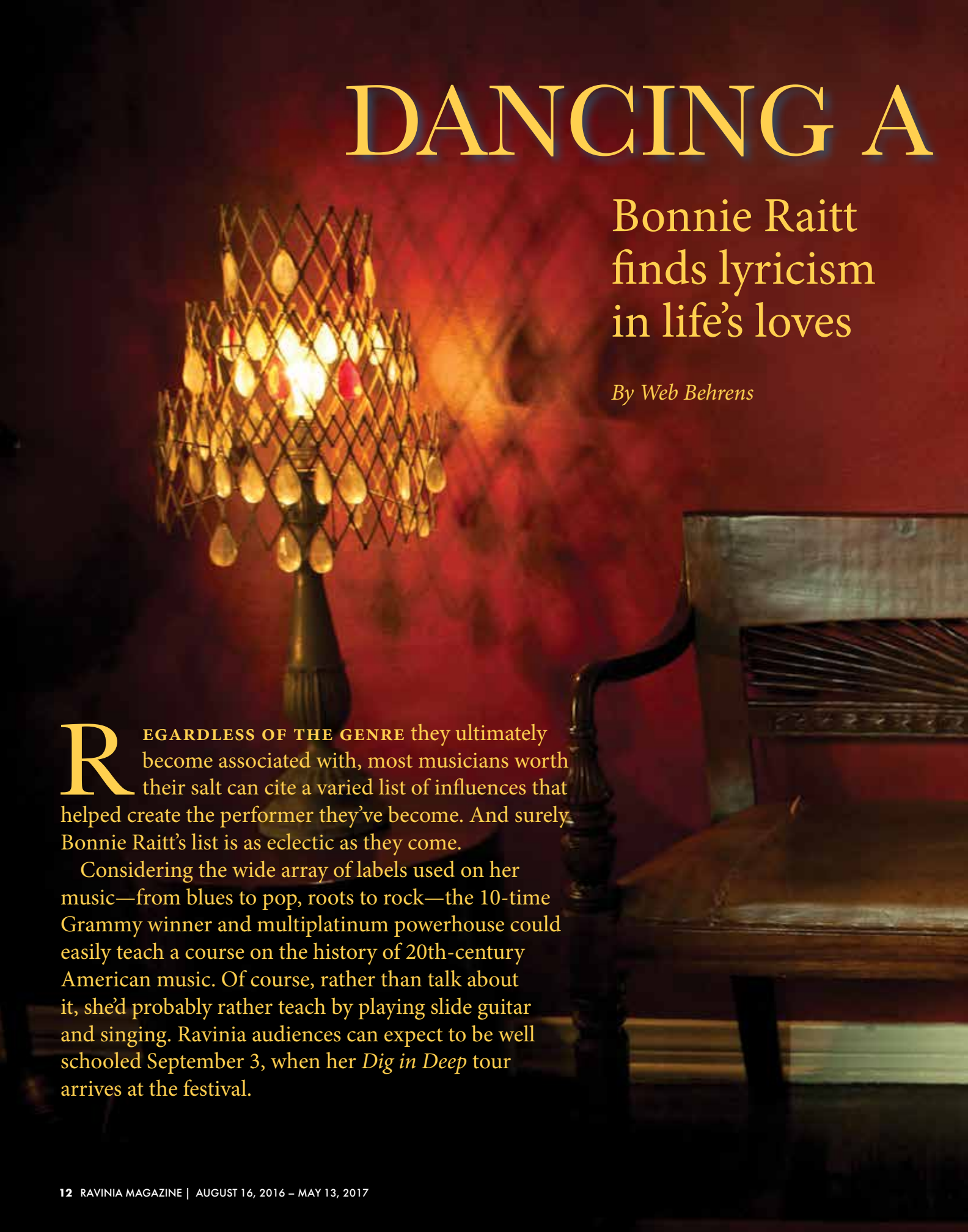
**Welz Kauffman**  
President and CEO,  
Ravinia Festival Association



# DANCING A

Bonnie Raitt  
finds lyricism  
in life's loves

*By Web Behrens*

A warm, dimly lit interior scene. On the left, a lamp with a beaded, cage-like shade glows with a warm light. To the right, a wooden chair with a high back is partially visible. The background is a textured, reddish-brown wall. The overall mood is intimate and cozy.

**R**EGARDLESS OF THE GENRE they ultimately become associated with, most musicians worth their salt can cite a varied list of influences that helped create the performer they've become. And surely Bonnie Raitt's list is as eclectic as they come.

Considering the wide array of labels used on her music—from blues to pop, roots to rock—the 10-time Grammy winner and multiplatinum powerhouse could easily teach a course on the history of 20th-century American music. Of course, rather than talk about it, she'd probably rather teach by playing slide guitar and singing. Ravinia audiences can expect to be well schooled September 3, when her *Dig in Deep* tour arrives at the festival.



# DEEP CIRCLE







That moniker comes from her 20th album, released in February. Showcasing her signature robust blues-rock blend, *Deep* has earned Raitt some of the best reviews of her storied career, and that alone is no small feat.

Of its 12 tracks, Raitt wrote five, which range lyrically from enthusiastic embraces of love and passion (“What You’re Doin’ to Me”) to wistful reflections on heartbreak and later-in-life regrets (“The Ones We Couldn’t Be”). Meanwhile, never one to shy away from covering other artists, Raitt and her crackerjack band attack popular tracks from two very different groups: INXS’s “Need You Tonight” gets a deliciously dirty roots treatment, while Los Lobos’ “Shakin’ Shakin’ Shakes” grooves and boogies like always. Those two covers of late-’80s hits provide a gleeful glimpse into the voluminous music encyclopedia in Raitt’s head.

Naturally, her music education started early. “I remember listening to the radio and early records of Fats Domino and Chuck Berry,” Raitt says during a phone interview with *Ravinia* magazine. “When I was 7, my neighbor and I turned her doll house into an Elvis shrine,” she adds with a chuckle. The British Invasion and Motown were also a big part of her youth, and she fell in love with folk music at summer camp. “My counselors would lead songs around the campfire,” she recalls. “That’s when I wanted a guitar, to learn to be like Joan Baez.”

Undergirding those divergent influences was a foundation that came from having two parents steeped in the arts. Born in 1949 to a Broadway-star father and a pianist-singer mother, Bonnie grew up surrounded by the songs of American musical theater. Known for his booming voice and dashing looks, John Raitt starred in a series of popular shows, including *Oklahoma*, *Carousel*, *Annie Get Your Gun*, and *The Pajama Game*. Naturally, those compositions were key parts to the soundtrack of her childhood.

It’s easy for Raitt to share fond memories of theater life—especially the times when she and her brothers got to visit their dad for a week each summer while he was touring: “I just remember hanging out backstage, the smell of the makeup and the sound of the orchestra warming up. It was really a thrill. I knew everybody’s parts, not just my dad’s, and all the songs.”

**L**ONG CATEGORIZED by most of her fans as a master of blues, roots, and/or Americana, Raitt began performing when she was just a Radcliffe College student with a guitar. All she wanted was to earn a little extra cash, she says, to “hang out with some blues guys that I really idolized. I didn’t have any plans to do it for a career! That just fell into my lap when I happened to do something that other people weren’t doing, which was playing blues guitar in a way that most women weren’t.”

Meeting those blues legends turned out to be not just personally fulfilling, but the first step in slowly building a lifelong career she says she hadn’t really dreamed about. One year after opening for blues giant Mississippi Fred McDowell at a small New York venue in 1970, Raitt released her first album on Warner Bros. Still, the kind of success that turned her into a household name took nearly two more decades, when the smash-hit album *Nick of Time* topped the charts and won her the first of her Grammys.

Raitt has no regrets about her career’s slow burn. “I had no interest in worrying about whether my records were hits or not,” she says. “The folk, blues, and roots community—now you can put it in the format of ‘Americana’—isn’t impacted by record sales, or looks, or how old you are. Once you develop your fan base and find critics that like you, as long as you continue to grow and keep doing good music, your fans are going to stay with you.”

“I set my sights on the long run and deliberately avoided doing anything that would give me commercial success,” Raitt continues. “For me, to be able to have nine albums and pack 2,000-seat, 3,000-seat places during my 20s and 30s—that’s what I was banking on.”

It was a wise decision in many ways. For one thing, the kind of crazy success she experienced at age 40 with *Nick of Time* can lead a person in their 20s down a particularly self-destructive path—one that’s only harder to navigate





for being played out in public. (Raitt gave up alcohol and other drugs in the late 1980s, and she refers to *Nick of Time* as “her first sober album.”) But more than that, her pursuit of her musical passion, rather than commercial success, meant that she could perform with some of her musical heroes, many of them African American and little known to the general public. It’s one of her life’s blessings that she most cherishes.

**O**NE OF THOSE HEROES was the great blues singer Sippie Wallace, whom Raitt met in the early 1970s. “We brought her out of retirement,” Raitt says, “and she toured with me off and on, as well as with her own group, until she was in her late 80s.” The two recorded a duet together before Wallace died in 1986. And there’s also McDowell, the man she regards as one of the world’s greatest slide guitar players. “We were very close, as I was with Sippie,” she says. “We toured a little bit, but he passed away, unfortunately, in 1972, right before I was going to do a duet with him on my second album. But I learned a lot from him. I just adored him.”

Of course, there’s another famed musician, now gone, whom Raitt is grateful to have eventually collaborated with: her father. She recorded three duets with him on his Grammy-nominated 1995 release, *Broadway Legend*. “I really was thrilled to sing with my dad,” she reminisces.

She mined their complex relationship in her songwriting. “Circle Dance,” from her 1994 release *Longing in Their Hearts*, addresses the love and the longing, recalling a child’s conflicted feelings about his frequent, career-driven absences. “I played it for him,” she recalls, “and he was quiet for a moment. He was very moved by it. It’s one of those things, as you get older—even if you had a great relationship, as I did, with your parents—you look back and you say, ‘You know, they did the best they could. They could have been this, they could have been that.’ But you get wiser with age, and each decade, you look back at relationships and you see them in a different light than when you were younger.”




Bonnie Raitt made a thrilling Ravinia debut in 2002 (right), the same year her father, Broadway star John Raitt, made his sole appearance at the festival for a celebration of Richard Rodgers, also leading a master class for the fellows of Ravinia's Steans Music Institute (below).



“Each decade, you look back at relationships and you see them in a different light than when you were younger.”

On her new album, “The Ones We Couldn’t Be” returns to a similar emotional well. “It’s as much about my family as it is about romance,” she says. “One verse is about a romantic relationship; the other one is about my family. Regret—about what to do when a relationship goes stale. That’s something that seems relevant whether you’re 21 or 61.”

And if the different kinds of relationships blend in the listener’s mind, that’s okay, too. Raitt notes with a chuckle, “Ironically, Stevie Nicks started performing ‘Circle Dance’ live, and she had no idea it was about my dad. I think she was singing it about Lindsey [Buckingham].”

Perspective and humor, it seems, remain two of Raitt’s trademarks. When asked about her frequent touring, she reveals how much she loves Ravinia, especially after a long spring touring to indoor venues, but she quickly makes another gently self-deprecating joke: “Some of my favorite gigs have been at Ravinia! ... That’s just such a celebration, to be able to play under the open sky like that. It can sometimes get super hot and muggy, but you just get used to it. Whatever hair style your hair gets into, at this point, at our age, we’re just glad we have hair.” 

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

JIM STERE (ALL)



# Squeezing Out of the

Ksenija Sidorova adds to the classical tradition of the

*By Mark Thomas Ketterson*

**A**N HOUR'S CONVERSATION with Ksenija Sidorova flies right on by. The comely, Latvian-born accordion virtuoso may be a darling of the contemporary classical music industry, with appearances in A-list concert halls and, as of this year, a lucrative recording contract with Deutsche Grammophon to her credit, but she is also a refreshingly down-to-earth charmer.

She has a wicked sense of humor, too, especially when conversation turns to her rather off-the-beaten-path choice of instrument. When asked if she hails from a musical family, Sidorova immediately counters, "If my parents were musicians, I doubt I'd play the accordion!" She also adores a satirical cartoon by Gary Larson for *The Far Side*; in the first frame, an

arrival at the pearly gates is greeted with "Welcome to Heaven, here is your harp!" while down below an unfortunate soul is told, "Welcome to Hell. Here is your accordion." Don't let the levity fool you, though. Sidorova is a profoundly serious musician who is determined to let the world know that the accordion is not just for polkas anymore.



*Bax*

|||||

accordion

|||||





*Sidorova is a profoundly serious musician who is determined to let the world know that the accordion is not just for polkas anymore.*

**S**TILL, THE  
ACCORDION  
MAY SEEM

an odd choice for the enchanting Sidorova. One might peg her as a flutist, or picture her perched demurely behind a harp. Her journey with the instrument began as a child in her native Riga. “It was a great coincidence this happened. My roots are basically Russian, [but] my mother and father were studying in Latvia. It was before the Berlin Wall came down, so we stayed, and I am quite pleased by that because I consider myself [multi]lingual. I don’t have that strong sense of belonging anywhere, and this helps me feel at home in London. [But still] I am Russian, I am Latvian; it is a complicated story.”

As a child, Sidorova spent summers with her grandmother, who played the *garmoshka*, a folk instrument. “The boys all did sports,” Sidorova recalls, “so she brought this little broken accordion from her neighbor. Some keys were missing, but I learned a couple of songs and basic chords. My parents came at the end of the summer and saw this whole act. They were not impressed: ‘Okay, grandma had her fun, now let’s go to something else.’”

However, Sidorova’s mother sensed that her then-6-year-old daughter’s musical interest was more than a summer diversion, so one day, when passing a music conservatory, she impulsively led her inside. “It was the middle of

the term,” Sidorova remembers. They asked me what instrument I wanted to play. I said the accordion. The secretary flipped out. She said, ‘*Nobody* chooses the accordion.’ But when you are a kid you are fearless. They said I could begin, and if I did not do well I would have to leave at the end of the term. I was there for 10 years.” Sidorova studied with Marije Gasele, who she affectionately calls “my Jewish mother. She took care of me in so many ways and gave me extra lessons. She was excited to work with me because I picked things up very fast. I had a huge responsibility, because the time came to choose a better quality instrument and that cost a lot of money. I had a serious chat with my parents; at the age of 13, we got the instrument. I knew this would be my profession.”

She subsequently recorded a disc of demo material, which fell into the hands of Owen Murray at London’s Royal Academy of Music. Murray invited her to the academy to attend what she thought was a master class. “I was a kid, just 16. My English was not so good as now, [but fortunately] I met someone [who spoke] Russian. I said I was there for a master class, and they said, ‘No, these are the entrance examinations.’ Owen had filled out an application and invited me for these auditions! I was so nervous, I don’t remember anything. I was accepted with a full scholarship. It was like a fairy tale.”

Not that it ever was, entirely. Although the accordion has generally been associated with folk traditions, the instrument became all the rage in aristocratic French salons in the mid-1800s. An early concert piece entitled *Thème varié très brillant pour accordéon methode Reisner* by Louise Reisner, a Parisian accordionist and composer, appeared in 1839. Tchaikovsky incorporated four diatonic accordions into the writing of his Orchestral Suite No. 2 in C Major, Op. 53, and Charles Ives composed an interlude for a chorus of accordions in his Orchestral Set No. 2. The Italian composer Umberto Giordano included accordions in the orchestration for his 1898 opera *Fedora*. Those who attended Lyric Opera of Chicago’s production of Alban Berg’s *Wozzeck* last season may have noticed the use of accordion to create an atmosphere of foreboding (not something immediately associated with the instrument) as the feckless antihero *Wozzeck* is approached by the Fool, who terrifies him by saying he smells like blood.

**U**PON COMPLETING HER COURSES, Sidorova longed to remain at the Royal Academy for graduate study but had to face up to a daunting financial problem. Academy regulations prohibited awarding a second scholarship, so in order to fund her advanced education, she embarked upon a grueling series of competitions. This meant going up against some of the most gifted young instrumentalists around—but the girl with the “squeeze box” aced them out, winning 11 of the 13 competitions she entered, earning the Philharmonia Orchestra Martin Musical Scholarship, the Philharmonia Orchestra Friends Award, Italy’s Citta di Montese, and a slew of further awards in Latvia, Lithuania, and Russia. In 2009 she won the Friends of the Royal Academy of Music Wigmore Award, which led to her debut in London’s venerated Wigmore Hall. “I fixed my name somewhere,” she reflects, “and people heard of me.”

One impressed listener was soprano Felicity Lott, who invited Sidorova to appear on Radio France. “I got a good slot on prime time,” she enthuses, “and then I got this lovely circle of friends!” Sidorova has since collaborated with a number of opera singers, including bass-baritone Bryn Terfel and tenors Juan Diego Flórez and Rolando Villazón. “I had never worked with singers. The way they breathe and phrase is so different from other instrumentalists. It made a huge impact on me. With Juan Diego, we toured a little for his last album.”

**S**HE HAS PRIMARILY made her name as a soloist, however, with notable success in the works of Bach, Mozart, and Scarlatti—often performed in her own transcriptions. “People used to play Beethoven’s ‘Emperor’ Concerto on the accordion. [*You can practically hear her eyes roll at the idea.*] I call this musical pornography. There is no point in it. We are missing the main idea of what the composer wanted, and cannot give all the variety of colors. I have to be very selective about what works, and what doesn’t.”



To that end, Sidorova has participated in some interesting projects outside the classical realm, and has even recorded for an iPhone game. Inevitably, this has sometimes led to being billed as a “crossover” artist, but she bristles at the term. “Crossover? No. To what? I don’t play covers. I don’t believe in strict borders. If you do what you do with passion, and it is good work, why not? I like many different styles in music. It is very diverse, but I always stay true to my *main* mission, to keep the accordion face up, at the level where it belongs. It

is a truly classical instrument, and all classical musicians have to be diverse.”

That mission has been forged from an amalgam of passion and practicality. “When I was studying, I had to pick up a second instrument and studied piano. Some asked, why didn’t I just become a pianist? There are thousands of pianists! I realized you have to create an identity for yourself. I have a love for this instrument. I wanted to do contemporary things and I love playing the transcriptions. I believe every person creates opportunities for themselves.”




*"With 'Carmen' I have this huge rainbow of colors to show the accordion as a very passionate instrument, but also tender and sensitive."*

**R**AVINIA AUDIENCES can sample Sidorova's artistry on August 19 in Bennett Gordon Hall in what promises to be an intriguing concert—a traversal of Bizet's immortal *Carmen*. The project emerged during the negotiations with Deutsche Grammophon. "They asked what would be a dream project. I thought Carmen's personality rather suits me, in the way of her temperament, her passion, and for standing by the right of free love. I stand by the right of the accordion! The subject is so current, we see it in shows like *Sex and the City* and *Desperate Housewives*. Carmen is there in all shapes and forms. The cliché of the accordion is about drunken men playing it, and that is wrong. With *Carmen* I have this huge rainbow of colors to show the accordion as a very passionate instrument, but also tender and sensitive. I felt I could bring a different voice to it with my multicultural background. My *Carmen* has a little bit of world music, jazz, some contemporary harmonies. Carmen and I are similar. Plus," she laughs heartily, "I just got married to someone named José!" (Don José is the name of Carmen's lover in Bizet's opera.)

When she isn't performing, Sidorova loves to cook, and spends hours in the kitchen at home. "I stay in shape. It is about food and gym, that's my daily routine! It is important to have a balance in life. You are not a machine."

But for the moment, Sidorova is focused on *Carmen* and her Ravinia

debut. "It's wonderful! I have heard so much of this festival and could never imagine I would one day really be in it! When I saw the lineup, well, it is just an honor. For someone coming to hear this program, don't think it's weird, because you will hear wonderful musicians onstage. I want people to come with open ears and heart, because people don't usually hear the accordion this way.

"I am privileged to be doing what I love doing, which is playing music. And I am very fortunate to perform my music on such an instrument as well." 

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



Q + A

with  
*O.A.R. guitarist  
Richard On*





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

**RAVINIA MAGAZINE:**

What was your first apartment or your first car like?

**RICHARD ON:**

My first car was a silver 1985 Toyota Camry, a.k.a. "Silver Bullet." It had no power steering, no power windows, and no power locks. I'm surprised it even had a battery. But what it lacked in luxury was made up for by one-of-a-kind, high-tech, top-secret, defensive driving features that were way ahead of their time. For example, its windshield wiper fluid overshot the windshield, creating a very effective anti-tailgating system (even more effective on convertibles and motorcyclists). It was also known for its extremely frigid A/C, which would be activated on full blast, with all vents pointing in the direction of any front seat passenger who fell asleep while I was driving, causing them to shiver in agony. These are the only features I can talk about—I've already said too much.

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

**RO:** My number-one guitar is a 1963 Fender Stratocaster in "Fiesta Red." Her name is Frieda.

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

**RO:** I love broccoli, but on a pizza it messes with my head.

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

**RO:** If I could play a song with Eddie Vedder, The Edge, or Robert Smith from The Cure ... I would just die.

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

**RO:** Hands down, the most difficult thing for me to be away from when away from home are my kids. I'd like to thank Steve Jobs for FaceTime.

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

**RO:** A few winters ago I caught the Norovirus the night before a show. My guitar tech was well prepared and set up a trash can for me backstage. Sure enough, during my guitar solo for "About Mr. Brown," the barf gods came calling, and I ran from the front of the stage to the back. I probably lost 5 pounds during that show.

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

**RO:** When I was 13, Marc and I went to see Fugazi at Fort Reno Park in Tenleytown, a neighborhood of Washington, DC. Not knowing what they sounded like or what to expect, we rushed to the front of the stage early and waited for the band to come on. When they hit the stage, they hit it hard. The energy was like nothing I'd ever seen before. Next thing we knew, the packed crowd had begun to sway left and right, and suddenly we were in a full-blown mosh pit. Our 115-pound, 5-foot-4 frames could not handle it, and after being tossed around with no control, we crawled out of that tornado on our hands and knees and watched from a safer distance. It was awesome.

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

**RO:** Whether it's December, April, or August, I always find myself humming "Let It Snow." I can't ever seem to get that jingle out of my damn head.





# HE'S GOOD

## ANDY GRAMMER HAS BECOME MORE THAN A GUY WITH A GUITAR

**B**EFORE ANDY GRAMMER MADE HIS NATIONAL DEBUT in 2011, the singer/songwriter/multi-instrumentalist was at turns getting a crash course on entertaining a crowd from his father, Red Grammer (a Grammy-nominated children's recording artist), or busking on the streets of Santa Monica, hoping to be discovered. And once he was, the floodgates of fame flew wide open, from the platinum-selling smash "Keep Your Head Up" and its equally contagious follow-up "Fine by Me," to tour dates alongside the likes of Train, Gavin DeGraw, Colbie Caillat, Plain White T's, Natasha Bedingfield, Mat Kearney, and Parachute.

That rocket-like ascension kept right on going with the 2014 release of *Magazines or Novels*, the gold-selling collection that spawned the radio romp "Honey, I'm Good" (now a triple-platinum seller) and fellow airwave dominator "Good to be Alive (Hallelujah)." Add in a turn on 2015's *Dancing with the Stars*, a surprise appearance at Soldier Field during Taylor Swift's enormous 1989 tour, plus mounds of solo appearances, and Grammer is unquestionably the breakout star of the decade thus far. The shooting star took a moment to come down to Earth for a lively phone conversation about returning to Ravinia on August 26

**BY ANDY ARGYRAKIS**



and 27 with Train, building on his unique status as the only nonclassical artist to have made two different tour appearances in a single season—in 2012, first with DeGraw and Caillat, then with Train and Kearney—at the festival in its more than 100 year history.

**How would you describe the growth of your audience from those first shows through today?**

The growth has been unbelievable, man. I started as a street performer, so the difference between begging someone to stop and take a listen to having Ravinia-sized crowds has really been probably one of the coolest parts of my life.

**So Ravinia feels like a home away from home at this point?**

Of course. Yeah. There's something cool about pulling up in the bus and knowing where everything is. You know where catering is and [already have] a sense of how this goes.

**You famously took a lap around Ravinia's lawn at your first show here. Is there something about the vibe that's bringing you back?**

I think everybody just really enjoys coming out for a great day. The music is hopefully what brings everybody, but there's a sense of community once you're there, [especially on the lawn]. I've played a lot of places around the country and Ravinia has its own vibe. I think that people show up knowing what that is and they usually get it. My job is to deliver it and make sure that everybody freaks out.

**What's going to be similar or different this round for you?**

[There's of course] different music, and I've got a couple different band members and we move around a lot more than we did last time. I don't know if it was from the *Dancing with the Stars* stuff or just kind of how it's morphed. The shows are even more interactive than it was last time.

**How would you describe your sound and show for the first-timers this summer?**

I would say to first timers that at my heart I'm a singer-songwriter. I write all my music, but it's definitely not a show where you come and see a guy stand with a guitar and just sing you his songs. We have a loop pedal, I play trumpet, I play piano,

I beatbox a ton, I have a vocoder; we do a ton of, like, old Motown dance moves and we really try to keep the energy up. It starts at the core of a song and then we kind of try to blow it up from there.

**You've never seemed shy about dancing and working choreography into your shows and videos. How do you feel you did on *Dancing with the Stars*?**

I think I did okay. It was definitely a very difficult experience. It was super fun, but I think the only reason I made it so far was because I'm pretty intense and competitive, so I stayed very late and put everything I had into it. I got a perfect score one night, but it was [still] really tough. Whenever anybody ever asks me about it, I can't just say "fun" [laughs] without being like "and the hardest thing I've ever done." It was both of those things.

**What was it like jumping in to the TV world?**

It's really intense pressure. I've dealt with pressure [like] doing a TV performance or singing "The Star-Spangled Banner," but that's something I understand and know. When it comes down to something a little outside my wheelhouse, like ballroom dancing, the pressure is even more intense. So I think I learned and gained some pressure steps, which is pretty cool.



Below: Andy Grammer runs back into the Pavilion after checking out how big his Ravinia audience truly was. Right: Even Grammer's band wanted to capture a memory of the singer-songwriter's 2012 Ravinia debut.





Back five or ten years ago, music seemed so much more segmented, where you were pop, country, rock, soul, or whatever the case may be. How has the trend towards a more shuffle-like mentality or genre cross-pollination contributed to your diversity?

I think that the listener base is very diverse. We're all listening to a lot of different music. It's so much easier to listen to anything you want at any moment, and I think the listener's ear has gotten more sophisticated and open to these kinds of mixtures that make [the music] really sweet. As a creator, it's really an exciting time.

**What's your method to songwriting?**

There's no method that I go to every single time. I usually start with something on the piano or the guitar ... something beautiful or exciting or just in the music. And then that can kind of lend itself to what needs to be said, or I can have a whole list of ideas I'm going through. I'll think *Those words are really cool* or *This emotion would make for a cool song*, then, when I sit down at the piano or guitar, find out which ones fit the best together.

***Magazines or Novels* is still a red-hot record, but have you been able to carve out any time to write since it's been released?**

I've been writing probably the last six months, and we just might have a new little something to play when we come through. I can't tell you what the name of it is, but we'll definitely have a new single by the time [I'm onstage] and we'll be on the verge of putting out a bunch of new stuff. It's a really exciting time.

**Did you expect *Magazines* to have this long of a shelf life?**

It's been really wonderful, man. You never plan for success like this. It's so sweet 'cause you put in so much energy and time. I wrote over a hundred songs for that album and I picked my favorites. The fact that those are actually having their due time in the spotlight makes me really happy.

**"Honey, I'm Good" has been all over pop radio and really all of pop culture over the past couple of years. Has it been a blessing or a curse or a little bit of both?**

I think just a blessing. It's been amazing. What's cool is that I've been able to put out such different types of music and a lot of it's working, so I don't feel too constrained. If you listen to the album, that's probably one of the weirder ones in almost a little bit of a country/pop mold. There's not a whole lot else on the album that's like that. But then what's been so cool is to have the success of "Good to Be Alive" follow, which is a little more like the James Brown element. It really opened me up on my third album to just be kind of like "anything goes" and play whatever I want.

**Is there anything you can tell us about "Honey, I'm Good" that we don't already know?**

For me it was the first one that I couldn't get away from, which is a pretty crazy feeling. You'd be on the highway driving to get a coffee and someone drives by and they're playing it and then you'd go into the supermarket and it's playing there, too. It was a pretty surreal experience, and I'm super grateful for it.

**You also sang the song as a surprise guest at Taylor Swift's Chicago show last summer. How did that connection come about?**

She's so cool. She tweeted one time when "Keep Your Head Up" came out that she really dug the song. It was so cool, got all this press, and really helped me out. Then she brought me on stage in Nashville to sing "Keep Your Head Up," which is when I first met her. She's just been super generous and incredible. So then when she did her next tour and was bringing all these different artists, "Honey, I'm Good" was doing well and she brought me up to sing that one. It was super special. She had those wristbands and turned them all yellow for the song. It was awesome.

**Man, what was that like seeing more than 50,000 people lose their minds at Soldier Field?**



It was pretty awesome, man! It's an amazing experience and it's like being in an incredible hotel. It's like every once in a while someone will put you up in a suite at the Westin, like *Dude, this is really nice!*

**If I'm not mistaken, you once told Eric and Kathy from 101.9 FM "The Mix" about getting out of a traffic ticket thanks to your fame. What other opportunities or perks has your celebrity given you that weren't the case before?**

Yeah, that was early on with "Keep Your Head Up." I was pulled over by a female

cop, and then once I started singing the song, she let me off. It was pretty sweet. Just today the guy that was checking us in at baggage recognized me—my bag was overweight, but he let it go. The little perks of a good song!

**Does this all beat busking on the streets? Or did that world have its own set of colorful characters and stories that you might miss now?**

You know, it's really funny. I have a song about it on my first album, called the "Biggest Man in Los Angeles," and at that moment, it was the best thing ever.

I'd never really had crowds of 40 people stop and cheer when I was done with one of my original songs. Now the crowds are bigger and the stage is bigger and there's more going on, but there's a through line that's super similar. So it's hard to say which one is better or worse. They both just seem like part of the same story.

**Does anybody ever come up and say, "I saw you on the corner of such-and-such"?**

Yeah, all the time! And they pull out the CD [from those days].

What's cool about Santa Monica is it's a travel destination, so a lot of people from across the country go on vacation there. So I'll be driving through Kansas, I'll play a show and someone will come up with a CD they bought on the street and say, "We saw you on Harrison Street." I will say that it's been really sweet to have started like that, because it's a very grounding thing to have started playing for five to ten people. When things happen that might seem annoying in your current situation, you always have it to [remind you to] chill out. Having put in a lot of time in that environment makes where I am now even better.

**Even before all that, how did singing alongside your dad when you were a kid prepare you for what you're doing now?**

I learned a lot from having him around all the time, like the hustle of songwriting. That's kind of the center of everything. What makes a show great is when everyone connects to these songs. I think sometimes [when listening to music] we get lost in the artist and production, but to me it all comes back to *What are the songs?* If you have enough songs that everybody can sing along to, you're going to have a great show, and I kind of learned that from my dad.

**What's next for Andy Grammer?**

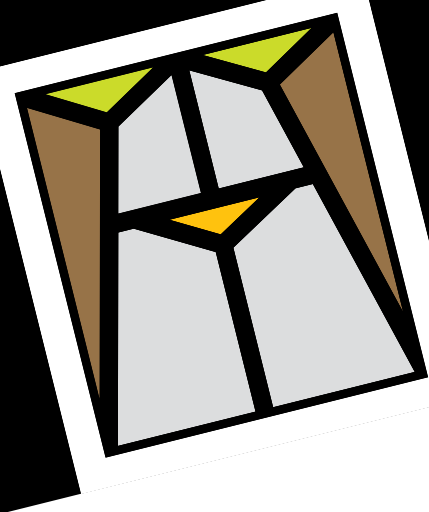
This tour is going to be great, there will be a new single released, and it's like chapter three, man. We're figuring out merch over here, we've got a new set list, and we've got a big television appearance coming up. You're catching me right as I'm walking out to the diving board, and it's really exciting! *R*

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



Ravinia first caught Grammer at the conclusion of his 2012 tour with Colbie Caillat and Gavin DeGraw (below, left to right), but it turned out only to be the beginning, as he returns for his second two-night stand with Train at the festival on August 26 and 27.



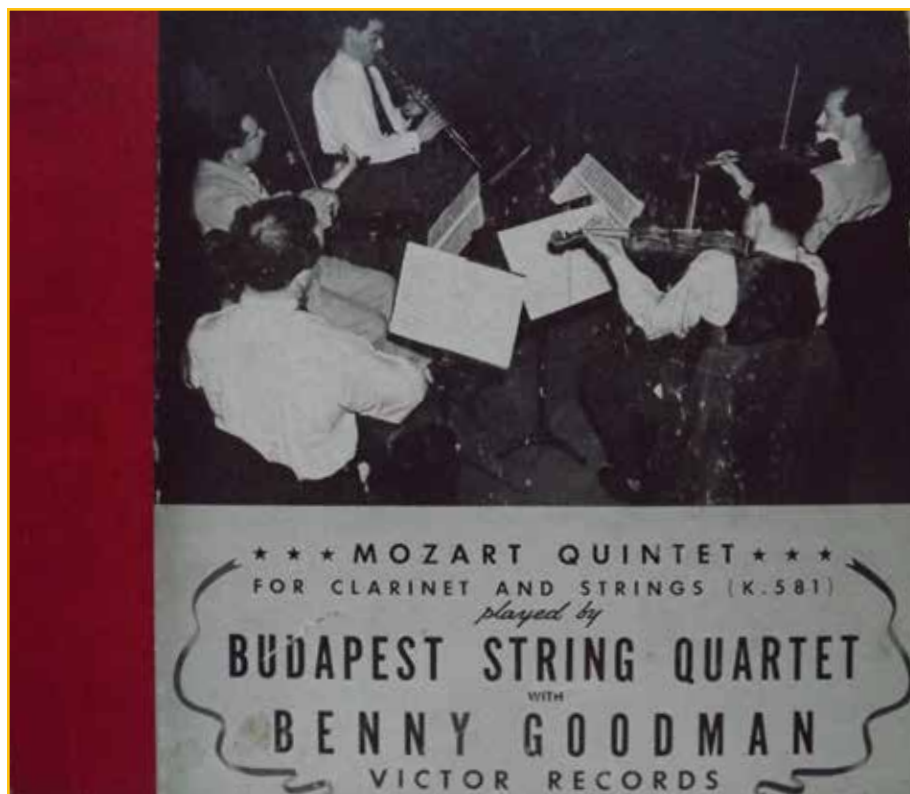


# REWIND

## ON THIS DATE 75 YEARS AGO

*August 17, 1941*

Benny Goodman was a man for the history books. His reputation in the world of jazz is well traversed and appropriately revered, from assembling and touring with one of the earliest racially integrated bands to bringing swing into the world of “serious” music in 1938, first at Carnegie Hall, and just a few months later, at Ravinia. Before that already astounding year ended, he did what fans of either jazz or classical music must have thought unthinkable. Goodman teamed with the great Budapest String Quartet to record Mozart’s Clarinet Quintet, K. 581, for RCA Red Seal (*right*) and began giving public classical recitals, often with that very same ensemble and masterpiece. Three years later, the quintet made a stop at Ravinia, marking the clarinetist’s only classical performance at the festival, but an appropriately impactful one. By then it had become one of his signature pieces, right up there with countless expressions of jazz. But Goodman wasn’t satisfied with just one ace up his sleeve; he had begun adding to the solo clarinet repertoire, commissioning Béla Bartók for the trio *Contrasts* (and recording it with the composer at the piano; *bottom right*) as well as concertos from Aaron Copland, Paul Hindemith, and Malcolm Arnold, and a sonata by Francis Poulenc, the composer’s penultimate work. Goodman also became closely associated with Leonard Bernstein’s *Prelude, Fugue, and Riffs* and Igor Stravinsky’s *Ebony Concerto*, recording both of those works among many other historic and contemporary masterpieces for the clarinet, including those of Brahms, Weber (*bottom left*), Debussy, and Nielsen.







# BAND OF BROTHERS

## Los Tigres del Norte look out for their listeners like family

By Elbio Barilari

**L**OS TIGRES DEL NORTE are very, very big. Really big. Let's say they are the Mexican Rolling Stones. That big.

It's hard to say when Los Tigres del Norte became more famous than the characters they sing about in their fabled *corridos*. What's certain is that in a marketplace overflowing with norteño bands, Los Tigres are the undisputed kings of the genre; a group that's recorded more than 30 albums and sold millions of copies over an astounding career of four decades and counting. But despite their multiple Grammy nomina-



tions (including two wins) and several gold albums, Los Tigres aren't just another popular musical act. Instead, they're widely viewed as the voice of the people, capable of making you dance to a cumbia in one instant, and the next either weep from a woeful immigrant's tale or grip the edge of your seat as bullets fly by the heads of the drug dealers or heroes immortalized in their songs. And all of that emotion will come pouring out when Los Tigres return to Ravinia on September 17 to culminate the festival's Mexican Independence

Day weekend celebration. Considered the godfathers of norteño, Los Tigres—comprising musical director, lead singer, and accordionist Jorge Hernández, his brothers Hernán, Eduardo, and Luis, and his cousin Oscar Lara—have a solid position as standard bearers of Latino music, taking all the northern folklore and mixing it with true stories of social injustice, both past and present. Their lyrics, full of social consciousness, have given millions of people a lens to the past, present, and future.

And if everything they sing about rings true, that's because it *is* true.

"Since the beginning of our career, we've sung what people live, what's currently happening," bass player Hernán Hernández says. "And the audience themselves gives us the stories. They're the ones who say, 'Sing about this. No one else dares to do so.'"

One of their most daring songs is "José Pérez León," a hauntingly arranged corrido about a young man who suffocates inside a truck as he attempts to cross from Mexico into the United States. The song directly references an October 2003 case in which 16 immigrants suffocated inside a truck in Texas. In "La Bala" ("The Bullet"), they address the tragedy of so many Latino and African-American neighborhoods ravaged by drug-related gang violence. There's also "Las Mujeres de Juárez," which pointedly criticizes government and police inaction surrounding the unsolved brutal murders of over 300 women in the border city of Ciudad Juárez since 1993. "We wanted the families of these women to be heard," Hernández says.

"Jaula de Oro" (1986) speaks of life in a "golden cage" representing the United States, where immigrants enjoy economic progress but their children often forget their culture and their roots. It is not often that issues of this complexity find a place in 21st-century pop music. "Maybe a song can't resolve a problem, but you can at least let people know about what's not being done. More people will listen to a song than will read a newspaper," Hernández says. However, Los Tigres' activism has sometimes come up against the establishment, and some of their most critical songs have been banned altogether from Mexican radio.

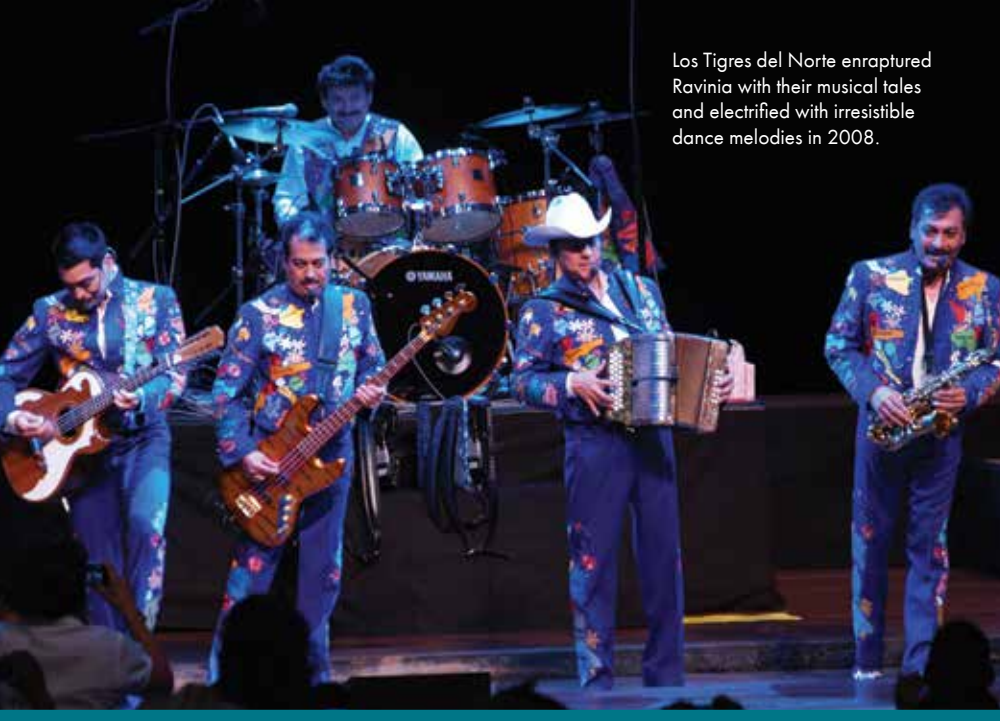
They definitely are the most respected norteño group. The corrido is a type of very simple narrative ballad dating back to Mexican Independence. Corridos usually deal with historic figures, such as Miguel Hidalgo, a hero of the Mexican Independence, or General Pancho Villa, a hero of the Mexican Revolution of 1910. Los Tigres, however, give them a twist, daring to speak on subjects that other people wouldn't touch, such as gang violence, jobs, education, or even gender issues.

**T**HE DARING COMES IN PART from Los Tigres' own experience.

In 1968, brothers Hernández left their village of Rosa Morada, in the state of Sinaloa, Mexico, and went to the United States in hope of providing support for their family. The story goes that the group's name came about from an immigration officer calling them "young little tigers" as they were crossing the border between California and Mexico, and as they headed north, the name "Los Tigres del Norte" was adopted upon their settling in San Jose, the city they still call home. In those days, Raúl Hernandez was a formal member of the group in place of the younger Luis, but otherwise the family band's lineup has changed little over the intervening decades. Jorge, the eldest brother, was only 14 at the time, but he was confident they could hold their own in gigs in California. As they had hoped, the boys found that the pay was better north of the border, and they were able to start sending money back home to their father, who had suffered a farming accident that left him permanently disabled.

As Los Tigres made the rounds in the early 1970s, music entrepreneur Art Walker encountered them while listening on the radio to a live performance from Parque de las Flores, where the Mexican community used to gather on Sundays, and he quickly took them under his wing, signing them to his independent record label, Discos Fama. Their big break came in 1972 when they recorded "Contrabando y Traición," the tale of a fearless drug dealer called Camelia la Tejana. Listeners fell in love with the gun-wielding Camelia, and Los Tigres were suddenly famous.





Los Tigres del Norte enraptured Ravinia with their musical tales and electrified with irresistible dance melodies in 2008.

Los Tigres soon found out that they weren't only cut out for entertaining. In 1978, the group recorded "Vivan los Mojados" ("Long Live the Wetbacks"), their first song dealing with the plight of undocumented immigrants. The song, they reflect, was a turning point.

The musicians never imagined that people would look at them as spokesmen, as the people who would say what no one dared to say. But suddenly they were going to interviews, and people were writing that they were the voice of the silent people.

Being overtly political isn't Los Tigres' aim, nor has it ever been. The group's choice of song subjects seems to be driven by their fan base, which is largely made up of immigrants, like Los Tigres themselves. To that point, Los Tigres don't write their own songs, instead commissioning many of them, based on what the fans request.

Sometimes Los Tigres have gone so far as to record tracks that fans have handed over to them as cassettes during shows. In this way they stay uniquely in tune with their audience, and it has worked out. They're the most popular Spanish-language group in the US, and what makes Los Tigres so effective is that often what they're doing is just describing the way things are. A lot of their songs are about the travails of the working class. The listener can take it

as something political or as an accurate description of the way the majority of the people in this country experience their day-to-day lives.

Los Tigres' influence goes well beyond the US and Mexico. Most surprising has been the group's newfound popularity in Spain. There, best-selling author Arturo Pérez Reverte wrote his hit novel *La Reina del Sur* based on the group's depiction of Camelia la Tejana. A year later, Los Tigres returned the favor, titling their 2003 album *La Reina del Sur* and touring Spain for the first time. A successful telenovela followed.

"I like the stories," says bandleader Jorge Hernández, talking about his penchant for corridos. "Whether the protagonist is good or bad, it speaks the truth. It has character, strength."

Los Tigres are largely credited with popularizing "narco-corridos," tales of the drugs, blood, and money that have made headline news for decades now. In Los Tigres' hands, the genre found new respect. In such mega-hits as "Jefe de jefes" ("Boss of All Bosses"), they are still describing a drug lord, but instead of exalting the character and his "feats," as many norteño bands do, they take an impartial, distant approach, almost like out of a play by Bertolt Brecht.

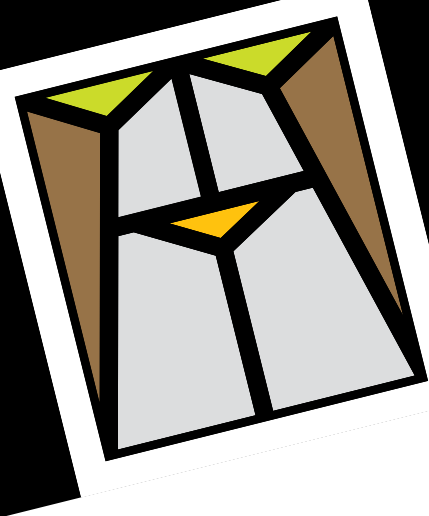
**A**PPRECIATION FOR LOS TIGRES has transcended the boundaries

of norteño music. They are the only Mexican band of regional music that has been honored by rock bands, writers, poets, visual artists, and scholars alike. In 2001, Latin rock's top bands assembled to record *El Más Grande Homenaje a Los Tigres del Norte*, a collection of rock renditions of Tigres songs, and the following year, Los Tigres' history was part of *Corrido Sin Fronteras*, an itinerant exhibit put together by the Smithsonian Institution.

It did not come as a surprise when two iconic Mexican acts—Maná, the most beloved pop-rock band in the Spanish-speaking world, and Los Tigres del Norte—joined forces during last fall's Latin Grammy Awards to make a statement about the unprecedented power of the Latino vote in the upcoming 2016 US election. Performing Los Tigres' norteño anthem "Somos Más Americanos" ("We Are More American"), Maná and Los Tigres reaffirmed the fact that the Latino vote matters. At the end of the song, the musicians unveiled a sign that read, "Latinos, united, don't vote for the racists."

Beyond mere words, however, Los Tigres routinely put their money where their mouth is. Most impressive of all has been their contribution to create the Los Tigres del Norte Foundation for the preservation and support of traditional Mexican and Mexican-American music forms. The actions and the songs are an integral part of who Los Tigres del Norte are: "It's part of what we can give because we know someone will listen; maybe we sing what the people want to tell their government. We know the sacrifice it entails to come here. And we do believe that more artists, more bands should pay a little bit more attention to these issues, because there are many things that don't get done or resolved because those of us who can make a difference don't do anything." For all their fame and fortune, they're still a group of brothers who crossed the border in search of a better life. [R](#)

Elbio Barilari is Professor of Latin American Music at the University of Illinois—Chicago, a composer, and the host of WFMT's radio program *Fiesta*.



# REWIND

## ON THIS DATE 20 YEARS AGO

*August 22, 1996*

Everything may be bigger in Texas, and our immediate neighbor to the south, Kentucky, may be the “Bluegrass State,” but you can’t get much bigger in bluegrass than Illinois native Alison Krauss. Before she was out of her teens, the fiddler had won several fiddling competitions, was named the “Most Promising Fiddler in the Midwest” by the Society for the Preservation of Bluegrass in America, had released two albums on the big-time indie label Rounder Records, and won her first Grammy Award (at the time, she was the second-youngest winner ever in any Grammy category). Just under a month after she turned 25, Krauss made her Ravinia debut backed by her nearly omnipresent collaborators, Union Station (*right*). Since contributing to the multiple Grammy-winning soundtrack to *O Brother, Where Art Thou?* (and being further credited with reviving America’s interest in bluegrass music), she’s made special guest appearances with a remarkable variety of artists, from Joshua Bell to Taylor Swift, as well as with Robert Plant on their Album of the Year Grammy-winning duet album, *Raising Sand*, which they performed together at Ravinia in 2008 (*below*).







SEAL

Seal lit up Ravinia's stage and audience in his 2012 debut at the festival.



# WITH A KISS

## Seal takes fans into his soul

By Miriam Di Nunzio

“ANY ARTIST SHOULD BE SO LUCKY to have one song in their career that people still want to hear,” singer-musician Seal intoned in a 2015 interview with *Details* magazine.

He was, of course, speaking of “Kiss from a Rose,” the multimillion-selling, triple Grammy-winning pop hit from the soundtrack of the 1995 film *Batman Forever* that changed his life. Ironically, it was also a song that he had tossed aside years earlier, long before the release of his first album in 1991, calling the tune “an embarrassment.”

That was, until British record producer (and longtime Seal collaborator) Trevor Horn turned the song into the hauntingly romantic, albeit mysterious charmer that captivated listeners the moment Seal’s creamy vocals uttered, “There used to be a greying tower alone on the sea / You became the light on the dark side of me.”

The meaning of the song’s lyrics continues to confound music fans more than 20 years later. But what is not confounding is Seal’s global success in the music business, thanks to a voice that is as gorgeous and lush as it is instantly recognizable.





Born Seal Henry Olusegun Olumide Adeola Samuel to parents of Nigerian and Brazilian descent, the singer's early career became infused with the soul, funk, and house music that permeated his London upbringing. And though he tooled around Japan and Asia with various funk and blues bands in the mid-1980s, it was his vocals on the techno hit "Killer" by fellow Brit/record producer Adamski in 1990 that kickstarted his singing career. (Seal would rerecord the tune for his debut album one year later.) Breezily traversing everything from pop to blues to the aforementioned soul and funk, Seal's subsequent work with Horn, including the hit single "Crazy" from the debut *Seal* and "Prayer for the Dying" from his second eponymous album, continued his superstar trajectory as a singer-songwriter. Further releases—the David Foster-produced *Soul* in 2008, as well as the Horn-helmed *Soul 2* in 2011 and *7* in 2015—demonstrate the

## “My attempt and duty as an artist is to help people feel.”

far reaches of his vocal prowess. With *7*, the singer-songwriter delivered a most intimate portrait of love with all its complicated, maddening, blissful layers. “My attempt and duty as an artist is to help people feel,” Seal said about the album's intent.

The 53-year-old singer is in the midst of his greatest hits tour, which arrives at Ravinia on August 28. In a recent e-mail interview from Europe for *Ravinia* magazine, Seal discussed his career, his acting debut, and the one thing about Chicago he simply can't resist.

### What can fans look forward to with the new tour?

The new tour has a new sound, and I'm very excited about it. I have reworked some of the classics to make it a real dance party. My fans are the best. I want each of them to have a spectacular time. I'm not afraid to play everyone's favorites, like “Kiss from a Rose” — that's what got me here, and I'm grateful [people still enjoy those songs].

### What's it like to revisit the hits? Are there any songs in particular that you really look forward to performing every night?

I have some covers I've added to the set. One of my favorites [comes from] Hall & Oates, as they were such an inspiration and one of the reasons for me becoming a musician.

### What led to your recent impromptu street performance in Montreal? Is busking something you enjoy? What was it about this musician that made you want to join in?

It's a hobby of mine to take pictures. As I was roaming the streets, I saw the busker and thought to myself, We are

both musicians, what's the difference between him and I? Luck? It was such an amazing moment, [so] I decided to continue with this throughout my tour this summer, finding unknown talent in small cities across the globe. #Streetsong was born.

### So you plan on looking for a busker while you're in the Chicago area?

We will have to just see, shall we? Chicago is a wonderful city with many hidden gems.

### Any favorite places in Chicago you like to visit?

Wherever the deep dish pizza is, you'll find me.



What was it like to cross over into acting for the first time earlier this year, portraying Pontius Pilate in the live broadcast of Tyler Perry's *The Passion*? Your "Mad World" was one of the highlights.

It was a very surreal experience. I have sung and performed live over half my life, but to take on a new task like acting was quite invigorating.

Let's talk about your most recent film appearance, in Judd Apatow's *Popstar*, and the wolves in the sequence you're featured in. How "vicious" were those dogs—or were they truly wolves?

Filming *Popstar* was great fun! The wolves were actually real wolves, and when one started howling they all joined in. I think one of them might even have been Ghost from *Game of Thrones*!

Do you channel a different part of yourself when acting versus singing?

Yes, it's a very different part of the brain you have to tap into. I received some of the best advice from William H. Macy while I was [doing] promos for *The Passion* and it really helped!

With the release of 7, you returned to a lineup of completely original songs. Can you talk about the genesis of that project and what you wanted to accomplish with the new album?

I worked on this album with a dear friend, Trevor Horn. Many people would like to think the album is autobiographical, but it plays off many other people's experiences and emotions. Trevor and I have both experienced losses of different kinds. I tried to capture the highs, the lows, the recklessness, the anger, the remorse.


Growing up, were your earliest musical influences primarily British bands or from the global stage?

Both. There are groups like Hall & Oates that have had such an impact on me, as well as specific songs, like "Imagine" by John Lennon, that have a huge place in my heart. Two standouts are Stevie Wonder and Prince.

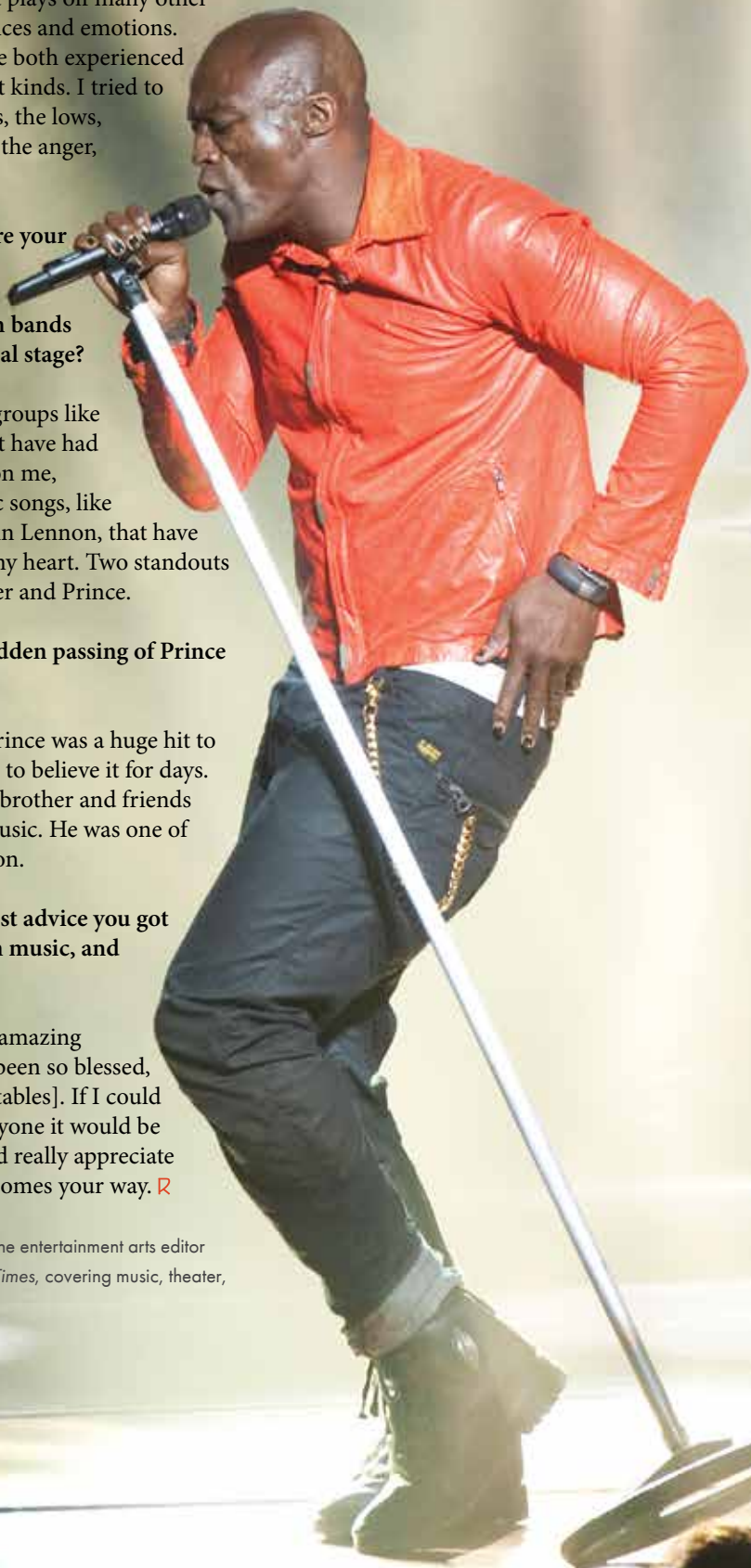
What did the sudden passing of Prince mean to you?

[The death of] Prince was a huge hit to me. I didn't want to believe it for days. Growing up, my brother and friends lived off of his music. He was one of a kind. A true icon.

What was the best advice you got about a career in music, and from whom?

I've had such an amazing career and have been so blessed, [let me turn the tables]. If I could give advice to anyone it would be to slow down and really appreciate everything that comes your way. 

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







# 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](http://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

Menahe Pressler, Piano

Christoph Richter, Cello

Donald Weilerstein, Violin

### Program for Singers

Kevin Murphy, Program Director and Piano

Marianne Barrett, German

Steven Blier, Piano

Danielle de Niese, Soprano

Michelle DeYoung, Mezzo-soprano

Cori Ellison, Dramaturg

John Henes, Alexander Technique

Stephen King, Baritone

David Ludwig, Composer

Malcolm Martineau, Piano

Denise Massé, French

Patricia McCaffrey, Mezzo-soprano

Sylvia McNair, Soprano

Heidi Grant Murphy, Soprano

J.J. Penna, Piano

Matthew Polenzani, Tenor

Jennifer Ringo, Language and Diction

Marietta Simpson, Mezzo-soprano

Anthony Spiri, Piano

Melissa Wegner, Career Development

## COLLABORATING PIANISTS

### Program for Piano and Strings

Renana Gutman

Ron Regev

Einav Yarden

### Program for Singers

Javier Arrebola

Bretton Brown

Brent Funderburk

Nikolay Verevkin

Peter Walsh

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



Midori leads a master class for RSMI.

The invaluable instruction and performance opportunities provided by Ravinia's Steans Music Institute are only possible because of generous donors. Relying directly on contributions from these dedicated supporters to fund these vital programs, RSMI provides its participants with everything they need—from practical housing and meals to priceless lessons with the world's greatest musicians—so that they can focus fully on their craft. By removing financial considerations, Ravinia affords RSMI participants an opportunity to learn from the world's best pedagogues at a critical time in their career development. In addition to annual support, RSMI relies heavily on its endowment to make these important programs possible. To solidify and strengthen RSMI's bright future, Ravinia launched a campaign to bolster the RSMI endowment in order to assure that these programs will be available free of charge to gifted musicians for many years to come. We thank our donors who have helped provide for the future of RSMI with a gift of \$300 or more to the Everything for the Artist 25th Anniversary endowment campaign. We also greatly appreciate the donors below who have given a gift of \$300 or more to RSMI's annual operating fund between October 1, 2014, and July 15, 2016, to help bring these programs to life this summer.

## EVERYTHING FOR THE ARTIST 25TH ANNIVERSARY ENDOWMENT CAMPAIGN

### DISTINGUISHED ENDOWMENT SUPPORT

Negaunee Foundation  
Lois and Harrison Steans  
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In Memory of Sally & Ernest A.  
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### THE RAVINIA WOMEN'S BOARD

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# REACH\*TEACH\*PLAY®

EDUCATION PROGRAMS

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

## REACH

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

## TEACH

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

## PLAY

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



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





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



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



Chicago Public School teachers perform together at the culmination of a 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.





# REACH\*TEACH\*PLAY®

EDUCATION PROGRAMS

The donors listed below generously contributed to Ravinia's REACH\*TEACH\*PLAY education programs between October 1, 2014, and July 15, 2016. The list includes donors to such initiatives as the Music Discovery Program, Guest Artists in the Classroom, Jazz Scholars, and Sistema Ravinia, which reach thousands of underserved Chicago Public School and Lake County students each year. For information about giving to Ravinia's REACH\*TEACH\*PLAY education programs, please call 847-266-5020.

## \$100,000 AND ABOVE

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

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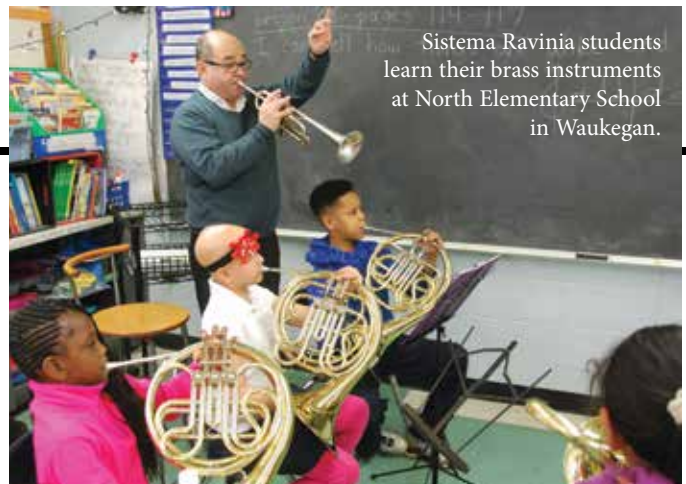
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## SISTEMA RAVINIA

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



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



## SALUTE TO SPONSORS

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

**Welz Kauffman, President & CEO**  
Ravinia Festival



**Don Civgin**  
*President, Emerging Business*  
Allstate Insurance Company

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

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



### United Airlines

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



**William A. Terlato**  
*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.

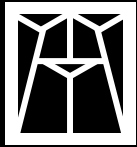


**Steven Schwartz**  
*President and CEO*  
Midtown Athletic Clubs

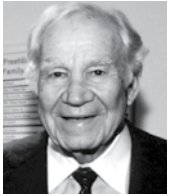
According to my sister, everyone needs a library card and a membership to a health club. Sound mind, sound body. To that I'd add, everyone needs a little Ravinia in the summer. Growing up within blocks of Ravinia, I loved the music I heard on summer afternoons as the musicians rehearsed for each night's 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

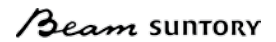
Exelon is committed to strengthening and enriching the communities where we operate and is proud to support the 2016 Ravinia Festival. Through our sponsorship we continue our commitment to programs that further enrich the quality of life and cultural resources in the communities where we live and work.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

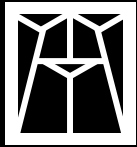


### **In Honor of Sandra K. Crown**

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**

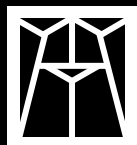


**Mitchell S. Feiger**

*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.





## SALUTE TO SPONSORS



### **Zadek Family Foundation**

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

– Nancy Zadek  
Craig and Linda Umans  
Kathi and Tom Lind



### **Pinkert Industrial Group**

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



### **James T. Ryan**

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

Grainger congratulates Ravinia for its ongoing commitment to bringing the joy of music to so many attendees every year. We are pleased to be a longtime supporter of Ravinia. For more than 85 years, Grainger

has helped businesses and institutions keep their facilities safe, efficient, and functioning by providing the right products where and when our customers need them. We are proud to support our communities where our team members and customers live and work.

We look forward to the 2016 season.



### **Lynne and David B. Weinberg**

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



### **Joan Wing and Family, in Memory of Jack Wing**

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

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



### **Sue & Tom Pick**

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

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

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

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

Suzanne and Robert Wieseneck: June 22

Leslie Berger and Paul Williams: July 6

Jo and Newt Minow: July 22

Sharon and Eden Martin: July 25

The Dancing Skies Foundation: July 26

Diana and Bruce Rauner: August 10

### ***The Planets Consortium: July 13***

Anonymous

Earl Abramson and Sheila Schlaggar

Paul and Jackie Baker

Michael A. Leppen and Miriam U. Hoover

Karen and Stephen Malkin

Gordon S. and Claire Prussian

Richard H. Robb and Rebecca E. Crown

Ellen Rudnick and Paul Earle

RumChata

The Schreuder Family

Melissa and Chuck Smith

Tina and Byron Trott

### ***The Firebird Consortium: July 26***

Anonymous

Azure Consulting

Winnie and Bob Crawford

David and Annette Dezelan

Larry and Barbara Field

Ginny and Peter Foreman

Joan J. Golder

Jack and Donna Greenberg

Kelly and John Grier

Erika and Dietrich Gross

Anne E. and Robert D. Krebs

Tera and Richard McBlaine

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

Stuart Sondheimer and Bonnie Lucas

### ***The Crossroads Consortium: August 16***

Anonymous (2)

Mrs. Zollie S. Frank

Klaff Family Foundation

Mr. and Mrs. Alan R. May

Michael A. Sachs and Family

Denise M. and Joseph T. Seminetta

Jennifer W. Steans and James P. Kastenholz

Pamela B. and Russ M. Strobel

Mr. and Mrs. Richard L. Thomas

Paul and Virginia Uhlenhop

Chuck and Mary Westphal

Paul and Mary Yovich



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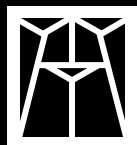
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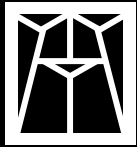
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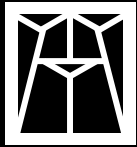
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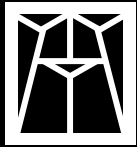
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Ravinia would like to thank the companies listed below for their generous matching contributions, which double and sometimes triple the amount donated by their employees to Ravinia. Through matching gift programs, these companies give back to their community and help bring the joy of music at Ravinia to as many people as possible. To learn more about Ravinia's matching gift program, please call 847-266-5023. Ravinia thanks the following companies for their matching contributions from October 1, 2014, to July 15, 2016. Please note that subsequent gifts will be recognized in later editions.

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



## MARION LLOYD CIRCLE

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

## MUSIC MATTERS BENEFIT



*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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# RAVINIA WOMEN'S BOARD

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.



*The Women's Board retail business, from the Friendship Booth to Ravinia Gifts.*

During the 1970s, the Women's Board created the Friendship Booth, selling Ravinia T-shirts and sweatshirts to Ravinia patrons during concerts. Over the years, this retail business has evolved from a small booth, to a walk-up gift shop located at the back of the Martin Theatre, to Ravinia Gifts, a walk-in retail store located in the festival's dining pavilion. In 2012 the Women's Board took over Ravinia Chair Rental, and now these combined entities annually bring in over \$400,000 to support the festival's mission.



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# TRIBUTE FUND

## A PROJECT OF THE WOMEN'S BOARD

The Tribute Fund offers a way to commemorate special people or events in your life while helping Ravinia. Donations to the Tribute Fund can mark milestones, such as birthdays, weddings, anniversaries or graduations, or honor the memory of dear friends and loved ones. The names listed on this page are donations received between July 1, 2015, and July 1, 2016.

The Tribute Fund, founded by Ravinia Women's Board, enables people to celebrate the passages of life in a unique and meaningful way. Donations may be made in any amount. When you make a Tribute gift, an attractive, personalized card is sent in your name to the honoree or family appraising them of your tribute. A letter will also be sent to you as a record of your tax-deductible gift. For more information or to receive a Tribute Fund brochure with remittance envelope, please call 847-266-5045.

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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](mailto:associates@ravinia.org) or call 847-266-5021.

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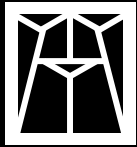
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# RAVINIA INFORMATION

## NO SMOKING

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

## MEDICAL AID

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

## LOST AND FOUND

Call 847-266-5100.

## QUIET LISTENING

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

## CHILDREN

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

## AQUATIC SCULPTURE

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

## PROHIBITED ITEMS

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

## SECURITY PROCEDURES

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

## CAMERAS AND RECORDERS

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

## TICKETS

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

## GROUP SALES

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

## SELLOUT POLICY

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

## \$10 BGH CLASSICS SERIES

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

## CHAIR AND TABLE RENTAL

Lawn chairs and tables are available for rental from the Ravinia Chair Rental tent on all Pavilion and Martin Theatre concert evenings. Visit [Ravinia.org/Page/ChairRental/](http://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](http://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](http://Ravinia.org).

# FOODSTUFF

Having spent most of my impressionable culinary upbringing in sunny California, there's no better dish on a hot summer day to me than perfectly chilled, raw fish. Whether it be a nice big platter of oysters on the half shell, a variety of fresh sushi rolls, or a perfectly prepped tartare, if you pair it with an ice-cold beer and the warm summer sun, I'm a happy guy.

For most at-home cooks, raw fish is not a common ingredient. While the past 10 years have gotten the world more comfortable with the idea of eating raw fish as sushi restaurants have swept the nation, most people are still wary of prepping it themselves. I've seen so many people

standing at the fish counter and eyeing that "sushi-grade tuna." I can hear them thinking, "Is raw fish really safe to eat?"

Firstly, it is important you find your fish from the best market available to you. Yes, it will be more costly, but you will taste the difference in every morsel, especially with the knowledge that you did your homework and can trust your source. Find a local fishmonger and make sure he knows you intend to eat it raw.

Believe it or not, the best fish for raw prep has been previously frozen. I know it seems backward and that the common wisdom "the fresher, the better" is echoing in your head, but freezing fish ensures the complete elimination of any potential

parasites. Since fish live in relatively cold water, simple refrigeration may be the temperature of their natural environment, so if they brought any tiny friends with them out of the water, we need to make sure they are wiped out completely.

Again, if you source your fish properly, you should have no fear. A good fishmonger will have kept any fish that has the potential to be eaten raw frozen for at least seven days. So while I don't suggest banning raw fish from your kitchens, I do suggest understanding the risks to ensure smart shopping.

Cheers!

*Chef Ali Saboor*

## Salmon Tartare

### INGREDIENTS

1 LB frozen sushi-grade salmon   2 oz diced shallots  
4 oz diced Granny Smith apples   1 TSP chopped fresh dill

1 oz extra virgin olive oil  
1 oz fresh lemon zest

1 oz capers  
Salt to taste

### DIRECTIONS

Cut salmon into a ¼-inch dice and place in bowl  
In a separate bowl, combine apples, shallots, dill, olive oil, lemon zest, and capers.

Gently add salmon to apple mixture, mixing only enough to combine.

Allow mixture to chill for at least 30 minutes to allow flavors to blend before serving.





# Looney Tunes and Rossini, Too

By Jack Zimmerman

A couple of decades ago, I attended a series of concerts that consisted solely of symphonic works by Sibelius—I've always loved his symphonies, and I'm big on his other works, too. But spending several hours with all that Finnish introspection and darkness made me yearn for sunshine and springtime. More than anything, I wanted to hear something that wasn't transformative, life-affirming, or emotionally searing, but something that was just fun to listen to.

It was after that experience that I began classifying composers into two groups: (1) composers who, for the most part, are deeply philosophical, whose music makes us ponder life, its mysteries, and our own mortality—Mahler, Bruckner, Wagner—and (2) composers whose music delights us and makes us smile and feel like a bunch of schoolkids on the first day of summer vacation. Much of Mendelssohn's music does this for me. So do the works of Johann Strauss Jr., most of Mozart and Haydn, and practically all of Handel. And then there's the 20th-century French composers; their music's filled with Gallic wit and charm.

Of course, most composers are somewhere between these opposite poles. Sure, Beethoven is profound and life-affirming, but there are plenty of moments in his music that speak to the inner kid in all of us.

The one composer whose music never fails to lift and cheer me is Rossini. He's the ultimate musical optimist. The guy has a knack for writing delightful melodies and instilling mirth and vitality in everything he touches. If

you've ever listened through his *Barber of Seville* or *Cinderella*, you know the guy's a fountain of lightness and joy. His music's filled with engaging rhythms, catchy tunes, florid arias, and colorful orchestration, and it all seems as if its creation was effortless.



Rossini's father was a horn player who got tossed in the clink more than once for his politics, and his mother was a singer who performed lesser roles in lesser opera houses. At age 12, Rossini made his operatic debut, singing a small part in a long-forgotten opera in Bologna. By that time he had composed several songs and could play harpsichord, horn, and viola.

At 24, Rossini wrote the greatest comic opera of all time, *The Barber of Seville*, which premiered in 1816. It's hard to believe that it's 200 years old and still so funny.

Plenty of other bits of classical music are celebrated in pop culture—Richard Strauss's *Also sprach zarathustra* in Stanley Kubrick's *2001: A Space Odyssey* and Wagner's "Ride of the Valkyries" in *Apocalypse Now* are two omnipres-

ent examples. But it's Rossini's entire Overture to *The Barber of Seville* that's used as the basis for the famed 1950 Bugs Bunny cartoon classic, *The Rabbit of Seville*. Directed by the legendary Chuck Jones and written by Michael Maltese, the Warner Bros. Looney

Tunes feature is considered one of the greatest animated works of all time.

Rossini was dead for 82 years before Bugs and Elmer Fudd stepped into his opera, and yet his music is perfectly suited for their seven-and-a-half minute romp. Could a composer ask for anything more, writing the greatest comic opera of all time and then having the overture forever linked to such legendary comic characters? That's more impressive than getting a Grammy, Pulitzer, and Kennedy Center Honor all at once.

*The Rabbit of Seville* has been viewed on screens of many sizes for decades, but if you want to see it (and hear it) under the best conditions, now's your chance. On Sunday, September 11, George Daugherty conducts the Milwaukee Symphony Orchestra at Ravinia in a program titled *Bugs Bunny at the Symphony II*.

*The Rabbit of Seville* and *What's Opera, Doc?* will be shown—along with a host of other famous shorts—on the festival's Pavilion and lawn screens while the scores are played live. Bugs Bunny, Elmer Fudd, and Gioachino Rossini together at Ravinia. That's quite a show. [R](#)

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

# LAWN CLIPPINGS