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# Welcome

---

Susan Lape, *Executive Director*

It is my pleasure to welcome you to our 2013-2014 Season. We are looking forward to sharing with you a year of spellbinding music and exceptional talent, and especially to welcoming five brilliant music director candidates to the Lake Forest Symphony family.

Each concert's repertoire has been painstakingly selected to showcase our phenomenal musicians and to reflect the range of talent of our guest conductors and soloists. Though our commitment to presenting the foremost masterpieces of the classical repertoire is unwavering, you will find this season offers a broad range of stylistic and dramatic expression sure to delight music lovers of every palate.

As we embark upon the exciting process of selecting a new music director, we hope you will take this opportunity to get more involved!

Our Search Committee has selected five spectacular guest conductors out of a formidable international pool of 150 applicants. Each guest conductor possesses a unique and inspiring vision for classical music and youth outreach in our community. In addition to enjoying their passion on the podium, we encourage you to get to know these candidates personally through Symphony Guild Teas, pre-concert interviews with Jim Kendros, and complimentary post-concert receptions. Audience members are invited to submit feedback regarding each conductor's performance in the form of paper surveys located in your program book.

Finally, I would like to thank our Lake Forest Symphony Musicians, Donors, Subscribers, Staff, Board, Advisory Board, and Guild volunteers for their incredible dedication to this historic organization. Our Symphony is a true cultural gem, and we owe our continued success to the hard work and generosity of a huge network of music lovers.

Thank you and enjoy the performance!





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## Mission Statement

“The Lake Forest Symphony exists to present exciting, outstanding, and diverse musical programs of the highest artistic and professional quality for audiences of all ages. Principal programs center around classical music performed by a professional symphony orchestra. Education programs reach young people, including underprivileged and minority audiences, through school and concert hall performances, providing enrichment and inspiration.”





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## ABOUT THE SYMPHONY

Celebrating more than 55 years, the Lake Forest Symphony is the only fully professional orchestra in Lake County. The orchestra, named Illinois Orchestra of the Year in 2006. The Lake Forest Symphony presents five concert pairs in our Classical Series; prominent guest artists are regularly featured. This season we look forward to welcoming Ralph Votapek, piano; Lukáš Vondráček, piano; Masha Lakisova, violin; and Rachel Barton Pine, violin. This season we will also host 5 guest conductors: Vladimir Kulenovic, Russell Ger, Andrés Franco, Stilian Kirov, and Jacamo Bairos.

A pre-concert lecture by music researcher Jim Kendros enhances each performance. Receptions follow every performance where audience members are given the opportunity to meet orchestra members and relax with refreshments and conversation.

As is often said, “The children of today are the musicians and the audience of tomorrow.” Because music education is extremely important, the Lake Forest Symphony strives to reach as many young children and students as we can during the season. Currently, our outreach reaches thousands of school children throughout Northern Illinois. We accomplish this through our age-appropriate Youth Concerts. These programs bring students to the performance hall to hear the full orchestra perform a program specifically geared towards them.

---

## A BRIEF HISTORY

Robert Kalter and William English founded the Lake Forest Symphony in 1957 as a chamber orchestra of volunteer musicians. By 1965 the group had over 60 players, and in 1988 became fully professional. Under the visionary leadership of conductors Victor Aitay, Paul Anthony McRae, and David Itkin, the Symphony firmly established a distinguished reputation. In 1991 the Symphony was chosen from twelve orchestras in the Midwest to be a featured guest orchestra at the American Symphony Orchestra League’s National Conference in Chicago. In October of the same year pianist Andre Watts performed two benefit concerts with the Symphony to celebrate its 35th anniversary. In 1995 and again in 2006, the Illinois Council of Orchestras named the Lake Forest Symphony the Illinois Orchestra of the Year.



# ELEGANCE RESTORED



This classic Stanley Anderson home was in much need of a revitalization. Its transformation involved a complete review of how the spaces could better be utilized, and how to provide an organized transition from one room to another. The previous two-story family room felt dark and closed-in. The new family room is light and open, and provides a great connection to the beautiful yard. The new design also includes a new kitchen and family support spaces and a new Master Bedroom Suite.



# Symphony Boards

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Jim Stephenson, *Composer in Residence*

Tricia Melzer-Swaydrak, *Orchestra Manager*

Jim Kendros, *Music Historian and Pre-Concert Lecturer*

Kristin Ashley, *Graphic Designer*

Lake Forest Symphony Administrative Offices

900 North Shore Drive, Suite 109A

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### Program Cover:

Program Cover: “The Firebird” by Margaret Wenzel was commissioned by the Lake Forest Symphony for the Opening Gala Concert. Each concert pair in the 2013-2014 Season will feature a unique commissioned work by Wenzel and all five works will be available for purchase and displayed in the CLC lobby. Please contact the office for more information.

---

Cover design by Kristin Ashley

## Post-Concert Receptions

We cordially invite all audience members to attend the post-concert receptions held at the College of Lake County this season.

This is a wonderful opportunity to meet our guest conductors and members of the orchestra while enjoying refreshments with friends. Receptions will immediately follow each performance just down the hallway from the James Lumber Center.

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## Susan Lape, *Executive Director*



A native of Lake Bluff, Susan Lape is a graduate of Lake Forest High School and a dedicated member of the Lake County arts community. Susan is responsible for all Lake Forest Symphony development, marketing, community engagement and educational outreach initiatives. Susan works collaboratively with the Music Director and Board of Directors on season repertoire and long-range planning in addition to managing all Symphony staff and volunteers.

Susan has built her career in arts management through positions at the Chicago Symphony Orchestra, the San Francisco Opera, and the Stanford Institute for Creativity and the Arts. She is also currently serving as Audience Outreach Chair of the Chicago Symphony Orchestra's Overture Council. Prior to

joining the Lake Forest Symphony Susan worked for the St. Edmund Hall and Jesus College development offices at the University of Oxford. She also served as financial manager of the Stanford Ram's Head Theatrical Society and assistant to the financial manager at the Stanford University Department of Music.

Susan received her Bachelor's Degree with distinction from Stanford University, graduating with honors in Music and a minor in English Literature. In 2011 she was awarded an English-Speaking Union Scholarship for graduate studies in the UK. Susan recently completed a Master's Degree in Musicology at the University of Oxford where she was the 2011–2012 Bowers-Stanford Scholar. Susan's scholarly research at Oxford focused on the use of coloratura technique in Thomas Adès' opera *The Tempest*. She also presented a modern edition of Alessandro Scarlatti's unpublished cantata "Che mai sarà di me," including critical notes, final performance and recording at the Stanford Symposia of Undergraduate Research and Public Service in 2011.

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## Jim Kendros, *Pre-Concert Lecturer*



Often referred to as “The North Shore’s Favorite Music Historian,” Jim Kendros is entering his 12th season as Pre-Concert Lecturer for the Lake Forest Symphony. As a much sought-after presenter, Jim is the speaker for the Elgin Symphony Listener’s Club and is the Pre-Concert Lecturer for the Northbrook Symphony Orchestra. He has also been a featured speaker for Music of the Baroque.

As a composer, Jim has over 250 works in his current catalogue, ranging from solo works for piano, classical guitar and other instruments to large-scale orchestral and choral compositions.

Jim is often commissioned to compose civic works including “The Mount Prospect Overture,” “Dance of Destiny” (for the city of Des

Plaines), “Circle of Knowledge” (for the North Suburban Library System), and “The Ballad of Port Washington” (for the city of Port Washington, Wisconsin). His “Wheaton Sinfonia” for viola ensemble has been premiered by the violists of the Houston Symphony.

As a performer, Jim is passionate about performing on Baroque period string instruments. His concerts include music of Bach, Handel, Haydn and Mozart on both the Nyckelharpa (keyed violin of Sweden) and the French Hurdy Gurdy. Jim’s concerto, “Adagio’s Life” features the Nyckelharpa. His “Winter Solstice Fantasy” includes the Hurdy Gurdy with orchestra and choir, and was inspired by the beautiful winter scenes of Lake Bluff.

Jim has recently released his premier CD of original piano works, “Fermata’s Journey,” and features these works in his many performances.



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## James Stephenson *Composer-In-Residence*



James Stephenson was appointed Composer-In-Residence by Music Director Emeritus, Alan Heatherington in 2010. His works have been performed by leading American orchestras and hailed by critics as having “straight-forward, unabashedly beautiful sounds” and “Stephenson deserves to be heard again and again!” (Boston Herald) His music incorporates a fresh and energizing soundscape that delights the audience while maintaining integrity and worthwhile challenges for the performing musicians. This rare combination has rewarded Stephenson with a host of ongoing commissions and projects.

Recent collaborations include a concerto for Branford Marsalis with Rodney Mack; an exuberant fanfare for the Houston Symphony; and a concerto for the Philadelphia Orchest-

tra’s principal trombonist, Nitzan Haroz. In 2010 and 2011, Stephenson premieres included a trumpet concerto in Sydney, Australia, (with repeats in Brazil, Sweden and the UK), as well as concertos for flute and clarinet in Florida and Ohio.

The 2011-12 season included the premiere of two new violin concertos, performed by the Minnesota Orchestra (Osma Vanska conducting, Jennifer Frautschi, violin) and the Rhode Island Philharmonic (Larry Rachleff with Alex Kerr). Premieres in the 2012-13 season include Magnificat for the Grand Rapids Symphony & Chorus, a bassoon concerto, duo concerto for flute/clarinet, triple trombone concerto among several chamber and recital works. Stephenson is also active in the concert band world, with premieres occurring at major venues such as the 2010 Midwest Clinic, the 2011 American Band Association convention with the US “President’s Own” Marine Band, and the TMES Convention, along with two international tours.

His landmark educational work, *Compose Yourself!*, has now been performed over 200 times since its creation in 2002. Also active as a highly sought-after arranger, Stephenson’s arrangements have been performed/recorded/broadcast by virtually every major orchestra in the country.

Before moving to Lake Forest as a full-time composer, Stephenson spent 17 seasons with the Naples (FL) Philharmonic as a trumpeter, a position he won immediately upon graduation from the New England Conservatory of Music. When not writing music, he enjoys spending time with wife, Sally, and four children, or doing almost any sporting activity.



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# Roster

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Chair, In Memoriam*

David Katz,  
Associate Concertmaster  
*Mrs. Ingrid H. Speros Chair  
In Memoriam*

Thomas Yang,  
Assistant Concertmaster  
Mr. Howard A. Stotler  
*In Memoriam*

Lori Ashikawa \*

Carmen Llop Kassinger

Paul Zafer

Elizabeth Cline

Clara Lindner

Sylvia de la Cerna

Elaine Fohrman

## VIOLIN 2

Paul Vanderwerf, Principal  
*In Memory of  
Barbara Stuart*

Thanks Rachel Fisher

Charles Bontrager

Lisa Fako

Pamela Lutter

Carol Setapen

Lisabeth McQuaid

John Ling

## VIOLA

Daniel Golden, Principal  
*Dr. Peter W. & Eva M.  
Stonebraker Chair*

Sally Didrickson,  
Assistant Principal

Christine Due

Kjell Sleipness

Mark Djordjevic

Scott Dowd

## CELLO

Steven Houser, Principal  
*Mr. & Mrs. Richard  
Morehead Chair*

Andrew Snow

Mark Anderson

Elizabeth Anderson

Mark Lekas

Richard Yeo

Barbara Cannon

Margaret Daly

## BASS

John Floeter, Principal

Alan Steiner

Julian Patrick Romane

John Tuck

Judith Hanna

## FLUTE

Lyon Leifer, Principal  
*Mr. Jay Owen Chair*

Irene Claude

Janice MacDonald

## PICCOLO

Janice MacDonald

## OBOE

Ricardo Castañeda, Principal

Deborah Stevenson

## ENGLISH HORN

Deborah Stevenson

## CLARINET

Kathryne Pirtle, Principal  
*Lake Forest Symphony  
Guild Chair*

Dileep Gangolli

## BASS CLARINET

David Tuttle

## BASSOON

Robert Barris, Principal  
*Mrs. Anne R. Brown Chair*

Collin Anderson

## CONTRABASSOON

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## HORN

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*Mrs. John Shedd Reed Chair*

Jeremiah Frederick

Melanie Cottle

Mary Barnes Gingrich

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Chris Hasselbring

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*The Milligan Family Chair*

Audrey Morrison

Mark Fry

## TUBA

Sean Whitaker

## TIMPANI

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Principal  
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-Jamie Nelson, Lake Forest, IL

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A woman with long brown hair, wearing a peach-colored dress with gold sequins, is playing a large, polished wooden cello. She is looking down at the instrument with a focused expression. The background is a solid, warm gold color.

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For the comfort of other audience members please turn off any cell phones or pagers.

Please, no photography or texting during the performance.

## LAKE FOREST SYMPHONY

Vladimir Kulenovic, *Guest Conductor*

Dayna Anderson, *Concertmaster*

## OPENING GALA CONCERT

The Star Spangled Banner

Tchaikovsky: Romeo and Juliet Overture (1880)

Gershwin: Rhapsody in Blue

**Ralph Votapek**, piano

*Intermission*

Fauré: Pelléas et Mélisande Suite, Op. 80

Prélude

Andantino Quasi Allegretto

Allegretto molto moderato

Molto Adagio

Stravinsky: Firebird Suite (1919)

Introduction

Ronde des princesses

Danse infernale du roi Kastcheï

Berceuse

**This concert is sponsored by the Lake Forest Symphony Guild**

If you are interested in Guild membership, please stop by the table in the lobby to pick up some information or speak to a Guild member (identified by a red rose)

**Transportation for Mr. Kulenovic provided by Classic Toyota, Waukegan**

*This program is partially supported by a grant from the Illinois Arts Council, a state agency.*

# Program

---

## Vladimir Kulenovic, *Guest Conductor and Music Director Candidate*



It is infinitely fulfilling for me to bring this meaningful program to life in collaboration with superb musicians of the Lake Forest Symphony and the acclaimed pianist Ralph Votapek, as we share it with a wonderful audience of life-long music lovers of the Lake Forest community!

Each of the four inspiring masterworks on this program are inspired by testaments of love: tragic, forbidden, liberating and finally - triumphant!

Tchaikovsky's musical narrative opens the story of the star-crossed lovers with the wise monologue of Friar Lawrence. From there on, the intense musical development unfolding to the climax of Shakespeare's tragedy is nearly too emotionally intense to handle, whether you are performing or listening. After such a moving account we realize that even in the world of music "there never was a story of more woe than this of Juliet and her Romeo."

Rhapsody in Blue, on the other hand, is an enduring monument to the love affair of our American people with freedom. In Gershwin's own words, this "musical kaleidoscope of America, our vast melting pot", originally titled American Rhapsody, contains five main themes based on the jazzy three-note "Man I love" cell inside of the blues scale, but is developed with superb classical compositional mastery. As such, the Rhapsody created a new, unified American musical language, welcoming the liberated African-American musical idiom inside the traditional concert form.

Simple, yet teasingly cryptic, Fauré's *Pelléas and Mélisande* is based on the symbolist drama of Maurice Maeterlinck who was inspired by ancient Greek myths of forbidden love. Encompassing emotion on both spectrums of Eros (love/sterility) and Anteros (revenge/chaos), this music infuses us with raw emotion of the tragedy much more than the indirect symbolism of Maeterlinck's writing.

Transporting us into its magical world from the very first notes, Stravinsky's *Firebird* elevates the ancient Slavic folk legend of the "Firebird" into the stratosphere of artistic expression. Personally, there are very few things not only in music, but in the world at large which mean to me more than this piece. The directness of emotional expression gives us no choice but to immediately identify ourselves with Prince Ivan in his selfless quest for the triumph of love and justice. As we reach the ultimate B-major chord, we find that it continues to ring permanently in our hearts, as we treasure this meaningful ethical message through everything we do for the remainder of our own lives.

*Vladimir Kulenovic*



# Program

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## Vladimir Kulenovic *cont'd*



Following the completion of his post-graduate conducting studies at the Juilliard School, Vladimir Kulenovic was named Associate Conductor of Utah Symphony | Utah Opera in the U.S., Principal Conductor of the Kyoto International Music Festival in Japan and Resident Conductor of the Belgrade Philharmonic Orchestra in Serbia. His recent guest conducting engagements included collaborations with renowned orchestras in the US, Europe in Asia, as well as illustrious soloists including Leon Fleisher, Mischa Maisky, Akiko Suwanai, Joseph Silverstein and Augustin Hadelich, to name but a few.

This season in Europe, Kulenovic leads Leipzig Symphony, Belgrade Philharmonic, Slovenian Philharmonic, Zagreb Philharmonic and Macedonian Philharmonic. Following his debut in Asia at the Kyoto Music Festival, he led two critically acclaimed performances with Evergreen Symphony at the National Concert Hall in Taipei, and will return there

in 2013/14. In the U.S., Kulenovic will conduct the final concert of the 2012/13 Utah Symphony subscription season in Abravanel Hall, make his debut with the Grand Rapids Symphony Orchestra in Michigan, and conduct the Jacksonville Symphony as one of 6 top emerging conductors chosen by the League of American Orchestras for the biannual Bruno Walter National Conducting Preview.

Recent engagements include performances with the Beethoven-Orchester Bonn at Beethovenhalle, Leipzig Symphony Orchestra, National Arts Centre Orchestra in Ottawa, Belgrade and Slovenian Philharmonic, Juilliard Orchestra at Lincoln Center, Deutsche Kammerakademie Neuss am Rhein, Verbier, Aspen, Salzburg Mozarteum and Cabrillo festival orchestras, and benefit a performance of Mozart's Requiem with members of New York Choral Society and Juilliard Orchestra, which raised significant funds for Japan's Disaster Relief Fund.

An alumnus of the Juilliard School, Kulenovic was awarded the Charles Schiff Conducting Prize for Excellence upon the completion of his post-graduate studies with James DePreist and Alan Gilbert. In addition to his formal studies, he continuously worked with Kurt Masur since 2008 in New York, Bonn, Leipzig and Verbier. As the Conducting Fellow at the Verbier Festival, Kulenovic conducted the Festival Orchestra in two internationally televised performances on Medici TV and was subsequently invited to serve as the conducting assistant to Kurt Masur at the Leipzig Gewandhaus Orchestra. In addition, Kulenovic also had the honor to prepare the orchestra at the Dubrovnik Festival for Zubin Mehta.

Recipient of the Sir Georg Solti Career Assistance Award, Mendelssohn-Bartholdy Scholarship, and Bruno Walter Memorial Scholarship, Kulenovic was the cover conductor of the Baltimore Symphony and Baltimore Opera and graduated from the Peabody Institute under the tutelage of Gustav Meier. He also served as a conducting fellow at the Aspen Music Festival, Salzburg Mozarteum and Cabrillo Festival of Contemporary Music.

Mr. Kulenovic was awarded the prestigious Alfred B. Whitney Prize for the highest scholastic achievement at the Boston Conservatory, where he graduated summa cum laude as Valedictorian, earning degrees in Conducting and Piano Performance. As a pianist, Mr. Kulenovic won the 2nd Prize at the Rubinstein International Piano Competition in Paris.

# Program

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## Ralph Votapek, *Pianist*



Pianist Ralph Votapek's early triumphs — as winner of the prestigious Naumburg Award and gold Medalist in the first Van Cliburn International Piano Competition — were an auspicious prelude to an even more remarkable career. Votapek's compelling keyboard style embodies all that is best in twentieth-century piano traditions, combining the fire, poetry and tonal warmth of the grand-manner prewar era with the modern-day virtues of fastidious clarity and electrifying rhythmic flair.

Mr. Votapek has made literally hundreds of appearances with major American orchestras. Featured no less than sixteen times as the Chicago Symphony's guest soloist, Votapek has frequently played with the Boston Pops, also concertizing with the Philadelphia Orchestra, the New York Philharmonic, the Los Angeles Philharmonic, the Pittsburgh Symphony, the San Francisco Symphony, National Symphony, and leading orchestras in St. Louis, Houston, Dallas, Louisville and elsewhere.

With concerto appearances abroad ranging through London, Lisbon, St. Petersburg and into the Far East, Mr. Votapek has made a special commitment to Latin America, where he has toured every other year for more than 42 years, performing in Buenos Aires, Rio de Janeiro, Asuncion, Montevideo, Sao Paulo, Lima, Caracas, Santiago and numerous smaller cities. Mr. Votapek is equally celebrated as a solo recitalist throughout four continents: in New York alone, he has performed repeatedly at Carnegie Hall and Lincoln Center. Guest appearances with the Juilliard, Fine Arts, New World and Chester String Quartets are highlights of his extensive chamber music experience.

Born in Milwaukee, Mr. Votapek began his musical education at age nine, when he enrolled in the Wisconsin Conservatory. Continuing his studies at Northwestern University, he subsequently attended the Manhattan School of Music and The Juilliard School, where his principal teachers were Rosina Lhevinne and Robert Goldsand. He has served as Artist-in-Residence at Michigan State University where he is currently Professor Emeritus of Piano at the College of Music.

Mr. Votapek was the soloist on Arthur Fiedler's last Boston Pops recording, a Gershwin program released on CD by London Records, and most recently available as part of the Deutsche Grammophon CD titled "The Arthur Fiedler Legacy." In recent years he has recorded prolifically for the Ivory Classics and Blue Griffin labels. On the former, he has recorded the complete Debussy Preludes, the complete Goyescas of Granados, and a collection of important 20th century works. On the latter there are "Votapek Plays Gershwin," "The

Votapeks, from Mozart to Piazzolla," Beethoven's complete works for piano and cello with cellist, Suren Bagratuni, and most recently, "Schubert's Last Sonatas." Each recording has received critical acclaim in the industry's leading publications.

Frequently joined by his wife Albertine in two piano and four hand recitals, the Votapeks have appeared in Buenos Aires under the auspices of the Mozarteum Argentino, on the Van Cliburn series in Fort Worth, the Pabst Theatre Series in Milwaukee, and have been featured on performing arts series of numerous colleges and universities.

## Peter Ilyich Tchaikovsky (1840-1893) *Romeo and Juliet* Fantasy Overture

### Background

"After the concert we dined. No one said a single word to me about the overture the whole evening. And yet I yearned so for appreciation and kindness." This was the sad statement from Peter Ilyich Tchaikovsky after the premier of one of his best-loved works, the *Romeo and Juliet Fantasy Overture*. Two years earlier, the twenty-eight year old Tchaikovsky was brought to the attention of Mily Alexeyevich Balakirev (1837-1910), a Russian composer, pianist and conductor. Balakirev is perhaps best known as forming a group of composers known as the "The Russian Five" (or "The Mighty Five"). These composers met in St. Petersburg to discuss and create music they felt was distinctly "Russian", free from European influences. Balakirev was the mentor of the group. The members included Cesar Cui who joined in 1856, Modest Mussorgsky in 1858, Nikolai Rimsky-Korsakov in 1861 and Alexander Borodin in 1862. It was Balakirev who first suggested that Tchaikovsky compose a single movement orchestral work (*or tone poem*) based on Shakespeare's tragedy *Romeo and Juliet*. Knowing of Tchaikovsky's love for literature, Balakirev wanted the younger composer to undertake this project as a learning experience in orchestral composition. Balakirev further stipulated that he would supervise the composer's progress, as he did for the other composers of the group. The overture premiered on March 16, 1870. The response was less than the composer had hoped for, but this may have been because of a legal battle that had befallen Tchaikovsky's friend and Director of the Moscow Conservatory Nikolai Rubenstein. It seemed the public attention was drawn toward Rubenstein, somewhat ignoring Tchaikovsky's work. Deciding to accept additional assistance from Balakirev, Tchaikovsky made a second version, which was premiered in St. Petersburg on February 17, 1872. Balakirev, while enthused about the romantic second theme, writing 'how delighted everyone is with your D-flat bit', he remained dissatisfied and further reproached the composer: "Although the new introduction is a decided improvement, there were other changes I had wanted you to make. I had hoped that for the sake of your future compositions, this one would remain in your hands somewhat longer." The third and final version was completed on September 10, 1880, and it is this version that is played in our concert halls. The work is dedicated to Balakirev.

### The Music

Although Tchaikovsky referred to this work as a *Fantasy Overture*, it is a tone poem. A tone poem is a form of *Program Music*, meaning music which tells a story. The story, or program, must be supplied by the composer. Tone poems are single movement works and can be based on fictional themes, historical events, nationalistic references or philosophic ideals. Tchaikovsky's *Romeo and Juliet* is in sonata form. This format includes an exposition (where the principal themes are presented), a development, (where at least one of the themes are treated with passionate variances), and a recapitulation. Tchaikovsky adds a stirring introduction and a most dramatic conclusion. The lengthy introduction describes a sense of doomed love and the errant Friar Laurence, who tries to help but eventually brings death to the tragic lovers. (This introduction was suggested by Balakirev.) As the exposition begins, the violent main theme reflects the Montague and Capulet families in a swordfight, the cymbals representing the clashing of swords. The second theme (also known as the "love theme"), is one of Tchaikovsky's best-loved creations. The highly lyrical theme sings of Romeo ascending Juliet's balcony. As the development begins, restless variations of the main theme compete with the original Friar Laurence theme. Running scale passages in the strings bring us full circle to the recapitulation, expressing again the warring families. The second theme ("love theme") reappears, only to be thrown aside by another section of the hostile main theme. A sudden pause brings us to the tragic suicide and funeral of the lovers. The glorious second theme returns in triumphant radiance. Are Romeo and Juliet reunited in heaven? Perhaps this coda, like that in the first movement of the *Pathétique Symphony*, will remain an eternal question-or affirmation-which the composer presents to us each time we hear his music.

## George Gershwin (1898-1937) Rhapsody in Blue

### Background

"It was on the train, with its steely rhythms, its rattle-ty bang, that is so often so stimulating to a composer — I frequently hear music in the very heart of the noise... And there I suddenly heard, and even saw on paper — the complete construction of the *Rhapsody*, from beginning to end... I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece."

These are the words George Gershwin told his first biographer Isaac Goldberg in 1931 concerning the hastily composed and masterfully groundbreaking *Rhapsody in Blue*.

Picture the scene: It was late in the evening on January 3, 1924. Gershwin and several of his friends were playing billiards while his brother Ira was reading the early edition of the January 4 *New York Tribune*. There was an article about conductor Paul Whitman who was announcing that his symposium entitled, "An Experiment in Modern Music" was to be held on February 12, 1924. The article ended with the following announcement: "George Gershwin is at work on a jazz concerto, Irving Berlin is writing a syncopated tone poem, and Victor Herbert is working on an American suite."

It was a very concerned and worried Gershwin who phoned Whitman early the next morning. Whitman had reminded Gershwin that he had asked the composer in late November to contribute a work to his symposium. Gershwin stated that he had said he would only consider it, but had not yet fully committed to this project. Whitman then disclosed that a rival conductor, Vincent Lopez, was planning to steal his idea. Whitman further stated that there was no time to lose, and appealed to Gershwin's sense of artistic experimentation. It was at this juncture that Gershwin conceived of a single movement concerto-like piece for piano and orchestra, utilizing classical, jazz, blues and Latin samba rhythms.

With less than five weeks to compose the *Rhapsody* (and other projects and engagements pressing for Gershwin's time), the composer completed the work in a version for two pianos, the original ideas for the piece materializing and written down during a train trip to Boston. Orchestrating the work would prove even more time consuming, and time was not a commodity that Gershwin had. Whitman suggested that Gershwin turn the orchestration process over to Whitman's arranger, then the finest arranger in the industry: Ferdi Grofe. The final orchestration was completed on February 4, only days before the premier. Gershwin committed the solo piano part to a final version after the concert, so it is not known today exactly how the original premier version sounded.

Patrons like Serge Rachmaninoff, Fritz Kreisler and John Phillip Sousa filled Aeolian Hall for the concert. With twenty-six works on the program (and Gershwin's was second to last) the audience began to lose interest. When the opening glissando from the clarinet was heard announcing the beginning of the *Rhapsody*, the audience's attention was riveted. Moments later there was "tumultuous applause" (*New York Times* review), and the twenty-five year old Gershwin was catapulted to symphonic fame.

### The Music

The *Rhapsody* begins with the famous glissando passage from the clarinet. During an early rehearsal, Ross Gorman (Whitman's Principal Clarinetist) played the opening as a joke, but Gershwin approved, adding the direction to "wail" as much as possible.

After the opening glissando, the two main themes of the work are explored. The first, a grand, yet bluesy theme is announced by the orchestra, then given to the piano. Shortly after this, Gershwin hints at the second theme: a jazzy, confident and wholly irresistible subject. The first theme returns, given first to the piano for extended solo development then answered by the orchestra. After an equally jazz-like transition hints of the second theme return, which is announced seconds later. The piano then further extemporizes on this new theme, ingeniously entering into an entirely new blues theme. The extended cadenza grandly ends with a grand climax of the new blues melody.

Then follows the heart of the *Rhapsody*: the famous slow ballad. After the orchestra emotionally builds upon this ballad, the piano again is afforded an expressive solo cadenza. The mood suddenly turns to one of passion, as the piano abruptly introduces an energetic samba theme. The brass section joins in, climaxing in a joyful return to the jazzy second theme. Pianist and orchestra end grandly with the motif of the opening main theme.



## Gabriel Fauré (1845-1924) Pelléas et Mélisande Op. 80

### Background

"I will have to grind away hard for *Mélisande* when I get back. I hardly have a month and a half to write all that music. True, some of it is already in my thick head!" So wrote Fauré in 1898 regarding his recent commission to compose the incidental music for the English premier of the play *Pelléas et Mélisande*. The commission came from the famous stage performer Mrs. Patrick Campbell, who played the leading female role. Mrs. Campbell was introduced to Fauré during the composer's trip to London in the spring of 1898. Her musical benefactor Frank Schuster said this of Fauré: "She felt sure M. Gabriel Fauré was the composer needed." The play was to open in June. Time was of the essence for the composer.

Fauré reused some existing music for the production, and enlisted the help of his student Charles Koechlin for orchestration. Faure conducted the premier performance at the Prince of Wales Theatre on June 21, 1898. Enchanted by his music, Mrs. Campbell commented that "he had grasped with most tender inspiration the poetic purity that pervades and envelopes Maeterlinck's lovely play." Faure later incorporated his finest selections in a concert suite for orchestra in 1901. It was enlarged in 1909 and premiered on December 1, 1912 in the version we know today.

### The Play

*Pelléas et Mélisande* was written by the Belgium playwright Maurice Polydore Marie Bernard Maeterlinck (1862-1949), winner of the Nobel Prize in Literature in 1911. His themes are most always about life, death and life purpose. He was of the symbolism movement. The symbolist writers believed that the greatest truths in literature could not be described directly, but rather they could be expressed in their loftiest ideals through symbols and imagery. Written in 1892, the story involves a tragic love affair:

Prince Golaud came across the wandering princess *Mélisande* and was captivated by her. Bringing her to the dark and imposing castle of his grandfather, King Arkel, he marries her. The princess spends her time at her spinning wheel, trying to forget her unhappiness. She then meets and falls in love with Golaud's half-brother, Prince *Pelléas*. As the lovers become more hopelessly drawn together, Golaud's suspicious nature and desire for revenge becomes the driving core of the play. *Pelléas* is murdered and *Mélisande* suffers a slow death. The outpourings of love and emotions of the heart, however, symbolize true triumph of love over jealousy and death.

In the 20<sup>th</sup> century, Debussy, Sibelius and Schoenberg all created scores based on Maeterlinck's fine play.

### The Music

#### Prélude: Quasi Adagio

A hauntingly slow and expressive work, the *Prélude* hints at three distinct entities. First, the quietly halting rhythms and tightly-wrought harmonies suggest *Mélisande*'s quiet and reflective nature. Second, a ravishing theme hints at the love between her and *Pelléas*. Third, the horn call at the conclusion may represent Golaud's discovery of her wandering in the forest.

#### Fileuse: Andantino quasi Allegretto

Magical interplay of shimmering muted strings, a plaintive oboe and bassoon chant and a dramatically lyrical middle section join together to portray the lonely *Mélisande* at her spinning wheel.

#### Sicilienne: Allegro molto moderato

Perhaps the best-known work in the suite, the *Sicilienne* was originally a work for Cello and Piano, dating from 1893. Characteristically lilting and often in a minor key, the wistful and yearning strains of this piece made it an ideal inclusion in the enlarged version of the 1909 score. The pastoral middle section featuring gentle melodies and drone bass are also an attractive feature of this movement.

## Gabriel Fauré (1845-1924) Pelléas et Mélisande Op. 80 *continued*

### **Mort de Mélisande: Molto Adagio**

Somber flutes and clarinets with tearful strings comprise this tragic ending. The key of d minor dramatically echoes the slow death of Mélisande. Climatically building in the strings, the piece fades to a sigh of resignation on the flute before the last chord is softly uttered by the orchestra. Here the breath of life has become extinguished, to be reborn in the hope of afterlife. This same piece would be played at the composer's funeral in 1924. Perhaps the triumph of hope over death has become the lasting coda of Fauré's memory.

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## Stravinsky: Firebird Suite, 1919

### **Background**

"Mark him well. He is a man on the eve of celebrity." These prophetic words were spoken by Sergei Diaghilev, the famous ballet impresario and founder of the Ballets Russes Company. They were uttered to the principal dancer Tamara Karsavinain who premiered in the 1910 ballet *The Firebird*. The "man on the eve of celebrity" was the twenty-eight year old composer, Igor Stravinsky. Diaghilev found a most receptive and enthusiastic audience for Russian ballet in Paris. With the 1910 premier of *The Firebird*, critics were ecstatic and Stravinsky's career was launched. In the ensuing years, the composer provided several orchestral versions, or *suites*, for the concert stage, the 1919 arrangement being the most familiar to present day concert audiences.

### **The Story of the Ballet**

The inspiration for the Firebird ballet came from combining two unrelated fairy tale elements: the magical Firebird, who could bring both fortune and devastation to its captor, and the Russian tale of Kashchei the Immortal (also Kashchei the Deathless).

The ballet begins with the journey of its hero, Prince Ivan. The Prince discovers the magical realm of Kashchei, filled with mysterious creatures, plants and sounds. Wandering through this unearthly realm, he sees the dancing Firebird, whose feathers constantly change bright colors. He catches the bird, who pleads for freedom by offering his services to the Prince. Next, Prince Ivan discovers thirteen sleeping princesses who are being held captive. He falls in love with one of them and confronts Kashchei to release them. This angers the King and he sends his magical creatures to destroy Ivan. True to his word, the magical Firebird comes to the rescue. He bewitches the evil forces and makes them dance an energetic and relentless dance, the nervous rhythms and pounding repeated notes reflecting the true spirit of the evil kingdom (the *Infernal Dance* movement). Afterwards, the Firebird sings a magical lullaby and makes the King and his creatures fall asleep (the *Lullaby* movement). The Firebird then reveals Kashchei's secret to his immortality-his soul is housed in a giant egg. Ivan destroys the egg, thus killing Kashchei. The magical spells are broken and Kashchei's kingdom and creatures disappear. The princesses awaken as the triumphant *Finale* celebrates the victory of good over evil.

## Stravinsky: Firebird Suite, 1919 *cont'd*

### The Music

The *Introduction* expresses Prince Ivan's entry into the supernatural kingdom of Kashchei the Immortal. The mysterious repeating bass (*basso ostinato*) interrupted with urgent trills from the clarinets and bassoons, beautifully portray the magical objects and creatures of Kashchei's land. The violins respond with equally mysterious tremolo effects before a second theme enters, meditative and reflective. Without interruption, *The Firebird and Its Dance* and the succeeding movement, *Variation of the Firebird*, express how Prince Ivan captures the elusive Firebird, the whimsical and amazing mythical bird that can dance, speak and change colors. The driving rhythms and colorful harmonies evoke images of how the dance of the Firebird would cast a spell of enchantment over all who saw it. *Round of the Princesses* is the emotional core of the suite, a piece of gentle nobility. The melody begins with the plaintive chant of the oboe, echoed by the clarinet and bassoon. The violins then take up the theme, with yearning sighs from the winds. The piece builds with more passionate outbursts from the violins, eventually settling into reflective calm by the winds. The spell of peacefulness is suddenly broken by the menacing *Infernal Dance of King Kashchei*. A brief middle section features a partially lyrical melody in the violins before giving way again to stormy anxiety. The conclusion (or *coda*) is unexpected: the tempest gives way to sudden calm. This newfound tranquility leads directly into perhaps the best known movement of the suite, the *Lullaby*. The Firebird now sings his magical song, making Kashchei and the creatures fall asleep. The mesmerizing patterns from the strings provide the backdrop to the enchanting melody first played by the bassoon, then the oboe. The violins enter with exotic punctuations before the bassoon and oboe again weave their spell of peaceful slumber. The tremolo in the strings announces the arrival of the triumphant brass theme of the *Finale*. As the strings build in intensity, joyful brass fanfares and elongated responses of the theme from the strings combine to make the *Finale* an exhilarating conclusion. It may be said that the dramatic final chords leave the listener with a profound reminder of the changing colors of the legendary Firebird.

*Recommended recording: The Cleveland Orchestra, George Szell*

**Program notes by Jim Kendros.**

# Upcoming Events

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exciting concerts!

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## NOVEMBER 2 & 3, 2013 CONCERT

Mozart: *Symphony No. 41 (Jupiter)*

Stephenson: *Celestial Suite* (orchestral premiere)

Holst: *The Planets*

Guest Conductor: RUSSELL GER

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## JANUARY 11 & 12, 2014 CONCERT

Rossini: *Semiramide Overture*

Shostakovich: *Piano Concerto No. 2*, Lukáš Vondráček, piano

Beethoven: *Symphony No. 3*, Op. 55 in E-flat (Eroica)

Guest Conductor: ANDRÉS FRANCO

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## APRIL 12 & 13, 2014 CONCERT

Mendelssohn: *A Midsummer Night's Dream Overture*

Mendelssohn: *Violin Concerto*, Op. 64 in E minor

*featuring Midwest Young Artists Concerto*

*Competition winner: Masha Lakisova*

Anatol Liadov: *"The Enchanted Lake"* Op. 62

Mussorgsky: *Pictures at an Exhibition* (arr. Ravel)

Guest Conductor: STILIAN KIROV

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## MAY 17 & 18, 2014 CONCERT

Copland: *Fanfare for the Common Man*

Schoenberg: *Finding Rothko*

Barber: *Violin Concerto*, Rachel Barton, violin

Copland: *Appalachian Spring*

Márquez: *Danzón No. 2*

Guest Conductor: JACOMO RAFAEL BAIROS



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## THE ELLEN REID EASTMAN LEGACY SOCIETY

Honoring the individuals who include the Lake Forest Symphony in their estate plans.

Ellen Reid Eastman was the orchestra's champion chief fundraiser and organizational dynamo in the early days of the Symphony's history. It is fitting to have this Legacy Society named for her, as we remain very grateful for her invaluable contributions.

The Legacy Society recognizes and appreciates the individuals who have made planned gifts to the Symphony. Membership is open to anyone who wishes to make a provision for the Lake Forest Symphony to receive funding through a will or trust, or as a beneficiary of a charitable trust, life insurance policy or retirement plan.

The Lake Forest Symphony invites you to join the Ellen Reid Eastman Legacy Society by including the Symphony in your estate plans.

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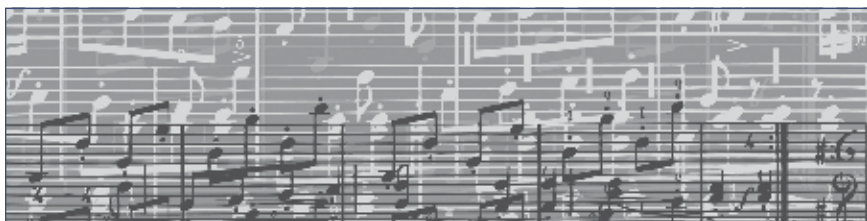
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## PERFORMER

Jim performed the U.S. premier of Haydn's *Notturmo in C major* on the historic Hurdy Gurdy for the Northbrook Symphony in 2011. He performs extensively on piano with his original compositions.

## COMPOSER

**Concert performers Jim has composed for:**

- Classical Guitarist Adam Levin
- Violinist Rachel Barton Pine
- Violists of the Houston Symphony
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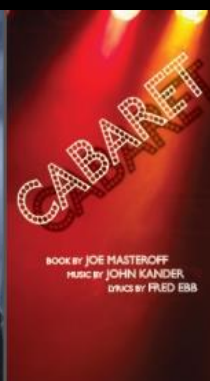
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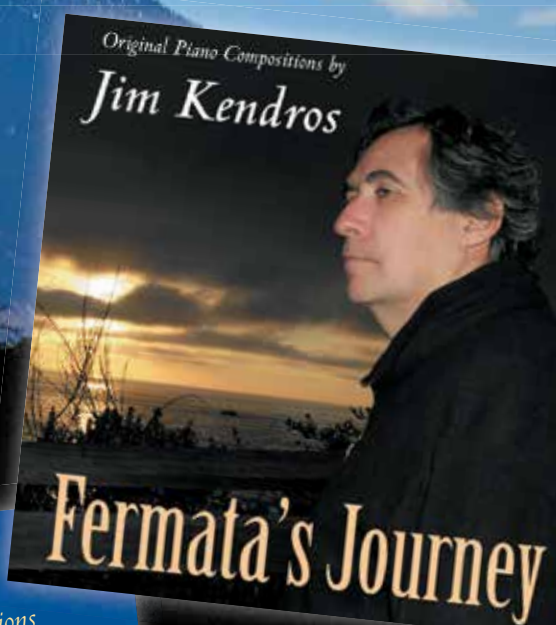
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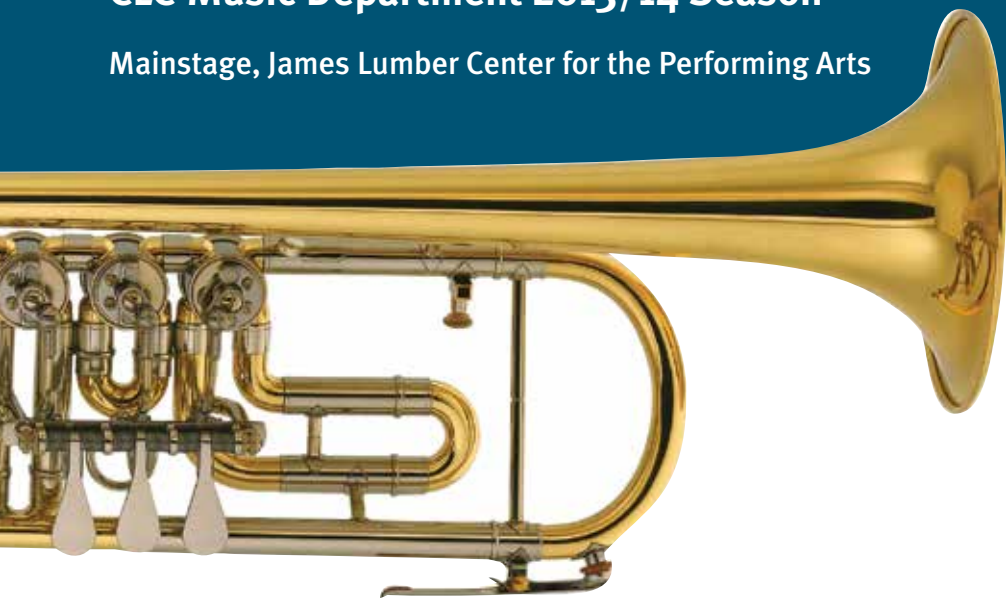
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# CLC Music Department 2013/14 Season

Mainstage, James Lumber Center for the Performing Arts



## Fall

### Jazz Ensembles Concert

October 11 at 7:30 p.m.

### Wind Ensemble Concert

October 20 at 4 p.m.

### Fall Choral Concert

October 27 at 4 p.m.

### Jazz Ensembles Concert

Featuring Trumpeter

#### Carl Saunders

November 17 at 4 p.m.

Saunders has played lead trumpet in the bands of Ella Fitzgerald, Tony Bennett, Frank Sinatra, Stan Kenton, Maynard Ferguson and Benny Goodman.

## Winter

### Holiday Choral Concert

December 15 at 3:30 p.m.

### Holiday Wind Ensemble Concert

December 15 at 7 p.m.

### Concert Band Concert

December 18 at 7:30 p.m.

## Spring

### 37<sup>th</sup> Annual Guest Artist Concert

Featuring Trombonist

#### Bob McChesney

March 2 at 4 p.m.

McChesney's long studio career includes recordings with Barbra Streisand, Michael Bublé, Natalie Cole, Rod Stewart, Chicago, Michael Bolton, Diana Krall and Arturo Sandoval.

### Wind Ensemble Spring Concert

March 9 at 4 p.m.

### Gospel Choir Annual Concert

March 16 at 4 p.m.

### Jazz Ensembles Concert

May 2 at 7:30 p.m.

### Wind Ensemble Concert

May 4 at 4 p.m.

### Spring Choral Concert

May 9 at 8 p.m.

### Concert Band Concert

May 14 at 7:30 p.m.

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**Lake Forest Symphony Guild**

**MAD HATTER**

**SPRING LUNCHEON**

**Thursday, April 24, 2014**

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From its earliest days as an all-volunteer community orchestra, Lake Forest Symphony has benefitted from the dedication and hard work of an active Guild organization. The Symphony benefits from the Guild for fund-raising and friend-raising in the community. Guild membership is currently over 50 individuals, and growing!

The Guild's regular programming includes five pre-concert teas at area homes which feature a musical performance, often by the Symphony's guest artist for that concert, as well as a brief presentation by the guest conductor. In addition to the teas, the Guild sponsors pre-concert Ensemble dinners before the Saturday evening concert as well as post concert receptions. Guild members assist at the Youth Concerts attended by over 1,000 students each season. The Guild also sponsors an evening of shopping for the Christmas season, a wine tasting event before Thanksgiving and its annual "Mad Hatter" Luncheon and Fashion Show which will be held on April 24, 2014. The Guild participates in the Lake Forest Shop's "Shop Your Cause" in October as well as assists at the Labor Day Art League week-end and community events in the spring. All of these events raise money for and awareness of the Symphony.

The Symphony Guild was named Guild of the Year in 2011 by the Illinois Council of Orchestras. Co-Presidents Betty Benton and Marsha Temple invite you to join the Guild this year. If you are interested in helping to support the Symphony as a member of the Guild, please call the office at 847-295-2135.

---

### **SAVE the DATE – April 24, 2014 – ANNUAL MAD HATTER Luncheon**

**The Guild invites you to attend the Tea before each concert.**

**Guild members attend free of charge and visitors are \$20.**

September 6, 2013	Ralph Votapek, piano and Vladimir Kulenovic, guest conductor
November 1, 2013	Jim Stephenson describes "Celestial Suite" and Russell Ger, guest conductor
January 10, 2014	Lukáš Vondráček, piano and Andrés Franco, guest conductor
April 11, 2014	Masha Lakisova, violin and Stilian Kirov, guest conductor
May 17, 2014	Rachel Barton Pine, violin and Jacamo Bairos, guest conductor



## What will be your legacy?



Will future generations enjoy the beautiful music you have been able to experience in your lifetime? Will classical music always be here for them?

There are a variety of ways you can make a significant impact on the future of the Lake Forest Symphony while providing for your heirs and realizing significant capital gains and estate tax benefits at the same time.

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Giving to the Symphony can easily be a part of your Estate Plan while protecting this wonderful institution for generations to come!

Call the Symphony office at 847 295-2135 to arrange a confidential consultation with a professional development consultant or to see sample calculations of how plan options might work for you.

If you have already included the Symphony in your estate plan, please let us know.

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# Community Outreach



A key mission of the Lake Forest Symphony is to expose young audiences to the thrill of live orchestral music. Every year the Symphony presents Youth Concerts for grade school and junior high age students. Our goal is to provide young people with an introduction to the exciting sounds of a symphony orchestra, thereby cultivating a dynamic new generation of classical music lovers.

---

## JAMES STEPHENSON'S *COMPOSE YOURSELF!*

This year we will present James Stephenson's *Compose Yourself*. This interactive, educational and entertaining show is designed to introduce children of all ages to the instruments and unique timbre of the symphony orchestra.

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## Directions to Grayslake Campus

---

### FROM THE SOUTHEAST SECTION OF LAKE COUNTY (Highland Park and vicinity)

Take Route 41 north to Washington Street. Go west (a left turn) on Washington. Proceed through the stoplight at Route 45. The second stoplight at Lancer Lane is the entrance to campus

---

### FROM COMMUNITIES ALONG THE TOLLWAY (I-94)

Proceed north on the tollway (I-94) to the Belvidere Road (Route 120) west exit. Proceed west on Belvidere to the stop light at Route 45. Go north (a right turn) to the second stop light at Brae Loch Road and turn left to the college campus.

---

### FROM THE NORTHWEST SECTION OF LAKE COUNTY (Antioch and vicinity)

Take Route 83 south to Washington Street and turn left. Take Washington Street to second stop light, Lancer Lane. Turn right onto the campus.

---

### FROM THE NORTHEAST SECTION OF LAKE COUNTY (Zion/Winthrop Harbor and vicinity)

Take Route 45 or 41 south to Washington Street. Turn right and proceed on Washington Street to second stoplight (past Route 45), Lancer Lane. Turn left into the campus.

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### FROM THE SOUTHWEST SECTION OF LAKE COUNTY (Lake Zurich/Wauconda and vicinity)

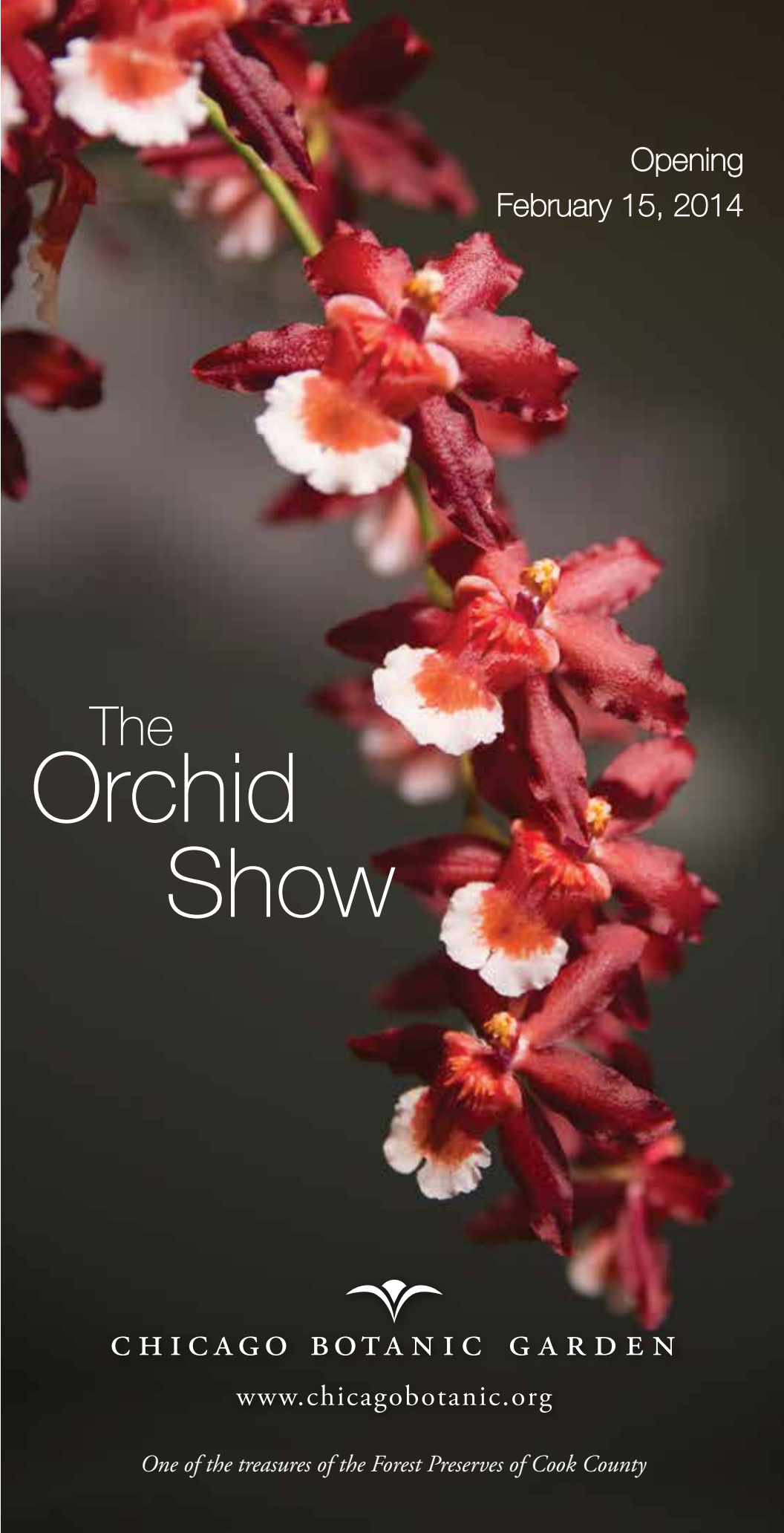
Take Route 12 to Route 120. Turn east on Route 120 and continue to the stop light at Route 45. At Route 45 turn left to second stop light at Brae Loch Road. Turn left and continue to campus.

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### FROM WISCONSIN, PROCEED SOUTH ON I-94

Take the tollway (Interstate 94) south to Grand Avenue (IL 132 West) at Gurnee Mills Mall. Go west 3 miles, then turn left (south) on Route 45. Proceed 1.9 miles, then turn right (west) onto Washington Street. Go 0.5 miles to the second stoplight (Lancer Lane) and turn left into the college. A pull-in area with a large campus map is located on your immediate right.





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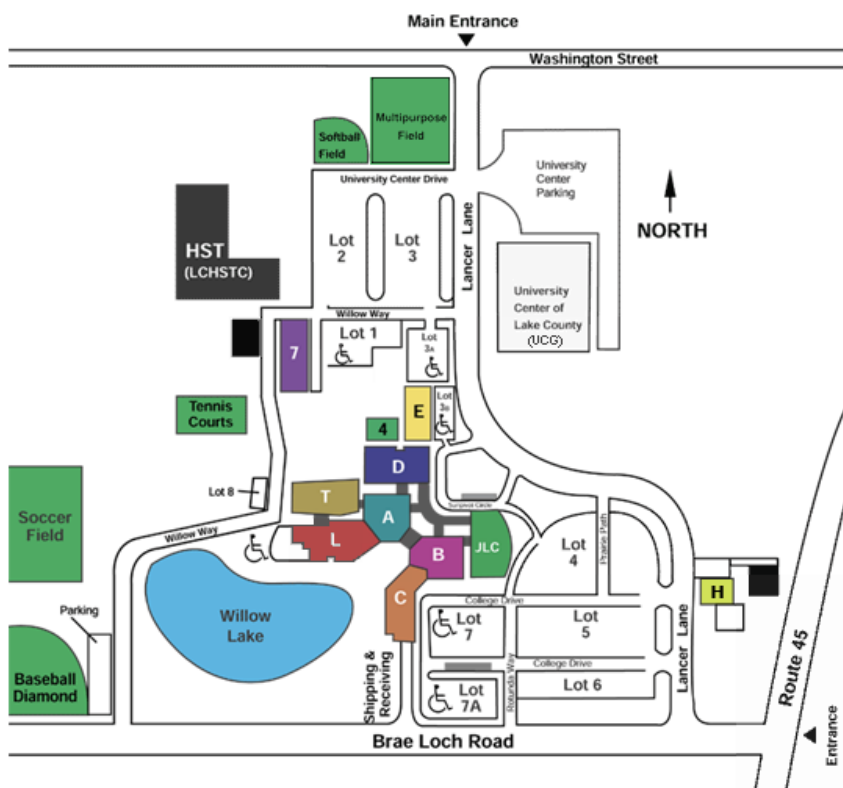
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# Getting Here

## Map of Grayslake Campus



James Lumber Center for the Performing Arts at the College of Lake County  
19351 West Washington Street, Grayslake, IL 60030



### BUILDINGS

A, B, and C — Offices and Classrooms  
D — Offices, Classrooms & Child Care Center  
E — Job Center of Lake County  
H — Horticulture  
JLC — James Lumber Center  
L — Library  
T — Technology Building  
4 — Adult & Continuing Education  
7 — Physical Education Center

HST — Lake County High Schools  
Technology Campus  
UCG — University Center of Lake  
County

### PARKING LOTS

2 - 6 — Student & Visitor Lots  
1, 7, 7A, 3B, 8 — Staff Lots  
VP — Designated Visitor Parking  
3A — Job Center Visitor Parking

collaborate  
innovate  
celebrate

Mariza

Photo by Isabel Prieto

Michael Tilson Thomas and  
the New World Symphony

# THE HARRIS AT 10

a decade of music + dance

Harris Theater Presents

## EXPERIENCE OUR EXHILARATING 10 SEASON

**OCTOBER 1, 2013**

Sphinx Virtuosi  
featuring  
Denyce Graves

**OCTOBER 17, 2013**

Les Violons du Roy,  
Bernard Labadie  
Artistic and Music  
Director, with  
Stephanie Blythe

**OCTOBER 19, 2013**

Michael Tilson  
Thomas and  
the New World  
Symphony, America's  
Orchestral Academy

Showcasing a Harris commission  
by videographer Netia Jones

Featuring soloists from Chicago  
Opera Theater and student  
musicians from Music Institute  
of Chicago

**OCTOBER 23, 2013**

Mariza

Portugal's Fado sensation

**DECEMBER 18, 2013**

Chamber Music  
Society of  
Lincoln Center

Michael Hill Series

*Brandenburg  
Concertos*

**JANUARY 24, 2014**

*Savion Glover's  
STePz*

A new production from  
the tap master

**FEBRUARY 7, 2014**

Gidon Kremer and  
Kremerata Baltica

**FEBRUARY 19 AND 20, 2014**

Hamburg Ballet:  
*Third Symphony of  
Gustav Mahler*

**FEBRUARY 27 AND 28, 2014**

Alonzo King  
LINES Ballet

Two programs, including a new  
work by double bassist and  
composer Edgar Meyer and  
Constellation featuring Israeli  
mezzo-soprano Maya Lahyani

**MARCH 18, 2014**

Chamber Music  
Society of  
Lincoln Center

Michael Hill Series

*French Revelations*

**MARCH 20, 2014**

Wendy Whelan:  
*Restless Creature*

Duets created by and danced with  
Kyle Abraham; Joshua Beamish;  
Brian Brooks; and Alejandro  
Cerrudo, Resident Choreographer  
at Hubbard Street Dance Chicago

**APRIL 3, 2014**

Trey McIntyre  
Project featuring  
Music Institute of Chicago

**APRIL 29, 2014**

Chamber Music  
Society of  
Lincoln Center

Michael Hill Series

*Cello Sonatas*

**MAY 2-4, 2014**

Ballet Preljocaj:  
*Blanche Neige*

Chicago premiere of *Snow White*

Wendy Whelan

Photo by Nissen Hughes



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millennium  
park

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UNITED



OFFICIAL AIRLINE OF THE HARRIS THEATER

# Patron Information

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## NO SMOKING

The College of Lake County including the James Lumber Center for the Performing Arts is a smoke-free environment. Smoking is not permitted at any time or on any of the college property.

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## CAMERAS (INCLUDING CELL PHONES), TAPE RECORDERS AND VIDEO RECORDERS

Photography, video or audio recording is strictly prohibited at all times.

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## CHILDREN

Children are welcome at all our concerts as long as they can sit and listen quietly so not to disturb other patrons. Young children must be supervised by an adult. We offer student ticket prices and encourage parents to bring their children and introduce them to classical music.

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## FOOD SERVICE

The College has a concession booth open during intermission for the convenience of our patrons however no food or beverage may be brought into the concert hall. The booth is located on the south side of the concert hall.

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## LOST AND FOUND

All articles found in the concert hall are taken to the box office the evening or afternoon of the concert. After intermission all lost items are taken to the college police department. Call 847-543-2081 to inquire about any lost item.

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## TICKETS

Subscriptions, single tickets and group tickets are available by calling the Symphony office (847-295-2135). Single ticket may also be purchased at the box office at CLC (847-543-2135 prompt #5 or in person after 11 AM). To order single tickets online go to our website: [www.lakeforestsymphony.org](http://www.lakeforestsymphony.org). All major credit cards are accepted.

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## TICKET DONATION

If you are unable to use your tickets, they can be donated to the Symphony for resale. Call the Symphony office (847-295-2135) 24 hours in advance to donate your tickets. A tax donation letter will be mailed to you for the value of your tickets.

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## GROUP SALES DISCOUNT

A discount of 20% will be offered to groups of 10 or more. To reserve a group or for more information, call the Symphony office (847-295-2135)

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## PRE-CONCERT DINNERS

Before each Saturday evening concert our Guild sponsors an Ensemble dinner at a local restaurant. There is a choice of entrees and since it is pre-ordered and pre-paid, you can attend, meet old and new friends and be at the concert hall in time for the pre-concert lecture. Call the Symphony office to select your meal and reserve your spot.

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## CHECK OUT OUR NEW WEBSITE!

For more information about the Lake Forest Symphony go to our website: [www.lakeforestsymphony.org](http://www.lakeforestsymphony.org)

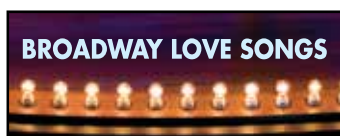
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# RAVINIA 2014

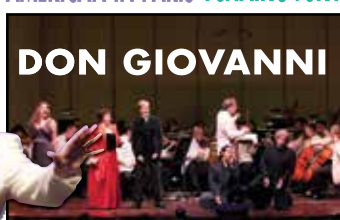
CHICAGO SYMPHONY ORCHESTRA RESIDENCY

## SUMMER LOVE



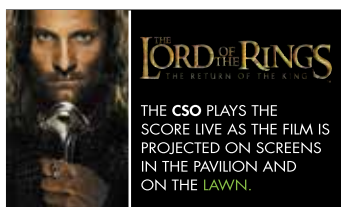
AMERICAN IN PARIS TCHAIKOVSKY

LERNER & LOEWE'S MY FAIR LADY & CAMELOT



ROMEO AND JULIET MOZART  
PROKOFIEV

## SEASON STARS



**VIGGO MORTENSEN**



**NATALIE WOOD**



MIRIAM FRIED CHUCHO VALDES



FOR MORE INFORMATION VISIT  
**WWW.RAVINIA.ORG**





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# SUNSET CORNERS

825 South Waukegan Road Lake Forest, Illinois  
(One Mile South of Route 60)

Sunset Food Mart . . . . . 847.234.8380

Campbell Family Dentistry . . . . . 847.234.4808

Sushi Kushi Toyo Restaurant . . . . . 847.234.9950

Ferentino's Pizzeria . . . . . 847.615.1000

Sunset Floral Designs . . . . . 847.295.0460

PostNet . . . . . 847.234.9422

Lake Forest Hardware, Cards & Gifts . . 847.615.8949

CrossFit . . . . . 847.461.9348

Art Store Gallery II Framing . . . . . 847.295.2777

Chocolates by Bernard . . . . . 847.283.9927

ABC Cleaners . . . . . 847.615.0058

Tiffany Beauty Spa . . . . . 847.234.9091



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