



RAVINIA

SETTING SAIL

JAMES CONLON LEADS *THE
FLYING DUTCHMAN* FOR HIS
FINAL CONCERT AS MUSIC
DIRECTOR OF THE CHICAGO
SYMPHONY ORCHESTRA
RESIDENCY AT RAVINIA



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

Welz Kauffman
President and CEO

Nick Pullia
Communications Director, Executive Editor

Nick Panfil
Publications Manager, Editor

Alexandra Pikeas
Graphic Designer



San Francisco Opera, Greg Peterson

IN THIS ISSUE

performance media

Since 1991

3453 Commercial Ave., Northbrook, IL 60062
www.performancemedia.us

Gail McGrath Publisher & President
Sheldon Levin Publisher & Director of Finance

Account Managers

Rand Brichta - Mike Hedge - Arnie Hoffman
Karen Mathis - Greg Pigott

East Coast

Manzo Media Group 610-527-7047

Southwest

Betsy Gugick & Associates 972-387-1347

Sales & Marketing Consultant

David L. Strouse, Ltd. 847-835-5197

Cathy Kiepora Graphic Designer
Lory Richards Graphic Designer

A.J. Levin Director of Operations

Josie Negron, Joy Morawez Accounting

Willie Smith Supervisor Operations

Earl Love, Wifredo Silva Operations

Steve Dunn Web and Internet Development

You can view this program on your mobile device at
www.performancemedia.us/publications/ravinia-festival/

For advertising information call 847-770-4621

Performance Media & Gail McGrath & Associates, Inc.
is a Woman Owned Business

Published by Performance Media/Gail McGrath Associates, Inc.

All contents are copyrighted ©2015. All rights reserved.

Nothing can be reproduced in any manner, whole or part,
without written permission from the publisher.

For advertising terms & conditions, visit www.performancemedia.us

TABLE OF CONTENTS

16 A Three-Act Tour (de Force)

The Flying Dutchman filled Wagner's operatic sails and forms James Conlon's final program as music director of the Chicago Symphony Orchestra residency at Ravinia.

20 Crooning Becomes Him

The American Songbook finds an ardent champion in Seth MacFarlane.

24 Wading No More

Ramsey Lewis joins a new "In" Crowd with his first classical concerto.

30 Generation Gapless

Ravinia artists use their new music to complement the classics.

36 The Sun King

Sugar Ray's Mark McGrath keeps the '90s new under the sun.

40 The Ravinia Repertory

Over 170 concerts between 1977 and the present, James Conlon has led a life's work at Ravinia.

ON OUR COVER

August 3 – August 9: Ramsey Lewis; August 10 – August 16: James Conlon (photo: Todd Rosenberg); August 17 – August 23: Seth MacFarlane (photo: Autumn deWilde)

DEPARTMENTS

13 Message from John Anderson
and Welz Kauffman

52 Ravinia's Steans Music Institute

54 REACH*TEACH*PLAY

57 Salute to Sponsors

74 Annual Fund Donors

80 Corporate Partners

81 Corporate Matching Gifts

82 Special Gifts

83 Board of Trustees

84 Women's Board

85 Ravinia Associates

86 Ravinia Administration

87 Ravinia Events Sponsors

88 Patron Information/Phone Numbers

89 Severe Weather/Park Map

98 Lawn Clippings

100 Ravinia Calendar

104 FoodStuff

105 Program Notes

Lead Classical Sponsor:



Ravinia® is supported in part by a grant from the Illinois Arts Council, a state agency.

OFFICIAL PARTNERS: Discover Card, Official Card • Hyundai, Official Vehicle

Midtown Athletic Club, Official Club • Steinway of Northbrook, Official Piano

Stella Artois and Goose Island Beer Company, Official Craft and Import Beer Sponsor

Terlato Wines, Official Wine Sponsor • United Airlines, Official Airline



#SOCIALUPGRADE your summer with Ravinia's ticket contests.
Keep an eye on our social sites for information on how you can
win FREE tickets to Ravinia this summer.



A MESSAGE FROM RAVINIA

Ravinia truly has so much to celebrate this season!

In 2015 Ravinia celebrates the accomplishments of an artist and friend who has helped shape so much of our recent history. James Conlon has programmed his final season as music director of the Chicago Symphony Orchestra's residency at Ravinia with specific composers and pieces that call to mind the supreme performances that have defined his association with the festival from his earliest days as a guest conductor in the 1970s. As music director, he gave us a multiyear, complete Mahler symphony cycle; the complete Mozart piano concertos; high-quality opera performances, including Mozart in the Martin; a deep concentration on the music of the Russian masters; and his hallmark "Breaking the Silence" series, which turned our attention back toward the music plunged into obscurity by the Holocaust. Each issue of *Ravinia Magazine* this summer will feature a Conlon focus.

We're also celebrating the 80th birthdays of two Chicago legends who both happen to be Ravinia Life Trustees—fine arts sculptor Richard Hunt and jazz pianist Ramsey Lewis.

Richard started Ravinia's sculpture collection in 1971 by contributing his own massive outdoor work *Music For A While*. Ravinia has commissioned several other pieces from this artist whose works grace galleries around the world, and Richard remains influential in the selection and placement of new additions, such as significant pieces by Fernando Botero, Lynn Chadwick, Boaz Vaadia, and (most recently) Jaume

Plensa that have come to the festival in the past decade. All these works together greatly contribute to the beauty and unique park setting of Ravinia.

As a young piano student, Ramsey was told to abandon his drive to become a classical pianist because no major orchestra would hire a black man. This year, however, he achieves his sidelined dream by making his CSO debut as both composer and soloist with his *Concerto for Jazz Trio and Orchestra*, commissioned by Ravinia for this milestone. With such a backstory, it's no wonder that Ramsey has been so influential in developing Ravinia's REACH*TEACH*PLAY education programs, which reach 75,000 people through such initiatives as El Sistema-based student orchestras and a free family music school.

We're also continuing to celebrate gains in expanding and developing Ravinia's audience. We've made lawn admission to all classical concerts free for children and students through college, and priced most Pavilion seats to all CSO concerts at only \$25. We've expanded our programming over the past several years to bring new listeners to the CSO, even as audiences for classical music continue to wane worldwide. We took a page from the CSO's own handbook downtown to create movie nights, such as this year's amalgam of Disney's *Fantasia* and *Fantasia 2000* (the original soundtracks of which were performed by the Philadelphia and Chicago Symphony Orchestras) as well as Danny Elfman's music from Tim Burton films. Recognizing that movie scores are often the first place



*This year Ravinia is celebrating the 80th birthdays of two men who have had (and continue to make) a lasting impression on the festival, sculptor Richard Hunt (left, on his *Music For A While*) and jazz pianist Ramsey Lewis (above), who is making his CSO debut on August 8 with the world premiere of his Ravinia-commissioned *Concerto for Jazz Trio and Orchestra*.*



A MESSAGE FROM RAVINIA

where young people hear the sound of a symphony, orchestras around the world—from New York to London—are programming film music to attract new listeners, especially families, to the live symphonic experience.

With one of the most extensive chamber series in the world, Ravinia also makes music affordable and accessible with its acclaimed \$10 BGH Classics series, through which patrons can experience such headliners such as cellist Alisa Weilerstein and jazz pianist Cyrus Chestnut with the Turtle Island Quartet in our intimate 450-seat, state-of-the-art venue for less than the cost of a movie. This series also includes performances by the fiercely talented fellows of Ravinia's Steans Music Institute (RSMI), young professionals who hone their performance skills with the talented guest artists and educators who perform at Ravinia.

This year the Martin Theatre welcomes superstars at the pinnacle of success, from soprano Karita Mattila to pianist Yefim Bronfman, as well as acclaimed artists who are about to take the world by storm, such as pianist Igor Levit. This 850-seat hall—the only building that dates back to Ravinia's 1904 construction—is considered one of the finest venues for chamber music and recitals.

Of course, we cannot get through this message without celebrating this year's "showmance" of Tony Bennett and Lady Gaga. Not only were their two concerts the fastest selling in Ravinia history, but they also exemplify the liquidity of genres and the co-mingling of audiences that is central to Ravinia's identity. And what better time to bring such a glamorous focus to the Great American Songbook than in Frank Sinatra's centennial year, when we'll have artists such as Seth MacFarlane, Ramsey Lewis, Harry Connick Jr., Diana Krall, Concert Dance Inc., and Frank Sinatra Jr. performing some of these classic songs.



In his final season as music director of the CSO's residency, James Conlon will be recalling the major musical thrusts he brought to the festival over the past 10 years, culminating in Ravinia's first complete concert performance of Wagner's The Flying Dutchman.

As a not-for-profit, Ravinia earns about half the money it needs to make all this work through ticket sales. The rest comes from private donors and corporate sponsors. And, of course, we can never thank—or celebrate—they enough. We send a special welcome and thank-you to Allstate for signing on as Ravinia's first Lead Classical Sponsor. Thanks also go to the generous and practical leadership and largesse of our Board of Trustees and Life Trustees; the Women's Board, the most generous funder in Ravinia's history; and the Associates Board, coming off its most successful Music Matters fundraiser ever.

Maybe we don't think about it much or say it aloud, but it bears decalring in print that every season (indeed, every day) at Ravinia is a "celebration" of the one before, a thankful nod to the musical continuum that has grown here amid the trees and breeze since Ravinia was established in 1904. So many genres. So many artists. So many geniuses with their so many masterworks. Not to mention more memories than any scrapbook can contain. We salute the artists, administrators, and audiences that came before us, and smile at what our future may bring.

Thanks for celebrating with us tonight!

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.



John L. Anderson
Chairman,
Ravinia Festival Association



Welz Kauffman
President and CEO,
Ravinia Festival Association



A Three-Act Tour (de Force)

The Flying Dutchman filled Wagner's operatic sails

By Martin Bernheimer

The Flying Dutchman—a.k.a. *Der fliegende Holländer*—marks a crucial turning point in Richard Wagner's epochal career as composer and librettist. In a secondary sense the opera harks back to the relatively neat formulas of Romantic opera. It does contain clearly defined arias, duets, ensembles, and choruses, most of them agreeably hummable. Historic observers tend to label this as essentially old-fashioned. More important, however, the opera offers significantly progressive previews of then-coming Wagnerian attractions.

Ravinia experiences the crucial masterpiece in all its musical, if not theatrical, glory when James Conlon conducts a concert performance on August 15. This, not incidentally, will mark a crucial valedictory for Conlon, now 65, as music director of the Chicago Symphony Orchestra Residency. He will, no doubt, miss working with the CSO, which, justifiably, he regards as “a supreme orchestra.” Still, following a long and fruitful association with the summer festival, he has chosen to move on to other pastures.

The decision cannot have been easy. In announcing his decision, he recalled “many magical moments,” yet admitted that “everything has its time.” His tone was properly philosophical. “However, after 11 years,” he added, “I feel it is time to pass on this responsibility.” Basic reasoning: he still feels the urge to conquer new fields. “I have worked year-round,

including every summer, since 1974,” he explains. “There are things I wish to accomplish, both musical and personal, and I need dedicated time to realize these projects.” Having already accomplished much at Ravinia, he will, of course, be missed. [A complete listing of the repertoire Conlon has led at the festival since his 1977 debut begins on page 40.]



With *The Flying Dutchman* he has chosen a glorious and imposing, but also sentimental finale. The opera may be new to festival audiences here, but it is hardly new to Conlon. The tireless maestro has already led four productions during his peripatetic career, achieving a total of more than 30 performances. Given his imaginative, possibly restless vitality, it is safe to assume that no two have been exactly alike.

Eight of his previous performances took place at the mighty Metropolitan Opera in New York, back in 1992. In the British magazine *Opera*, the virtual bible of the field, Martin Mayer called Conlon “the hero of the evening.” According to this critic, the Wagnerian achievement marked Conlon’s ascent to “the first rank of the world’s opera conductors.”

When Wagner wrote his lavishly self-serving autobiography *Mein Leben* (My Life) in 1870, he claimed that his inspiration for *The Flying Dutchman* had been a stormy sea voyage he endured while traveling from Riga to London 31 years earlier. In other sources, however, the composer cited the jolting influence of a satirical novel by Heinrich Heine that concerned the theme of redemption through love. (The tale bore a whimsical, almost unutterable title, *The Memoirs of Herr von Schnabelwopski*.)

In the opera, Wagner made rudimentary but significant use of leitmotifs, the leading motives that were to become his stylistic trademark. These themes first appear in the overture, which Wagner wrote last. It makes much of moody, specific, recurring mini-melodies associated with storms, with the heroic yet tragic protagonist, and with Senta—the love-starved woman who sacrifices all for the love of the mysterious, wandering Dutchman, a captain cursed to negotiate eternal seas.

The composer went on to make more complicated, more subtle, more sophisticated, more significant use of the device in his subsequent music dramas, most notably *Tristan und Isolde* and the massive, four-part *Der Ring des Nibelungen*. Nevertheless, the essential germ of that inspired invention is clearly and poignantly delineated in his earlier opus. “From here begins my career as a poet,”

he declared ominously, “and my farewell to the mere concoctor of opera texts.”

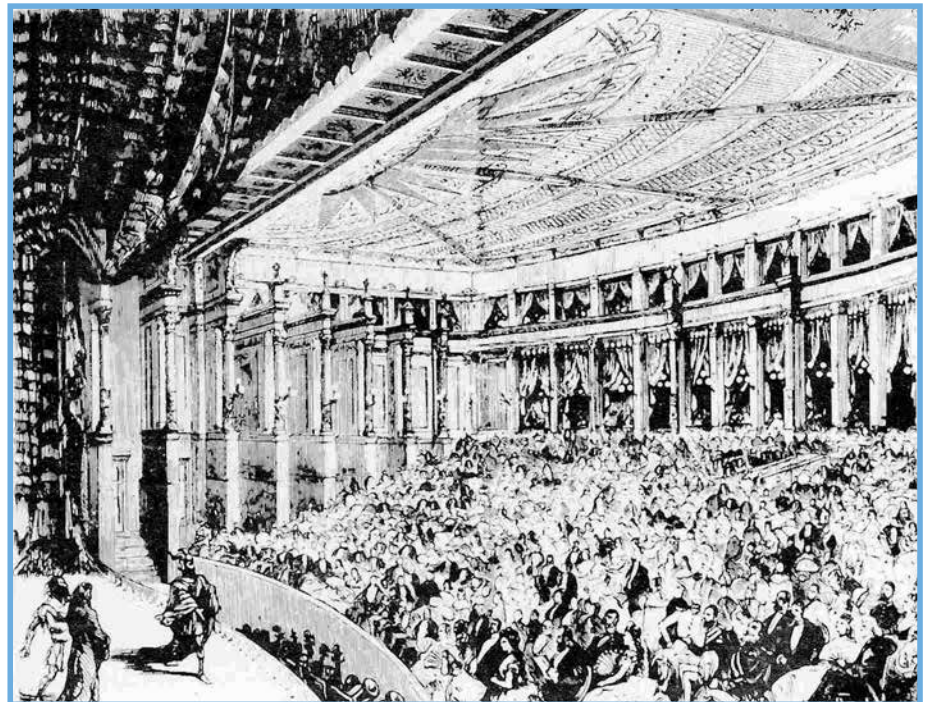
Wagner worked and reworked the opera over several years, notably between 1846 and 1860, altering tone and focus in the process. Surprisingly, in his first draft, he set the action in Scotland. Norway, apparently more Germanic, triumphed.

The initial narrative, both musical and textual, leans toward simplicity, though it steadfastly avoids any danger of primitivism. The so-called mature version, which is most frequently experienced these days—and which will be heard at Ravinia—incorporates some changes, including an uplifting coda to the overture and a preview of a motive associated with the spiritual salvation of the Dutchman and Senta. These sophisticated additions reflect Wagner’s ultimate preoccupation with the mysticism of *Tristan und Isolde*, the sovereign, overwhelming expression of a love that can find fulfillment only in death.

It did not take long for *The Flying Dutchman* to be embraced by foreign opera houses. In 1870 London first encountered the opera, sung in Italian, of all mellifluous languages. Repetitions in English translation followed six years later, and authentic German interpreta-

tions were finally introduced in 1882. The US premiere, again in Italian, graced Philadelphia in 1876. New York caught up in 1877, but not at the Met. That company first followed suit on its opening night in 1889. The great *heldenbariton* (heroic baritone) Theodore Reichmann made his debut on that occasion as the persecuted, frustrated, uprooted *Holländer*. The Hungarian conductor Anton Seidl, a prime Wagner disciple, presided in the pit. The opera received seven performances that season.

A report in the *New York Times* found Seidl’s novel placement of the orchestra players emphatically, also colorfully, noteworthy: “There was a noticeable feature of the auditorium in the lowering of the orchestra pit so that the occupants of the seats on the main floor did not have their view of the stage interfered with by the jibbing violin bows and by the bobbing heads of the musicians. There was one thing, however, that the audience did miss, and that was the kettledrum and he who used to play it with such gymnastic ability. Now that artist, Mr. Bernstein, is hidden beneath the stage, where the thunderous accompaniment rolled forth unattended by physical demonstrations. Herr Seidl, however, is still in full relief, and



The Bayreuth Festspielhaus (above), which is dedicated to performances of Wagner’s operas, was inaugurated in 1876, the same year *The Flying Dutchman* first laid anchor in America, where it inspired numerous illustrations, like at left, for both reviews and performance announcements.



Greer Grimsley (left) has appeared as Wagner's titular Dutchman on opera stages around the world, and he will head up Ravinia's cast on August 15.

the audience used all the opportunities offered it to applaud the musician with all the enthusiasm that an opera audience can arouse."

In Ravinia's concert, conductor, soloists, chorus and orchestra all share the stage. A good traffic cop might be useful, but by virtue of the music-centric presentation, the audience need not worry about obscured views. [Nor, indeed, need those on the lawn, on account of the video screen that will relay views of the stage.]

The long-suffering, also long-singing, Dutchman here will be Greer Grimsley, an American who often explores the taxing German repertory. He is a true, rare *heldenbariton*—that is, the tireless commander of an exceptionally big, round, dark tone. As such he should rise with authority to Wagner's grand climaxes, sustain passion and power throughout the nearly endless love duet in Act Two, and even sing softly and tenderly when Wagner—idealistically if somewhat unrealistically—demands introspection. Born in 1956, he has specialized in Wagner's hard-to-cast baritone roles,

both in the United States and Europe. He has enjoyed particular success as the powerful yet vulnerable king of the gods, Wotan, in the *Ring* cycle.

Senta, the passionately idealistic heroine, will be personified at Ravinia by a most promising soprano from California and Oregon who bears an extraordinarily apt name: Amber Wagner. Having won the Metropolitan Opera National Council contest, she was prominently featured in the documentary film *The Audition*. Her Met assignments have been predicated on Verdi, *Un ballo in maschera* and *Nabucco*. Elsewhere she has concentrated on Richard Strauss, with especially impressive successes in the exacting title role of *Ariadne auf Naxos* with the Lyric Opera of Chicago, the Canadian Opera, and the Palau de les Arts Reina Sofia in Valencia. On matters Wagnerian, she has sung Senta at the Savonlinna Festival in Finland, not to mention Elsa in *Lohengrin* back in Chicago. The *Ring*—certainly as Sieglinde and possibly even as Brünnhilde—no doubt looms in her future.

The crusty paternal platitudes of Daland, Senta's father, are entrusted to Kristinn Sigmundsson, a fine, vastly versatile, generous bass from Iceland who last year joined Conlon in Ravinia's Martin Theatre as the sepulchral Commendatore in Mozart's *Don Giovanni*. He has appeared at many of the world's illustrious opera houses, with 52 performances in leading roles just at the Met. Erik, Senta's unhappy would-be lover, is portrayed by Simon O'Neill, a tenor from New Zealand who specializes, most successfully, in the heavyweight role most of his colleagues avoid, either by preference or, more likely, by necessity.

Although Ravinia has hosted numerous Wagner concerts over the years, there has been no complete Wagner opera until now. As the Dutchman proclaims in his opening monologue, "Die Frist is um." Yes, the wait, at last, is over. R

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

Seth MacFarlane is jazzed.

Hollywood's most prolific hyphenate (animator-director-writer-voice artist-actor-producer) is taking time this summer to indulge in another of his passions—singing deep cuts from the American Songbook in concert with a full orchestra. He is on a mini-tour that is taking him to a handful of cities; last stop, Ravinia. "I've heard nothing but great things," he says enthusiastically of the venue in a phone interview.

Music is hardly uncharted territory for MacFarlane. Take his signature animated series, *Family Guy*: In its 13 seasons, the often controversial show with a "laughing because we're not supposed to" ethos has built a rich catalog of deftly written and performed original songs, musical homages, and bona fide production numbers.

It was that facet of the show that returned MacFarlane to his roots in music. He grew up, he said, in a musical household. His parents both sang, and his father played guitar. As a teen, MacFarlane was enraptured by Woody Allen's *Radio Days*, a period comedy driven by its soundtrack of big-band standards from the 1930s and '40s. "I responded to it very much," he says. "What [Allen] did so beautifully was to attach narrative meaning to these old songs, for people who were born too late to attach meanings of their own. That was my first exposure to popular orchestral music. When I got into college [the Rhode Island School of Design, where he studied film and animation], I started listening to the music of the 1950s and early '60s, which was when orchestral jazz really came into its own. You hear the MGM charts from all those great musicals that really managed to walk this incredible line between classical composition and orchestral jazz. You really do need a large ensemble with everyone at the top of their game to play these scores."

He performed musical theater in high school and college and, upon graduation, applied to the Boston Conservatory's graduate program in musical theater. But he instead accepted a job offer from Hanna-Barbera, where he worked on such iconic Millennial-era animated series as *Johnny*

Bravo and *Dexter's Laboratory*. The rest, as they say ...

As the voice of three of *Family Guy*'s core characters—Peter Griffin, talking dog Brian, and megalomaniac toddler Stewie—MacFarlane was compelled to begin training as a singer again as the show began to do more complex and elaborate musical numbers. "I really wanted to do these things with a legitimacy that the [musical] charts demanded," he says. MacFarlane takes his cue, in part, from the Monty Python troupe. Think of the *Oliver!*-style production number, "Every Sperm is Sacred," from *The Meaning of Life*, the irreverent "Always Look on the Bright Side of Life" from *Life of Brian*, or any of the loony songs from the original sketch series. "Music and comedy have always gone hand-in-hand," MacFarlane notes. "The comedy is better served if the music is legit. [On *Family Guy*] it's an opportunity to give the show a glaze of class over the craziness."

In 2011 MacFarlane released *Music is Better than Words*, an album of show tunes and standards that earned a Grammy nomination. In the *New York Times*' review of his Epix special *Swingin' in Concert*, which was broadcast in conjunction with the CD's release, critic Stephen Holden offered that MacFarlane showed potential "to compete for the title 'New Chairman of the Board.' ... He is vocally relaxed, has perfect pitch, and plays it cool even when swinging hard." MacFarlane has since recorded a well-received holiday album, *Holiday for Swing*.

The Chairman of the Board, Frank Sinatra; MacFarlane does not put himself in that pantheon. But he does share Sinatra's reverence for orchestration. "Certainly his vocals were as great as we know them to be," MacFarlane observes. "But to me, what separated Sinatra from his contemporaries was his awareness of the importance of orchestration. On some of his recordings, usually ballads, the orchestra will play an intro for a minute and a half. That was purely because Sinatra just loved the colors that an orchestra could produce. It's a sound you don't realize you've been missing until you hear it."

Photos by Autumn deWilde



Seth MacFarlane Project
Better Than Words

Music by André Previn
Lyrics by Camden and Cohen
Arranged by Paul McNulty

RAISING THE STANDARDS

Seth MacFarlane imbues the American
Songbook with his tireless spirit

By Donald Liebenson

“THERE’S NOTHING I ENJOY MORE, AND NOTHING I FIND TO BE AS ENRICHING AN EXPERIENCE AS SHARING A ROOM OR SHARING A STAGE WITH AN ORCHESTRA.”



MacFarlane’s Sinatra connection extends to studying with his vocal coaches, Lee and Sally Sweetland; recording *Music is Better than Words* in the same studio where he recorded, even using the same microphone; and becoming pals with Frank Sinatra Jr. who guest starred and sung on one of *Family Guy*’s most beloved episodes, “Brian Sings and Swings.” Sinatra Jr., MacFarlane praises, “is tireless in the preservation of this music. We’ve sung together a few times and had a blast. It’s just two guys singing with an orchestra and loving every second of it.” [Sinatra Jr. will be appearing at Ravinia on September 4 for a performance of his Sinatra Centennial multimedia, big-band celebration of his father’s legacy.]

MacFarlane takes all of this very seriously, and, truth to tell, there are not a lot of laughs during the interview. But that doesn’t mean his concert will be devoid of humor. While you should not expect, say, a rendition of Brian and Stewie’s duet “Road to Rhode Island,” MacFarlane (who performed standup in college) will contribute the odd joke, much like Steve Martin does when he performs bluegrass with the Steep Canyon Rangers. The music is paramount. So what can you expect MacFarlane to perform? Not what you’d expect. As with *Music is Better than Words*, MacFarlane has curated a program that includes a wealth of lesser-known entries in the American Songbook. “That’s one of the things that I really enjoy doing,” he enthuses. “Everyone’s

heard ‘Come Fly with Me’ and ‘I’ve Got You Under My Skin.’ I’ve chosen songs that are not played as often, but are really some beautiful charts, such as ‘I Get Along Without You Very Well,’ ‘This is All I Ask,’ and ‘Via Veneto.’”

But seriously, why does he do this? He certainly doesn’t need the money (at number 86, he was tied last year with Sean Hannity on *Forbes*’s list of “The World’s Most Powerful Celebrities”). “There’s nothing I enjoy more, and nothing I find to be as enriching an experience as sharing a room or sharing a stage with an orchestra playing beautifully written charts with the degree of skill that only a great orchestra can,” he says. But you’ve got to have the music. While comic-book artist Todd MacFarlane (no relation) famously collects baseball memorabilia, Seth MacFarlane collects vintage musical charts from such peerless arrangers as Nelson Riddle, Billy May, Gordon Jenkins, and Herbert Spencer. “I love the songs, and I love the lyrics, and I love singing with great musicians,” he says. “But it’s [more] about the artistry and the craftsmanship of the charts they are playing. [Though] these are charts you almost never hear played, they show off what a great orchestra can do. And

obviously, this is a great orchestra that we will be playing with [at Ravinia].”

MacFarlane has enjoyed many career benchmarks. How does performing in concert with an orchestra compare with the thrill of, say, watching *Family Guy*’s television premiere or seeing *Ted*, his feature-film directorial debut, become Universal’s highest-grossing film of 2012 and the third-biggest R-rated comedy of all time? “At the end of the day,” he considers, “it’s a tough thing to top. I talk to so many filmmakers who say their favorite part of the filmmaking process is the scoring. That’s because everyone loves being around an orchestra. It’s an impressive organism. It really gets your blood flying and inspires that creative thrill we are all seeking. There is really nothing like it.”

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

Wading No More

Ramsey Lewis joins a new "In" Crowd
with his first classical concerto

By John McDonough

The traditions of jazz and classical music have enjoyed parallel histories but relatively few intersections. Yet players from Benny Goodman to Wynton Marsalis have famously commuted between the two realms, and composers from George Gershwin to Duke Ellington to Leonard Bernstein have negotiated areas of artistic agreement that have linked certain of their traditions in often exciting ways, creating the bedrock of symphonic jazz.

On August 8 Artistic Director of Jazz at Ravinia Ramsey Lewis will join the ranks of those who have contributed to this lively body of work, which has loosened the forms in which modern music is created and influenced much of the music around it from program pieces to motion-picture scores. To commemorate his 80th birthday, Ravinia commissioned Lewis to compose his four-movement Concerto for Jazz Trio and Orchestra, which will be premiered by his own trio and the Chicago Symphony Orchestra (with which he will simultaneously be making his debut as pianist).





Lewis recently talked with *Ravinia Magazine* about what he hopes to bring to the genre, coming from the perspective of a deep jazz background that goes back nearly 60 years to when he released his first album, *Ramsey Lewis and his Gentle-men of Swing*, in 1956.

How does one become a composer? What's the learning process?

For a jazz musician it's an unorthodox process because we come at it from a different perspective. We play in the moment and refresh our material with every solo. Yet jazz players who aren't composers by training or choice nevertheless always compose a few songs to go on their albums. It's ego to some extent. If there's room for one more song, why shouldn't it be my own? And I used to do that on every album I put out—just because.

I started playing *Ravinia* in 1966, and continued through the periods of Zarin Mehta and now Welz Kauffman, who's become something of a patron. On two or three occasions, I had lunch or dinner with Welz when some of the Joffrey Ballet people were also there. He would off-handedly suggest that we should do something together. And, of course, we would all say yes, that would be wonderful. Then nothing would happen. But Welz was serious. It was about 10 years ago that he asked if I'd be interested in actually writing something that could be choreographed and performed by the Joffrey. He saw a collaboration in which part of the troupe would be onstage with me and the trio. I first assumed that he meant one or two short songs. But no. He was thinking an hour. I said okay, with much hesitation.

I sat at the piano here at home for I-don't-know-how-long, scuffling and not knowing where to start. When my wife asked what I was doing, I said Welz wanted me to write a long-form piece. She said, "Why don't you just sit down and improvise, for hours on end if you have to?" I said that was different. She said, "No it's not. You're making up melodies. Just turn on a tape recorder and play." So I did. After a few days, I listened, and sure enough, there was something there, ideas I could use. So I was able to distill some of that material

down to a real [narrative] I was proud of. Welz got a choreographer involved, and it went very well. So much so that next Welz asked me—off-handedly, again—to write something for the 200th anniversary of Abraham Lincoln's birth. And that went well enough that we were later able to perform the work, *Proclamation of Hope*, at the Kennedy Center [where it was filmed for television].

So it was Welz Kauffman who got me started in this direction. Now comes my 80th birthday. I was already due to play *Ravinia* August 8 this year. And again Welz called and suggested that I write something for the occasion, something that could be performed with the Chicago Symphony Orchestra. "Really?" I thought. Yes, he said, a piano concerto for Jazz Trio and Orchestra. That's how it got started, and now, between Welz and my wife, I've become comfortable being a composer.

How much time did you allow yourself to complete the work?

I started last year. I didn't want to have to hurry with something so important. Fortunately I have a workbook of manuscripts. That helped a lot. In those manuscripts I have melodies and ideas that have come to me, for whatever reason and for no particular project or song. While I'm practicing, something may come and I'll say, oh, that's nice. And I'll put these little ideas—sometimes maybe only a few notes—into my manuscript file. And you never know.

Over the time you worked on this large piece, did you come to any creative blocks?

No, I've learned to be a pretty positive guy. If I get to a point in writing where I feel I can't go on at that moment, I just stop. I certainly never get despondent. I just stop and get a book or do something totally different. Then I come back later and pick it up right where it was. Or sometimes when I would hit a spot where I can't seem to move on, I would pull out some Chopin or Bach—especially Bach—listen for a while, then come back and try again. I compose at the piano. Some, like Quincy Jones, can sit on an airplane and compose. I'm not one of those. I need to hear immediately



Over the last decade, Ramsey Lewis has created increasingly large-scale works for performance at Ravinia, from solo piano pieces, to a ballet score for jazz trio (right), to a symphonic poem for small ensemble (above), and now his first classical concerto.

what I'm doing. But then I come back because I know it'll start again.

You've titled it a Concerto for Jazz Trio. Modernity has opened up the definition of the concerto. But did you organize your work into the more traditional form?

Only that it's in four movements. It started out a concerto for solo piano. As time went on, I found that when I got to the solo parts where I was improvising, I didn't know if that would be compatible with the orchestra. I don't know how often the bass players get to play jazz. That's when Welz and I talked, and he suggested that maybe I should use my bass player and drummer. So we called it *Concerto for Jazz Trio and Orchestra*.

The concerto is typically a showcase for the solo performer, often featuring a climactic cadenza near the end. Did you hold to that?

I don't know where that might happen, but the cadenza isn't purely the domain of the classical concerto. We jazz players often, at the end of a piece, have the group stop for a solo as an extended cadenza, and we don't know what shape it will take until it's performed. But yes, there is room in it for me to say what I have to say. There's also space for my bass player and drummer to have solo opportunities. In my regular touring group, not a concert goes by that I don't give them a chance to shine.



In term of your intentions, did you create this music with any programmatic purpose in mind, that is, to describe specific events or images, as perhaps you did in *Proclamation of Hope*?

No, I didn't visualize any sort of images or even emotions necessarily. I'm a Romanticist at heart, not in the Tin Pan Alley sense, but in the spirit of the Romantic period of classical music. I like beautiful melodies. I imagine only how a given part will sound when the orchestra comes in, or perhaps doesn't come in. And there are parts when the orchestra is on its own and soaring. The only thing in my mind was the evening itself and how the music would sound; my intent was to let the music follow its own logic and not some external narrative. I regard the occasion itself as a major event, particularly because of my growing up in Chicago and my relationship to music in Chicago. I would go to the Chicago Symphony in Orchestra Hall when I was 11 or 12 years old. Who would ever think that one day I would get to play with them, and that I would get to play my own work? For me, that was the impetus and motivation that was in my mind while composing.

You mentioned that you create original songs for your trio albums. Is there a distinction between a songwriter and a composer?

They might be similar. Duke Ellington was definitely a composer, one of the greatest of all time. But everything he wrote left space for improvisation. So for jazz composers, improvisation is a large part of what their music was intended for, whereas Stravinsky and others didn't embrace that. Now, you interpret classical music, but in jazz the theme is to be stated and then played according to the *player's* intent. What jazz players work with is not only the melody, but the harmonies and chord changes that steer the improvisation.

How do you integrate these two languages, these two traditions, without simply alternating between one and the other?

Well, you don't ask the symphony to do what it wasn't intended to do. Symphony orchestras don't swing well. They can play patterns that are rhythmic, and you can pat your foot to them. But you can't ask too much. However, the jazz component is what I bring to the table with my bassist and drummer, and that's where



we marry. And between two, the piece takes on a life of its own.

Orchestration is sometimes a separate aspect of composition. The composer provides the themes; the orchestrator shapes them into moods and feelings. Did you have such a collaborator?

Scott Hall is my collaborator. I was working on a small piece that needed some orchestration; he's from Columbia College, and someone suggested him to me. We met and talked for a while, and it went so well that he's now my partner in these works. I don't arrange at all, except for my trio. The first big piece we did together was *Proclamation of Hope*. We often talk in terms of colors, of changing the color in this movement. He'll talk about a softer color here, more boldness there. When I'm composing I don't think in those terms. It's very difficult to put music into words, to take a sound and describe what that sound is or what it's meant to mean.

You're a pianist, and a piano comes closer than any instrument to an orchestral sound.

That's what's wonderful about the piano, of course. You have 88 keys and 10 fingers. And that's the wonder of playing from night to night—making up melodies, feelings, and colors, as it were, and fitting them into the bass, mid-range, and upper registers of the keyboard. None of it is preconceived. It's great when a band member says, "I never heard you play that before." I don't carry around preconceived ideas. Every performance is a new starting point for me.

You're one of the rare postwar jazz musicians who ever hit the charts. And when you have something like "The 'In' Crowd," aren't there a lot of folks who only want to hear what they've memorized from the record?


That's true, but I don't play those things until the end of the show. They have their place. But the rest of the show is fresh material, all the time. And when I do those songs, I play enough of the arrangement and the record to get the recognition. But when we get into the song, we lay something fresh on them, because that has more to do why me and the guys are onstage. We defeat why we're there and what we're about if we start arranging solos into set routines. We have to inspire each other. We look at each other and smile, as if to say, "Hey, that was nice." And the audience knows that something's cooking because we've inspired them to become part of the group on stage. Once you start losing that, your days are numbered.

At Ravinia you're going to have the CSO on stage. Is there some part of you that wants to impress them a little, too, with the music you're asking them to play?

I certainly want the orchestra to feel good about the performance. After the first rehearsal they'll know what the music is about, but the night of the performance—*oh yeah*. What I play is meant to motivate the orchestra as well, to get them to dig a little deeper into how they perform the music because of the energy and creativity that I can generate in the moment.



Do you find it encouraging or discouraging that after a year's work, this concerto may not be performed again? Is one night of glory enough to make it worthwhile?

It doesn't discourage me because life is what it is. Technology has taken over our creative business and made music a very crowded space. But this will be a hallmark in my life and career. It brings to mind my dad. He used to listen to WFMT here in Chicago. He was not only into jazz and gospel music. He loved classical music, too, and loved to hear me play it. If my dad were alive now and he was sitting out there in that audience and saw me up onstage playing jazz with the Chicago Symphony Orchestra, I'm sure he would just stand up and shout. So does one night make it worthwhile, if indeed it's to be only one night? The answer is yes. 

A contributor to *DownBeat* and National Public Radio, John McDonough teaches jazz history at Northwestern University.



SUPERB NOVAE

New works are the passion of five Ravinia stars

By Wynne Delacoma

Many of us could listen to Beethoven symphonies, Bach partitas, Shostakovich string quartets, or some similar mix thereof all day long. Some of us do.

But music is a living art. And no matter how glorious its past, in order to be fully alive, it must be constantly replenished by sounds that reflect the world as it is today, not as it was 300 or even 75 years ago. This season's Ravinia schedule includes a range of artists who will be playing the music of the here and now as well as masters of the past.

On June 16 German violinist Carolin Widmann gave the American premiere of *In vivo* by French composer Pascal Dusapin on a recital that also included Bach's monumental Partita No. 2. On July 21 the Emerson String Quartet played Lowell Liebermann's latest string quartet, his fifth, which they commissioned and first performed last year. Their program also included quartets by Dvořák and Beethoven. On August 19 pianist David Kaplan will present excerpts from a project titled "New Dances of the League of David," inspired by Robert Schumann's *Dauidsbündlertänze*, a beloved collection of short, dance-infused pieces. Kaplan asked 15 composers—among them Augusta Read Thomas, Caroline Shaw, and Samuel Carl Adams—to write short pieces that he will scatter throughout Schumann's original collection. On August 22 a recital by young Austrian violinist Augustin Hadelich will feature the Chicago premiere of David Lang's *mystery sonatas* alongside pieces by Schumann, Janáček, and André Previn. And on September 6 the ever-inventive violinist Jennifer Koh brings her latest mix of old and new, performing two of Beethoven's sonatas for violin and piano along with the Chicago premiere of *Bridgetower Fantasy*, a piece she commissioned from jazz pianist and composer Vijay Iyer. Iyer's piece is inspired by Beethoven's dramatic "Kreutzer" Sonata, which will close Koh's Ravinia recital with pianist Shai Wosner.

Virtuosos like those among Ravinia's artists could build respectable careers sticking with standard repertoire, touring the world with performances of well-known concertos and solo pieces by household-name composers ranging from Haydn and Mozart to Shostakovich and Ravel. But each feels an irresistible itch to try something different.

Koh and Kaplan decided to directly link old and new music. Koh's Beethoven recital grew out of her earlier, multiyear project built around Bach. A Chicago-area native with a thriving international career, Koh had avoided performing Bach's Sonatas and Partitas for Solo Violin, pinnacles of the repertoire, in public. In 2009 she hit upon the idea of pairing Bach's music with



Jennifer Koh

pieces by contemporary composers, some of which she commissioned. The concerts drew raves around the world. *Bridgetower Fantasy* is part of a similar project focused on Beethoven's 10 sonatas for violin and piano. Koh has devised three different programs that include the Beethoven sonatas and new pieces by Iyer, Jorg Widmann, Andrew Norman, and Anthony Cheung, an assistant professor of music at the University of Chicago.

"The Beethoven came out of the same question as the Bach," says Koh. "I wondered, 'Why have I not performed these Beethoven sonatas publicly?' It's about addressing a kind of fear. There's such a long performance history for these works. For me, it always became this question of what can I possibly add to that dialogue? Of course I studied them when I was a student, but I hadn't performed them in public for many, many years." Some of Koh's advisors didn't think much of the idea. Does the world really need to hear the Beethoven sonatas from a young American violin-

ist known for her fearless approach to contemporary music? (This past May she gave the world premiere of Anna Clyne's Violin Concerto with the Chicago Symphony Orchestra.)

"It made me think further," says Koh. "When I explore these ideas, I always want to turn them into larger questions. I remember thinking that if I were a German violinist, they would tell me this was the perfect idea, that it falls perfectly within people's expectations. So I went further with that idea to explore this notion of diversity in classical music. All of the composers we chose for this project represent something different."

Kaplan, a native New Yorker who attended Ravinia's Steans Music Institute in 2008 and 2009, had an even more radical idea for blending old and new music. His "New Dances of the League of David" began to germinate three years ago, fed by his love for Schumann and his own ever-expanding professional and social circle of composers. "Like most projects as involved and big as this one," says Kaplan, "the develop-



David Kaplan won acclaim for his "New Dances of the League of David" with the recent New York premiere at Le Poisson Rouge.

ment is a long and slow process, and it has to be organic. Schumann happens to be the composer I have the longest relationship with as a pianist. He's been very important to me for 20 years now. And along the way I also developed relationships with contemporary composers; they were colleagues or friends. I was on the lookout for a project that would develop those relationships. But I couldn't decide which of these composers with whom I had become close I would approach first."

He decided to ask 15 of them to work on a single project. The 18 pieces in Schumann's *Davidsbündlertänze* are brilliant miniatures, vivid portraits of two characters, Florestan and Eusebius, conjured up from Schumann's fertile imagination. Why not ask a dozen or so contemporary composers to comment and expand on Schumann's gallery? "Conceptually," says Kaplan. "I was thinking of a cocktail party where Schumann was the host. Given the semi-programmatic nature of the *Davidsbündlertänze*, those works were fertile ground. I could ask a number of composers I admired to write music that would not only be inspired by the Schumann but also fit in elegantly or provocatively with the original material itself."

Kaplan set a time limit of one to three minutes for each new piece and asked composers to identify in advance the movement that inspired them, to avoid duplication. "I tried to strike a balance between things being too preconceived and anarchy," he says. "Surprisingly, there was a minimal amount of stepping on [other composers'] toes." During performances he chooses among the new pieces to keep concerts to manageable length. "This [project] grows out of my ideals of programming," Kaplan says. "There should be bridges between new music and traditional concert music. It's important to demonstrate the con-

nections that legitimately exist between pieces written today and pieces written yesterday."

Widmann, on the other hand, never concerned herself with building bridges. As a student violinist growing up in Germany, it never occurred to her to distinguish between music written today and pieces written centuries ago. She was the kid sister violinist of an older brother who played clarinet and also composed. [Coincidentally, a piece by her brother, Jorg Widmann, is featured in Koh's "Bridge to Beethoven" project.] "That has to do with my family ties," says Widmann. "For me, really, there never existed a difference between the traditional repertoire and the contemporary repertoire. Early on I was confronted by my brother, who wanted to try out things, or his friends. For me it always was Mozart next to Stockhausen and Nono next to Beethoven. It was never anything strange. It wasn't until I grew up that I realized that not everybody did what I did."

Dusapin, who composed *In vivo* for Widmann, is a well-known composer in Europe, and he and Widmann had met at a few of her concerts. Unlike some composers working with unfamiliar solo instruments, Dusapin didn't need any technical advice from Widmann about how to compose for the violin. "He knows very well how a violin works," she says. "He didn't employ any strange techniques. It's written in a very traditional way. It's three movements and everything is written in normal tradition



Carolin Widmann

LGM Productions

for the violin, normal bowing, normal fingers.” But normal doesn’t mean easy.

“I received the score in January,” says Widmann, who gave the world premiere of *In vivo* this past spring at a German chamber music festival. “I was very glad I did because it was very difficult to put together. Because it’s so traditional, there’s absolutely nothing to hide. There are tons of runs, runs, runs, runs, and they really need to be practiced. You really need to know where to go. There’s no way you can fake or hide or in any way make it not absolutely perfect.”

The Emerson String Quartet is one of the most eminent ensembles on the scene today. Founded in 1976, they are known for their deep insight into the music of masters, ranging from Mozart to Shostakovich, as well as their interest in contemporary composers. Violinist Eugene Drucker estimates that they have performed an average of one world premiere per year over their nearly 40-year history. “Even though we have never considered ourselves a quartet that specializes in contemporary music,” he says, “it’s certainly been a significant part of our activity. [Performing new music] is important because musicians have always played contemporary music, music of their times.” In the mid-20th century, he says, there was “a certain disconnect” between music that might appeal immediately to listeners and the music that composers were actually writing. “But I think performers didn’t stop feeling it was an important part of their activity to play a role in the continuation of the history of music,” says Drucker. “If composers are going to continue writing for string quartet, it’s part of a quartet’s responsibility

to provide a forum in which these pieces can be heard.”

Lowell Liebermann is a prolific American composer whose compositions range from full-length operas to solo works. His String Quartet No. 5, commissioned for the Emerson Quartet, is the first Liebermann piece in their repertoire. They received the score in June 2014 and gave the world premiere that September. “We’ve found it to be a very accessible work for audiences,” says Drucker. “We’ve played it at least a dozen times, and people find it easy to connect to. It has long, sweeping, neo-Romantic melodic lines with poignant harmonies underneath. But also, it has a perceptible narrative arc, so to speak. It starts very mysteriously and ends in a similar vein.

“There’s that old yardstick test,” he said. “Can you go home whistling it? It has a few melodies like that.”

One month after Ravinia audiences hear Liebermann’s new quartet, violinist Augustin Hadelich, a 2003 alumnus of Ravinia’s Steans Music Institute, will introduce them to *mystery sonatas* by David Lang, a high-profile American composer whose music has a mesmerizing, contemplative quality. Lang’s haunting *Little Match Girl Passion* was a highlight of Ravinia’s 2013 season.

Lang’s *mystery sonatas* grew out of his 2013/14 residency at Carnegie Hall. “He wrote this solo violin piece for me,”



Augustin Hadelich

Luca Valentia

says Hadelich, “as part of a festival he was programming at Carnegie Hall. What I like about his music is that it’s very emotional, very expressive. We worked together. He would show me what he had written and ask me questions. I would make some comments, but actually he knows what’s possible for the violin. I didn’t ask him to change much.”

The piece has seven movements, and a complete performance runs more than 40 minutes, a daunting length for both performer and audience. Hadelich usually plays excerpts, as he will for his Ravinia program, rather than the entire piece. “Each movement has its challenges,” he says. “It’s beautiful music, and the movements are very contrasting with each other. I’ve never been bored playing this piece.”

Hadelich adds contemporary pieces to his recitals as a change from the relatively standard concerto repertoire that orchestras typically want him to play. “It’s been part of what I do for a long time,” he says. “People at orchestras ask a lot for the Mendelssohn, the Beethoven, and the Brahms [concertos]. Those are wonderful pieces, but it’s exciting after all these years playing the violin to do new things. It makes the recital program more colorful. There are such interesting discoveries.” R

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



The Emerson String Quartet has long advocated contemporary works, in 2007 performing the Chicago premiere of Kaija Saariaho’s *Terra memoria* at Ravinia.

THE MAN, THE MUSIC, THE TOUR

Sugar Ray's Mark McGrath continues to find excitement
in his multifaceted career

By Tricia Despres

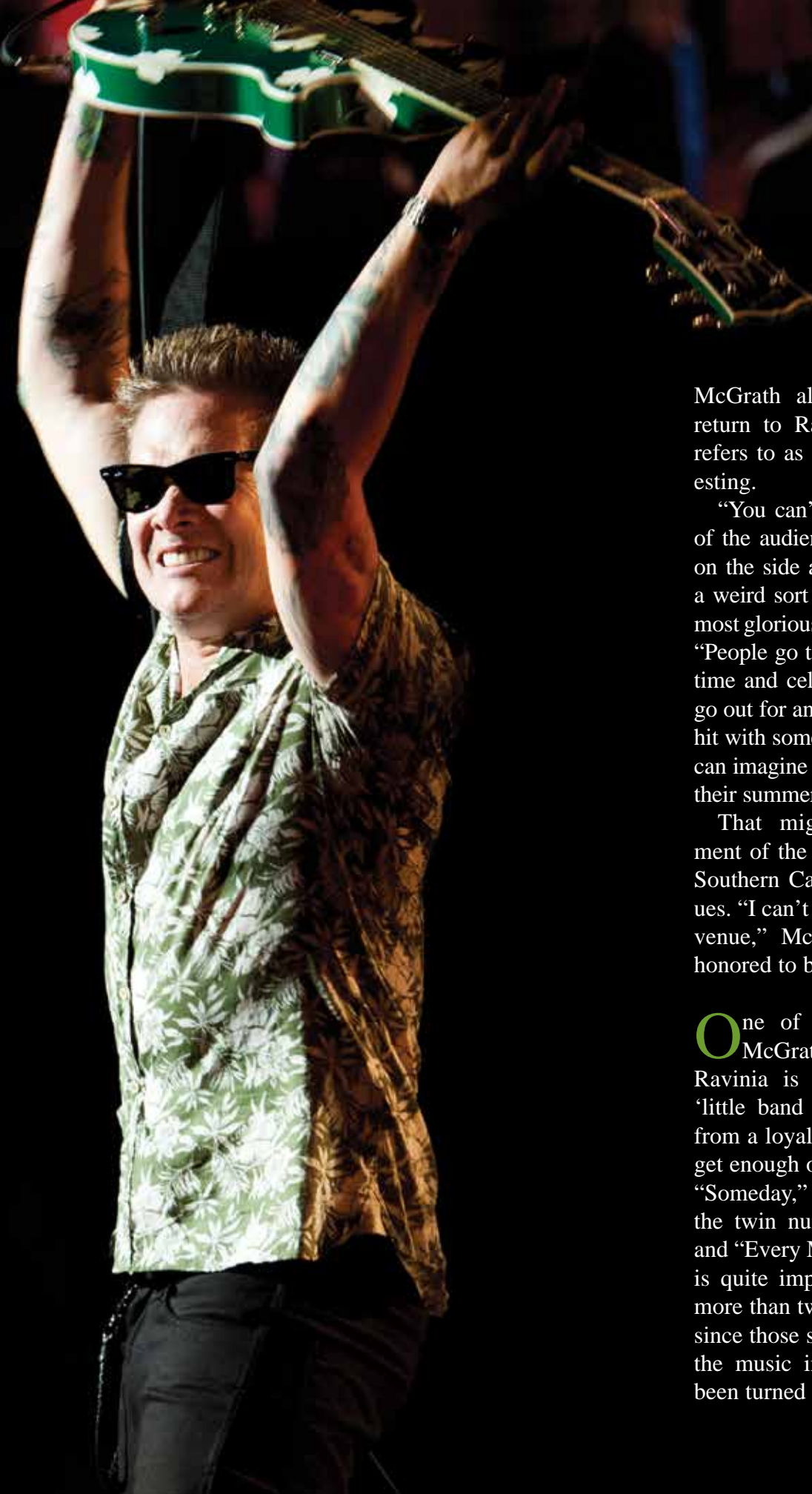
No one should be this wide awake on a Monday. Yet Sugar Ray frontman and “Under the Sun 2015” co-founder Mark McGrath is, sporting a child-like enthusiasm for the brand-new week lying ahead. Or maybe he is simply a grown adult who drank one too many coffees on this particular morning. Whatever it is, we’ll have what he’s having.

At the age of 47, McGrath has established a career on the belief

that saying no is not nearly as cool as saying yes. Besides saying yes to the idea of forming a band called the Shrinky Dinx back in 1988 that would eventually turn into the platinum-record-making alternative pop/rock band Sugar Ray, McGrath has given the thumbs-up on everything through the years from serving as a host on music/entertainment shows such as *Extra* and *Don’t Forget the Lyrics* to an active

participant on everything from VH1’s *Rock & Roll Jeopardy* to NBC’s *Celebrity Apprentice*.

Yet what might become one of his most long-lasting career decisions was spearheading the creation of the annual “Under the Sun” tour, which this year brings Sugar Ray together with other iconic ’90s groups, including Better than Ezra, Uncle Cracker, and Eve 6. And via this third annual “Under the Sun” tour,



McGrath also gets the chance to return to Ravinia, a venue that he refers to as both beautiful and interesting.

“You can’t really see three-fourths of the audience because it goes back on the side and down the hill, so it’s a weird sort of disconnect, but in the most glorious of ways,” says McGrath. “People go to Ravinia to have a great time and celebrate the chance to just go out for an evening. Chicago can be hit with some pretty hard winters, so I can imagine people want to maximize their summer nights.”

That might be the understatement of the summer from the native Southern Californian, but he continues. “I can’t think of a more beautiful venue,” McGrath gushes. “We are honored to be back there again.”

One of the main reasons that McGrath finds himself back at Ravinia is the popularity that his ‘little band that could’ still attracts from a loyal legion of fans that can’t get enough of such Sugar Ray hits as “Someday,” “When It’s Over,” and the twin number-one classics “Fly” and “Every Morning.” That longevity is quite impressive considering that more than two decades have gone by since those songs came out and since the music industry as a whole has been turned on its head.



The inaugural “Under the Sun” tour in 2013 included a stop at Ravinia, and McGrath brought to the stage fellow ‘90s rockers (clockwise from top left) Fastball, Vertical Horizon, Smash Mouth, and Gin Blossoms.

“I look back on the fact that [Sugar Ray] had four top-10 songs, and I am so humbled by it,” says McGrath. “I’m the first guy to make fun of myself and the first guy to make fun of the band, but I’m really proud of the songs I wrote.” And it’s those songs that McGrath says continue to make the decade of the ‘90s cooler with each passing day.

“The ‘90s got a bad rap for a while there,” says McGrath, whose band has nonetheless sold over 10 million records through the years. “The record industry sort of died in the ‘90s. They didn’t really make new records and new bands. I mean, name the last rock star? Was it Kid Rock?” He doesn’t wait for an answer. “They just don’t make rock stars anymore—they make DJs,” he continues, his voice building with each and every word. “It’s a new culture. But still, look at the top 10 touring acts. Nineties bands still find their way on that list, like the Red Hot Chili Peppers and Soundgarden and Alice in Chains and Dave Matthews Band. In many ways, it feels like the ‘90s never really ended.”

It’s this belief that McGrath and some of his generational comrades in music have been taking to the bank in recent years via the success of the “Under the Sun” tour.

“Once you put a little distance between the ‘90s and what is being done right now, those times start becoming cool again,” claims McGrath, who believes that Sugar Ray might have another hit in their future. “I always say that Sugar Ray is just a year or two away from being at Urban Outfitters. [Laughs] I think we hit that idea perfectly with ‘Under the Sun.’ The crowds are getting bigger and getting younger, which I wasn’t particularly anticipating.”

And with age, McGrath says he has an even better idea of what people truly want to hear. “On this tour, we are doing the hits the way you want to hear them and in short sets,” McGrath emphasizes. “I don’t want to hear these bands’ new stuff just like the crowd doesn’t. [Laughs] Hearing these bands say the words *Here’s a new one* is like Kryptonite to these fans. They want us to stick to the hits and that’s what we

do. Twenty-five hits in a three hour period. I like to say, ‘Bring [an empty bottle] because you won’t want to miss a thing.’”

But he can’t stop the endless march of time. “In the ‘90s [the after-show experience] was strippers and booze—and today it’s mothers and formula,” laughs the doting husband and father. “At this age, we have learned how to tour. I mean, our bodies are older and the excitement of [youth] just isn’t there like it was. We are all parents now, which changes things radically. I appreciate everything a lot more now.”

And for the first time on this particular morning, McGrath sighs. “Here’s the deal. I still love to perform. I still love the excitement. And at the end of the day, the fact that we get to spend our summer with our friends playing music makes us pretty lucky people.” R

Tricia Despres is a Chicago-area freelance entertainment writer whose work has appeared in the *Chicago Sun-Times*, *Country Weekly* and *Advertising Age*. Follow her on Twitter at @CHLwriter.

THE RAVINIA REPERTORY OF

COMPOSER	WORK	SOLOIST(S)	DATE(S)
Bach	"Brandenburg" Concerto No. 6 in B-flat Major, BWV 1051	Chicago Symphony Orchestra Soloists	7/23/12
	Concerto for Two Violins in D Minor, BWV 1043	Pinchas Zukerman, Miriam Fried	7/15/05
	Violin Concerto No. 2 in E Major, BWV 1042	Miriam Fried	7/25/04
Barber	<i>Adagio for Strings</i> , Op. 11		8/8/04 7/13/10
	<i>Dover Beach</i> , Op. 3	Sara Murphy, Chicago Symphony Orchestra Soloists	7/24/13
	<i>The School for Scandal</i> , Op. 5; Overture to		7/25/12
	Violin Concerto, Op. 14	Joshua Bell	7/25/12
Beethoven	<i>Ah! Perfido</i> , Op. 65	Susan Dunn	7/13/89
	Choral Fantasia in C Minor, Op. 80	Emanuel Ax, Melina Pyron, Gayla Blaisdell, Louise Callinan, Kenneth Gayle, Benjamin Butterfield, Robert Pomakov, Dale Warland Singers, Apollo Chorus of Chicago, St. Charles Singers	7/20/02
	Concerto for Violin, Cello and Piano in C Major, Op. 56 ("Triple")	Beaux Arts Trio	7/7/07
	<i>Egmont</i> , Op. 84; Overture to		7/17/87 7/24/14
	<i>Fidelio</i> , Op. 72; Overture to		7/13/89 7/18/13
	<i>Leonore</i> Overture No. 3, Op. 72b		7/18/87 8/5/07
	Piano Concerto No. 1 in C Major, Op. 15	Pierre-Laurent Aimard Jorge Federico Osorio Lang Lang	7/18/03 7/15/10 7/27/13
	Piano Concerto No. 2 in B-flat Major, Op. 19	Leif Ove Andsnes Jorge Federico Osorio	7/26/96 7/15/10
	Piano Concerto No. 3 in C Minor, Op. 37	Emanuel Ax Jorge Federico Osorio	7/18/87 7/15/10
	Piano Concerto No. 4 in G Major, Op. 58	André Watts Jorge Federico Osorio Jonathan Biss	8/5/07 7/16/10 7/24/14
	Piano Concerto No. 5 in E-flat Major, Op. 73 ("Emperor")	Garrick Ohlsson Jorge Federico Osorio	7/19/83 7/16/10
	Romance No. 1 in G Major, Op. 40	Robert Chen	7/18/03
	Romance No. 2 in F Major, Op. 50	Robert Chen	7/18/03
	Symphony No. 1 in C Major, Op. 21		8/6/08
	Symphony No. 3 in E-flat Major, Op. 55 ("Eroica")		7/19/83 7/24/11
	Symphony No. 5 in C Minor, Op. 67		7/17/87 8/5/07
	Symphony No. 7 in A Major, Op. 92		7/18/87 7/18/03 7/24/14
	Symphony No. 9 in D Minor, Op. 125	Susan Dunn, Susanne Mentzer, Ben Heppner, John Cheek, Chicago Symphony Chorus Christine Brewer, Louise Callinan, Clifton Forbis, Jonathan Lemalu, Dale Warland Singers, Apollo Chorus of Chicago, St. Charles Singers Erin Wall, Kelley O'Connor, Anthony Dean Griffey, Morris Robinson, Chicago Symphony Chorus	7/13/89 7/20/02 7/18/09
	Violin Concerto in D Major, Op. 61	Young Uck Kim Miriam Fried Itzhak Perlman	7/17/87 8/5/08 8/4/11
	Wind Octet in E-flat Major, Op. 103	Chicago Symphony Orchestra Soloists	7/19/11
Berlin	<i>As Thousands Cheer</i> ; "Harlem On My Mind" from	Nicole Cabell, Welz Kauffman	7/1/06
Berlioz	<i>Le corsaire</i> , Op. 21		7/21/83
	<i>Les francs-juges</i> , Op. 3, Overture to		8/10/78
	<i>Roméo et Juliette</i> , Op. 17; Selections from		7/26/12
	<i>Symphonie fantastique</i> , Op. 14		7/26/80
Bernstein	<i>Candide</i> ; Overture to		7/27/85 7/1/06 7/21/13

JAMES CONLON, 1977–2015

COMPOSER	WORK	SOLOIST(S)	DATE(S)
Bernstein	Symphony No. 2 (“The Age of Anxiety”)	Joyce Yang	7/11/10
	<i>West Side Story</i> ; “Tonight” from	Ana María Martínez, Plácido Domingo	8/4/07
Bizet	<i>Carmen</i> ; Prelude to Act II		7/19/08
Boccherini	Cello Concerto No. 9 in B-flat Major, G. 482	Yo-Yo Ma	7/27/96
Borne	Fantaisie brillante on Themes from Bizet’s <i>Carmen</i>	Sir James Galway	8/9/09
Brahms	Academic Festival Overture, Op. 80		8/7/08
	Concerto for Violin and Cello in A Minor, Op. 102	Itzhak Perlman, Lynn Harrell Pinchas Zukerman, Amanda Forsyth	7/28/77 7/15/05
	Piano Concerto No. 1 in D Minor, Op. 15	Jorge Federico Osorio Jorge Federico Osorio	7/27/08 7/29/15
	Piano Concerto No. 2 in B-flat Major, Op. 83	Peter Serkin Peter Serkin Yefim Bronfman Yefim Bronfman	8/16/86 6/30/06 7/7/09 8/8/12
	Symphony No. 1 in C Minor, Op. 68		7/24/80 7/21/83 8/7/08
	Symphony No. 2 in D Major, Op. 73		7/25/81 7/1/05
	Symphony No. 4 in E Minor, Op. 98		8/16/86
	<i>Tragic Overture</i> in D Minor, Op. 81		8/16/84
	Variations on a Theme by Haydn, Op. 56a		7/18/13
	Violin Concerto in D Major, Op. 77	Gil Shaham Robert Chen	8/7/08 7/24/11
Braunfels	Cello Quintet in F-sharp Minor, Op. 63	Chicago Symphony Orchestra Soloists	7/24/13
Britten	Diversions for Piano (Left Hand) and Orchestra, Op. 21	Leon Fleisher	7/27/85
	Four Sea Interludes from <i>Peter Grimes</i> , Op. 33a		7/17/13
	<i>Matinéés musicales</i> , Op. 24; March from		7/27/13
	<i>Phaedra</i> , Op. 93	Sara Murphy, Renate Rohlfing, Chicago Symphony Orchestra Soloists	7/24/13
	Violin Concerto, Op. 15	Maxim Vengerov	7/17/13
Bruch	Violin Concerto No. 1 in G Minor, Op. 26	Silvia Marcovici Pinchas Zukerman Joshua Bell	7/21/83 7/8/10 7/26/14
Bruckner	Symphony No. 7 in E Major		7/17/92
Busch	Divertimento for 13 Instruments	Chicago Symphony Orchestra Soloists	7/24/13
Canteloube	<i>Chants d’Auvergne</i> ; Selections from	Kiri Te Kanawa	7/19/08
Catalani	<i>La Wally</i> ; “Ebben? Ne andrò lontana” from	Ana María Martínez Patricia Racette	8/4/07 7/21/12
Chaminade	Concertino in D Major, Op. 107	James Galway	7/23/81
Chausson	<i>Poème</i> in E-flat Major, Op. 25	James Ehnes	7/21/13
	Symphony in B-flat Major, Op. 20		7/23/81
Chopin	<i>Andante spianato and Grande polonaise brillante</i> , Op. 22	Lang Lang	7/20/08
	Piano Concerto No. 1 in E Minor, Op. 11	Garrick Ohlsson	6/28/10
	Piano Concerto No. 2 in F Minor, Op. 21	Alicia de Larrocha Michel Block Jean-Yves Thibaudet Garrick Ohlsson	8/10/78 7/26/80 8/12/07 6/28/10
Cilea	<i>Adriana Lecouvreur</i> ; “Io son l’umile ancella” from	Kiri Te Kanawa	7/19/08
	<i>L’Arlesiana</i> ; “È la solita storia” (Federico’s Lament) from	Plácido Domingo	8/4/07
Copland	<i>Appalachian Spring</i> ; Suite from		7/11/10
	<i>Fanfare for the Common Man</i>		7/1/06 7/18/09
	<i>Lincoln Portrait</i>	Jessye Norman	7/18/09
Debussy	<i>La mer</i>		7/27/85 8/7/12

THE RAVINIA REPERTORY OF JAMES CONLON, 1977–2015, continued

COMPOSER	WORK	SOLOIST(S)	DATE(S)
Debussy	<i>Nocturnes</i> ; <i>Nuages and Fêtes</i> from		8/7/12
	<i>Prélude à l'après-midi d'un faune</i>		7/21/13
Doppler	<i>Rigoletto</i> Fantasy for Two Flutes and Piano, Op. 38	Sir James Galway, Lady Jeanne Galway	8/9/09
Dvořák	Carnival Overture, B. 169		8/12/78
			8/6/08
	Cello Concerto in B Minor, B. 191	Lynn Harrell	7/24/80
		Lynn Harrell	8/8/04
		Yo-Yo Ma	8/14/09
	<i>Rusalka</i> , B. 203; “Song to the Moon” from	Patricia Racette	7/21/12
	Scherzo capriccioso, B. 131		7/8/89
	Serenade in D Minor, B. 77	Chicago Symphony Orchestra Soloists	7/19/11
	Slavonic Dance No. 2 in E Minor, B. 147		7/26/12
	Symphony No. 7 in D Minor, B. 141		8/12/78
			7/25/85
			7/19/03
			7/27/08
			8/8/12
	Symphony No. 8 in G Major, B. 163		8/11/88
			8/6/04
			7/26/14
	Symphony No. 9 in E Minor, B. 178 (“From the New World”)		8/16/84
			8/7/04
	Violin Concerto in A Minor, B. 96	Mayumi Fujikawa	8/12/78
Eisler	<i>Vierzehn Arten, den Regen zu beschreiben</i> , Op. 70	Chicago Symphony Orchestra Soloists	7/22/14
Fauré	<i>Fantaisie</i> , Op. 79	James Galway	7/23/81
Gershwin	<i>An American in Paris</i>		8/15/04
			7/1/06
	<i>Catfish Row</i> : Symphonic Suite from <i>Porgy and Bess</i>		8/15/04
	Concerto in F	Orion Weiss	7/11/10
	<i>Girl Crazy</i> ; “Embraceable You” from	Denyce Graves	8/15/04
	<i>Girl Crazy</i> ; “I Got Rhythm” from	Denyce Graves	8/15/04
	<i>The Goldwyn Follies</i> ; “Love Walked In” from	Denyce Graves	8/15/04
	<i>Porgy and Bess</i> ; “I Got Plenty o’ Nuttin’” from	Denyce Graves	8/15/04
	<i>Rhapsody in Blue</i>	Lang Lang	7/20/08
		Kevin Cole	7/29/14
Glass	Concerto Fantasy for Two Timpanists and Orchestra	Jonathan Haas, Svetoslav Stoyanov	7/15/05
Gounod	<i>Faust</i> ; “Je ris de me voir si belle” from	Ana María Martínez	8/4/07
Grieg	Piano Concerto in A Minor, Op. 16	Van Cliburn	7/16/05
		Orion Weiss	8/6/08
Grosz	<i>Afrika-Songs</i> , Op. 29	Ronnita Miller, Brian Mulligan, Di Wu, Chicago Chamber Musicians	7/27/10
Hailstork	<i>An American Fanfare</i>		8/7/04
Hartmann	<i>Concerto funèbre</i>	Miriam Fried	6/30/06
Haydn	Cello Concerto in D Major, Hob.VIIb:2	Lynn Harrell	7/28/77
	Symphony No. 25 in C Major, Hob. I:25		7/29/82
Ibert	<i>Chansons de Don Quichotte</i>	Samuel Ramey	7/2/05
Janáček	<i>Mládí</i>	Chicago Symphony Orchestra Soloists	7/19/11
	Sinfonietta		7/27/96
Kern	<i>Show Boat</i> ; “Can’t Help Lovin’ Dat Man” from	Nicole Cabell, Welz Kauffman	7/1/06
Kernis	<i>Newly Drawn Sky</i>		7/1/05
Klein	String Trio	ARC Ensemble	7/26/11
Korngold	<i>Der Schneeman</i> ; Prelude, Serenade and Intermezzo from		8/4/07
	String Sextet in D Major, Op. 10	Chicago Symphony Orchestra Soloists	7/22/14
Krása	<i>Tanec</i>	ARC Ensemble	7/26/11
Liebertson	<i>Red Garuda</i>	Peter Serkin	8/6/04
Liszt	<i>Faust Symphony</i>	John Aler, Chicago Symphony Chorus	8/14/86
	Piano Concerto No. 2 in A Major	Misha Dichter	8/4/84
		André Watts	7/17/92

THE RAVINIA REPERTORY OF JAMES CONLON, 1977–2015, continued

COMPOSER	WORK	SOLOIST(S)	DATE(S)
Loewe	<i>My Fair Lady</i> ; “I Could Have Danced All Night” from	Ana María Martínez	8/4/07
Luna	<i>El Niño Judío</i> ; “De España Vengo” from	Plácido Domingo	8/4/07
Mahler	<i>Das klagende Lied</i>	Patricia Schuman, Tatiana Troyanos, Gary Lakes, Michael Wadsworth, Chicago Symphony Chorus	7/12/90
		Keri Alkema, Ekaterina Semenchuk, Rodrick Dixon, Brian Mulligan, Chicago Symphony Chorus	8/4/11
	<i>Das Lied von der Erde</i>	Marilyn Horne, James McCracken	8/18/84
		Michelle DeYoung, Stuart Skelton	7/10/09
	Symphony No. 1 in D Major		7/30/77
			7/29/82
			6/24/05
			7/22/15
	Symphony No. 2 (“Resurrection”)	Heidi Grant Murphy, Birgitta Svendén, Chicago Symphony Chorus	6/25/05
	Symphony No. 3	Birgitta Svendén, Apollo Chorus of Chicago, Chicago Children’s Choir	6/29/06
	Symphony No. 4	Anna Christy	7/21/06
	Symphony No. 5		8/2/79
			7/6/07
	Symphony No. 6 in A Minor		7/19/90
			8/1/07
	Symphony No. 7		8/4/79
			7/23/08
			7/25/13
Mendelssohn	Symphony No. 8 in E-flat Major	Christine Brewer, Bridgett Hooks, Heidi Grant Murphy, Catherine Keen, Jill Grove, Vinson Cole, James Johnson, John Relyea, Chicago Symphony Chorus, Milwaukee Symphony Chorus, Chicago Children’s Choir	7/26/08
	Symphony No. 9		7/7/89
			7/19/09
	Symphony No. 10; Adagio from		7/13/10
Martinů	<i>Sinfonietta La Jolla</i>		7/26/96
Massenet	<i>Le Cid</i> ; “O, souverain” from	Plácido Domingo	8/4/07
Mendelssohn	<i>A Midsummer Night’s Dream</i> , Op. 61;		7/21/13
	Overture, Scherzo and Wedding March from		7/26/12
	Overture: <i>The Hebrides</i> , Op. 26 (“Fingal’s Cave”)		7/29/14
	String Octet in E-flat Major, Op. 20	Chicago Symphony Orchestra Soloists	7/23/12
	Symphony No. 1 in C Major, Op. 11		7/7/09
	Symphony No. 3 in A Minor, Op. 56 (“Scottish”)		8/14/09
	Symphony No. 4 in A Major, Op. 90, (“Italian”)		7/10/09
	Violin Concerto in E Minor, Op. 64	Itzhak Perlman	7/28/77
		Dylana Jenson	7/29/82
		Cho-Liang Lin	8/16/84
		Young Uck Kim	7/25/85
		Sarah Chang	7/23/08
		Joshua Bell	7/13/10
Milhaud	<i>Le boeuf sur le toit</i>	Chicago Chamber Musicians, T. Daniel Productions	7/27/10
Mozart	<i>Ch’io mi scordi di te?</i> , K. 505	Tatiana Troyanos, Edward Gordon	7/12/90
	Concerto for Three Pianos in F Major, K. 242 (“Lodron”)	Saleem Abboud Ashkar, Shai Wosner, Jakub Cizmarovic	7/9/06
		Leon Fleisher, Katherine Jacobson Fleisher, Alon Goldstein	7/28/13
	Concerto for Two Pianos in E-flat Major, K. 365 (316a)	Saleem Abboud Ashkar, Shai Wosner	7/9/06
		Katherine Jacobson Fleisher, Alon Goldstein	7/28/13
	<i>Così fan tutte</i> , K. 588	Richard Stilwell, Saimir Pirgu, Rodion Pogosssov, Ana María Martínez, Ruxandra Donose, Frederica von Stade, Chicago Symphony Chorus, Harry Silverstein, Kevin Murphy	8/5/10
			8/7/10
			7/24/05
	<i>Der Schauspieldirektor</i> , K. 486; Overture to		7/26/14
	<i>Die Entführung aus dem Serail</i> , K. 384	Hanan Alattar, Anna Christy, Topi Lehtipuu, Nicholas Phan, Morris Robinson, Michael York, Apollo Chorus of Chicago, Kevin Murphy, Harry Silverstein	8/14/08
			8/16/08

THE RAVINIA REPERTORY OF JAMES CONLON, 1977–2015, continued

COMPOSER	WORK	SOLOIST(S)	DATE(S)
Mozart	<i>Die Zauberflöte</i> , K. 620	Ailyn Pérez, René Barbera, Nathan Gunn, Erika Miklósa, Morris Robinson, Alex Mansoori, Lei Xu, Janai Brugger, Lauren McNeese, Ronnita Miller, Brian Mulligan, John de Lancie, Michael Ehrman, Chicago Symphony Chorus	8/16/12 8/18/12
	<i>Die Zauberflöte</i> , K. 620; Overture to <i>Don Giovanni</i> , K. 527	Ellie Dehn, Soile Isokoski, Heidi Grant Murphy, Toby Spence, Ildebrando D'Arcangelo, Samuel Ramey, James Creswell, Morris Robinson, Apollo Chorus of Chicago, David Lefkovich, Kevin Murphy	8/6/04 8/15/08 8/17/08
		Christopher Maltman, Tamara Wilson, David Bižić, Kristinn Sigmundsson, Saimir Pirgu, Aga Mikolaj, Ailyn Pérez, Jonathan Michie, Chicago Symphony Chorus, Miah Im, David Lefkovich	8/14/14 8/16/14
	Flute Concerto No. 1 in G Major, K. 313 (285c)	Jean-Pierre Rampal	8/4/79
	Horn Concerto No. 2 in E-flat Major, K. 417	Dale Clevenger	7/23/06
	<i>Idomeneo</i> , K. 366	Richard Croft, Susanna Phillips, Tamara Wilson, Ruxandra Donose, Rodell Rosel, Morris Robinson, Brian Mulligan, Janai Brugger, Lei Xu, Miah Im, David Lefkovich, Chicago Symphony Chorus	8/17/12 8/19/12
	<i>Le nozze di Figaro</i> , K. 492	John Relyea, Ailyn Pérez, Richard Bernstein, Lisette Oropesa, Jane Bunnell, Lauren McNeese, Nathan Gunn, John Aler, Paul Corona, Rodell Rosel, Lei Xu, Chicago Symphony Chorus, David Lefkovich, Kevin Murphy	8/6/10 8/8/10
		John Relyea, Lisette Oropesa, Soile Isokoski, Stéphane Degout, Kristinn Sigmundsson, Renée Rapier, Marie McLaughlin, Rodell Rosel, Benjamin Bliss, Simone Osborne, Paul Corona, Chicago Symphony Chorus, Audrey Saint-Gil, Harry Silverstein	8/15/14 8/17/14
	Piano Concerto No. 5 in D Major, K. 175	Ieva Jokubaviciute	6/26/05
	Piano Concerto No. 6 in B-flat Major, K. 238	Jonathan Biss	7/17/05
	Piano Concerto No. 8 in C Major, K. 246 ("Lützow")	Jakub Cizmarovic	7/9/06
	Piano Concerto No. 9 in E-flat Major, K. 271 ("Jeunehomme")	Emanuel Ax	7/24/05
	Piano Concerto No. 11 in F Major, K. 413 (387a)	Joseph Kalichstein	7/3/05
	Piano Concerto No. 12 in A Major, K. 414 (385p)	Joseph Kalichstein	7/3/05
	Piano Concerto No. 13 in C Major, K. 415 (387b)	Matan Porat	7/3/05
	Piano Concerto No. 14 in E-flat Major, K. 449	Jorge Federico Osorio	7/30/06
	Piano Concerto No. 15 in B-flat Major, K. 450	Garrick Ohlsson	7/15/07
	Piano Concerto No. 16 in D Major, K. 451	Garrick Ohlsson	7/15/07
	Piano Concerto No. 18 in B-flat Major, K. 456 ("Paradis")	Jonathan Biss	7/8/07
	Piano Concerto No. 19 in F Major, K. 459	Jonathan Biss	7/8/07
	Piano Concerto No. 20 in D Minor, K. 466	Jonathan Biss	7/8/07
	Piano Concerto No. 21 in C Major, K. 467	Jonathan Biss	7/17/05
	Piano Concerto No. 22 in E-flat Major, K. 482	Emanuel Ax Emanuel Ax	8/2/79 7/24/05
	Piano Concerto No. 23 in A Major, K. 488	John Browning Jorge Federico Osorio Garrick Ohlsson	7/30/77 7/30/06 7/22/15
	Piano Concerto No. 24 in C Minor, K. 491	Peter Serkin Andreas Haefliger	8/7/04 7/23/06
	Piano Concerto No. 25 in C Major, K. 503	Andreas Haefliger	7/23/06
	Piano Concerto No. 26 in D Major, K. 537 ("Coronation")	Garrick Ohlsson	7/15/07
	Piano Concerto No. 27 in B-flat Major, K. 595	Richard Goode	6/26/05
	Serenade No. 10 in B-flat Major, K. 361 (370a) ("Gran Partita")		8/9/09 7/31/13
	Serenade No. 11 in E-flat Major, K. 375		7/30/06
	Serenade No. 12 in C Minor, K. 388 (384a)		6/26/05 7/31/13
	Symphony No. 34 in C Major, K. 338		8/8/04
	Symphony No. 35 in D Major, K. 385 ("Haffner")		7/28/13
	Symphony No. 38 in D Major, K. 504 ("Prague")		7/17/05
	Symphony No. 41 in C Major, K. 551 ("Jupiter")		8/18/84
	Violin Concerto No. 3 in G Major, K. 216	Young Uck Kim	7/12/90
	Violin Concerto No. 5 in A Major, K. 219 ("Turkish")	Pinchas Zukerman	7/6/07

THE RAVINIA REPERTORY OF JAMES CONLON, 1977–2015, continued

COMPOSER	WORK	SOLOIST(S)	DATE(S)
Muhly	<i>The Edge of the World</i>	The 5 Browns	8/9/11
Mussorgsky	<i>Intermezzo in modo classico</i> in B Minor		7/31/82
	<i>Khovanshchina</i> ; Prelude to		8/11/88
	<i>Khovanshchina</i> ; Selections from		7/23/15
	<i>Pictures at an Exhibition</i>		7/21/90
			7/7/06
			7/8/10
	Scherzo in B-flat Major		7/31/82
	<i>The capture of Kars</i>		7/31/82
Nicolai	<i>The Merry Wives of Windsor</i> ; Overture to		7/29/14
Orff	<i>Carmina Burana: Cantiones profanae</i>	Harolyn Blackwell, Donald Kaasch, Rodney Gilfry, Chicago Symphony Chorus, Glen Ellyn Children's Chorus	7/23/04
Pärt	Symphony No. 2		7/18/92
Ponchielli	<i>La Gioconda</i> ; "Dance of the Hours" from		7/16/05
Porter	<i>Red Hot and Blue</i> ; "Ridin' High" from	Nicole Cabell, Welz Kauffman	7/1/06
Prokofiev	Piano Concerto No. 1 in D-flat Major, Op. 10	Lise de la Salle	8/5/09
	Piano Concerto No. 2 in G Minor, Op. 16	Joyce Yang	7/22/06
	Piano Concerto No. 3 in C Major, Op. 26	Barry Douglas Lang Lang	7/21/90 7/27/13
	Piano Concerto No. 4 in B-flat Major, Op. 53	Leon Fleisher	8/14/86
	<i>Romeo and Juliet</i> Suite No. 1, Op. 64bis; Selections from		8/4/84 7/26/96
	<i>Romeo and Juliet</i> Suite No. 2, Op. 64ter; Selections from		8/4/84 7/26/96
	<i>Romeo and Juliet</i> Suite No. 3, Op. 101; Selections from		8/4/84 7/26/96
	<i>Romeo and Juliet</i> , Op. 64; Selections from		8/5/11
	Symphony No. 5 in B-flat Major, Op. 100		7/15/09
Puccini	<i>La bohème</i> ; "Donde lieta uscì" and "Mi chiamano Mimi" from	Kiri Te Kanawa	7/19/08
	<i>La bohème</i> ; "Quando m'en vo" from	Patricia Racette	7/21/12
	<i>Madama Butterfly</i>	Patricia Racette, Ning Liang, James Valenti, Fred Burchinal, David Cangelosi, Quinn Kelsey, Wayne Tigges, Darren Stokes, Michael Rice, Michelle Areyzaga, Apollo Chorus of Chicago	8/11/07
	<i>Madama Butterfly</i> ; "Un bel dì, vedremo" from	Patricia Racette	7/21/12
	<i>Tosca</i>	Patricia Racette, Salvatore Licitra, Bryn Terfel, Dale Travis, Rodell Rosel, Morris Robinson, Jonathan Beyer, Yohan Yi, Henry Griffin, Apollo Chorus of Chicago, Chicago Children's Choir	7/30/11
Rachmaninoff	<i>Kolokola</i> , Op. 35	Kara Shay Thomson, Rodrick Dixon, Vasily Ladyuk, Milwaukee Symphony Chorus	7/21/11
	Piano Concerto No. 1 in F-sharp Minor, Op. 1	Garriick Ohlsson Olga Kern Lise de la Salle	7/19/02 8/5/09 7/23/15
	Piano Concerto No. 2 in C Minor, Op. 18	Emanuel Ax Olga Kern Lang Lang Denis Matsuev	7/25/81 7/12/07 7/20/08 7/28/10
	Piano Concerto No. 3 in D Minor, Op. 30	Alexis Weissenberg Vladimir Feltsman Yefim Bronfman	7/31/82 8/11/88 7/29/06
	<i>Rhapsody on a Theme by Paganini</i> , Op. 43	Alexander Romanovsky	7/21/11
	Symphony No. 1 in D Minor, Op. 13		7/28/10
	<i>Vesna</i> , Op. 20	Vasily Ladyuk, Milwaukee Symphony Chorus	7/21/11
Ravel	<i>Daphnis et Chloé</i> ; Suite No. 2 from		8/13/88 7/18/92 7/21/12
	<i>Don Quichotte à Dulcinée</i>	Samuel Ramey	7/2/05
	<i>La valse</i>		7/27/85
	Piano Concerto for the Left Hand in D Major	John Browning Jean-Yves Thibaudet	7/30/77 8/7/12
	Piano Concerto in G Major	Jean-Yves Thibaudet	8/7/12
	<i>Tzigane, rapsodie de concert</i>	Joshua Bell	7/25/12

THE RAVINIA REPERTORY OF JAMES CONLON, 1977–2015, continued

COMPOSER	WORK	SOLOIST(S)	DATE(S)
Reinecke	Flute Concerto in D Major, Op. 283	James Galway	7/23/81
Rimsky-Korsakov	Russian Easter Overture, Op. 36		7/21/90
	<i>Sheherazade</i> : Symphonic Suite, Op. 35		7/12/07
Rossini	<i>Guillaume Tell</i> ; Overture to		7/16/05
			7/26/12
	<i>Il barbiere di Siviglia</i> ; Overture to		7/21/13
	<i>La gazza ladra</i> ; Overture to		7/21/13
Roussel	<i>Bacchus et Ariane</i> , Op. 43; Suite No. 2 from		7/25/81
Saint-Saëns	Cello Concerto No. 1 in A Minor, Op. 33	Heinrich Schiff	7/14/90
	<i>Introduction and Rondo capriccioso</i> in A Minor, Op. 28	James Ehnes	7/21/13
	<i>La muse et le poete</i> , Op. 132	Pinchas Zukerman, Amanda Forsyth	7/8/10
Schreker	<i>Der Wind</i>		7/19/12
	Intermezzo Op. 8	Kiri Te Kanawa	7/19/08
	<i>Kammersymphonie</i>		7/20/08
	<i>Lenz zauber</i> , Op. 4, No. 5	Stacey Tappan, Francesco Milioto	7/8/08
	<i>Prelude to a Drama</i>		8/5/08
	<i>Traum</i> , Op. 7, No. 3	Stacey Tappan, Francesco Milioto	7/8/08
	<i>Unendliche Liebe</i> , Op. 4, No. 1	Stacey Tappan, Francesco Milioto	7/8/08
Schubert	Octet in F Major, D. 803	Chicago Symphony Orchestra Soloists	8/20/12
	<i>Rosamunde</i> , D. 797; Overture to		7/16/05
			7/21/12
	Symphony No. 8 in B Minor, D. 759 (“Unfinished”)		7/18/13
Schulhoff	<i>5 Etudes de Jazz</i>	Di Wu	7/27/10
	<i>Bassnachtigall</i>	Susan Nigro	7/20/06
	<i>Die Wolkenpumpe</i>	Thomas Meglioranza, John Bruce Yeh, Dennis Michel, Susan Nigro, Mark Ridenour, Edward Atkatz, Patricia Dash, James Ross	7/20/06
	<i>Fünf Pittoresken</i> , Op. 31	Philippe Bianconi	7/20/06
	<i>Hot-Sonate</i>	Robert Black, Francesco Milioto	7/20/06
	Piano Concerto Op. 11	Philippe Bianconi	7/21/06
	String Quartet No. 2	Mendelssohn String Quartet	7/20/06
	String Sextet	Mendelssohn String Quartet, Paul Biss, Paul Katz	7/20/06
	Suite for Chamber Orchestra, Op. 37 (“Jazz Suite”)		6/30/06
	Symphony No. 1		7/29/06
	Symphony No. 5; Scherzo from		7/29/14
Schumann	Piano Concerto in A Minor, Op. 54	Alicia de Larrocha	7/18/92
		Garrick Ohlsson	7/15/09
		Jorge Federico Osorio	7/18/13
	Symphony No. 3 in E-flat Major, Op. 97 (“Rhenish”)		7/15/89
Shostakovich	Cello Concerto No. 1 in E-flat Major, Op. 107	Heinrich Schiff	7/8/89
	Concerto No. 1 for Piano, Trumpet & Strings in C Minor, Op. 35	Joyce Yang, Christopher Martin	8/5/09
	Festive Overture, Op. 96		7/19/03
			7/1/06
	<i>Kazn' Stepana Razina</i> , Op. 119	Sergey Murzaev, Chicago Symphony Chorus	7/23/04
	<i>Lady Macbeth of Mtsensk</i> ; Suite from		7/15/89
	Symphony No. 5 in D Minor, Op. 47		7/14/90
			8/9/11
			7/23/15
	Symphony No. 9 in E-flat Major, Op. 70		7/25/12
	Symphony No. 13 in B-flat Minor, Op. 113 (“Babi Yar”)	Nmon Ford, Chicago Symphony Chorus	7/22/06
	Symphony No. 14, Op. 135	Tatiana Pavlovskaya, Sergei Leiferkus	7/7/06
	Symphony No. 15 in A Major, Op. 141		7/28/06
Sibelius	Violin Concerto in D Minor, Op. 47	Midori	8/13/88
		Itzhak Perlman	7/15/89
Sorozábal	<i>La Taberna del Puerto</i> ; “No puede ser” from	Plácido Domingo	8/4/07
Sousa	<i>The Stars and Stripes Forever</i>		7/1/06
Spohr	Nonet in F Major, Op. 31	Chicago Symphony Orchestra Soloists	8/20/12
J. Strauss Jr.	<i>Die Fledermaus</i> ; Overture to		7/29/14
	<i>Trübsch-Tratsch-Polka</i> , Op. 214		7/29/14

THE RAVINIA REPERTORY OF JAMES CONLON, 1977–2015, continued

COMPOSER	WORK	SOLOIST(S)	DATE(S)
J. Strauss Jr.	<i>Unter Donner und Blitz</i> , Op. 324		7/29/14
J. Strauss Sr.	<i>Radetzky March</i> , Op. 228		7/29/14
R. Strauss	<i>Also sprach Zarathustra</i> , Op. 30		8/10/78
	<i>Cäcilie</i> , Op. 27, No. 2	Kiri Te Kanawa	7/19/08
	<i>Capriccio</i> , Op. 85; Sextet from	Sebastian Quartet, Keith Conant, Barbara Haffner	6/30/05
	<i>Der Bürger als Edelmann</i> , Op. 60; Suite from		8/13/88
	<i>Don Juan</i> , Op. 20		7/19/02
	<i>Don Quixote</i> : Fantastic Variations on a Theme of Knightly Character, Op. 35	John Sharp, Charles Pikler	7/2/05
	<i>Ein Heldenleben</i> , Op. 40		7/8/89
	<i>Morgen!</i> , Op. 27, No. 4	Kiri Te Kanawa	7/19/08
	<i>Salome</i>	Patricia Racette, Allan Glassman, Egils Silins, Gabriele Schnaut, Joseph Kaiser, Renée Rapiér, Craig Colclough, Mark Schowalter, Rodell Rosel, Adam Klein, Jason Ferrante, Evan Boyer	8/2/14
	<i>Salome</i> ; “Dance of the Seven Veils” from		7/14/90
	<i>Serenade in E-flat Major</i> , Op. 7	Chicago Symphony Orchestra Soloists	7/19/11
	<i>Ständchen</i> , Op. 17, No. 2	Kiri Te Kanawa	7/19/08
Stravinsky	<i>Chant du rossignol</i>		7/31/82
	<i>L'Histoire du Soldat</i>	Amari Cheatom, Christopher Rutherford, Finn Wittrock, Andrea Miller, David Lefkovich, Chicago Chamber Musicians	8/4/09
	<i>Symphony in Three Movements</i>		7/25/85
Tchaikovsky	“1812” Festival Overture, Op. 49		7/12/09 7/31/11 7/29/12 8/4/13 7/27/14 8/1/15
	<i>Francesca da Rimini</i> , Op. 32		7/23/81
	Piano Concerto No. 1 in B-flat Minor, Op. 23	Vladimir Feltsman Olga Kern Misha Dichter Vladimir Feltsman Denis Matsuev	7/19/03 7/30/05 7/11/07 7/29/12 7/27/14
	<i>Romeo and Juliet</i> (Fantasy Overture)		7/27/14
	String Quartet No. 1 in D Major, Op. 11; Andante cantabile	Yo-Yo Ma	8/5/11
	<i>Swan Lake</i> , Op. 20; Selections from		8/1/15
	Symphony No. 4 in F Minor, Op. 36		7/29/12
	Symphony No. 5 in E Minor, Op. 64		7/28/06
	Symphony No. 6 in B Minor, Op. 74 (“Pathétique”)		7/31/11
	<i>The Nutcracker Suite</i> , Op. 71a		7/12/09
	<i>The Nutcracker Suite</i> , Op. 71a; Selections from		7/30/05
	<i>Variations on a Rococo Theme</i> , Op. 33	Yo-Yo Ma Yo-Yo Ma	7/27/96 8/5/11
	Violin Concerto in D Major, Op. 35	Miriam Fried Miriam Fried Miriam Fried Gil Shaham Maxim Vengerov	7/30/05 7/12/09 7/31/11 8/4/13 8/1/15
	<i>Yevgeny Onegin</i> ; Letter Scene from	Oksana Dyka	8/4/13
	<i>Yevgeny Onegin</i> ; Polonaise from		8/4/13
Tórröba	<i>Luisa Fernanda</i> ; “En mi tierra” from	Ana María Martínez, Plácido Domingo	8/4/07
	<i>Maravilla</i> ; “Amor, vida de mi vida” from	Plácido Domingo	8/4/07
Ullmann	<i>Der Kaiser von Atlantis oder Der Tod dankt ab</i> , Op. 49	Brian Mulligan, Alvin Crawford, Ryan McKinny, Steven Spears, Norman Reinhardt, Hanan Alattar, Alison Tupay, Edward Berkeley	6/30/05
	<i>Don Quixote tanzt Fandango</i>		7/2/05
	Piano Concerto Op. 25	Garrick Ohlsson	7/1/05
	Piano Sonata No. 6, Op. 49	Jeanne Golan	7/26/11
	Piano Sonata No. 7	Jeanne Golan	7/26/11
	String Quartet No. 3, Op. 46	ARC Ensemble	7/26/11
	Symphony No. 2 in D Major		6/24/05
Various	Piaf Medley: Milord; Padam Padam; La vie en rose; Mon Dieu!	Patricia Racette	7/21/12

THE RAVINIA REPERTORY OF JAMES CONLON, 1977–2015, continued

COMPOSER	WORK	SOLOIST(S)	DATE(S)
Vaughan Williams	<i>Fantasia on a Theme by Thomas Tallis</i>		8/4/84
Verdi	<i>Aida</i>	Latonia Moore, Roberto Alagna, Michelle DeYoung, Morris Robinson, James Creswell, Mark Delavan, Sara Murphy, Joshua Guerrero, Chicago Symphony Chorus	8/3/13
	<i>Aida</i> ; Selections from		7/1/06
	<i>Giovanna d'Arco</i> ; Overture to		7/26/12
	<i>La forza del destino</i> ; Overture to		7/19/08 7/27/13
	<i>Messa da Requiem</i>	Christine Brewer, Stephanie Blythe, Frank Lopardo, Vitalij Kowaljow, Chicago Symphony Chorus	7/8/06
	<i>Otello</i>	Cristina Gallardo-Domâs, Milena Kitic, Matthew Polenzani, Joseph Kaiser, Clifton Forbis, Frederick Burchinal, Quinn Kelsey, John Cheek, Chicago Symphony Chorus, Chicago Children's Choir	7/23/05
	<i>Otello</i> ; "Già nella notte densa" from	Ana María Martínez, Plácido Domingo	8/4/07
	<i>Rigoletto</i>	Eglise Gutiérrez, Valerie Vinzant, Katherine Lerner, Natascha Petrinsky, Hak Soo Kim, Stefano Secco, Jonathan Beyer, Paul Corona, Dmitri Hvorostovsky, Jason Stearns, Morris Robinson, Apollo Chorus of Chicago	8/15/09
Wagner	<i>Der fliegende Holländer</i>	Greer Grimsley, Amber Wagner, Kristinn Sigmundsson, Simon O'Neill, Ronnita Miller, Matthew Plenk, Chicago Symphony Chorus	8/15/15
	<i>Der fliegende Holländer</i> ; Overture to		7/18/92 7/19/02 7/17/13
	<i>Die Meistersinger von Nürnberg</i> ; Prelude to		8/5/08
	<i>Die Walküre</i> ; "Ride of the Valkyries" from		7/27/13
	<i>Die Walküre</i> ; "Siegfried's Spring Song" from	Plácido Domingo	8/4/07
	<i>Die Walküre</i> ; Act One from	Deborah Voigt, Clifton Forbis, Eric Halfvarson	7/25/04
	<i>Götterdämmerung</i> ; "Siegfried's Funeral March" from		7/15/09
	<i>Götterdämmerung</i> ; Selections from	Christine Brewer	6/30/10
	<i>Lohengrin</i> ; Prelude to Act III from		8/4/07
	<i>Lohengrin</i> ; Preludes to Acts I & III		7/17/13
	<i>Rienzi</i> ; Overture to		7/19/02 7/17/13
	<i>Siegfried Idyll</i>	Chicago Symphony Orchestra Soloists	7/22/14
	<i>Siegfried</i> ; Final Scene from	Christine Brewer, John Treleven	6/30/10
	<i>Tannhäuser</i> ; Overture to		7/19/02 7/21/12
Weber	<i>Der Beherrscher der Geister</i> , Op. 27, Overture to		7/26/80
	<i>Oberon</i> ; Overture to		7/17/92 8/4/07 7/29/14
Weill	<i>Mahagonny Songspiel</i>	Amy Justman, Rebecca Jo Loeb, James Benjamin Rodgers, Bray Wilkins, Paul Corona, Jonathan Michie, David Lefkovich, Chicago Chamber Musicians	8/4/09
	Selections from <i>Happy End</i> , <i>Knickerbocker Holiday</i> , <i>Lady in the Dark</i> , <i>Love Life</i> , <i>One Touch of Venus</i> , and <i>The Threepenny Opera</i>	Patti LuPone	8/8/09
	<i>Street Scene</i> ; 'What Good Would the Moon Be' from	Nicole Cabell	7/1/06
	<i>The Seven Deadly Sins</i>	Patti LuPone, Hudson Shad	8/8/09
	<i>Zaubernacht</i>	Janai Brugger, T. Daniel Productions	7/19/12
White	<i>Kismet</i> ; "And This Is My Beloved" from	Nicole Cabell	7/1/06
Zemlinsky	<i>Blaues Sternlein</i> , Op. 6, No. 5	Stacey Tappan, Francesco Milioto	7/14/07
	Clarinet Trio in D Minor, Op. 3	Larry Combs, Musicians from Ravinia's Steans Music Institute	7/14/07
	<i>Die Seejungfrau</i>		8/12/07 7/29/15
	<i>Eine florentinische Tragödie</i> , Op. 16	Anthony Dean Griffey, Christine Brewer, James Johnson	7/11/07
	<i>Liebe Schwalbe</i> , Op. 6, No. 1	Stacey Tappan, Francesco Milioto	7/14/07
	<i>Lyric Symphony</i> , Op. 18	Christine Brewer, Bo Skovhus	7/7/07
	<i>Maiblumen blühten überall</i>	Kelli Harrington, Musicians from Ravinia's Steans Music Institute	7/14/07
		Rachel Schutz, Chicago Symphony Orchestra Soloists	7/23/12
	Sinfonietta, Op. 23		7/27/96
	<i>Turmwächterlied</i> , Op. 8, No. 1	Stacey Tappan, Francesco Milioto	7/14/07

Ralph and Charlie

By Jack Zimmerman

For four years I played trombone in my high-school band. I went to St. Rita's on Chicago's South Side, and while I had taken piano lessons in grade school, it wasn't until high school that I got to make music with others.

Of course, a good deal of my high-school musical experience involved marching band. St. Rita's was a football powerhouse, and with playoff games and whatnot, it seemed as if marching band season would never end. Eventually, though, it was over, and it was a huge relief to apply ourselves to concert band—playing our instruments in a heated room as opposed to on a below-freezing football field.

Our concert band was merely a marching band that sat down. We lacked such instruments as oboes and French horns, and I had never seen or heard a bassoon until halfway through my junior year. That's when I began playing in Chicago's CYO Band (CYO stands for Catholic Youth Organization). The band rehearsed one night each week in the basement of an orphanage on West Jackson Boulevard. Kids from Catholic high schools all over the city and a good number of college-age instrumentalists showed up there. At that time the band's director was Ralph Meltzer, a remarkable trombonist who was also the band director at St. Mel's High School.

On Saturday afternoons, I studied trombone privately with him. He had incredible technique and was the first real trombonist I ever heard. Like many Catholic-school band directors of that era, he cobbled together a living by directing a high school band, playing dance jobs on weekends, and teaching private lessons for three bucks a half hour.

There were a number of talented play-

ers in the CYO Band, but one kid, a sandy-haired trumpet player, had a grasp of music well beyond the rest of us. Even though he was only a sophomore, he hung out with the older players. The college-age guys treated him as an equal.

It was a thrill to be in a concert band in which everyone could play so well and that had every instrument represented. Of



course, the music was much more difficult than the music we played in our individual high-school concert bands. That was the thrill of rehearsing there every week, being challenged and hearing new sounds.

I left the CYO Band after my high-school graduation because I went away to school, spending my first two years at Quincy College in Quincy, IL. My band director there was an enormously talented young guy named Charlie Winking. He taught music theory, orchestration, conducting, gave private lessons on all low-brass instruments and was a good pianist—good enough to play the accompaniments to any of his students' solos. He also

conducted the wind ensemble, played tuba in the local symphony, could write jazz band arrangements, knew every song in the American Songbook and was a better-than-average jazz piano player.

More than anything, though, Charlie loved to teach. The year after I left Quincy, he told me that he had a freshman trombonist who was extremely gifted. "He can play anything," he said. "This guy's going to go all the way."

Neither Charlie nor Ralph became famous or were ever well-compensated for their teaching or their abilities to inspire young minds. As they did with so many others, they guided me in my musical development and offered me encouragement on my journey towards adulthood. But I never thanked either of them. I just never thought about it, always too wrapped up in something or another.

But these days I often think of them and the thousands of private teachers, band directors, and music educators of all types who take that great body of musical knowledge and traditions and hand it off to the next generation. It's no small task.

Ralph and Charlie are long gone now, but live on through their teaching. They made a difference in many lives. Those who make it out to either Ravinia performance of the legendary rock band Chicago this summer will be hearing a couple of their charges. The sandy-haired trumpet player in the CYO Band was Lee Loughnane, and the trombone student that Charlie talked about in such glowing terms was James Pankow, both founding members of Chicago.

For Ralph and Charlie, that's not a bad legacy.

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

LAWN CLIPPINGS



FoodStuff

By Ali Saboor, Executive Chef at Ravinia

Who doesn't love a summertime barbecue? Grilling elicits feelings of family and friendship for nearly everyone. I think we all have some of our best memories gathered around the grill, and that's why I am excited to bring that experience to Ravinia this summer.

With the opening of The Grove, our new outdoor concessions concept, I get to grill under the stars with a live soundtrack from fantastic musicians. This new outlet encompasses everything you need to make the best barbecue in town. We'll be grilling sausages, pouring craft beers, and even serving wine straight from our new tapped-barrel system.

Of course, the food is the piece I'm most excited about. I've partnered with Makowski's Real Sausage to create gourmet products just for Ravinia patrons. Since 1920 Makowski's has been creating craft sausages in Chicago using premium cuts of pork and beef, no fillers, perfect seasoning, and an exceptional casing. I can't wait to unveil the bratwurst, jalapeño cheddar, and smoked beef sausages they have created for us to grill this summer.

Hot off the grill I'll be topping each sausage with stout mustard and caraway-infused sauerkraut. Mustard is my favorite topping on sausages since there are so many varieties and it's relatively simple to make. Some of my favorites are cranberry, jalapeño, and beer-infused mustards. Since we're developing a "beer garden" feel in The Grove, I've decided my recipe for stout mustard is the perfect fit.

In addition to creating a cool new place to hang at Ravinia this summer, I'm happy to have found a way to offer new food options and create a backyard barbecue for my Ravinia family.

Cheers,
Chef Ali Saboor

Stout Mustard

Yield: 3 ½ cups

Ingredients

- 1 12-ounce bottle stout beer
- 1½ cups brown mustard seeds
- 1 cup red wine vinegar
- 1 tablespoon Kosher salt
- 1 teaspoon freshly ground black pepper
- ¼ teaspoon ground cinnamon
- ¼ teaspoon ground cloves
- ¼ teaspoon ground nutmeg
- ¼ teaspoon ground allspice
- ½ cup sugar (add sugar during blending stage)

Directions

Combine ingredients (except sugar) in a nonreactive mixing bowl. Cover with plastic wrap and let sit at room temperature for one to two days so that the mustard seeds soften and the flavors meld.

Transfer the mixture to the bowl of a food processor, add sugar, and process, stopping occasionally to scrape down the sides of the bowl with a rubber spatula, until the seeds are coarsely ground and the mixture thickens. Transfer to a jar and cover.

Refrigerate overnight and use immediately or keep for up to three months.

