

**Ravinia Festival  
presents the**

# **Boston Symphony Orchestra**

**Seiji Ozawa**

**Conductor**

**James Levine**

**Pianist**

**on Tuesday evening  
the eighth of April  
at 8:15 o'clock  
in  
Orchestra Hall**

**in a benefit concert  
"To Assure Ravinia's Future"**

**A pre-season 40th anniversary celebration**



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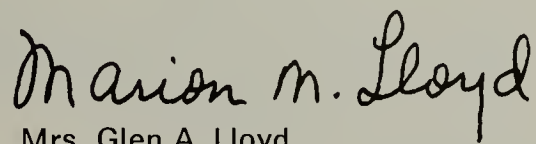


# A Message From Ravinia's Chairman

The Ravinia Festival Association is privileged to present the Boston Symphony Orchestra under the direction of Maestro Seiji Ozawa, with guest soloist, James Levine, as pianist. This fortuitous combination seemed a natural opportunity for the Festival, since Mr. Ozawa first appeared with the Festival in 1963, and was its first Music Director from 1964 to 1968, and Maestro Levine is in his third year as our Music Director. It is also a privilege to present a sister symphony orchestra to a Chicago audience.

The occasion is to benefit the current capital campaign "To Assure Ravinia's Future." Funds raised to date have established our first Endowment Fund, built a new restaurant and storage building, begun the first phase of renovation of the Murray Theatre, improved our parking facilities, and started a scheduled landscaping project. Further improvements await the completion of our \$2,750,000 campaign.

We are grateful to all those who have contributed to the success of this event, especially to Mrs. William B. Graham, who masterminded the gala benefit dinner and reception as Chairman of the Special Benefit Committee, and to all of her efficient, hardworking committee members. And we are most grateful to all of you in this audience, who for one reason or another, have paid the premium on your tickets. This will help the Ravinia Festival to continue to present the renowned Chicago Symphony Orchestra and other artistic programs of the highest quality at our beautiful Ravinia Park on Chicago's North Shore.



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## Boston Symphony Orchestra

## Benefit Concert

### Boston Symphony Orchestra

**Seiji Ozawa**

Music Director

**Colin Davis**

Principal Guest Conductor

### Ninety-Fourth Season

Tuesday Evening, April 8, 1975

**Seiji Ozawa**

Conductor

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**Mozart**

Piano Concerto No. 21 in C. K. 467

Allegro maestoso

Andante

Allegro vivace assai

**James Levine**

---

intermission

---

**\*Ravel**

Daphnis et Chloé

**Ann Arbor Festival Chorus**

Donald T. Bryant, conductor

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James Levine plays the Steinway piano

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# Program Notes

## Wolfgang Amadeus Mozart 1756-1791

### Piano Concerto No. 21 in C K. 467

Program note by John N. Burk

Twenty-five concertos by Mozart for piano and orchestra are listed in the catalogue of Köchel, Seventeen of these were composed for Vienna — most of them for performance by himself. There were four in the season of 1784-85 of which this was the last to be written.

The period of Lent in particular was a favorable time for a virtuoso-composer to reap profits in Vienna. The theatres being closed, Mozart could organize subscription concerts and rely upon a certain patronage. He gave two such concerts on February 10 and March 12, and composed a new concerto for each to help the receipts. This particular concerto was written for the second concert. Wolfgang's father, who was with him in Vienna, wrote home that he had made 559 florins' which he had not expected, as the list for his subscription concerts numbers 150 persons and he has often played at other people's concerts for nothing'. There were many calls for his services at private concerts in Vienna. Leopold wrote to his daughter that between February 11 and March 12, in 1785, Wolfgang's harpsichord had been moved back and forth between the theatre and various private houses as many as twelve times.

It is easy to believe that Mozart gave more than value received. His father did well to insist that they coax what money they could from the Viennese nobility, for they knew little or nothing was to be derived from the scores themselves. The returns from publication were negligible, and indeed few of his works were published until after his death. He did publish his first three concertos by subscription, offering them to 'the highly respectable public, beautifully copied and revised by himself', for the sum of four ducats. Leopold considered even this sum too high. Evidently, father and son were not disposed to repeat the venture. Mozart kept his concertos in close possession to guard against piracy by other pianists. He took only the orchestral parts along with him on his journeys, and played from a clavier part consisting of a figured bass with principal themes and ornamental passages cued in. His clear memory needed no further prompting.

This is Mozart's most carefree piano concerto. Its opening of light, short notes prophesies delicate, lyrical intertwining, and the prophecy is fulfilled. The melody of the "Andante" is first divulged by muted strings over diaphanous string chords, in a murmuring 12/8, and the pianist varies it while the solo voices of the winds add their charm. The "Finale" is an adventure in modulation, surprises, happy invention.

## Maurice Ravel 1875-1937

### Daphnis et Chloé

Program note by John N. Burk

The choreography is taken directly from the book of the same name by Longus, the writer of ancient Greece of unknown date. It is the oldest of countless tales of love thwarted by circumstance, and the final union of a shepherd and shepherdess. The two suites familiar to concert audiences consist of the second and third parts of the ballet. Between them is an episode in which Chloé, a captive, her hands bound, tries to escape.

The first dozen measures establish perfectly the tonal picture. We hear soft, shimmering strings (muted), a harp "arpeggio," suave blending chords from the chorus, a limpid flute solo, answered by natural notes from the horn. This phrase is a true leading motif, ardent, gently expressive of the two lovers. It recurs throughout the score, forever changing in shape and color. Other motifs are also to appear, undergo subtle transformation, and at the last to reach their most vivid expression. The opening scene of the ballet is a meadow on the edge of a sacred grove, hills seen in the distance. At the right is a grotto, guarded by the sculptured likeness of three nymphs. A great rock at the left rear suggests the god Pan. It is a clear afternoon of spring. Young men and girls enter, bearing baskets with offerings for the nymphs. There follows a graceful and stately religious dance, the chorus joining. Daphnis appears, preceded by his flock. Young girls surround Daphnis and dance (in 7/4 rhythm). Chloé appears and is drawn into the dance, Dorcon, a grotesque figure, and Daphnis, the handsome shepherd, are rivals for Chloé. The two perform a dance in turn, but Dorcon's dance is received

with derision and the dance of Daphnis with general approval. After the dance (*gracieuse et légère*), pirates burst upon the scene and carry off Chloé. Daphnis enters, finds a sandal that she has dropped and prays to the nymphs for her safety. The three sculptured nymphs come to life, descend and perform a dance (*lente et mystérieuse*). All pay homage at the altar of Pan.

The second scene, which comprises the first concert suite, shows the camp of the pirates by the sea. A trireme is seen in the distance. The pirates enter, carrying torches and booty. There follows the warlike dance (*danse guerrière*).

The episode which follows becomes a connecting point between the two orchestral suites. Chloé is brought in, her hands tied. She performs a "danse suppliante" and tries to escape, but is prevented. Satyrs, emissaries of Pan, surround the pirates. The god himself appears and the pirates flee in terror, leaving Chloé.

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloé, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloé. They find Daphnis and wake him; Chloé, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloé re-enact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. This pantomime leads to Ravel's famous flute cadenza, mimed by Chloé, and (in appearance) played by her lover. The pantomime is concluded by a sacrifice at the altar of Pan. Then the "general dance," the riotous finale in 5/4 rhythm begins. It becomes increasingly wild and bacchanalian. Chloé falls into the arms of Daphnis. The ballet ends in a "joyous tumult."

This is not ancient Greece; it is not true rustic simplicity. It is France, the France of Versailles, where the nobility, cherishing pastoral pieces, aimed at the charm of simplicity but achieved it in the most studied, elegant and sophisticated manner possible.



# Seiji Ozawa

## The Conductor



Upon his appointment as Music Director in the fall of 1973 Seiji Ozawa became the thirteenth person to head the Boston Symphony Orchestra since its founding in 1881. He succeeds such historic figures as Pierre Monteux, Serge Koussevitzky and Charles Munch. Prior to his appointment he was for one year the Orchestra's Music Adviser, and had appeared on numerous occasions as guest conductor of the orchestra.

Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music, in Tokyo, winning first prizes in composition and conducting. He then went to Europe, where he won first prize at the International Competition of Conducting at Besancon, France. One of the judges was the late Charles Munch, then Music Director of the Boston Symphony, whose invitation to Tanglewood was the beginning of Mr. Ozawa's association with the Orchestra. Appointed one of the New York Philharmonic's assistant conductors at the beginning of the 1961-1962 season, he directed that orchestra several times, though it was with the San Francisco Symphony, during the same season, that he made his full-length professional concert appearance in North America.

Beginning in the summer of 1964 he was for five seasons Music Director of the Ravinia Festival, and at the start of the 1965-1966 season he became Music Director of the Toronto Symphony, a post he relinquished after four seasons in order to devote his time to guest-conducting. During the summer of 1969 he conducted opera for the first time—"Così fan tutte" at Salzburg—and served also as principal guest conductor of the Ravinia Festival. That fall he opened the New York Philharmonic season and later appeared as guest

conductor with L'Orchestre de Paris, the Cleveland Orchestra and the Berlin Philharmonic.

In 1970 Mr. Ozawa was made Artistic Director of the Berkshire Music Festival, and in December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra.

As Music Director and Conductor of the Boston Symphony Orchestra, a position he holds concurrently with his posts at Tanglewood and in San Francisco, he has made several recordings with the Boston Symphony Orchestra on the Deutsche Grammophone label, among them Berlioz' "Symphonie fantastique" and "La damnation de Faust," and (with Christoph Eschenbach) Beethoven's Piano Concerto No. 5. He and the Boston Symphony Orchestra are currently in the process of recording Ravel's complete orchestral works.

## James Levine

### The Soloist



The multiple talents of the distinguished young American conductor, James Levine, whose remarkable career has brought him international recognition and extraordinary acclaim, are in evidence each summer at the Ravinia Festival where he is now in his third season as Music Director. During the past five years he has led every leading symphony orchestra in the United States, to overwhelming praise from musicians, audiences and critics alike. He holds the position of Principal Conductor of the Metropolitan Opera — A post created for him — which includes a broad range of musical and administrative responsibilities as well as conducting

several productions each year (about 40 performances). Having made his Metropolitan Opera debut in June, 1971, he has since conducted "Tosca," "Luisa Miller," "Otello," "Rigoletto," "The Barber of Seville" and "Il Travatore." This season, he opened the Metropolitan with "I Vespri Siciliani," followed by "La Forza del Destino," "Falstaff," and "Wozzeck."

Mr. Levine made his Ravinia conducting debut in June 1971, and was appointed Music Director in the fall of 1972. He also was appointed Music Director of the Cincinnati Symphony's May Festival for the 1974 and 1975 seasons. In the past five seasons he has also appeared with the Philadelphia Orchestra, the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic, the Los Angeles Philharmonic, the Pittsburgh Symphony, the Minnesota Orchestra, the San Francisco Symphony, the St. Louis Symphony, the National Symphony, the Atlanta Symphony, the Aspen Festival Orchestra, and the San Francisco Opera. In Europe, Mr. Levine has led the London Symphony, the New Philharmonia, the Welsh National Opera, and the RAI Orchestra of Rome. In addition to his guest conducting appearances, he appears as piano soloist with orchestra, in recitals, and chamber music programs.

Born in Cincinnati in 1943, Mr. Levine made his debut as piano soloist with the Cincinnati Symphony Orchestra at the age of ten. He attended the Juilliard School where he completed his undergraduate requirements in one year but stayed on to continue piano studies with Rosina Lhevinne and conducting with Jean Morel. He left Juilliard to join the conducting staff of the Cleveland Orchestra under George Szell where he remained for six years — the youngest Assistant Conductor in the Orchestra's history.

Among Mr. Levine's several recording projects for Angel and RCA Victor Records are the premiere recordings of Verdi's operas "Giovanna D'Arco" and "I Vespri Siciliani." Following his four-week Ravinia stay last summer, during which he recorded Mahler's Symphony No. 4 — his first recording with the Chicago Symphony Orchestra — he flew to London in August to record Mahler's Symphony No. 1 with the London Symphony Orchestra, both for RCA records. In London, he also recorded Rossini's "The Barber of Seville" with Beverly Sills and Sherrill Milnes, for EMI-Angel Records.

# Boston Symphony Orchestra

**SEIJI OZAWA**, Music Director  
**Colin Davis**, Principal Guest  
Conductor  
**Joseph Silverstein**, Assistant  
Conductor

**First Violins**

Joseph Silverstein  
concertmaster  
Charles Munch chair  
Emanuel Borok  
Max Hobart  
Rolland Tapley  
Roger Shermont  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Sheldon Rotenberg  
Alfred Schneider  
Stanley Benson  
Ge ald Gelbloom  
Raymond Sird  
Ikul u Mizuno  
Cecylia Arzewski  
Amnon Levy

**Second Violins**

Clarence Knudson  
Fahnestock chair  
Marylou Speaker  
Michel Sasson  
Ronald Knudsen  
Leonard Moss  
William Waterhouse  
Laszlo Nagy  
Michael Vitale  
Spencer Larrison  
Darlene Gray  
Ronald Wilkison  
Harvey Seigel  
Bo Youp Hwang  
Victor Yampolsky  
Jerome Rosen

**Violas**

Burton Fine  
Charles S. Dana chair  
Reuben Green  
Eugene Lehner  
George Humphrey  
Jerome Lipson  
Robert Karol  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo  
Robert Barnes  
Michael Zaretsky

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William Moyer

**Cellos**

Jules Eskin  
Philip R. Allen chair  
Martin Hoherman  
Mischa Nieland  
Jerome Patterson  
Robert Ripley  
Luis Leguia  
Carol Procter  
Ronald Feldman  
Joel Moerschel  
Jonathan Miller  
Martha Babcock

**Basses**

Henry Portnoi  
Harold D. Hodgkinson chair  
William Rhein  
Joseph Hearne  
Bela Wurtzler  
Leslie Martin  
John Salkowski  
John Barwicki  
Robert Olson  
Lawrence Wolfe

**Flutes**

Doriot Anthony Dwyer  
Walter Piston chair  
James Pappoutsakis  
Paul Fried

**Piccolo**

Lois Schaefer

**Oboes**

Ralph Gomberg  
John Holmes  
Wayne Rapiere

**English Horn**

Laurence Thorstenberg

**Clarinets**

Harold Wright  
Ann S. M. Banks chair  
Pasquale Cardillo  
Peter Hadcock  
E flat clarinet

**Librarians**

Victor Alpert  
William Shisler

**Bass Clarinet**

Felix Viscuglia

**Bassoons**

Sherman Walt  
Edward A. Taft chair  
Ernst Panenka  
Matthew Ruggiero

**Contra Bassoon**

Richard Plaster

**Horns**

Charles Kavaloski  
Helen Sagoff Slosberg chair  
Charles Yancich  
Harry Shapiro  
David Ohanian  
Richard Mackey  
Ralph Pottle

**Trumpets**

Armando Ghitalla  
André Come  
Rolf Smedvig  
Gerard Goguen

**Trombones**

William Gibson  
Ronald Barron  
Gordon Hallberg

**Tuba**

Chester Schmitz

**Timpani**

Everett Firth  
Sylvia Shippen Wells chair

**Percussion**

Charles Press  
assistant timpanist  
Thomas Gauger  
Frank Epstein

**Harps**

Bernard Zighera  
Ann Hobson

**Stage Manager**

Alfred Robison



# Ann Arbor Festival Chorus

## Donald Bryant

Donald Bryant, as Director of the University Choral Union, began with the season 1969-70. With this appointment Dr. Bryant also became Director of Music at the First Presbyterian Church and Lecturer in Music at the University School of Music (thereby making academic credit available for singing members of the Choral Union). Dr. Bryant's professional training in voice, choral music, and piano began at Capital University in Ohio, where he earned a Bachelor of Music in 1941, and, after four years of military service, a master's degree in Composition in 1946. In 1948 he earned a master's degree in Piano from the Juilliard School of Music in New York City. In 1967 he was awarded an honorary doctorate at the Westminster Choir College. Dr. Bryant resigned as Director of the Columbus Boychoir School, which has been closely

associated with the Westminster Choir College in Princeton. In his twenty years with the Boychoir School he performed over 2,000 concerts as conductor-pianist throughout the United States, Europe, South America, and Japan.

## The Festival Chorus

The Festival Chorus of approximately 100 voices, chosen from the larger 300-voice University Choral Union, was formed in 1969 and is conducted by Donald T. Bryant, formerly conductor of the Columbus Boy Choir for 20 years. The organization is open to students, faculty, and members of the community by audition.

The first performance by the Festival was at the Good Friday service in the spring of 1970 at the First Methodist Church in Ann Arbor when Haydn's "Seven Words of Christ" was performed with soloists and orchestra

under the direction of Donald Bryant. The first May Festival performance by the chorus was at the festival in 1970 when Bach's "Magnificat" and Beethoven's "Choral Fantasy" (with Rudolf Serkin as piano soloist) were performed with the Philadelphia Orchestra, Thor Johnson and Eugene Ormandy, conductors. The "Choral Fantasy" was repeated that fall with the Detroit Symphony Orchestra under Sixten Ehrling in Detroit in Ford Auditorium.

Other performances by the chorus have been with the Melbourne Symphony, Willem Van Otterloo, conducting Verdi's "Hymn of the Nations;" with the Detroit Symphony at the Meadow Brook Summer Music Festival, Hans Schwieger conducting a concert version of Beethoven's "Fidelio;" with Paul Kuentz Chamber Orchestra of Paris, Donald Bryant conducting Handel's "Ode for St. Cecilia's Day;" with the Prague Symphony Orchestra, Jindrich Rohan conducting Smetana's "Czech Song" (in Czech); with the Philadelphia Orchestra, Thor Johnson conducting Mozart's "Vespers" and Szymanowski's "Stabat Mater;" with the Mozarteum Orchestra of Salzburg, Donald Bryant conducting Mozart's "Coronation Mass in C;" and with the Leningrad Philharmonic, Neeme Jarvi conducting Prokofiev's "Alexander Nevsky" (in Russian).

Last summer (1974) the Festival Chorus performed a concert of Schubert songs. In October (1974) the chorus joined with the Ann Arbor Symphony in Schubert's "Mass in Ab" (as part of the city's sesquicentennial celebration), and in Ann Arbor last Saturday sang with the Boston Symphony Orchestra in Ravel's "Daphnis and Chloé," which is repeated tonight in Orchestra Hall, both concerts under the direction of Seiji Ozawa.

### Ann Arbor Festival Chorus

**Soprano I**  
Edith Bookstein  
Karen Brown  
Judith Calligan  
Elaine Cox  
Phyllis Denner  
Linda Fenelon  
Estelle Fox  
Gladys Hanson  
Joanne Hoover  
Sigrid Johnson  
Ann Keeler  
Leigh Martin  
Kathleen Molony  
Mary Ann Sincock  
Elizabeth Smeltekop  
Jacqueline Stoutenborough  
Norma Ware  
Beverly Wistert

**Soprano II**  
Ann Barden  
Kathy Berry  
Doris Datsko  
Mary Hiraga  
Patricia Hodgson  
Alice Horning  
Frances Lyman  
Vicki Porter  
Carol Porterfield  
Virginia Reese  
Carolyn Richards  
Susan Schluederberg  
Patricia Tompkins

### Winter 1975

**Alto I**  
Judith Adams  
Martha Ause  
Lola Black  
Marion Brown  
Lael Cappaert  
Sally Carpenter  
Carol Dick  
Kathryn Greene  
Ellen Gross  
Nancy Karp  
Nancy Keppelman  
Geraldine Koupal  
Joann Kratzmiller  
Kirsten Lietz  
Lois Nelson  
Carren Sandall  
Christine Wendt  
Charlotte Wolfe

**Alto II**  
Sandra Anderson  
Ellen Armstrong  
Marjorie Baird  
Mary Haab  
Joan Hagerty  
Kathy Klykylo  
Elsie Lovelace  
Beverly Roeger  
Carol Spencer  
Delores Vander Wal  
Nancy Williams

**Tenor I**  
Alan Cochrane  
Kenneth Dodd  
Robert Domine  
Marshall Franke  
Marshall Grimm  
Myron Gross  
Paul Lowry  
Robert MacGregor  
Dennis Mitchell  
Robert Sauser  
Marc Setzer  
Arthur Vidrich

**Tenor II**  
Martin Barrett  
John Etsweiler  
Robert Freed  
Jeffrey Halpern  
Donald Haworth  
Thomas Hmay  
Robert Johnson  
James Larsen  
Phillip Smith  
Michael Verschaeve

**Bass I**  
Viktors Berstis  
Fred Bookstein  
Robert Damashek  
John Dietrich  
Walter Evans  
Thomas Hagerty  
Edgar Hamilton  
Jeffrey Haynes  
Mark Hirano  
John Jarrett  
Gary Ketterman  
Klair Kissel  
Steven Olson  
Paul Robinson  
Michael Roth  
Roger Smeltekop  
Riley Williams

**Bass II**  
Gabriel Chin  
Aaron Ellis  
Phillip Pierson  
Gregg Powell  
Brian Rhinesmith  
Paul Robinson  
Jay Sappington  
Raymond Schankin  
Helmut Schick  
Wallace Schonschack  
Thomas Sommerfeld  
Robert Strozier  
Terri Tompkins  
John Van Bolt

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# 1936-1975

As the Ravinia Festival approaches its significant fortieth season, it pays homage to the past, honors the present, and heralds the future.

Ravinia opened its famous gates to the public for the first time in mid-August of 1904 as a superior type of amusement park. Two years later, Ravinia underwent a financial and artistic change, and its first venture in the field of classical music brought Walter Damrosch and an orchestra from New York for a series of summer concerts in a newly-constructed open-air pavilion which had an elevated stage and a seating capacity of 1,520 seats.

In the years that followed, Ravinia began to drive ahead artistically. There were concerts by the Chicago Symphony Orchestra, conducted by Dr. Frederick Stock, the Minneapolis Symphony under the baton of Emil Oberhoffer, and Mr. Damrosch's New York Symphony Orchestra. The concerts were augmented by legitimate stage productions, including the Ben Greet Players in open-air Shakespeare performances, ballet, and an occasional opera. It was opera, however, that slowly forged ahead. After another financial shake-up took place in 1912, a group of North Shore businessmen, including Louis Eckstein, who was to become the patron saint of Ravinia opera, took over the management of the park. Under Mr. Eckstein's guidance, the greatest singers and conductors were brought to Ravinia which became known the world over as the summer opera capital.

## Save Ravinia — 1936 Slogan

Although the depression plunged Ravinia Park into darkness in 1932, it came into the light again in the spring of 1936. The famous "Save Ravinia" drive was started by a group

of seven men interested in music. They were joined by a larger group, and a guaranty fund of \$34,000 was raised. The widowed Mrs. Eckstein generously donated the use of the park, and the first Ravinia Festival was successfully under way, with the Chicago Symphony Orchestra in summer residence. Eight years later when the Festival had attained renown in the world of music, Mrs. Eckstein presented the park to the Ravinia Festival Association.

Ravinia's historic wooden pavilion was destroyed by fire on May 14, 1949. However, just 45 days after it was levelled to the ground, Ravinia opened its 14th season on schedule with a novel roof over its head. A 33-ton canvas cover — originally used as a hangar for B-29 Bombers — served as a temporary shelter during the 1949 season.

The new Pavilion, built in 1950, with a temporary stage, doubled the seating capacity of the former wooden structure, and served the Festival for the next 20 years. In 1970 a magnificent new stage was built and the Pavilion refurbished, providing a facility worthy of the superb symphony orchestra, outstanding conductors and soloists, and a devoted audience. It was achieved through the Festival's first capital campaign, launched in 1969, "To Rebuild Ravinia."

## Four Decades of Distinction

The summer home of the great Chicago Symphony Orchestra for 40 years, Ravinia presents the finest in symphonic, opera, recital and chamber music programs, which alternate with the best in popular, jazz and folk concerts. Brilliant ballet performances, distinguished theatre, and a stimulating art exhibit are annual attractions.

Like every important artistic enterprise, Ravinia has never been

content with simply offering the best in entertainment summer after summer; it continuously improves and augments the scope of its attractions in order to present what is meaningful and exciting to current audiences.

The preliminary Calendar of Events for the gala 40th anniversary season, inserted in this program book, is evidence of Ravinia's determination to maintain its prestige both nationally and internationally. New directions in Festival programming began in 1964 when Seiji Ozawa became Music Director. After his five-year tenure, the late Istvan Kertesz served as Principal Conductor of the Festival. Innovative concepts in festival programming, introduced by Music Director, James Levine, and Executive Director, Edward Gordon, have created a design for a festival which critics say deserves the attention of everyone on the American music scene.

## Assure Ravinia's Future—1975 Slogan

Faced with an imperative need to assure the Festival's artistic growth, educational expansion, physical improvement, and financial protection, the Ravinia Festival launched its drive "To Assure Ravinia's Future."

Fortunately, at the most propitious moment imaginable, Ravinia's accomplishments as a leading festival of the performing arts were recognized by two exceedingly generous benefactors, Mr. and Mrs. Ray A. Kroc, who agreed to contribute \$1,000,000 to Ravinia on a matching basis. The challenge of the matching gift was readily accepted by Ravinia's Executive Committee and Board of Trustees. Through their early efforts special gifts in excess of \$250,000 were  
(Continued on Page 14)



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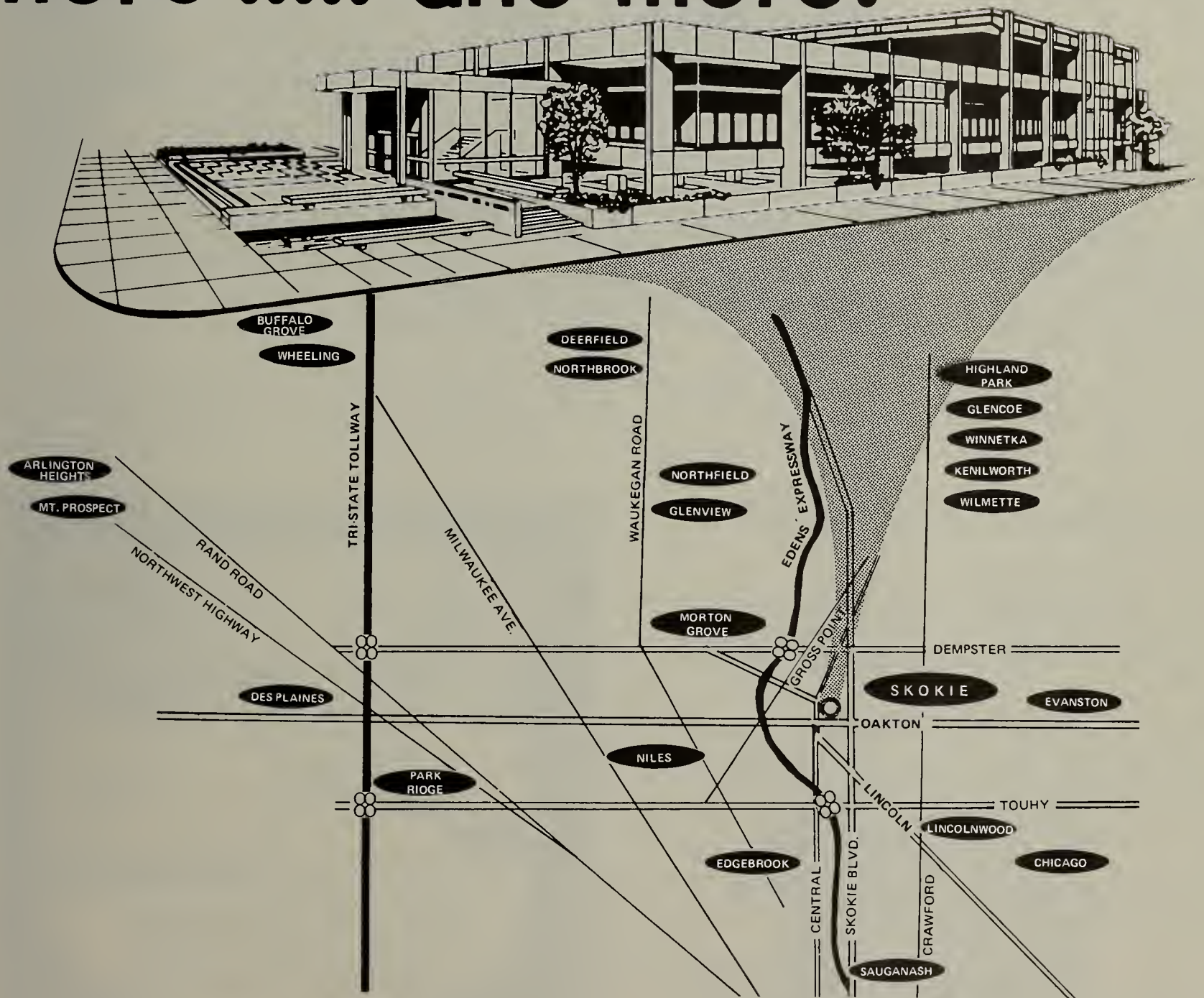
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## “To Assure Ravinia’s Future”

(Continued From Page 12)

obtained before Mrs. Glen A. Lloyd, Chairman of the Festival, made the announcement of the permanent capital funds drive at the opening concert of the 1973 season.

Since then, dedicated members of Ravinia’s official family have secured \$1,000,000 in pledges and outright gifts which enabled the Festival to claim the Kroc million, which means that \$2,000,000 will be allocated to Ravinia’s first and greatly desired Endowment Fund when the total goal of \$2,750,000 is reached. The additional \$750,000 specified in the campaign goal is for the essential needs at the Festival’s site.

The Festival is now striving to obtain the remaining \$500,000 needed to meet this goal. This evening’s benefit concert is a highlight of the current capital campaign.

Pledges to “The Fund to Assure Ravinia’s Future” are payable up to five years from the date made. Gifts to The Fund can be designated for permanent endowment, for unrestricted use or for physical improvements to the Park. Everyone who supports the Ravinia Festival is certain of receiving an annual season of superb summer entertainment; everyone who contributes to Ravinia’s future can count on an optimum return on investment. There aren’t many opportunities today to make an investment that offers both an immediate return and long term growth.

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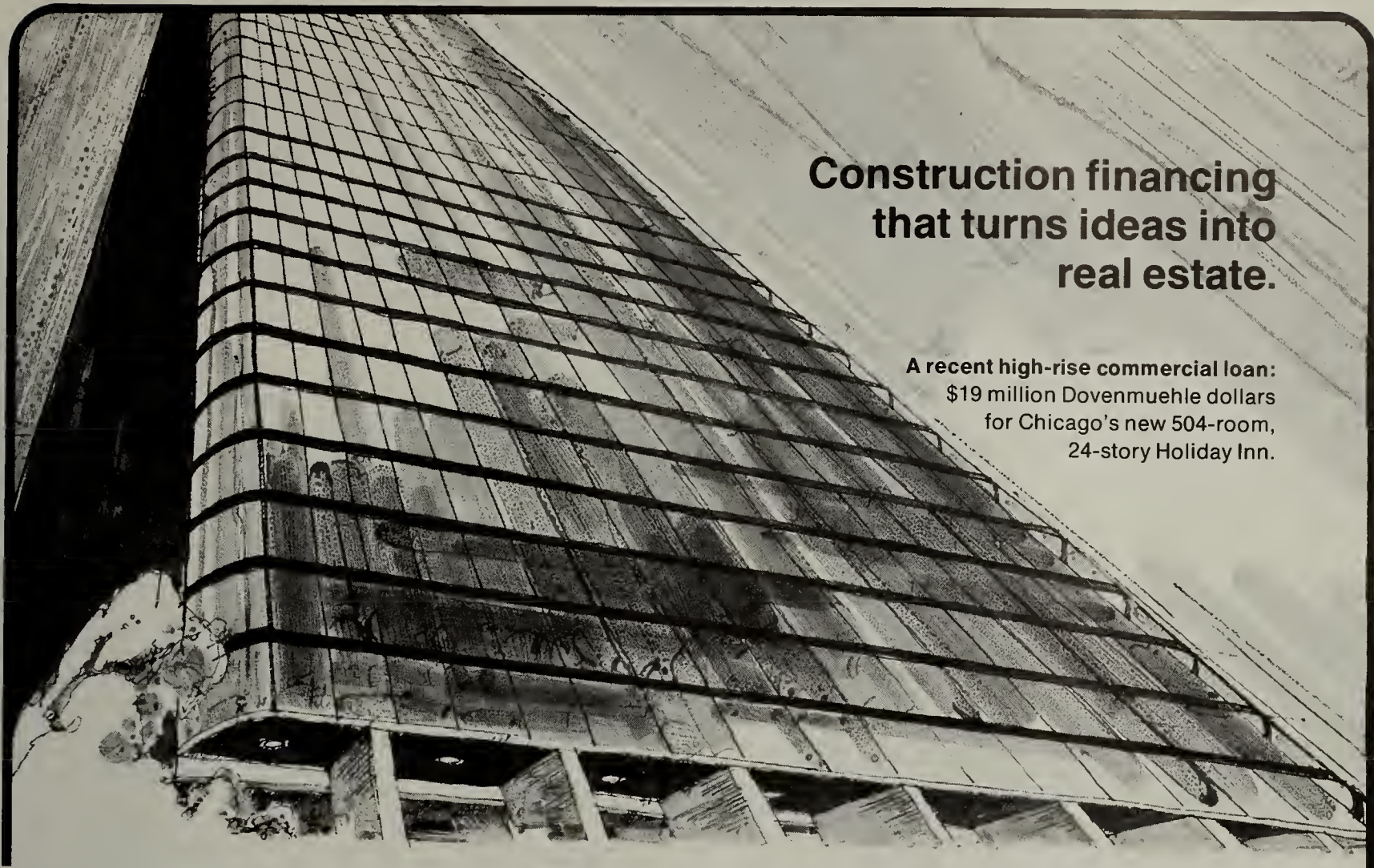
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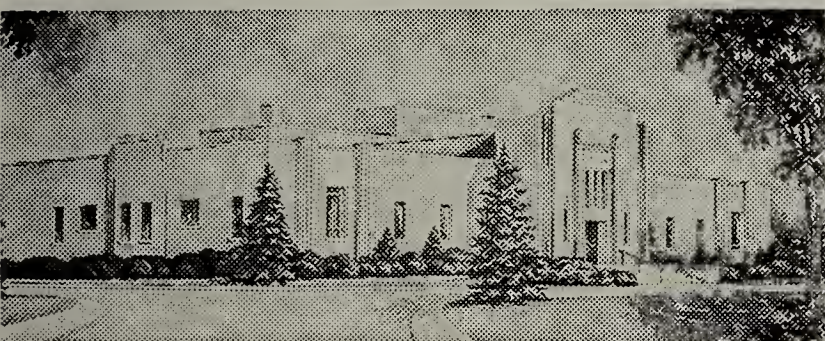




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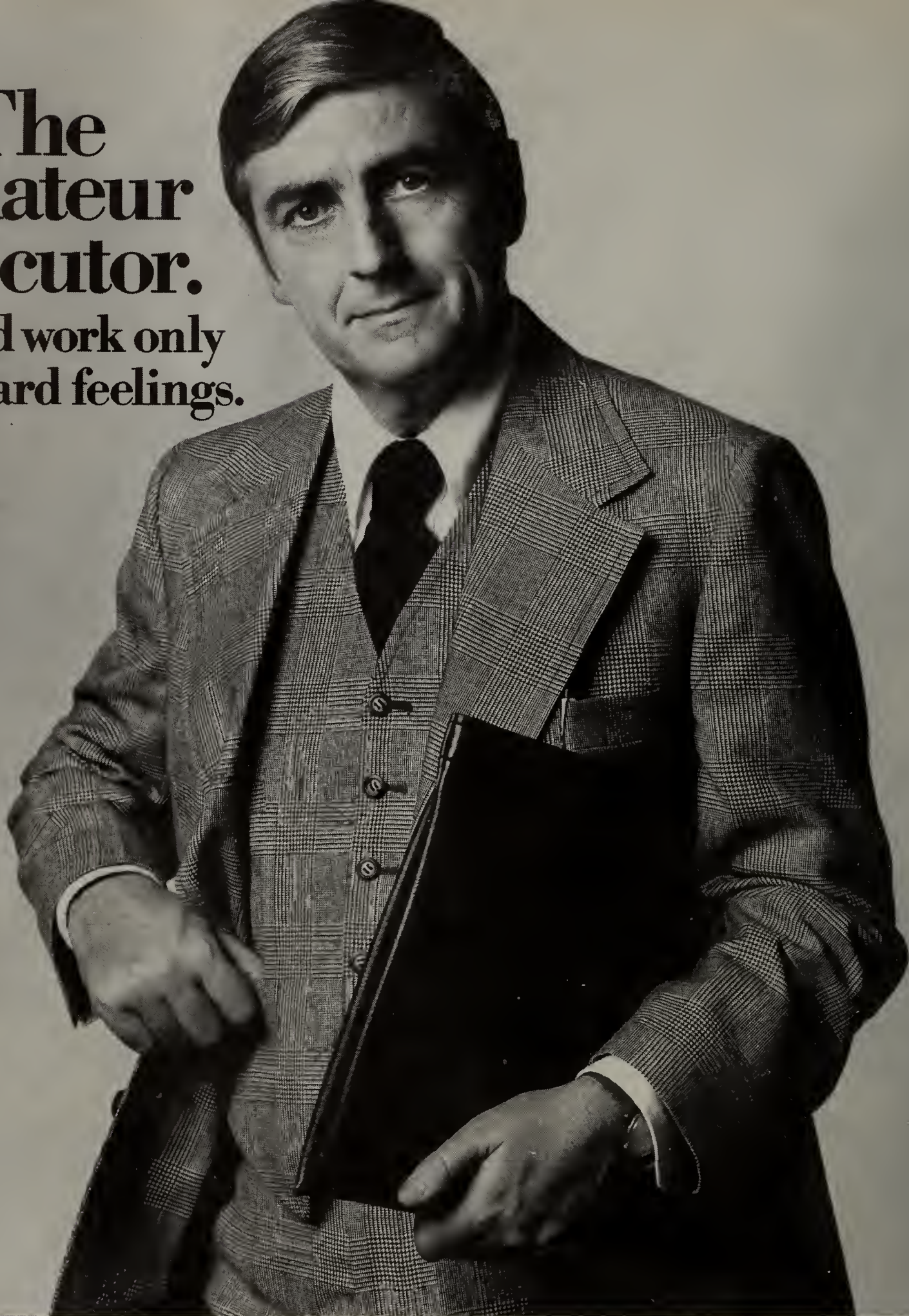
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