

American Composers Festival 2017

Ellis Island

Celebrating America's immigrant heritage

Featuring works by:

Peter Boyer

John Adams

Frank Ticheli



APRIL 6-8

classical series

SEGERSTROM CENTER FOR THE ARTS
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

2016-17 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Performance begins at 8 p.m.; Preview talk with Alan Chapman begins at 7 p.m.

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Frank Ticheli (b. 1958)

Blue Shades

John Adams (b. 1947)

The Dharma at Big Sur

I. A New Day

II. Sri Moonshine

Tracy Silverman

Peter Boyer (b. 1970)

Ellis Island: The Dream of America

Prologue

Words of Helen Cohen (*emigrated from Poland, 1920*)

Interlude 1

Words of James Apanomith (*Greece, 1911*)

Interlude 2

Words of Lillian Galletta (*Italy, 1928*)

Interlude 3

Words of Lazarus Salamon (*Hungary, 1920*)

Interlude 4

Words of Helen Rosenthal (*Belgium, 1940*)

Interlude 5

Words of Manny Steen (*Ireland, 1925*)

Interlude 6

Words of Katherine Beychok (*Russia, 1910*)

Epilogue: "The New Colossus" (*Emma Lazarus, 1883*)

— INTERMISSION —

Texts from the Ellis Island Oral History Project

*Photos provided by the National Park Service Statue of Liberty National Monument,
The New York Public Library, and the Library of Congress*

The 2017 American Composers Festival is generously sponsored by **Charles and Ling Zhang.**

The 2017 American Composers Festival is supported by



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The Saturday, April 8, concert is being recorded for broadcast on Sunday, July 2, at 7 p.m. on Classical KUSC.



FRANK TICHELI
(b. 1958)

Blue Shades

FRANK TICHELI (B. 1958)

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, alto saxophone, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, percussion, strings

Performance time: 11 minutes

Background

The internationally recognized American composer Frank Ticheli was composer-in-residence with Pacific Symphony from 1991 through 1998. Born in 1958 in Monroe, Louisiana, he received his doctoral and master's degrees in composition from The University of Michigan. His orchestral works have received considerable recognition in the U.S. and Europe with performances by the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbrücken and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls and others.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney and numerous cities in Japan. His compositions have been described as "optimistic and thoughtful" (*Los Angeles Times*), "lean and muscular" (*New York Times*), "brilliantly effective" (*Miami Herald*) and "powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors" (*South Florida Sun-Sentinel*).

What to Listen For

Ticheli is frequently inspired by visual experience, especially architecture—notably the work of "starchitect" Frank Gehry. His

music seems to shine and iridesce like one of Frank Gehry's gleaming titanium structures, with distinctive phrases and gestures that glide among each other in layers without crisp attacks or endpoints. Though very different in character and effect, the technique is reminiscent (to one listener, at least) of the patented layering of "cascading strings" that gave the popular Mantovani Orchestra its deliciously unctuous sound in the 1970s and '80s.

Ticheli's way with texture and color has made him one of the most frequently programmed composers of compositions without strings, including concert band music for schools and virtuoso ensembles, and many of his catalog entries exist in separate arrangements for full orchestra and band. His combination of energy, finesse and an evocatively beautiful sound has established many Ticheli compositions—including *Blue Shades*—as core repertory in both realms.

Either way, listeners face two critical questions: Are the "shades" in his title hues of blue? Or are they blue sunglasses?

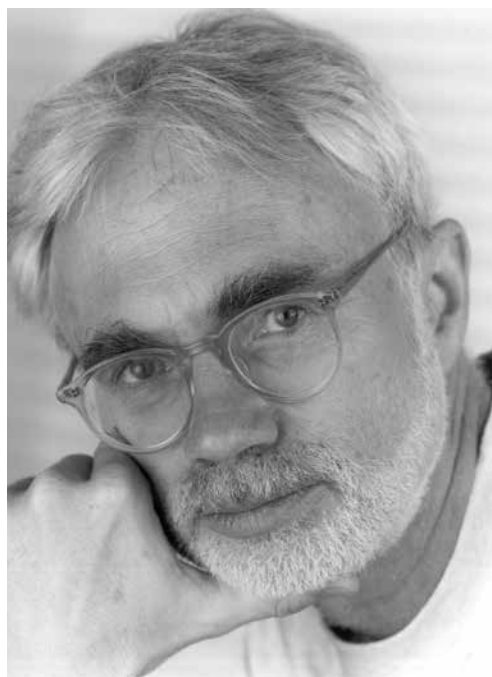
IN C California: Music from the Golden State

Pacific Symphony's 2017 American Composers Festival shines the light on composers who made their mark while living in California. At the center is a work by one of the most popular living composers today, John Adams, whose 70th birthday is being celebrated across the world this year. Cast in two movements, his electric violin concerto, *The Dharma at Big Sur*, is a tribute to two iconic composers from the Golden state: Lou Harrison and Terry Riley. Both of these musicians were known to write music influenced by non-Western cultures and their work has earned them both the reputation as great 20th-century innovators.

In the lobby prior to the concerts April 6-8, Chapman University music students perform Terry Riley's seminal work *In C* from 1964. Much like Stravinsky's *The Rite of Spring* signified a revolution in musical thought in the early 20th century, *In C* announced a new direction half a century later. By the early 1960s, most serious composers had alienated regular audiences by only writing experimental atonal music without a key center. Riley challenged the establishment by writing a piece that was "In C," and thus launched the minimalist movement. Although this iconic work still contained a tonal center, its loose structure, obsessive pulse and incessant repetition was a new kind of music unlike anything heard before. Minimalism proved hugely influential, not only in the classical realm, but also in popular music. Pete Townshend of The Who recognized this and immortalized Terry in one of his greatest songs, "Baba O'Riley," which due to a memorable lyric is often mistakenly referred to as "Teenage Wasteland."

When John Adams first burst on the scene in the late '70s and early '80s, he was considered a second generation minimalist, although his style has since evolved into eclectic neoromanticism. While Adams humbly pays tribute to the 20th century giants Harrison and Riley in *The Dharma at Big Sur*, he has also joined their ranks.

Though the program tonight celebrates three California composers specifically, through the music of John Adams, it also honors a wider range of music made *In C*(alifornia). Incidentally, with immigration as a central focus of Peter Boyer's work, it's significant to note that of the five California composers mentioned: Peter Boyer, Frank Ticheli, John Adams, Lou Harrison and Terry Riley, only Riley was born in the state, demonstrating how much "outsiders" have shaped California culture.



JOHN ADAMS
(b. 1947)

The Dharma at Big Sur

JOHN ADAMS (B. 1947)

Instrumentation: 2 clarinets; 4 horns, 3 trumpets, 3 trombones, tuba; strings; percussion;

2 harps; piano, 2 keyboard samplers; solo electric violin

Performance time: 31 minutes

Background

This year the music world marks the 70th birthday of the distinguished American composer John Adams. Earlier in his career, critics were quick to categorize Adams with supposed "minimalist" composers such as Philip Glass, who is 10 years his senior. But it did not take long for Adams' wide-ranging style and questing musical mind to reach beyond the bounds of any single classification in major works such as the operas *Doctor Atomic* and the *Death of Klinghoffer* and in his remarkable 9-11 elegy, *On the Transmigration of Souls*. In these, as in all of his compositions, Adams demonstrates a distinctively individual voice and a broad awareness of musical traditions from other times and places.

No American composer receives more commissions for occasional works than Adams, and as an accomplished memoirist, he continues to document his experiences in contributing to the music of our times. *The Dharma at Big Sur*, just such a *piece d'occasion*, was composed in 2003 for the opening of Disney Hall in Los Angeles, and, like Ticheli's *Blue Shades*, it was inspired by the poetry of architectural space in general—and by Frank Gehry in particular. According to Adams, "This new building was designed by the great Frank Gehry, with whom I'd collaborated 20 years earlier on a piece called *Available Light* for the choreographer Lucinda Childs. Even in its earliest planning stages, Disney Hall promised to be more than just another concert hall. With the sweeping, silver-toned clouds and sails of its exterior and with its warm and inviting public spaces, this opening of this building embodied a watershed moment in the history of West Coast culture. When I was asked by Esa-Pekka Salonen, the Los Angeles Philharmonic's music director, to compose a special piece for the opening, I immediately began searching my mind for an image, either verbal or pictorial, that could summon up the feelings of

being an emigrant to the Pacific Coast—as I am, and as are so many who've made the journey here, both physically and spiritually."

What to Listen For

In the program notes for the premiere performance, Adams cited as influences the Jack Kerouac novel *Big Sur* for its evocation of the overwhelming emotional impact of first encountering the monumental landscape of the West, and the violinist Tracy Silverman for a performance style that fused a variety of musical traditions, ranging from North Indian sarangi playing to that of jazz and rock artists like Stéphane Grappelli, Jimi Hendrix and John Coltrane, and even to Appalachian fiddling. "When I heard Tracy play," Adams noted, "I was reminded that in almost all cultures other than the European classical one, the real meaning of the music is in between the notes. The slide, the portamento, the 'blue note'—all are essential to the emotional expression, whether it's a great Indian master improvising on a raga, or Jimi Hendrix or Johnny Hodges bending a blue note right to the floor." Adams originally intended to specify the pre-Baroque system of "just" intonation for *The Dharma at Big Sur*, though this proved impractical for a large orchestral ensemble playing in unison. Remarkably, he achieves the desired effect with conventional orchestral tuning.

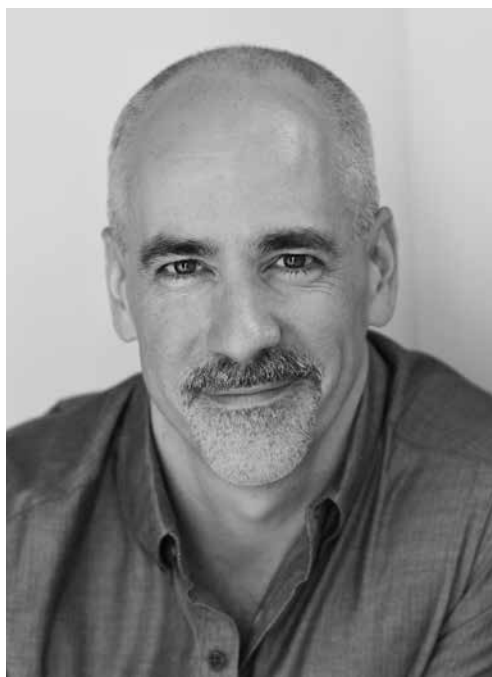
In Adams' words, *The Dharma at Big Sur* expresses the "so-called 'shock of recognition' when one reaches the edge of the continental land mass.... For a newcomer, the first exposure produces a visceral effect of great emotional complexity." His words call to mind those of the poet John Keats, describing stunned European explorers' mute amazement at their first glimpse of the Pacific Ocean:

Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.



The Big Sur Coast



PETER BOYER
(b. 1970)

Ellis Island: The Dream of America

PETER BOYER (b. 1970)

Instrumentation: 3 flutes (3rd doubling on piccolo), 3 oboes (3rd doubling on English horn), 3 clarinets (2nd doubling on bass clarinet, 3rd doubling on alto saxophone), 3 bassoons (3rd doubling on contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano (doubling on celesta), strings
Performance time: 44 minutes

Photos courtesy of the Ellis Island Immigration Museum

Background

Ellis Island: *The Dream of America* was born out of my fascination with the relationship between history and music. I'm drawn to good stories—especially stories which come from the past but are relevant to the present—and as an orchestral composer, I'm intrigued by the potential of the orchestra as a storytelling medium. Of course, orchestral music cannot tell stories in a literal way, but its ability to suggest scenes and emotions, and evoke responses in listeners, has challenged and stimulated composers for centuries. My fascination with the story of the Titanic led me to choose that as the subject of an early orchestral work, and considering the plight of that vessel's third-class passengers—humble European immigrants bound for America—led me to think more broadly about early 20th-century American immigration.

America is a nation of immigrants, and our immigrant history is a profound part of our American mythology. In the history of American immigration, Ellis Island and the Statue of Liberty are icons of immense significance. In the years of its operation, from 1892 to 1954, more than 12 million immigrants, over 70 percent of all immigrants to the United States, passed through Ellis Island, the processing station which was “the gateway to America.” Today, more than 40 percent of the U.S. population, over 100 million Americans, can trace their roots to an ancestor who came through Ellis Island. The stories of Ellis Island immigrants are in many ways our family stories: whether they are the tales of our grandparents, great-grandparents, aunts and uncles, cousins, or friends, so many Americans can relate to these experiences as part of our collective

history. This is what makes Ellis Island stories so fascinating, and it's what drew me to this material as the basis of a major composition.

When I decided to create a work about Ellis Island, I knew that I wanted to combine spoken word with the orchestra. When I began researching Ellis Island, I learned of the existence of something which would come to define the nature of the piece: the Ellis Island Oral History Project. This is a collection of interviews, housed at the Ellis Island Immigration Museum, with immigrants who were processed at Ellis Island during the years of its operation. Begun in 1973, the Ellis Island Oral History Project now contains over 2,000 interviews. The largest number of these were done during the late 1980s and early 1990s, catalyzed by the opening of the Museum in 1990. All immigrants interviewed for the Project were asked a standard set of questions: what life was like in their native country, reasons for coming to America, the nature of the voyage to port and the journey by ship, experiences arriving in New York Harbor and being processed at Ellis Island, their ultimate destination, and their experiences adjusting to life in the United States. Collectively, the interviews which constitute the Ellis Island Oral History Project—in both recorded form and in transcripts—are a treasure of immeasurable worth in American history. When I learned of the existence of this resource, I knew I had found the source from which my texts would be drawn: real words of real people telling their own stories.

The decision to use texts from the Ellis Island Oral History Project meant that the work would require actors, and it's an important distinction that they are not “narrators” or “speakers,” but actors. They deliver their monologues in the first person. The use of actors and, in live performance, projected images with the orchestra makes



NOTES



Ellis Island: The Dream of America a hybrid work which is closer to a theater piece than a pure concert work, though it is intended to be performed in the concert hall.

Though I am a composer and not a writer, I decided early in the process that I would create the script for the work myself, prior to composing the music. The creation of the script involved the selection, arrangement and editing of texts from the Ellis Island Oral History Project into a sort of dramatic narrative. This proved to be a huge task, not least because of the staggering amount of material which exists (much more than I could ever realistically canvas for material). Ellis Island welcomed (or rejected) immigrants from a great many countries over a span of more than 60 years, and so I wanted the immigrants' stories chosen for inclusion to be widely representative of both geography and historical period. And of course, I wanted to use stories which would say something important about the American immigrant experience, stories which were poignant, gripping or even humorous. I examined over 100 interviews, and found many more stories than could be included in a 44-minute piece with 25 minutes of spoken word. Ultimately I settled on a structure which includes seven stories, four female and three male, of immigrants who came through Ellis Island from seven countries, between 1910 and 1940.

For the final text in the work, I knew from the beginning that I could not create a work about Ellis Island without making reference to the poem by Emma Lazarus, *The New Colossus*, which is inscribed at the pedestal of the Statue of Liberty. This poem is synonymous with the Statue, Ellis Island, and American immigration in the minds of many Americans. A number of immigrants interviewed for the project made reference to the poem, and the words of Katherine Beychok provided a natural bridge to a recitation of the poem, which serves as the work's epilogue.

The orchestral music in *Ellis Island: The Dream of America* is continuous, framing, commenting on, and amplifying the spoken words. Following a six-minute orchestral prologue, the work's structure alternates the individual immigrants' stories with orchestral

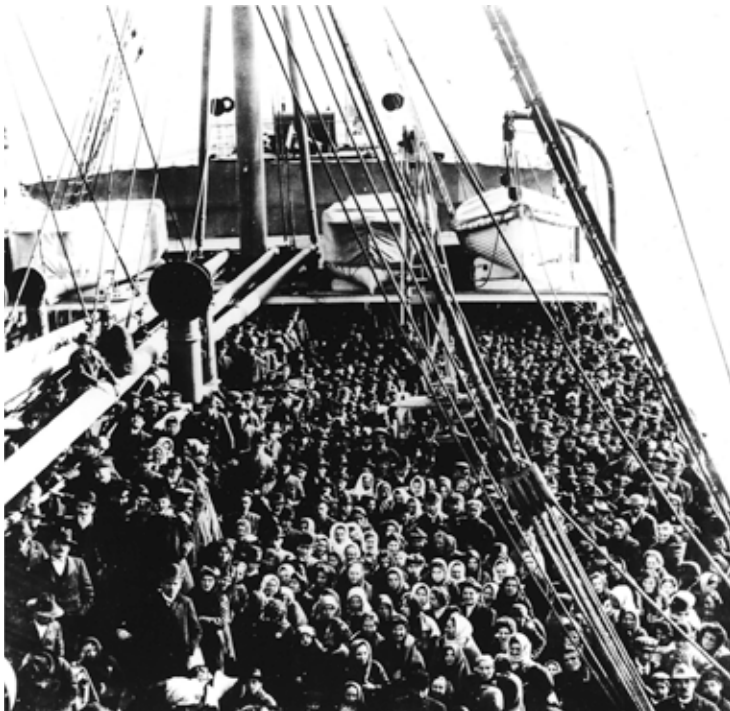
interludes. In general, during the actors' monologues in which the immigrants' stories are told, the orchestra plays a supporting role, employing a more sparse orchestration and texture so as not to overpower the speaking voice. During the interludes, the orchestra assumes the primary role, and accordingly "speaks up" with fuller orchestration. The prologue introduces much of the work's principal thematic material. It is in two sections, slow and fast. In the first section, the work's main theme, simple and somewhat folk-like in character, is introduced by a solo trumpet, then taken up by the strings and developed. The second section is quick and vigorous, and introduces a fast-moving theme in the trumpets, with pulsating accompaniment in the whole orchestra, which I think of as "traveling music." These themes recur in many guises throughout the entire piece.

In addition to these, there are other important musical themes, some of which are associated with particular immigrants' stories. Of course I attempted to compose music which was appropriate for the nature and character of each of the stories. For Lazarus Salamon's story of the military oppression in the Hungary of his youth, a menacing snare drum tattoo is significant. But when he speaks of arriving in New York and seeing the Statue of Liberty, a quiet, hymn-like theme for the strings is heard—which will recur at a later mention of the Statue. Lillian Galletta's story is that of children's reunion with their father—an emotional and heartwarming story which I attempted to reflect in a lyrical "reunion" theme. The story of Helen Rosenthal is one of escaping the Nazis to find freedom in America, though her entire family perished at Auschwitz. For this I chose a solo violin to play a lamenting theme suggesting an Eastern European Jewish character. In stark contrast to this is the story of Manny Steen, an irrepressible Irish immigrant and delightful raconteur. His story cried out for a "Tin Pan Alley" treatment, markedly different in style from the rest of the music. Just as each immigrant is a strand in the American tapestry, so I attempted to reflect their tales with various musical styles.

In live performances of *Ellis Island: The Dream of America*, there is a visual component which accompanies the music during the Prologue and Epilogue. This consists of images from the archive of historic photographs housed at the Ellis Island Immigration Museum Library. Many of these come from the collection of Augustus Sherman, a longtime Ellis Island employee who took a number of poignant and historically important photographs of immigrants. These immigrants'



NOTES



faces seem to tell their own stories, and it is little wonder that copies of many of these photographs are displayed prominently in the Ellis Island Immigration Museum.

Work on this piece was begun in the months before September 11, 2001, and completed in the months that followed. During my research trips to Ellis Island in the summer of 2001, many times I had imagined what it was like to be an immigrant sailing into New York Harbor, and seeing the skyline of lower Manhattan. As the world mourned those devastating events, I often reflected on how that skyline had tragically changed. After September 11, the Statue of Liberty National Monument and Ellis Island Immigration Museum, which draw millions of visitors each year, were closed to the public for over three months; the Statue itself did not welcome visitors again until August 2004. The reopening of these American icons reminds us of the endurance of the freedoms which have drawn generations of immigrants from around the world.

Ellis Island: The Dream of America was commissioned by The Bushnell Center for the Performing Arts, in celebration of the inaugural season of its Belding Theater. It was premiered by the Hartford Symphony Orchestra under my direction, with a cast of actors directed by Martin Charnin, at The Bushnell on April 9, 2002. At that first performance, it was my great pleasure to welcome to the stage Lillian Galletta, the only one of the seven immigrants featured in my work who is still with us. This delightful moment was made even more poignant by the fact that her four older siblings, all in their 80s, who had traveled with her from Sicily to America in 1928, joined us that evening.

—Peter Boyer, 2004

Postscript for Pacific Symphony's April 2017 performances

The stories of *Ellis Island* are stories of journeys. My personal journey with this work has been a remarkable one, now stretching over 16 years—including the year I spent creating it—and encompassing countless memorable moments. When I composed *Ellis Island* and conducted its premiere in 2002, I could not have foreseen the impact that this work would have on my life. More than 165 performances have been given by 75 different orchestras to date. In the first few

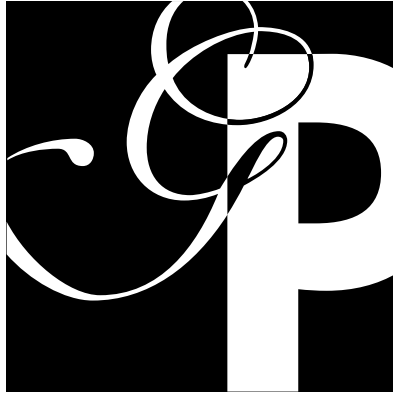
years after the work's premiere, I attended most of the performances, and conducted some; but the growing number of performances all around the United States has made it impractical to attend most of them. In all, well over 200,000 people have experienced this work live. It has been performed nearly as much as all the other works in my catalog put together! At every performance I have attended, the emotional reactions from audience members, and the personal stories and comments that they have shared—generally about how their own family members' stories seem to have been reflected in the work—have been deeply meaningful to me. Clearly, the stories celebrated in *Ellis Island* resonate with many Americans. To whatever extent I was successful in marrying these stories with music, I remain grateful.

One of the most exciting moments in my career to date was the nomination of my recording of *Ellis Island*, featuring the Philharmonia Orchestra recorded in London, and a cast of marvelous actors captured in New York, for a Grammy Award for Best Contemporary Classical Composition in 2005. (I had the honor of losing the Grammy to William Bolcom's magnum opus *Songs of Innocence and of Experience*, a predecessor in Pacific Symphony's American Composers Festival, and a work so ambitious as to make my work seem modest by comparison. Both of these recordings were released on the Naxos American Classics label.)

From the time I composed *Ellis Island* in 2001-02, my "big dream" for the work was that it would be produced for PBS' *Great Performances*, America's preeminent performing arts television series. This has always seemed to me to be the greatest possible outcome for the work, which would allow it to be experienced with the highest artistic standards and production values, by the largest number of people around the United States and beyond. I am absolutely thrilled that these performances of *Ellis Island* from Pacific Symphony's American Composers Festival are being filmed for PBS' *Great Performances*, and will be broadcast nationwide next season. It has taken 15 years, but my "big dream" is finally coming true! I am deeply grateful to the many members of the Pacific Symphony family who have worked so hard for so long to bring this PBS broadcast to fruition. This is a very special moment for all of us.

—Peter Boyer, 2017





GREAT PERFORMANCES

LIGHTS....CAMERA....ACTION!

Even the most casual arts viewer has certainly enjoyed an evening of fine arts through broadcasts of *Great Performances*, a television series developed to showcase the performing arts. *Great Performances* has been the cultural cornerstone of the Public Broadcasting Service (PBS) network since 1972. The series is the longest-running performing arts anthology on television, presenting full concerts, opera, ballet and plays. The program has spun-off other widely admired series, including *Dance in America* and in 2007 began adding Metropolitan Opera Live in HD, a series designed for movie theaters, to its schedule. Over the past 44 years, *Great Performances* has been widely honored, including 67 Emmy awards and six Peabody awards.

Eclectic in nature, *Great Performances* seeks out performances that are rarefied examples of great cultural experiences. These may range from documentaries (such as *Toscanini: The Maestro*) to major anniversaries (*Shakespeare Live: The Royal Shakespeare Company's Celebration of Shakespeare's 400th Birthday*) to historic musical theater productions (*Hamilton's America*).

The 2017-18 season of *Great Performances* will be extra special for arts lovers from Southern California. Our own Pacific Symphony, conducted by Carl St.Clair, will be one of only two orchestras featured on the *Great Performances* season. The television show will feature the Symphony performing Peter Boyer's *Ellis Island: The Dream of America*, which is being taped here in the Renée and Henry Segerstrom Concert Hall on April 7 and 8. PBS SoCal, our local PBS station, has been a longtime partner of the Symphony and together we saw an opportunity to bring *Ellis Island* to a national PBS audience.

Pacific Symphony, no stranger to video reproduction of its concerts (for both real time and delayed viewing), is excited about its first national broadcast and the opportunity to work with production personnel and stage directors who are recognized internationally for the creation of fine arts television. Artistic and Orchestra Operations Vice President Eileen Jeanette conveys the excitement of the entire Pacific Symphony organization. "We are totally engaged by our interaction with the production team from WNET PBS," she says. "It is an indescribable experience to work with a group of individuals who routinely produce shows that we have admired for years. We will be most proud of our performance, of course, but we will also grow institutionally through this experience."

The *Great Performances* broadcast was originally the brainchild of Pacific Symphony board members Jo Ellen Chatham and Charles Zhang. Jo Ellen and Charlie are both recipients of the esteemed Ellis Island Medal of Honor, a prestigious award conveyed annually by the National Ethnic Coalition of Organizations -NECO, whose mission is to honor and preserve the diversity of America and to foster tolerance, respect and understanding among religious and ethnic groups. Following the performance of *Ellis Island* by Pacific Symphony in 2005, Chatham began an effort to bring the work to the attention of PBS, and was joined by Zhang in helping convince their producers that *Ellis Island* was a work that would be of special significance to a national audience.

"Peter Boyer's *Ellis Island* provides an uplifting, inspirational message about the important role that immigration has played in the development of America," said Chatham. "Music and the arts in general provide us with a universal language to join in celebration of our most important and essential beliefs and ideals. It was a perfect project to call to the attention of PBS, and we are thrilled that they have chosen this project for *Great Performances*."

Producing a national television broadcast from a live performance is a complicated and stressful endeavor. WNET-TV (the producer of *Great Performances* for PBS), has a dedicated team that will be in Orange County for the tapings in April. They have spent many hours in preparation, scoping out camera positions, selecting cast members and exploring the unique characteristics of the Renée and Henry Segerstrom Concert Hall. As the concert hall is celebrating the 10th anniversary of its opening, it is fitting that this production will be the first national broadcast from the Renée and Henry Segerstrom Concert Hall.

The production also provides Pacific Symphony with the opportunity to work with new partners. "We have enjoyed a strong and beneficial partnership with PBS SoCal for many years," commented Symphony President John Forsythe. "They have been most helpful in assisting us in preparation for this event. We are also delighted that the Corporation for Public Broadcasting, along with PBS itself, have made significant investment in the substantial costs of this program."

Music Director Carl St.Clair expressed enthusiasm about the performances of *Ellis Island*. "When we first performed this piece outdoors at Verizon Wireless Amphitheater in 2005, I felt that it represented a most important dimension of America and its values. The actual words of Ellis Island immigrants—many of whom were our direct ancestors—are incredibly moving. When set to Peter Boyer's iconic music, the piece provides an opportunity for reflection and for great hope for our country and its future. I always knew I wanted to bring the piece to our Segerstrom Concert Hall audience, but never dreamed that it would ultimately be presented to a national and international audience."

He added, "Pacific Symphony aspires to be Orange County's cultural ambassador, and we take this responsibility seriously. How wonderful it will be for the entire country to have this performance as their reference to Orange County and our great quality of life. This is a very proud moment for us."



A TRIBUTE

to Charles and Ling Zhang



Pacific Symphony is thrilled and honored to pay tribute to Charles and Ling Zhang, Production Sponsors of the 2017 American Composers Festival, featuring *Ellis Island: The Dream of America*. As a recipient of the Ellis Island Medal of Honor, Charlie was at Ellis Island to receive his award in 2014. It was this special honor that first brought him to the attention of Pacific Symphony's Board of Directors, which invited him to join in 2015. His appreciation for his new home in America prompted him to help underwrite these concert presentations. But he has also sponsored and helped fund numerous concerts and events during his short tenure on the board. Notable among his recent support is the joint funding of the performance by Yo-Yo Ma in May 2015, the three-city international tour to China by Pacific Symphony Youth Orchestra in June 2016, founding member of the Jade Society and chair of the Chinese Community Leadership Council in 2016, and his leadership as chair of the 2017 Chinese New Year event and sold-out concert this past January.

With all the recent fanfare and generosity, it's hard to imagine that Charlie had very impoverished beginnings. He was born in Shanghai, China into a loving family with nine siblings. His father began one of the largest coffee distributors in China, but was later imprisoned for 22 years for standing up to the repressive government regime. Penniless, Charlie worked two jobs for 13 hours a day and faced unthinkable hardships. At 25, Charlie migrated to the U.S. with just 20 dollars in his pocket and his treasured clarinet. He arrived in America with no college education, connections, capital or proficiency in English, yet he possessed a more valuable asset: hope.

Charlie attended music school and worked two jobs at a gas station and a restaurant.

Shortly thereafter, Charlie developed a cost-effective idea for the food service industry with taste-oriented, traditional Chinese food, using fresh ingredients—and Pick Up Stix was born. Charlie opened his first restaurant in 1990 and within a decade, he had built an empire with more than 100 locations. He sold his enterprise and distribution center in 2001 for \$50 million.

He then established Zion Enterprises, a real estate development company involved in over \$100 million worth of commercial, retail and residential projects in the Western U.S. Revitalizing communities and adding value at every level are among the core tenets of Zion Enterprises. Still not content, Charlie began his next venture in 2004 with Aseptic Solutions, a technologically advanced bottling process to extend the shelf life of premium organic beverages. The state-of-the-art beverage bottling company was sold in 2012 for over \$60 million.

Today with the Symphony, Charlie continues to innovate and bring fresh ideas as an active board member. Among his most valuable gifts of time, in-kind and monetary contributions is his purchase and renovation of a new building in Irvine that leases office space to Pacific Symphony, OC Music & Dance and Arts OC. Pacific Symphony now enjoys new space that is nearly triple the size of its old office, but is offered at the same monthly rent as the former, much-smaller Santa Ana office. The staff is full of admiration and adoration for its dear board member.

Charlie and Ling have contributed the highest amount of individual contributions every year since Charlie joined the Symphony family. Their year-end matching grant program, the Zhang Challenge, surpassed goals in both 2014-15 and 2015-16, and it brought in an additional 1,200 donors far-exceeding all year-end campaign benchmarks in new and increased donations for the Symphony.

Moreover, Charlie and Ling are valued Pacific Symphony subscribers, just completing their third consecutive season as premium VIP Box Circle members. And they both hold a very special place in the hearts of the staff, board and musicians of Pacific Symphony. Thank you again, Charlie and Ling, for your ongoing generosity!

2017 ZHANG CHALLENGE: YOUR CONTRIBUTION GOES TWICE AS FAR

Our special thanks to Charlie and Ling Zhang who will match dollar-for-dollar, up to \$250,000, every new or increased gift to the ANNUAL FUND received by June 30.

"I look at all of the people of the Pacific Symphony family—with Carl's leadership—and it moves me. This is a forever, world-class orchestra. I want to step up and set a leading example challenging everyone to give a proportion of that support to our orchestra—working together as a team." —Charlie Zhang

GIVE or RENEW your ANNUAL FUND gift today!

Go to PacificSymphony.org/donate or call (714) 876-2362.

The Ellis Island Medals of Honor are awarded each year by the National Coalition of Organizations – NECO to one hundred individuals who have made it their mission to share with those less fortunate their wealth of knowledge, indomitable courage, boundless compassion, unique talents and selfless generosity, while maintaining the traditions of their ethnic heritage as they uphold the ideals and spirit of America.

The Medal is not about material success, nor is it about the politics of immigration; it is about the people who have committed themselves to this nation, embraced the opportunities America has to offer, and most importantly, who have used those opportunities to not only better their own lives but to make a difference in our country and the lives of its people. By honoring these Americans, the Medal honors all who share their origins and the contributions they have made to America and serves to remind us that with hard work and perseverance anyone can still achieve the American dream.

Since its founding in 1986, the Medal has been officially recognized by both Houses of Congress as one of our nation's most prestigious awards and its recipients listed in the Congressional Record. During that time, the Medal has been conferred on seven Presidents of the United States, members of the United States Congress, Nobel Laureates, and outstanding leaders in business, the arts, athletics, religion, public safety, military service and philanthropy. Some

are well-known, such as Elie Wiesel, Rosa Parks, Lee Iacocca, Muhammad Ali, Frank Sinatra and General Martin Dempsey; others bear names not as readily recognized, but their individual achievements and contributions are equally a part of our nation's heritage.

Chairman Nasser Kazeminy and the Board of Directors of NECO remain dedicated to honoring truly outstanding individuals for their tireless efforts to promote unity and a common sense of purpose in our nation and continue its commitment to the restoration and maintenance of Ellis Island as a living tribute to the courage and hope of America's promise.

It is altogether fitting that Ellis Island Medal of Honor recipients from California be acknowledged as Pacific Symphony performs Peter Boyer's highly acclaimed orchestral work *Ellis Island: The Dream of America*. Orange County's own Henry Segerstrom received the medal in 1994.



ELLIS ISLAND MEDAL OF HONOR RECIPIENTS SINCE 2000

Ichak K. Adizes, Ph.D., 2010
Elizabeth Agabian, 2006
Shohreh Aghdashloo, 2015
Mohamed (Mike) Ahmar, 2013
Charles R. Ajalat, Esq., 2008
Salpy Akaragian, 2014
Hagop S. Akiskal, 2003
Varoujan Aldebarmakian, MD, 2013
Armand Arabian, 2004
Nancy Arabian, 2012
George L. Argyros, 2001
Robert S. Atallah, 2010
Elias Ayoub, 2007
Sherry S. Bahrambeygui, 2014
Ted J. Balestreri, 2001
Lily R. Balian, 2014
Vartkes Barsam, 2006
Jerold E. Beeve, MD, 2010
Dorothy Beeve, RN, 2010
Kenneth E. Behring, 2002
Donald D. Belcher, 2001
John Berberian, 2004
Narpat Bhandari, 2014
Carole Black, 2010
Carolyn A. Blashek, 2009
Brian Boitano, 2013
George Boyadjieff, 2003
Albert A. Boyajian, 2003
Tykye Camaras, 2006
Ali Cayir, 2009
Joseph R. Cerrell, 2002
Vahan Chamlian, 2006
Allen Chan, 2015
JoEllen Chatham, 2015
Melvin Cheatham, MD, 2013
Hazem H. Chehabi, 2014
Leo Chen, 2007
Dik Cheung, MD, 2008
Myron Z. Chlavin, 2003
Jerry Chong, Esq., 2013

Deepak Chopra, 2006
Diane Cincione-Jampolsky, 2015
Vincent Coglianese, 2015
Christos M. Cotsakos, 2001
Robert E. Courtney, Esq., 2006
John C. Cushman III, 2002
Bita Daryabari, 2012
Wahram Hovnan Derderian, 2014
Borko B. Djordjevic, MD, 2010
James L. Doti, 2000
Thomas E. Dreesen, 2005
David Du, 2010
Arthur A. Dugoni, DDS, MSD, 2008
Jacob Eapen, MD, MPH, 2007
Mory Ejabat, 2007
Salim Fadil, 2014
Jamie Farr, 2001
Leonard A. Ferrari, PhD, 2012
Arthur Flegel, 2007
Peter B. Fodor, MD, F.A.C.S., 2008
Kenneth Frangadakis, DDS, 2004
Bob Gaudio, 2012
Rickey M. Gelb, 2005
Obren Gerich, 2007
Dore Gilbert, MD, LTC USAR, 2013
Richard H. Grace, 2012
S. K. Gupta, 2010
Joseph R. Haiek, 2011
William Hanna, 2006
Noosheen A. Hashemi, 2008
Salah M. Hassanein, 2011
Richard Heckmann, 2007
Myung Mike Hong, 2002
Susan Pien Hsu, PhD, 2009
Vahe Imasounian, 2014
Surendra V. Jain, MD, 2012

Stuart W. Jamieson, 2008
Gerald Jampolsky, 2015
Kyo "Paul" Jhin, 2015
Eppaminondas G. Johnson, 2005
Robert Trent Jones, Jr., 2012
Pam Joyner, 2015
James A. Kaddo, 2011
Kevork I. Karajerjian, AIA, 2012
Ara Karajerjian, AIC, CPC, 2013
Vahe Karapetian, 2015
Bruce E. Karatz, 2003
James Keach, 2010
Patricia Kennedy, 2013
Cecile Keshishian, 2005
Dalida Keuroghlian, 2012
Darioush Khaledi, 2008
Kamran Khavarani, PhD, 2011
Shaygan Kheradpir, 2014
Mariam Khosravani, 2015
Steven S. Koh, 2007
Emrah Ahmet Kovacoglu, 2012
KV Kumar, 2015
Glenn Kummer, 2000
Alma Kunanbaeva, 2014
Theodore A. Lalotitis, 2005
Thomas C. Lee, MD, 2012
Harry Leibowitz, PhD, 2012
Jerry Lewis, 2011
Boris Lipkin, 2005
David Lizarraga, 2015
Robert J. Loggia, 2010
Felix Luu, 2012
Nigel Lythgoe, 2014
Fasha Mahjoor, 2013
Nooshin Malakzad, 2009
Fouad Malouf, 2010
Raymond M. Mancini, 2012
Rafi Manoukian, 2006
Jamie Masada, 2006
Fariborz Maseeh, 2006
Danny Masterson, 2013

Matthew J. McCoy, 2008
Maria Mehranian, 2008
David Meltzer, 2014
Edward Miller, 2006
Avid Modjtabei, 2008
Hamid Moghadam, 2006
Ali Mojdehi, 2014
Benjamin F. Montoya, 2005
Todd Morgan, 2007
Zenia Mucha, 2000
Creighton Mullins, 2015
Mike Mehmet Mustafoglu, 2002
Firouz M. Naderi, 2005
Harry Nadjarian, 2015
Mary Najarian, 2008
Vartkes Najarian, MD, F.A.C.S., 2008
Younes Nazarian, 2011
John F. Nickoll, 2009
Agneta E. Nilsson, 2010
Herbert V. Nootbaar, 2014
Pejman Nozad, 2014
Kikanza Nuri-Robins, EdD, MDiv, 2013
Hugh O'Brien, 2000
Roger V. Ohanesian, MD, 2004
John O'Hurley, 2011
Paul J. Orfalea, 2001
Bedros S. Oruncakci, 2010
Anoosheh Oskouian, 2015
William L. Perocchi, 2011
Alice Petrossian, 2012
Norman Wayne Porter, USN, 2012
Philip Pumerantz, PhD, 2011
Bruce Ramer, 2013
Ali C. Razi, 2011
Doris Roberts, 2011
Mostafa Ronaghi, 2015
Edward R. Royce, 2014

Edward M. Salem, 2000
Mike Sarian, 2015
Homa Sarshar, 2013
Harut M. Sassounian, 2008
Wido L. Schaefer, 2012
Jane Seymour, 2010
H. John Shammass, MD, 2013
Jerome Shaw, 2008
John Shu, Esq., 2010
Simon Simonian, 2015
Sinan Sinanian, 2001
Gary A. Sinise, 2008
Patrick Soon-Shiong, 2007
Dean A. Spanos, 2002
Thomas Stankovich, 2005
Joyce Philibosian Stein, 2012
Abdul Suleman, 2014
Silvia Tchakmakjian, 2013
Savey Tufenkian, 2002
Gerald Turpanjian, 2007
Nikiforos Valaskantjis, 2015
Frankie Valli, 2012
Nadadur Vardhan, 2008
Gaddi Vasquez, 2014
Nicholas S. Vidalakis, 2003
Frank Visco, 2013
Paul Emile Wakim, DO, 2012
Kevin M. Wall, 2009
William D. Walsh, 2010
Walter Wang, 2006
Shirley Wang, 2011
Dionne Warwick, 2013
Richard P. Wei, 2011
Gary Winnick, 2000
Sally Tsui Wong-Avery, 2009
Vahe Yacoubian, MD, 2013
Mahvash Yazdi, 2007
Vartkes Yeghiayan, Esq., 2010
Yannis C. Yortsos, 2014
Pan A. Yotopoulos, 2003
Francois Zayek, 2015
Charles Zhang, 2014



CARL ST.CLAIR
WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

The 2016-17 season marks Music Director Carl St.Clair's 27th year leading Pacific Symphony. He is one of the longest tenured conductors of the major American orchestras. St.Clair's lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 50 years—due in large part to St.Clair's leadership.

During his tenure, St.Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. In April 2018, St.Clair will lead Pacific Symphony in its Carnegie Hall debut, as the finale to yearlong celebration of pre-eminent composer Philip Glass' 80th birthday. Among St.Clair's many creative endeavors are: the opera initiative, "Symphonic Voices," which continues for the sixth season in 2016-17 with Verdi's *Aida*, following the concert-opera productions of *La Bohème*, *Tosca*, *La Traviata*, *Carmen* and *Turandot* in previous seasons; and the highly acclaimed American Composers Festival, which, now in its 17th year, celebrates the 70th birthday of John Adams with a performance of *The Dharma at Big Sur*, featuring electric violinist Tracy Silverman, followed by Peter Boyer's *Ellis Island: The Dream of America*.

St.Clair's commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2016-17 season features commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen, a follow-up to the recent slate of recordings of works commissioned and performed by the Symphony in recent years. These include William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Elliot Goldenthal's *Symphony in G-sharp Minor* (2014-15), Richard Danielpour's *Toward a Season of Peace* (2013-14) Philip Glass' *The Passion of Ramakrishna* (2012-13), and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* (2012-13). St.Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofanidis.

In 2006-07, St.Clair led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St.Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews.

From 2008-10, St.Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as *La Traviata* (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's *Ring Cycle* to critical acclaim. He was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

In 2014, St.Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, and summer festivals worldwide.

In North America, St.Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Casual Connections, OC Can You Play With Us?, *arts-X-press* and Class Act.



PETER BOYER
COMPOSER

Grammy-nominated Peter Boyer is one of the most frequently performed American orchestral composers of his generation. His works have received more than 400 public performances by over 150 orchestras and thousands of broadcasts by classical radio stations around the United States and abroad. He has conducted recordings of his music with three of the world's finest orchestras: the London Symphony Orchestra, the Philharmonia Orchestra and the London Philharmonic Orchestra.

Boyer has been commissioned by such institutions as the Boston Pops Orchestra, Pacific Symphony, Cincinnati Pops Orchestra, Eastern Music Festival, Bushnell Center for the Performing Arts, Pasadena Symphony and the American Composers Forum. His music has been commissioned, performed and recorded by prominent American conductors, including Gerard Schwarz, Keith Lockhart, Carl St.Clair, Miguel Harth-Bedoya, John Morris Russell, Thomas Wilkins, David Charles Abell, Robert Moody and Brett Mitchell. Boyer's music has been recorded for Naxos American Classics, BSO Classics, Koch International Classics, Albany, FWSO Live and Fanfare Cincinnati. His most recent recording, featuring his Symphony No. 1 and four other works with the LPO under his direction, was released by Naxos in 2014.

Boyer's *Silver Fanfare* (commissioned by Pacific Symphony) was chosen to open the Hollywood Bowl's seasons in both 2015 and 2016, in sold-out gala performances featuring the iconic rock bands Journey and Steely Dan, and was recently performed by The Cleveland Orchestra. In 2015, Boyer conducted shows for multi-platinum recording artist Josh Groban on his *Stages* tour.

In 2010, Boyer was chosen for the Boston Pops' 125th anniversary commission, honoring the legacy of John, Robert and Ted Kennedy. Boyer's *The Dream Lives On: A Portrait of the Kennedy Brothers* was narrated by actors including Robert De Niro, Morgan Freeman, Ed Harris and Alec Baldwin; and received 10 performances, two telecasts and a commercial recording. The premiere of Boyer's work was attended by many members of the Kennedy family, and received extensive national media attention.

Boyer's music has been performed in such venues as New York's Carnegie Hall (five works, two premieres) and The Juilliard School at Lincoln Center, Los Angeles' Hollywood Bowl and Royce Hall, Boston's Symphony Hall, the Tanglewood Music Center, Cleveland's Severance Hall, Dallas' Meyerson Symphony Center, Cincinnati's Music Hall and Costa Mesa's Renée and Henry Segerstrom Concert Hall. He has been recorded in London's Abbey Road Studios (two albums) and AIR Studios. In recent seasons, he has served as composer-in-residence of the Fort Worth Symphony Orchestra (2010-11) and the Pasadena Symphony (2012-13). His work has been profiled and/or reviewed in such media outlets as the *Associated Press*, *USA TODAY*, *Variety*, *CNN.com*, *The New York Times*, *Los Angeles Times*, *Boston Globe*, *Dallas Morning News*, *Symphony Magazine*, *BBC Music Magazine*, *Gramophone* and many others. He holds the Helen M. Smith Chair in Music at Claremont Graduate University.

Boyer's major work *Ellis Island: The Dream of America*, for actors and orchestra, has received over 165 live performances by 75 orchestras since its 2002 premiere. Boyer's recording of *Ellis Island* on the Naxos American Classics label was nominated for a Grammy Award for Best Contemporary Classical Composition.

Boyer has conducted performances with orchestras including the Pasadena Symphony, Hartford Symphony, Richmond Symphony, Brooklyn Philharmonic and Rhode Island Philharmonic, as well as recording sessions in London and Los Angeles.

In addition to his concert hall work, Boyer is active in the film and television music industry. He has contributed orchestrations (orchestral arrangements) to more than 30 feature film scores from all the major movie studios, for leading Hollywood composers including Michael Giacchino, James Newton Howard, Thomas Newman, the late James Horner, Alan Menken, Mark Isham and Harry Gregson-Williams. Boyer has twice arranged music for the Academy Awards and composed music for The History Channel. His music has appeared in documentary film, short films and a variety of television programs. More information about his work can be found at PropulsiveMusic.com.



TRACY SILVERMAN
ELECTRIC VIOLIN

Lauded by BBC Radio as “the greatest living exponent of the electric violin,” Tracy Silverman’s groundbreaking work with the six-string electric violin defies musical boundaries. Formerly first violinist with the innovative Turtle Island String Quartet, Silverman was named one of 100 distinguished alumni by The Juilliard School. The world’s foremost concert electric violinist, Silverman has contributed significantly to the repertoire and development of the six-string electric violin and the non-classical stylistic approach he calls “21st century violin playing,” inspiring several major concertos composed specifically for him, including Pulitzer winner John Adams’ *The Dharma at Big Sur*, premiered with the Los Angeles Philharmonic at the gala opening of Walt Disney Concert Hall in 2003 and recorded with the BBC Symphony on Nonesuch Records with Adams conducting; legendary “Father of Minimalism” Terry Riley’s *The Palmian Chord Ryddle*, premiered by Silverman with the Nashville Symphony in Carnegie Hall in 2012 and recorded by Naxos Records; Kenji Bunch’s *Embrace* concerto, co-commissioned by nine orchestras and premiered by Silverman in 2013 at Avery Fisher Hall among others; and Nico Muhly’s *Seeing Is Believing*, a full-orchestra version co-commissioned by five orchestras and premiered by Silverman in 2015 with the American Symphony at Carnegie Hall among others.

Shortly after graduating in 1980, Silverman built one of the first-ever six-string electric violins and set his own course as a musical pioneer, designing and performing on an instrument that did not previously exist. Silverman’s eclectic career has taken him to the world’s best concert halls to work with many of the world’s premier symphonies and conductors on world-class stages including, in addition to those mentioned above, the Detroit Symphony, Montreal Symphony, Adelaide Festival Orchestra, Cabrillo Festival; conductors Esa-Pekka Salonen, Marin Alsop, Neeme Jarvi; Carnegie Hall, Royal Albert Hall, Disney Hall, Linz’s Brucknerhaus and Sao Paulo’s Auditorio Ibirapuera among many others. A true eclectic, Silverman has also recorded with the rock band Guster, contemporary music’s Paul Drescher Ensemble, jazz legend Billy Taylor and most recently on his new Delos/Naxos CD, *Between the Kiss and the Chaos*, with the acclaimed Calder Quartet. This year will include the premiere of Silverman’s third electric violin concerto, *Love Song to the Sun*, a multi-media work, with a consortium of several orchestras including the Anchorage Symphony.

In the liner notes to *The Dharma at Big Sur*, John Adams writes, “Tracy has developed his own unique style of violin playing—a marvel of expressiveness.” At the premiere, Mark Swed of the *Los Angeles Times* enthused, “Inspiring. Silverman is in a class of his own.” *The Chicago Tribune*’s John von Rhein wrote of Silverman’s “Blazing virtuosity. You will be astonished that anybody can play a fiddle like that” and Anthony Tommasini, *New York Times*, raved, “Fleet agility and tangy expressivity with wailing hints of Jimi Hendrix.”

Tracy has appeared on numerous national TV and radio programs, including NPR’s *Tiny Desk Concerts*, *Performance Today*, *St. Paul Sunday* and *A Prairie Home Companion*, and was profiled on CBS News *Sunday Morning* with Charles Osgood. A long-standing advocate for music education, Silverman is an in-demand clinician and on the string faculty at Belmont University in Nashville, Tenn.

THANK YOU TO OUR SATURDAY CORPORATE SPONSOR

BANK OF AMERICA

Bank of America is a multinational banking and financial services corporation headquartered in Charlotte, N.C. It is ranked second on the list of largest banks in the U.S. by assets. As of 2016, Bank of America is the 26th largest company in the nation by total revenue, and is ranked #11 in the world on the Forbes Magazine list of largest companies. We give our warmest thanks for their concert sponsorship, and to Senior VP Eric Chamberlain, who sits on Pacific Symphony’s Board of Directors.



OC CAN YOU PLAY WITH US? SIDE BY SIDE


Play onstage with Pacific Symphony during this favorite annual event!

Every year in spring, adult musicians from across Orange County polish up their instruments and start rehearsing for their big performance with Pacific Symphony onstage at the Renée and Henry Segerstrom Concert Hall. This year, on May 8, these musicians will be led through a rehearsal and performance of Richard Strauss' *Der Rosenkavalier* by Music Director Carl St.Clair with their Pacific Symphony counterparts by their side.

Last year's participant Donald Hu explains the significance the experience had on his playing: "With the performance date as the deadline in mind and the excitement to play together with a great orchestra under such a great conductor, it really motivated me to start my practicing seriously again after so many years. The whole experience jump started my confidence and desire of playing the violin again. Overall I had great time and I am really glad I did it and am looking forward to the next one!"

Now in its seventh year, **"OC Can You Play With Us" Side By Side** has proven to be an experience that many musicians look forward to each year, while newcomers fit right into the warm community of music makers. With instrumental sectionals and a full rehearsal taking place in late April, participants bond over the practice and preparation for the main event.

There's still time to register! Rehearsals start April 18.
Visit www.PacificSymphony.org/ocanyouplay for more info.

This event is made possible by
 **The James Irvine
Foundation**



presented by



Pacific Symphony and Chapman University join forces for the fourth year to present the annual INTERPLAY festival of music, culture and ideas. With many events free and open to the public, this boundary-breaking partnership engages the Chapman community and Symphony musicians and staff in a wide array of collaborative events, including performances, lectures, art exhibitions and student projects. This year we celebrate California's rich, diverse human landscape and its role as a unique cultural crossroads, a meeting point for our state's indigenous people and immigrants from across the nation and around the world. "Golden Dreams" will honor and explore the history, heritage and ideas of those who were here, those who came here—and how their interactions changed the world.

EVENTS AT CHAPMAN

Exiled Dreams: Jewish Composers in Hollywood—Rebecca Sherburn and Louise Thomas with actor David Prather
March 8 • 10:30 a.m.
SALMON RECITAL HALL (BERTEA HALL 100)

Chapman Wind Symphony Side by Side with Carl St. Clair and Pacific Symphony musicians
March 16 • 2:30 p.m.
CREAN ORHESTRA RECITAL HALL (OLIPHANT HALL 103)

The Dream of America—reception, exhibit and panel discussion featuring Ellis Island Medal of Honor recipients, moderated by Chapman President Daniele Struppa
March 29 • 5 p.m. reception; 6 p.m. panel discussion
LEATHERBY LIBRARIES, DOY AND DEE HENLEY READING ROOM

Golden Dreams—lively mix of conversation and music by Pacific Symphony musicians
April 1 • 7 p.m. reception; 7:30 p.m. program
HILBERT MUSEUM OF CALIFORNIA ART (167 N ATCHISON ST., ORANGE)

The Chapman University Wind Symphony in Concert: *Celebrating the California Dream Space*
April 6 • 7:30 p.m.
MUSCO CENTER FOR THE ARTS • TICKET REQUIRED

Chapman New Music Ensemble Celebrates California

May 4 • 8 p.m.
SALMON RECITAL HALL (BERTEA HALL 100)

EXHIBITIONS

Golden Dreams—featuring treasures from Chapman's special collections
February – May
LEATHERBY LIBRARIES, MAIN FLOOR AT CHAPMAN UNIVERSITY

Moving Forward, Looking Back: Journeys Across the Old Spanish Trail—exhibit exploring Spanish heritage in the United States Southwest via the Old Spanish Trail
February – May
ARGYROS FORUM, 2ND FLOOR AT CHAPMAN UNIVERSITY

Golden Dreams: The Immigrant Vision of California—showcases paintings of California by immigrants from the museum's collections
Opens March 18
HILBERT MUSEUM OF CALIFORNIA ART (167 N ATCHISON ST., ORANGE)

PACIFIC SYMPHONY EVENTS

American Composers Festival 2017:
Ellis Island: The Dream of America
April 6-8 • 8 p.m.
RENÉE AND HENRY SEGERSTROM CONCERT HALL
Carl St. Clair, conductor
Tracy Silverman, electric violin

TICHEL: Blue Shades
ADAMS: The Dharma at Big Sur
BOYER: Ellis Island: The Dream of America

Pre-concert at 7:30 p.m. Chapman students perform Terry Riley's iconic "In C"

American Composers Festival 2017:
Sunday Casual Connections
April 9 • 3 p.m.
RENÉE AND HENRY SEGERSTROM CONCERT HALL
Carl St. Clair, conductor
Tracy Silverman, electric violin

BOYER: Ellis Island: The Dream of America

Boyer: *Ellis Island: The Dream of America*
RENÉE AND HENRY SEGERSTROM CONCERT HALL
Pre-concert at 1:30 p.m.: "Exiled Dreams: Jewish composers in Hollywood", Chapman faculty Rebecca Sherburn and Louise Thomas with actor David Prather.



CROSSING BOUNDARIES: CHAPMAN UNIVERSITY AND PACIFIC SYMPHONY INTERPLAY

Music is not created in a void, nor is it performed in isolation from the world around it.

This sentiment expresses the thought behind INTERPLAY, the interdisciplinary arts festival jointly produced by Chapman University and Pacific Symphony each year since 2014. INTERPLAY 2017 "Golden Dreams" explores California's rich, diverse, human landscape and its role as a unique cultural crossroads, a meeting point for our state's indigenous people and immigrants from across the nation and around the world. The three-month-long festival features performances, lectures, arts exhibitions and numerous opportunities for Chapman University students, Pacific Symphony musicians and guest artists to collaborate. Through this period, 15 different events - ranging from art exhibits to full symphony concerts - will take place on the Chapman University campus and at the Renée and Henry Segerstrom Concert Hall. Many of these events are free and open to the public.

INTERPLAY came about through conversations beginning in 2012 among Pacific Symphony Music Director Carl St.Clair, Chapman University President Daniele Struppa, Symphony President John Forsyte and Symphony Artistic Adviser Joseph Horowitz. From the very first conversation, these leaders appreciated the importance of placing important works of art in context with the times and environment of their creation. The exploration of ideas, political setting, cultural tastes and many other influences guided the development of the first INTERPLAY Festival in April 2013, and laid the groundwork for a format which continues to evolve each season. It became apparent that the examination of topics, themes and ideas stimulated creative thinking across disciplines and encouraged new collaborations among artists, faculty, students and arts lovers throughout the region.

"Decoding Shostakovich," the first INTERPLAY (2014) was a great success, highlighted by the residency of Shostakovich biographer Solomon Volkov, a journalist and musicologist who wrote *Testimony: The Memoirs of Dmitri Shostakovich*, reflections personally related by Shostakovich to Volkov and smuggled out of the Soviet Union. Highlighting the Festival, Pacific Symphony, led by Carl St.Clair, performed the 10th Symphony and presented Russian pianist Alexander Toradze, whose parents were exiles from the Soviet Union. In an op-ed penned for *The Orange County Register*, Chancellor

Struppa championed the new festival, writing "This festival begins a significant partnership between these two cultural icons of Orange County: two institutions who believe that the arts are an integral part of our culture, and that the connection between art and the world at large are worth our time, our investment and our attention. This is particularly true for all our students who, by wrestling with these questions of art and ideology, and by engaging with major cultural and intellectual figures will broaden their perspective and ultimately become more knowledgeable citizens of the world."

In 2015, INTERPLAY returned with the theme of "Shakespeare Reimagined," exploring the many ways in which the Bard's plays have inspired not only other playwrights and directors, but also composers, choreographers and filmmakers. Highlighting the festival was a rare performance of Prokofiev's "Happy Ending," the original "alternative" finale to his famous ballet, *Romeo and Juliet*. The "Happy Ending," originally conceived by Prokofiev in 1935, was condemned by the Soviet state, and a long struggle was finally resolved with the "Stalin approved" version that premiered in 1940. INTERPLAY 2015 included a symposium with leading Shakespeare scholars discussing "reimagination" from a variety of viewpoints, and—in perhaps the most creative theme adaption to date—a lecture by Chancellor Struppa on science and mathematics in Tom Stoppard's work discussed the created ways in which Stoppard uses mathematics and more general scientific method to convey poetic ideas and significance.

A predecessor to INTERPLAY is Pacific Symphony's American Composers Festival, a thematic festival focused on American composers and their influences, inaugurated by Carl St.Clair in 2000. INTERPLAY 2016 combined two seemingly unrelated composers under the banner of "American Visions; American Voices." Chapman University and Pacific Symphony again partnered in the examination of two American icons rarely mentioned together—Charles Ives and George Gershwin. The festival was highlighted by performances from a variety of Chapman University's artist faculty, including pianists Louise Thomas and Grace Fong and a lecture by Chapman professor Wendy Salmond. Also featured were the Chapman Orchestra, the Chapman Wind Symphony and the Chapman University Choirs, along with performances by numerous student groups.



PARTNERSHIP

INTERPLAY 2017 provides a wide variety of events that help explain the many diverse experiences of California's "Golden Dreams." Pacific Symphony's participation is a concert of music by California composers, highlighted by a performance of Peter Boyer's *Ellis Island: The Dream of America*, which will be taped by the PBS network for national broadcast on their *Great Performances* 2017-18 series. In addition, Pacific Symphony musicians perform a special chamber music concert at Chapman University's new Hilbert Museum of California Art, showcasing painting of California by immigrants from the Museum's collections.

Commenting on INTERPLAY, Artistic Adviser Joseph Horowitz said, "There is no other orchestra that devotes such a high proportion of its time and resources to the exploration of new formats as Pacific Symphony. They are redefining the concert experience and opening our ears and eyes to new ways of experiencing great music."

Chancellor Struppa added, "Music is a vital part of the history of ideas, and the nature of our partnership is to bring to light such interplay in ways that will indelibly connect music to history and to other forms of art. We expect INTERPLAY to be an integral part of our collective futures for many years to come."



ABOUT THE COVER AND OUR MUSICIANS



PACIFIC SYMPHONY MUSICIANS: IN FULL BLOOM

Orange County, like Pacific Symphony, cares about preserving cultural history. While visiting the historic Kellogg House in Santa Ana, built in 1899 by Hiram Clay Kellogg, to shoot the cover for this program book, the Symphony's bass players—Doug Bayse and Andy Bumatay—took a step back in time.

While ambling along jasmine-covered walkways that surround the 12-acre grounds of the Kellogg House, Andy notes, "It's a reminder of years past and how people once lived. I'm also enjoying the orange grove and rose garden. I'd like to see it in full bloom."

Doug found it very interesting to visit a place he "never knew existed—a bit of history right in the heart of OC." With its serene Victorian ambiance, the Kellogg House made everyone think about a time when classical music was bursting with masterpieces by Stravinsky, Debussy, Puccini, Dvořák, Mahler, Elgar, Gershwin, Sibelius—SO many others!

"This period in history is truly fascinating," Doug says. "The industrial revolution was really taking hold with the dawn of flight, the mass production of cars, and humanity moving away from a rural existence and toward an urban one. In music, the Romantic period was ending with Dvořák's time in America and the 'New World Symphony.'"

"With Romanticism waning, new music with Stravinsky was just beginning, and George M. Cohan was composing popular music for Americans," adds Andy. "America and the world were still innocent even though the Civil War in America foretold Realism and

the coming horrors of both World Wars. Music often reflects and predicts social change."

"Then came this amazing explosion of so many different styles," Doug continues. "Ravel and Debussy leading the Impressionists. The Viennese were leaving tradition in the dust with Berg, Webern and Schoenberg. And Bartók and Stravinsky were giving us an amazing take on folk music..."

It was easy to let one's mind sail away. Kellogg loved wooden sailing ships and designed a three-story high circular staircase that is the centerpiece of the home and reflects the design of ships that sailed the seas in 1898.

"The house reminded me of the Midwest and must have been a showcase in its heyday. The narrow spiral staircase was beautiful... but not for hauling our basses up!" says Andy, who grew up in Delano, Calif., working hard. Grape picker, gas station attendant, U.S. postal worker, and eventually, professional musician... He says: "I started playing bass in high school as a freshman in 1957. One sister was a concert pianist who gave recitals; the other played piano, drums and sax and had her own dance band. My brother played sax and had his own rock band, and my third sister played piano and sang in the choir, and still conducts her church choir today... I wanted to play classical music and chose bass because no one else in my family played it.

"The day after I graduated from high school, it was 120 degrees, and I was out in the grape fields tipping table grapes because my parents had no money." Determination and education allowed Andy to sail away. "After attending the Congress of Strings at Michigan State (best string players ages 16-21 in the U.S.), I realized I could do something in music because I enjoyed it and had some talent. I'm fortunate that I met my wife Lynn when she was working in the Post Office in Delano. I was playing in the Bakersfield Philharmonic and she came to a concert."

Andy pursued music at UCLA, CSU Northridge and Pepperdine; he auditioned for Pacific Symphony in 1982 and was admitted as a student chair. "I was overjoyed because I'd just finished playing for the Pasadena Symphony and being the orchestra director for two high schools in Pasadena, and I was teaching at Bolsa Grande High School in Garden Grove."

Doug started playing the bass at 12. A music director came to visit his school with young players who demonstrated their instruments. "I was sure I wanted to play something big," he says. "My favorite whale was the blue whale. I always gravitated toward the largest things. But it was the charisma of the string teacher that cemented it. He was not only my favorite teacher, but also a wonderful friend. I still visit him when I return to Fort Collins, Colorado—my hometown.

"He believed in continually challenging students. After less than a year, I was performing one of the most difficult Mozart symphonies."

When Doug was 13, he was sitting on the roof of a friend's house with kids he played with in Little League. They were talking about what major league baseball team they wanted to play for. "I sat quietly on the side for a while," he remembers. "When there was a pause, I said, 'I want to play principal bass for the London Symphony.' I'd just brought home the double album of the *Star Wars* soundtrack, recorded by the London Symphony."

Doug went on to play for Colorado Symphony and Orquesta Sinfonica de Tenerife (Spain), before becoming Pacific Symphony's assistant



principal bass in 1994, one week after receiving his master's degree at Carnegie Mellon University. "I'd given up the job in Spain to come back to the U.S. for graduate school. In two years, I did 11 auditions. Pacific Symphony came at the perfect time in my life. I couldn't have been happier." He also plays with San Diego Symphony, Grant Park Symphony, San Diego Opera and Pittsburgh Symphony and is on faculty at CSU, Fullerton, and teaches privately.

In 2001, Doug left home one December evening to play *Messiah*. His pregnant wife, Hong, said, "I think I'm fine, but call at intermission." He did, and was told to come home. "A few hours later, my son was born. It wasn't until the next year playing *Messiah* that I realized one of the last pieces I'd played was 'Unto Us a Child is Born.'"

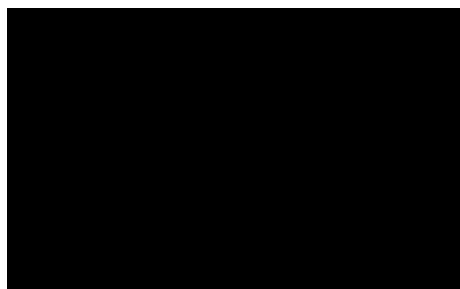
A few years ago, Doug's father passed on the day of a concert. "I was thinking I shouldn't be there, but the closer I got to the concert, the more natural it felt. My focus was uncommonly keen. As I looked around afterwards, I understood that this concert hall, with its high ceiling, warm wood and beautiful curves—was my church. It was where I belonged.

"Music is a living, audible version of what it means to be alive... A composer can document the plight of the masses, like Shostakovich did for his people in the struggles against fascism and communism; like Beethoven did, voicing the aspirations of ALL people for dignity and unity; like Tchaikovsky did, pouring out emotion from a place deep in the heart when words could not suffice."

Andy, who has retired from teaching music after 36 years, says: "My greatest moments have been playing in the Symphony—where you get to not only hear the music but also feel the sounds produced from inside the orchestra. I enjoy performing as a group because we are creating something that I used to dream about when I was working in the grape fields of Delano... The beautiful sounds remind me of how lucky I've been."



PACIFIC SYMPHONY



Pacific Symphony, currently in its 38th season, celebrates a decade of creative music-making as the resident orchestra of the Renée and Henry Segerstrom Concert Hall. Led by Music Director Carl St.Clair for the past 27 years, the Symphony is the largest orchestra formed in the U.S. in the last 50 years and is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. In April 2018, Pacific Symphony will make its debut at Carnegie Hall as one of two orchestras invited to perform for a yearlong celebration of composer Philip Glass' 80th birthday. Presenting more than 100 concerts and events a year and a rich array of education and community engagement programs, the Symphony reaches more than 300,000 residents—from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers, highlighted by the annual American Composers Festival. Five seasons ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in February 2017 with Verdi's *Aida*. It also offers a popular Pops season, enhanced by state-of-the-art video and sound, led by Principal Pops Conductor Richard Kaufman, who celebrated 25 years with the orchestra in 2015-16. Each Symphony season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Casual Connections, an orchestral matinee series offering rich explorations of selected works led by St.Clair.

Founded in 1978 as a collaboration between California State University, Fullerton (CSUF), and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton's Plummer Auditorium as the Pacific Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. Two seasons later, the Symphony expanded its size and changed its name to Pacific Symphony Orchestra. Then in 1981-82, the orchestra moved to Knott's Berry Farm for one year. The subsequent four seasons, led by Clark, took place at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, where Clark served as music director until 1990, and from 1987-2016, the orchestra has additionally presented a Summer Festival at Irvine Meadows Amphitheatre. Ten years ago, the Symphony moved into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson—and in 2008, inaugurated the hall's critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

The 2016-17 season continues St.Clair's commitment to new music with commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen. Recordings commissioned and performed by the Symphony include the release of William Bolcom's *Songs of Lorca* and *Prometheus* in 2015-16, Richard Danielpour's *Toward a Season of Peace* and Philip Glass' *The Passion of Ramakrishna* in 2013-14; and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* in 2012-13. In 2014-15, Elliot Goldenthal released a recording of his *Symphony in G-sharp Minor*, written for and performed by the Symphony. The Symphony has also commissioned and recorded *An American Requiem* by Danielpour and *Fire Water Paper: A Vietnam Oratorio* by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takemitsu. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, James Newton Howard, William Kraft, Ana Lara, Tobias Picker, Christopher Theofanidis, Frank Ticheli and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventurous Programming. Also in 2010, a study by the League of American Orchestras, "Fearless Journeys," included the Symphony as one of the country's five most innovative orchestras.

The Symphony's award-winning education and community engagement programs benefit from the vision of St.Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony's Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings. The Symphony also spreads the joy of music through *arts-X-press*, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations and Symphony in the Cities.

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Nancy Coade Eldridge

Christine Frank

Kimiyo Takeya

Ayako Sugaya 20

Ann Shiau Tenney

Maia Jasper†

Robert Schumitzky 30

Agnes Gottschewski

Dana Freeman 30

Angel Liu

Marisa Sorajja

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Elizabeth and John Stahr Chair

Yen-Ping Lai

Yu-Tong Sharp

Ako Kojian

Ovsep Ketendjian 30

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Phil Luna

MarlaJoy Weisshaar

Alice Miller-Wrate

Shelly Shi

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ALBERT-GEORGE SCHRAM • CONDUCTOR
MEGAN HILTY • VOCALIST | BRIAN STOKES MITCHELL • VOCALIST

Giuseppe Verdi	Overture to <i>La Forza del Destino</i>
Piotr Ilyich Tchaikovsky	Slavic March
Cole Porter, arr. Herman	Begin the Beguine
Georges Bizet	Toreador Song from <i>Carmen</i> (Saturday only) <i>Charles Zhang, guest conductor</i>
Andrew Lloyd Webber	Jellicle Ball from <i>Cats</i>
Zequinha de Abreu, arr. Dragon	Tico Tico No Fuba

INTERMISSION

MEGAN HILTY & BRIAN STOKES MITCHELL

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Equally adept at conducting classical and pops programs, Albert-George Schram has led a wide variety of repertoire for many orchestras in the U.S. and abroad. Schram is currently resident conductor of the Nashville Symphony and resident staff conductor of the Columbus (Ohio) and Charlotte symphonies. He has conducted classical, pops, holiday and educational concerts for all three orchestras. He has also served as music director of the Lubbock (Texas) Symphony and the Lynn (Fla.) Philharmonic, and has held titled positions with the Louisville and Florida philharmonic orchestras.

Schram's guest-conducting roster has included the symphonies of Dallas, Charlotte, Tucson, New Orleans (Louisiana Philharmonic), Oklahoma City, Spokane, Dayton and San Antonio, among others. His conducting engagements abroad have been with the Netherlands Radio Philharmonic, the Taegu Symphony in Korea, the Orquestra Sinfonica Nacional of Bolivia, the Orquestra Sinfonica Universidad Nacional de Cuyo (in Mendoza, Argentina), the National Symphony Orchestra of Uzbekistan and the Orchester der Allgemeinen Musikgesellschaft in Luzern, Switzerland.

Educated at The Hague Conservatory in his native Netherlands, Schram has also studied at the University of Calgary and the University of Washington. His teachers have included Rafael Kubelik, Franco Ferrara, Abraham Kaplan and Neeme Järvi.

On the classical side, Schram has worked with many distinguished artists, including pianists Lang Lang and Olga Kern and violinist Elmar Oliveira, among others. His vast performance repertoire has included the Requiems of Verdi and Berlioz, most of the standard symphonies (by Mozart, Beethoven, Tchaikovsky, Brahms, Mahler, et al.), the basic concerto repertoire, and music by such acclaimed contemporary composers as John Corigliano and Jennifer Higdon. As a pops conductor, Schram has worked with James Taylor, Art Garfunkel, Chris Botti, LeAnn Rimes, Boyz II Men, Kenny G, Olivia Newton-John, Chicago, Aretha Franklin and many others. He also has put together a variety of theme programs, including a Big Band show, a Ray Charles tribute, "Home for the Holidays" (a Christmas program) and a romantic evening called "That's Amore."

ALBERT-GEORGE SCHRAM
CONDUCTOR

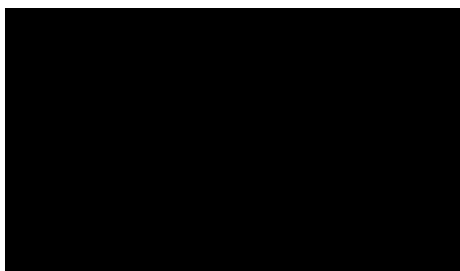
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THE LABOWE FAMILY FOUNDATION *(Friday)*

The Labowe family are wonderful friends to Pacific Symphony with a love for music that is multi-generational. Trana Labowe has been a Pops subscriber for over a decade, and attended regularly with her husband Ronald until his passing in 2014. Her sons, along with their families, now join Trana for concerts throughout the season, enjoying Pops, Classics and Summer performances. Pacific Symphony is grateful to the entire Labowe family—Trana, Ken, Mark, Richard and Sara—for their generosity and sponsorship support of the Pops series.



MEGAN HILTY
VOCALIST



Megan Hilty was born in Bellevue, Wash. on March 29, 1981. Drawn to music at a young age, she explored a career in opera before deciding to pursue musical theater. Hilty attended Carnegie Mellon University in Pittsburgh, graduating in 2004 with a bachelor's degree in theater.

Following her graduation, Hilty joined the Broadway Company of *Wicked* as the "Glinda" standby. She made her Broadway debut in the fall of 2004 opposite Tony Award winner Idina Menzel, and assumed the role full-time in May 2005. After a year on Broadway, she continued with *Wicked* on tour and in the 2007-09 Los Angeles production. While in Los Angeles, Hilty made guest appearances on many television shows, including *Bones*, *The Closer*, *Desperate Housewives* and *Ugly Betty*, while also providing the singing voice for "Snow White" in *Shrek the Third*.

In 2009, Hilty starred on Broadway as "Doralee" in *9 to 5: The Musical*, Dolly Parton's adaptation of the popular film. She was nominated for a Drama Desk Award for Outstanding Actress in a Musical, an Outer Critics Circle Award for Best Actress in a Musical, a Drama League Award and an Ovation Award for Best Actress in a Musical.

Hilty next joined the cast of NBC's *Smash* as "Ivy Lynn," an actress who is desperate to land the lead in a musical about the life of Marilyn Monroe. Emily Nussbaum of *The New Yorker* said of her work: "Hilty has built a character who feels like a real Broadway diva: sexy, funny, ambitious, insecure, at once selfish and giving." The show aired from 2012-2013 and was nominated for a Golden Globe Award for Outstanding Musical or Comedy Series.

During her hiatus between *Smash*'s first and second seasons, Hilty played "Lorelei Lee" in the New York City Center production of *Gentlemen Prefer Blondes*. Hilty received rave reviews for both the production and its cast recording. Ben Brantley of *The New York Times* called the opening performance "...one of those single, golden nights, so cherished by theatergoers, that thrust its leading lady into the firmament of musical stardom."

2013 brought the release of Hilty's first solo album, *It Happens All the Time*, as well as her Carnegie Hall debut. Later that year, she joined the cast of NBC's *Sean Saves the World*, starring Sean Hayes. She also provided the voice of the "China Doll Princess" in the animated feature *Legends of Oz: Dorothy's Return* and the voice of "Rosetta" in the Disney Fairies series.

In 2015, Hilty starred in a one-night-only performance of *Bombshell* and a two-night presentation of *Annie Get Your Gun* at New York City Center. She also returned to the Broadway stage as "Brooke Ashton" in *Noises Off*. For her performance, she received a 2016 Tony Award nomination for Outstanding Featured Actress in a Play, as well as Drama Desk and Drama League Award nominations.

Since *Noises Off* ended its run in March 2016, Hilty has guest-starred on *Project Runway*, *Difficult People*, *Brain Dead* and *The Good Wife* and has released two albums: *Megan Hilty Live at the Café Carlyle* and *A Merry Little Christmas*. She also co-starred in the feature film *Rules Don't Apply* from director Warren Beatty. She maintains an active concert schedule, both with symphony orchestras throughout the United States and in solo concert at smaller venues.



Dubbed “the last leading man” by *The New York Times*, Tony Award winner Brian Stokes Mitchell has enjoyed a career that spans Broadway, television, film and concert appearances with the country’s finest conductors and orchestras. He received Tony, Drama Desk and Outer Critics Circle awards for his star turn in *Kiss Me, Kate*. He also gave Tony-nominated performances in *Man of La Mancha*, August Wilson’s *King Hedley II* and *Ragtime*. Other notable Broadway shows include *Kiss of the Spider Woman*, *Jelly’s Last Jam* and *Women on the Verge of a Nervous Breakdown*. In April of 2016 he made a long-awaited return to Broadway starring once again with Audra McDonald in *Shuffle Along*, a new musical written and directed by George C. Wolfe with choreography by Savion Glover.

An extremely versatile and in-demand singer, Stokes has performed at venues spanning jazz, opera, pops, country and musical theater worlds. He has worked with John Williams, Marvin Hamlisch, Keith Lockhart, Michael Tilson Thomas, Leonard Slatkin, The Smithsonian Jazz Masterworks Big Band, The Mormon Tabernacle choir and the Muppets. Stokes has made multiple appearances at Carnegie Hall beginning with his debut with the San Francisco Symphony through his televised performance in *South Pacific* opposite Reba McEntire to his sold-out solo concert, which he continues to perform throughout the U.S. He has been invited twice to perform at the White House and has performed for Presidents Clinton and Obama.

Stokes has delved deeply into various music disciplines. In addition to singing, he began piano studies at the age of 6. His musical curiosity lead him to an interest in orchestration, arranging and film scoring which he first started studying on his own in his late teens. He later studied film scoring, orchestration and conducting at UCLA and privately and scored and conducted a number of *Trapper John, MD* episodes, a series on which he was also a regular cast member. His musical talent has extended to the present day as producer, arranger and orchestrator on his own albums including his latest recording, *Simply Broadway*, an album of classic Broadway tunes that have been musically reimagined but still retain the spirit of the originals. The song selection includes works from *Camelot*, *Porgy and Bess*, *Company*, *Sunday in the Park with George*, *Les Misérables* and other classics. Stokes has appeared on more than 20 albums.

His extensive screen credits began with a seven-year stint on *Trapper John, MD* and have continued with memorable appearances on everything from PBS’ *Great Performances* to *Frasier*, *Glee*, *Jumping the Broom* and his most recent recurring roles on *Madam Secretary*, *Mr. Robot* and the upcoming Hulu series, *The Path*. As a voice-over artist he has played dozens of characters on animated TV episodes. NPR aired his narration of Aaron Copland’s *Lincoln Portrait* with the U.S. Marine band.

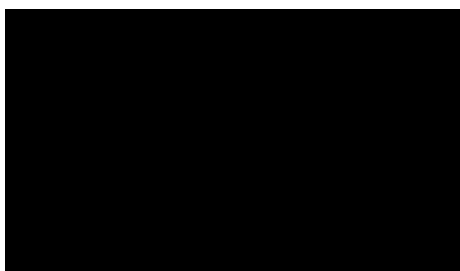
As a writer, Stokes has contributed to the book *Hirschfeld’s Harlem*, wrote the preface to *At This Theatre*, and co-authored the children’s book *Lights on Broadway*.

For fun he has been known to fly planes and jump out of them (usually not at the same time), and he can ride a bicycle on a high wire.

Stokes has enjoyed working with numerous charitable organizations from the March of Dimes to the USO, and is in his 12th term as Chairman of the Board of the Actors Fund.

Stokes is a great proponent of arts education and speaks passionately about the importance of art in all of our lives. He resides in New York City with his wife, son and rescued mutt, Diggidy.

BRIAN STOKES MITCHELL
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