

# THE BOSTON POPS ESPLANADE ORCHESTRA

*BY GEORGE!  
THE POPS PLAYS GERSHWIN*

Saturday, March 25, 2017, 8:00 pm



Photo: Roger Mastroianni

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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART

*Julian and Eunice Cohen Boston Pops Conductor*

JOHN WILLIAMS

*George and Roberta Berry Boston Pops Conductor Laureate*

**KEITH LOCKHART** *conducting*

## ***GERSHWIN, BY GEORGE!***

Overture to *Nice Work If You Can Get It* arr. & orch. Elliott

Promenade (Walking the Dog) arr. Elliott

*Fascinating Rhythm* arr. Elliott

*I Got Rhythm* Variations for piano and orchestra arr. Schoenfeld

MICHAEL CHERTOCK, piano

*An American in Paris* reconstructed Hollenbeck/Elliott

Paul Whiteman version additional orchestrations by Bill Elliott

### INTERMISSION

*Let's Call the Whole Thing Off* arr. Sebesky

JUSTIN HOPKINS and ERICA SPYRES, vocalists

*By Strauss* arr. Sebesky

MS. SPYRES

*Slap that Bass* arr. Chase/Sebesky

MR. HOPKINS

*Summertime* arr. Williams

CHARLES DIMMICK, violin

*I've Got To Be There* arr. Elliott

MR. HOPKINS

*The Man I Love* arr. Sebesky

MS. SPYRES

*'S Wonderful, 'S Marvelous, 'S Gershwin* arr. Sebesky

MS. SPYRES and MR. HOPKINS

*Rhapsody in Blue*

1926 Ferde Grofé version

MR. CHERTOCK

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RCA Victor, Sony Classical, and Philips Records.

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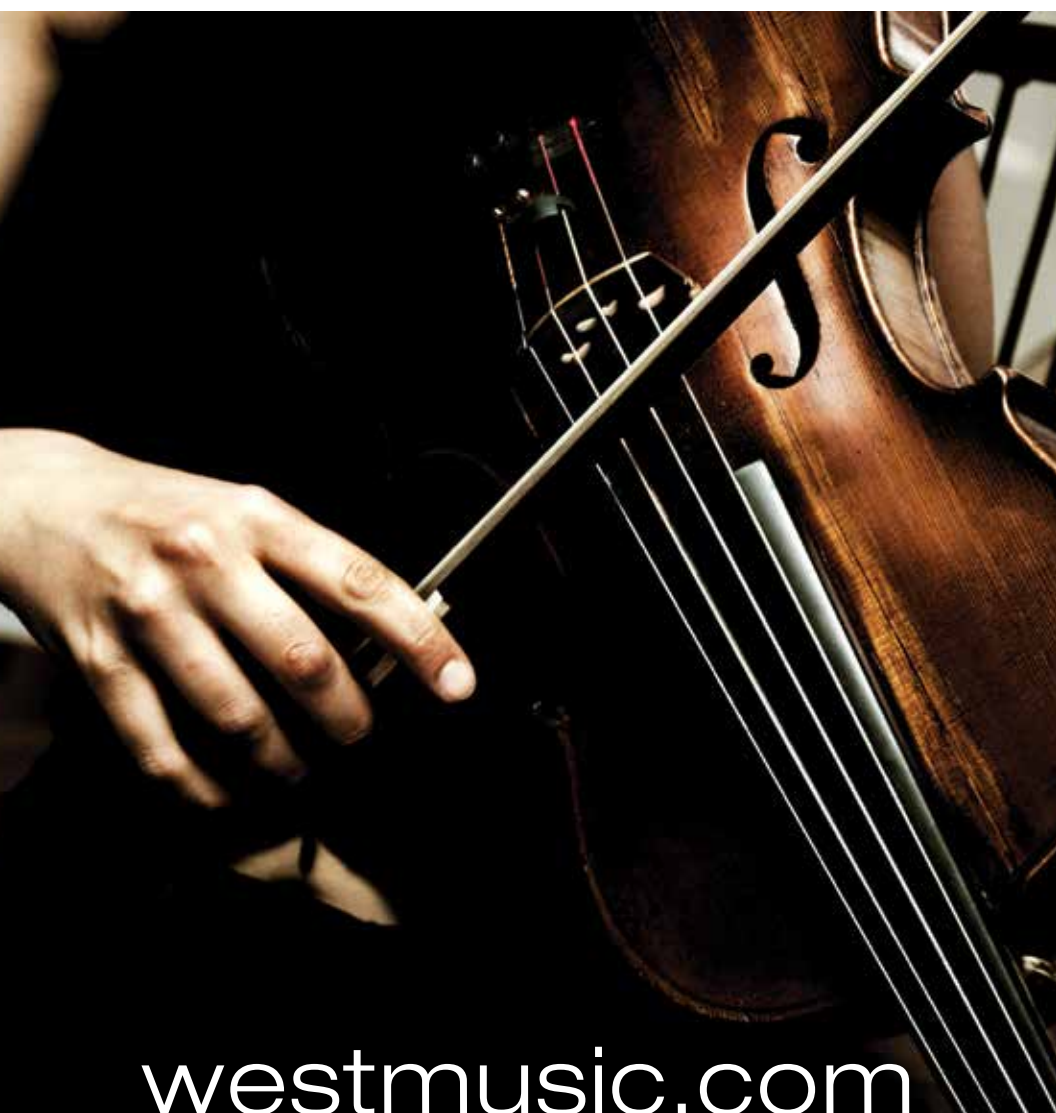
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# ABOUT THE ARTISTS

## KEITH LOCKHART

CONDUCTOR

*Julian and Eunice Cohen Boston Pops Conductor*



Photo: Marco Borggreve

Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. Keith Lockhart has conducted nearly 1,800 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. He has also led annual Boston Pops appearances at Tanglewood, forty national tours to 134 cities in 33 states, and four international tours to Japan and Korea. The annual July 4 Boston Pops Fireworks Spectacular—which drew a live audience of 800,000 to the Esplanade in 2016—was featured on national network television through 2013 and was broadcast on CBS last July to an audience of 4.5 million viewers. The list of more than 250 guest artists with whom Mr. Lockhart has collaborated is a virtual “who’s who” of performers and pop culture icons. He has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas—Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*—featuring narrators Robert De Niro, Ed Harris, Morgan Freeman, and Cherry Jones—which was a Boston Pops commission premiered in 2010 during the orchestra's 125<sup>th</sup> season. Keith Lockhart's increased focus on musical theater has attracted leading Broadway artists to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit [keithlockhart.com](http://keithlockhart.com) for further information.

## JUSTIN HOPKINS

VOCALIST

Known for his warm and rich voice, as well as his magnetic stage presence, bass-baritone Justin Hopkins has been featured in such concert halls and theaters as Carnegie Hall; Symphony Hall in Boston, Queen Elizabeth Hall in London, and Théâtre Royal de la Monnaie in Brussels. In the 2016-17 season, he sings *Macbeth* with Théâtre Royal de la Monnaie; *Rigoletto* with Baltimore Concert Opera; *The Cradle Will Rock* with Opera Saratoga; *Lost in the Stars* and Beethoven's Symphony No. 9 with the Los Angeles Chamber Orchestra; Mozart's *Requiem* with the Dayton Philharmonic; and *Die Verheissung* with the Leipzig Radio Symphony Orchestra. He was also the featured soloist for the 2016 Wolverine Worldwide Holiday Pops with the Grand Rapids Symphony Pops. The 2015-16 season included his Philadelphia Orchestra debut singing Aaron Copland's *Old American Songs* conducted by Keith Lockhart, *A Coffin in Egypt* starring Frederica von Stade at Lincoln Center; *Repast*, a solo opera-oratorio based on the life of civil rights figure Booker Wright at Carnegie Hall; the workshop of *We Shall Not Be Moved* at the Apollo Theater; the Philly Pops at Independence Hall; and the east coast premiere of Franco Faccio's *Amleto* with Opera Delaware. He has previously appeared with the Boston Pops in a program entitled "The Golden Age of Broadway," and was the featured soloist in a 33-concert run during the 2015 Holiday Pops season at Symphony Hall. A versatile artist, Mr. Hopkins has performed operatic roles ranging from Mozart to Philip Glass, as well as concert repertoire including Britten's *War Requiem* and Mendelssohn's *Elijah*. He has performed under the distinguished batons of such conductors as Keith Lockhart, Charles Dutoit, and Valery Gergiev, and with orchestras including the Philadelphia Orchestra, BBC Concert Orchestra, Boston Pops, American Symphony Orchestra, and Verbier Festival Orchestra. Second place winner of the 2012 Lotte Lenya Competition, Justin Hopkins has performed for numerous dignitaries and heads of state, most notably a command solo performance in 2009 for the Dalai Lama.



## ERICA SPYRES

VOCALIST

Erica Spyres is a multiple award-winning actor, singer, and violinist. In 2016 she made her successful debut at the Théâtre du Châtelet in Paris as Clara in Sondheim's *Passion* alongside Natalie Dessay under the baton of Andy Einhorn. Previously Ms. Spyres sang, fiddled, and danced across the United States, Canada, and Japan playing Ex-Girlfriend in the first national tour of the Broadway musical *Once*. Her regional theater credits include *Pirates!* at the Huntington Theatre Company; *Tribes* (Elliot Norton Award) and *The Light in the Piazza* (IRNE Award) at SpeakEasy Stage Company; *Avenue Q* (IRNE Award), *Company*, *Into the Woods*, *Time Stands Still*, *The Mikado*, *Nicholas Nickleby*, and *Big River* at the Lyric Stage Company of Boston; *Camelot* (IRNE Award), *Master Class*, and *Marry Me a Little* at the New Repertory Theatre; and *A Little Night Music* with Springfield Regional Opera. Ms. Spyres has been a featured soloist with the Video Game Orchestra at Boston's Symphony Hall, and she lends her singing and fiddling to several bands on stage and studio albums. Her growing list of commercials and industrials include Amica, Uno Chicago Grill, Phillips





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Lifeline, TJ Maxx, Metro Credit Union, NormaTec, and Arbor Networks, as well as the feature film *Labor Day*. Originally from the Ozarks, Erica Spyres grew up singing, acting, and playing the violin (classical and bluegrass) alongside her family (honored as the Most Musical Family in Missouri). She holds a BA in vocal performance from Drury University and coaches acting and voice for My College Audition. Visit [ericaspynes.com](http://ericaspynes.com) for further information.

## MICHAEL CHERTOCK

PIANIST

Michael Chertock has collaborated with such conductors as James Conlon, Jaime Laredo, Keith Lockhart, Erich Kunzel, and Andrew Litton, and with many notable U.S. orchestras. He has appeared with the Boston Pops both at Symphony Hall and on tour, including the 2017 tours to Florida and the Midwest. Overseas he has



earned accolades for performances in Great Britain, Germany, Russia, Japan, and Korea. Recent and upcoming engagements include appearances with the Cincinnati Symphony Orchestra/Cincinnati Ballet, the National Symphony of the Dominican Republic, the Illinois Philharmonic, Jacksonville Symphony, Middletown Symphony, and the Toledo Symphony Orchestra, as well as performances on the Linton Chamber Music Series and in recital at Boston Conservatory. In 2014 he recorded a concerto by John Alden Carpenter with Keith Lockhart and the BBC Concert Orchestra at London's famed Dutton Epoch recording studio. Michael Chertock made his debut at age seventeen, performing Rachmaninoff's Piano Concerto No. 3 under Andrew Litton. For his 1999 Carnegie Hall debut he performed Duke Ellington's *New World A'Comin'* with the Cincinnati Pops Orchestra. In June 2005 with the Boston Pops Orchestra, he performed the world premiere of Tod Machover's concerto for hyper-piano and orchestra, *Jeux Deux*, commissioned by the Boston Pops expressly for Mr. Chertock. His 2003 performance on the Cincinnati Symphony Orchestra's recording of *Petrouchka* with Paavo Järvi earned rave reviews in *Gramophone* and *American Record Guide*. His Telarc discs include *Cinematic Piano*, *Palace of the Winds*, *Christmas at the Movies*, and *Love at the Movies*.



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# ABOUT THE BOSTON POPS

In 2017, the Boston Pops will enter its 132<sup>nd</sup> season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart will mark his 23<sup>rd</sup> year at the helm of the orchestra. It all began in 1885, thanks to the vision of Civil War veteran Henry Lee Higginson. Four years earlier, in 1881, he founded the Boston Symphony Orchestra, calling its establishment “the dream of my life.” From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these “lighter” performances would provide year-round employment for his musicians. The “Promenade Concerts,” as they were originally called, were soon informally known as “Popular Concerts,” which eventually became shortened to “Pops,” the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall.

Not only is this performance space acoustically outstanding, it was also designed, at Higginson’s insistence, so that the rows of seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930–1979), he established the Boston Pops as a national icon. When **John Williams** (1980–1993) succeeded Arthur Fiedler in 1980, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. Mr. Williams continued the Boston Pops Orchestra’s prolific recording tradition with a series of best-selling recordings for the Philips and Sony Classical labels, broadened and updated the Pops repertoire, and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores.

Having led nearly 1,800 Boston Pops concerts in his tenure, **Keith Lockhart** (1995–present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops’ appeal to its core audience. He has made 78 television shows, led forty national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded thirteen albums. Mr. Lockhart’s tenure has been marked by a dramatic increase in touring, the orchestra’s first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops’ first self-produced and self-distributed recordings.



# THE BOSTON POPS ESPLANADE ORCHESTRA

## KEITH LOCKHART

JULIAN AND EUNICE COHEN BOSTON POPS CONDUCTOR

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## JOHN WILLIAMS

GEORGE AND ROBERTA BERRY BOSTON POPS CONDUCTOR LAUREATE

### FIRST VIOLINS

Charles Dimmick  
Katherine Winterstein  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Cynthia Cummings  
Gregory Vitale  
Sasha Callahan

### SECOND VIOLINS

Clayton Hoener  
Colin Davis  
Dorothy Han  
Liana Zaretsky Akhiezer  
Sarita Uranovsky  
Zoya Tsvetkova

### VIOLAS

Lisa Suslowicz  
Scott Woolweaver  
Susan Culpo  
David Feltner

### CELLOS

Ronald Lowry  
William Rounds  
Jennifer Lucht  
Melanie Dyball

### BASSES

Susan Hagen  
Anthony D'Amico

### FLUTE

Renée Krimsier

### PICCOLO

Linda Toote

### OBOE

Andrew Price

### CLARINETS

Ian Greitzer  
David Martins

### SAXOPHONES

Michael Monaghan  
Gregory Floor  
Robert Bowlby  
Marc Phaneuf

### BASSOON

Ronald Haroutunian

### HORNS

Kevin Owen  
Lee Wadenpfohl

### TRUMPETS

Terry Everson  
Mark Emery  
Bruce Hall  
Richard Kelley

### TROMBONES

Hans Bohn  
Alexei Doohovskoy

### BASS TROMBONE

Angel Subero

### TUBA

Takatsugu Hagiwara

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Richard Flanagan  
Neil Grover

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# A TRIBUTE TO GEORGE GERSHWIN

Had George Gershwin lived even a normal lifespan, rather than being cut off in his prime by a brain tumor at the age of thirty-eight, who knows what musical marvels we might have to celebrate his life and work? After all, Gershwin did something that no other composer has managed to do so easily and so well: he spanned the two cultures of classical and popular music in America. No other composer, before or since, created a full body of music that is so consistently welcomed from Broadway to the Met, from “Your Hit Parade” to Symphony Hall.

Gershwin’s talent was recognized early—and he himself was never shy about displaying it. But given his background, as the son of hard-working Russian-Jewish immigrants growing up in his native Brooklyn and haunting the popular Yiddish theater on New York’s Lower East Side, no one would have predicted the direction his talent would take. He began his professional life as a “song-plugger” and by the time he was twenty-one he had written his first full Broadway score (for *La, La, Lucille*, 1919). The following year his song “Swanee” became a sensational hit for Al Jolson and earned Gershwin \$10,000 in royalties the first year. Clearly he was destined to become a “popular” composer. But already at that time, while turning out bright and flippant Broadway shows, he contributed a surprising extended number, a short opera called *Blue Monday*, sung by African-American performers to the flossy, cheerful, empty-headed *Scandals* of 1921, a revue produced by George White. The audience was not prepared for a serious musical-dramatic number ending in murder as part of their light entertainment, and *Blue Monday* was dropped after a single performance.

But it showed that Gershwin was interested in more than the thirty-two bar song form of which he had already become a master. And Paul Whiteman, a bandleader who wanted to elevate the popular music of the time, remembered it. Three years later he persuaded Gershwin to write a concert piece for a special program—“An Experiment in Modern Music,” he called it—to demonstrate the potential of jazz and the syncopated rhythms of the ’20s. The result was called *Rhapsody in Blue*, and it made history. Suddenly, out of the world of American popular music, there was a piano concerto that sang and swung and snapped its fingers. Gershwin undertook serious study of compositional techniques and wrote more large pieces—the Concerto in F, *An American in Paris*, the Second Rhapsody, the Variations on “I Got Rhythm”—that still enjoy a welcome in the concert hall.

And still he continued to turn out one great musical after another, each filled with a string of splendid songs that caught the ear at first hearing and remained in the mind long after. From 1924, working with his brother Ira as his lyricist, Gershwin wrote *Lady Be Good* (1924), *Oh, Kay!* (1926), *Strike Up the Band* (1927, rewritten 1930), *Girl Crazy* (1930), *Of Thee I Sing* (1931), and *Let ‘em Eat Cake* (1933), to name only the major shows. If he had written nothing else, Gershwin’s name would still be linked with those of the other masterful songwriters of the Golden Age of the American Musical: Jerome Kern, Cole Porter, and Richard Rodgers among them.

But Gershwin still aspired to write a truly serious musical work for the stage, and he found his subject matter in a novel by a white author living in Charleston, South Carolina, dealing with life in the black community there, focusing particularly on a real character, a middle-aged handicapped man



who rode around in a goat cart. This man was transmuted into the title character of Dubose Heyward's novel *Porgy*, and later of the play based on it. Working with Heyward as librettist and Ira Gershwin as lyricist, George produced out of whole cloth a masterpiece, even today the only work yet composed that seems to be in the running when we talk about "the Great American Opera."

Following the production of *Porgy and Bess*, the Gershwin brothers went to Hollywood, where they had been invited to write the scores for a series of musical films involving

one of their favorite performers, Fred Astaire (who had starred in their first big Broadway hit, *Lady Be Good*, a dozen years earlier). It was while he was in Hollywood, early in 1937, that Gershwin began to experience moments of dizziness, headaches, and general despondency. While working on a ballet for a film, *Goldwyn Follies*, he fell into a coma on July 9. Surgeons attempted to remove the brain tumor, but he died two days later. The novelist John O'Hara echoed the startled feelings of many when he said, "George Gershwin died on July 11, 1937, but I don't have to believe it if I don't want to."

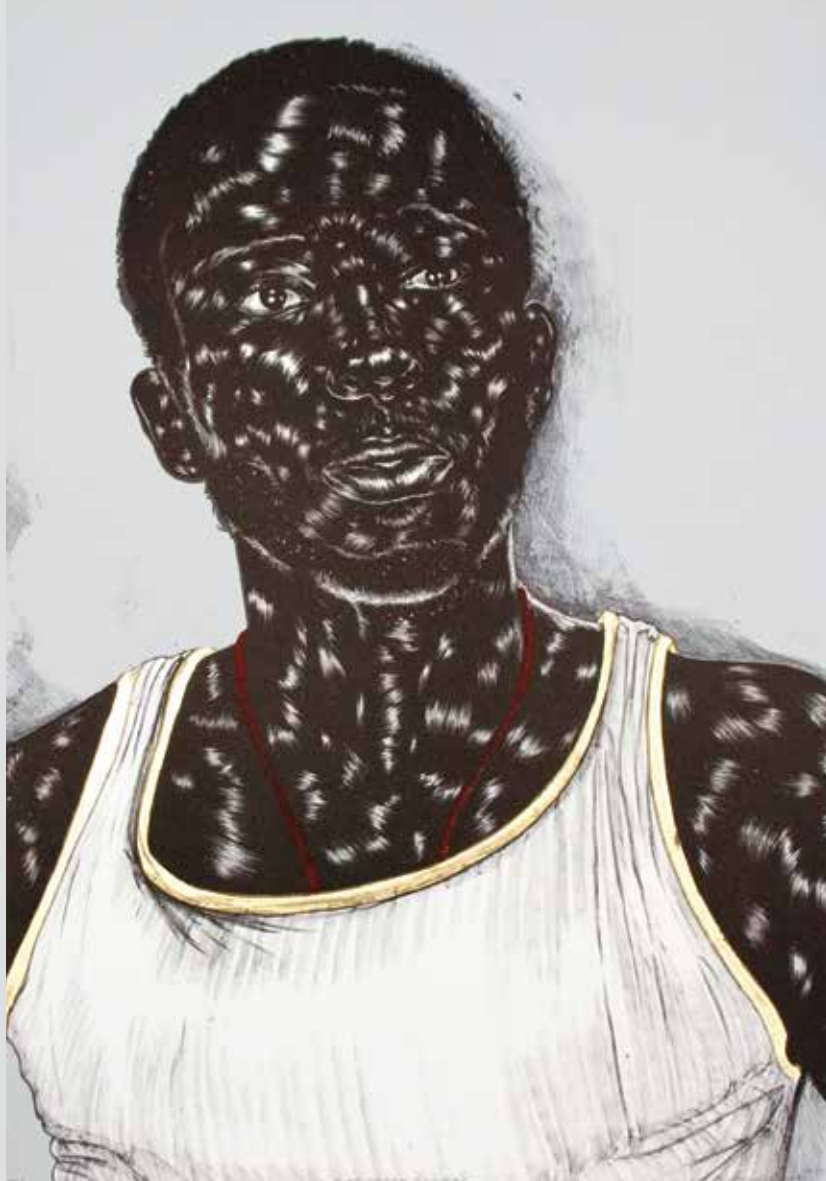
And indeed, George Gershwin is not dead. From the early '20s to this new millennium, his music has been loved passionately by many and performed by almost every sort of musician from the cocktail pianist at the local watering hole to musicians of the great symphony orchestras and opera houses, giving us ample opportunities to fall in love with his music all over again.

—Steven Ledbetter

*Steven Ledbetter is a musicologist, scholar, writer, lecturer, and conductor. In addition to writing for many orchestras, chamber ensembles, and other musical institutions throughout the United States, he has written the booklet notes for nearly 200 recordings.*



George Gershwin, c. 1935



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Photo: Reuben Cox



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Photo: Bernd Preiml

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March 5, 2017 • Hancher Auditorium

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 HANCHER AUDITORIUM  
OPENING SEASON 2016/2017



# HANCHER SHOWCASE



The Hancher Showcase – staffed and managed by volunteers in the Hancher Guild—is filled with unique, high-quality items that you’ll want for yourself or when you need a special gift.

Proceeds of all Showcase sales are used to support Hancher’s educational programs.

The Showcase opens one hour prior to a performance’s starting time and remains open through and after the performance.

The Showcase is also open on Wednesdays, from 10 am to 1 pm, and on Thursdays, from 4:30 to 7:30 pm, while the Stanley Café is open to the public for Thursday Nights at Hancher.

## HOURS:

- One hour before performances, at intermission, and after performances
- Wednesdays 10 am-1 pm
- Thursdays 4:30-7:30 pm



## HANCHER AUDITORIUM RECEIVES 2017 AWARD FOR EXEMPLARY CONSTRUCTION

The **Master Builders of Iowa's** Masters Award program recognizes the exceptional efforts of a construction team in executing and completing a project, including management skills, imagination, perseverance under unusual and challenging conditions, and innovative construction techniques.

In 2017, the Master Builders of Iowa added a new category—Award for Exemplary Construction—which was awarded to Mortenson Construction for the University of Iowa Hancher Auditorium project.

The award was presented at the Master Builders of Iowa's Annual Winter Conference in February. The recognition program is a celebration of the Iowa commercial construction industry and all that has been achieved over the past twelve months.

All of us at Hancher and the University of Iowa are proud to have collaborated with Mortenson Construction, Pelli Clark Pelli Associates, and OPN Architects on this amazing project.



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