

# CARNEGIE HALL

presents

Tuesday, April 12, 2011 at 7 PM  
Isaac Stern Auditorium / Ronald O. Perelman Stage

## James Taylor at Carnegie Hall A Gala Celebrating 120 Years of Carnegie Hall

**Barbara Cook**

**Steve Martin**

**Bette Midler**

**Kevin Pollak**

**Dianne Reeves**

**Sting**

**Members of the Tanglewood Festival Chorus**

**Young People's Chorus of New York City**

**Ernie Collins**, Bass and Tuba | **Walt Fowler**, Horns

**Larry Goldings**, Piano, Organ, and Keyboards | **Bashiri Johnson**, Percussion

**Jimmy Johnson**, Electric Bass | **Michael Landau**, Electric Guitars

**Lou Marini Jr.**, Horns | **Kate Markowitz**, Vocals

**Arnold McCuller**, Vocals | **Chad Wackerman**, Drums

**Andrea Zonn**, Vocals and Fiddle | **Peter Martin**, Piano (with Dianne Reeves)

Produced by **David Thompson**, and **Caroline and James Taylor**

Directed by **Scott Ellis**

Music Director and Vocal Arrangements by **Charles Floyd**

This evening's program will be performed without intermission.

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### **Perspectives: James Taylor**

Bank of America is the James Taylor Gala Corporate Sponsor and Proud Season Sponsor of Carnegie Hall.

James Taylor's *Perspectives* series is made possible, in part, by The Blanche and Irving Laurie Foundation.

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**Don Holder**, Lighting Designer  
**Jeff Mahshie**, Costume Designer  
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**David L. Morgan**, Sound Designer  
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**David Mirkin**, Film Writer  
**Jeff Whiting**, Associate Director  
**Lori M. Doyle**, Production Stage Manager

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# Perspectives: James Taylor

I was hugely flattered to be asked to host a *Perspectives* series and to create a celebration of Carnegie Hall's 120th birthday. We have been working up to this for the last two years. Carnegie Hall offered and we jumped right in.

Carnegie Hall is the top theater in the top town. It is an icon for performing artists, its very name means success. The first time I played here, in 1970, was the first time I was ever in the Hall I had been hearing about since I was a child. From the moment I walked in the door, it lived up to my expectations and to my imagination.

As part of this *Perspectives*, we are planning a series of four different concerts, starting with an all-star Gala on April 12. We continue with a *Roots* evening on April 20, focusing on the music I listened to growing up. In *Guitar Conversations* on May 6, I talk about guitar playing in general and my own style in particular—and get to play with a couple of my favorite guitarists. On May 9, we wrap up our short season in the spotlight with a program modestly titled *Quintessential James Taylor*, in which my band and I play what we consider our very best songs and attempt to live up to the honor Carnegie Hall has bestowed on me by inviting me to organize this series.

Carnegie Hall is the sort of venue that focuses a performer's attention. Everyone who plays here wants to be at his very best. The world recognizes this as one of the great venues for classical music, but it is important to remember that folk music got played here, too. Blues, swing, R&B, and jazz were performed here. Rock 'n' roll got played here. Strauss, Gershwin, Sinatra, and The Beatles have all stood on this stage.

No series of concerts can summarize all the great music that Carnegie Hall has seen in its first 12 decades. What we can do is take a few evenings to be grateful for all the wonderful performers who have passed through, and hope to add a couple of appropriate links to the ongoing chain.

—James Taylor

James Taylor made his Carnegie Hall debut on June 12, 1970.

# The Program

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When James Taylor was invited to put together a gala to celebrate the 120th anniversary of Carnegie Hall, he reflected on the significance of the venue in his career. His 1970 Carnegie Hall debut—as his album *Sweet Baby James* was climbing the charts—went a long way toward establishing Taylor as a major new star. The next year, he returned to the Hall as a surprise guest at his friend Carole King’s Carnegie Hall concert to celebrate her breakthrough album *Tapestry*. Over the years, Taylor has returned to that stage many times, often as a part of Sting and Trudie Styler’s Rainforest benefit.

But until he was asked to put together a concert that represented the entire non-classical music legacy of the Hall, he had not realized how much history that stage had seen. Working on plans for the show in Manhattan in late winter, Taylor rattled off some of the great names who have passed through the doors of the cathedral on 57th Street: Mark Twain, Theodore Roosevelt, Will Rogers.

“The first thing I thought of,” Taylor explained, “is let’s get every album that was recorded in Carnegie Hall and make our set list. A lot of the music that we’re doing is from that discography.”

That list of recordings began with Judy Garland’s *Judy at Carnegie Hall*, the 1961 classic that was in the Taylor family home in Chapel Hill, North Carolina, when James was growing up. Among the other famous recordings made in the Hall were concert albums by Miles Davis, Pete Seeger, Bob Dylan, and a 1972 double-LP by Groucho Marx. Benny Goodman’s 1938 concert and John Hammond’s 1938 and 1939 *Spirituals to Swing* concerts were a breakthrough in the history of desegregation, putting great black musicians such as Count Basie, Big Joe Turner, Meade Lux Lewis, Albert Ammons, the Golden Gate Quartet, Big Bill Broonzy, and Sonny Terry on the stage with white stars, who together made an indisputable case for the greatness of African American music. The Beatles played Carnegie Hall immediately after doing *The Ed Sullivan Show* for the first time in 1964.

“The non-classical Carnegie Hall is an interesting thing to research,” Taylor said. “W. C. Handy played here. So did John Philip Sousa. There were also a lot of speeches and addresses given to the public. Woodrow Wilson came straight from the League of Nations to Carnegie Hall. Shackleton, Amundsen, and the polar explorers would come back and make an appearance here.”

A visitor noted that the last would explain Taylor performing his song “Frozen Man” at the Gala. “It explains it,” Taylor smiled. “Let’s say it excuses ‘Frozen Man.’”

Taylor will be the linchpin of the evening, but he has assembled an all-star lineup to represent as many facets of the Hall’s history as possible.

“Sting agreed to do it because he’s a good friend and scout,” Taylor said of the British musician who has hosted more than a dozen benefits at Carnegie Hall. “I think I will have three or four songs in the whole evening myself. Bette Midler and Steve Martin were my first choices for this and the fact that they agreed to do it has been wonderful. They are so easy and delightful to work with. Steve has had a lot of great suggestions.”

Taylor was thinking of opening the Gala with his own version of “There’s No Business Like Show Business.”

“I have a version of it on the guitar which actually sounds more Brazilian than like what it is—which is the showbiz anthem. It’s really a great tune.”

Taylor admitted that he is in some ways an odd fit in the Ethel Merman show business tradition represented by that song. When we spoke, he had just watched the Grammy Awards and observed that Lady Gaga was a lot more showbiz in the old razzmatazz sense than he ever had been.

“I think in a way, the more authentic you are and more personally direct you are with an audience, the less comfortable you are with that kind of thing,” Taylor said. “In a way, a Gala performance is a very un–James Taylor thing to approach for me. But there’s a way to do it my way, and that’s what it’ll be. I presume they knew whom they were asking.”

At the time, Taylor was still making phone calls, inviting performers who he thought could represent different aspects of the 120 year story. He was delighted that Barbara Cook agreed to take part in the evening.

“Barbara is the real thing,” Taylor said with a smile. “She did those defining performances in so many Broadway productions. Three or four of the albums that were always playing in my family’s home had Barbara Cook in the original cast. And she’s at the height of her power. She’s extremely strong—such an amazing talent, such a deep and resonant history.”

Broadway musicals turn out to have been an unexpected—and important—part of Taylor’s musical upbringing.

“My dad moved us down to North Carolina from Boston,” Taylor said. “My mother, in many ways, felt as though she was living on the frontier. I think she hungered for New England. She used to haul us up the coast to Massachusetts in the family station wagon every June, a two-day trip. But every two or three months, we’d go to Durham, get on the train, and come up to New York and she’d expose us kids to a little of the big city. My sister Kate and I saw the original *My Fair Lady* with Rex Harrison and Julie Andrews. It was transformational. And we listened to all those albums. We listened to *Oklahoma*, we listened to *Carousel* and *South Pacific*. So many of those original cast albums were with Barbara Cook.”

He returned to the present day and the impending Gala.

“There’s something about Bette Midler—something so sly and wry. She has that twinkle in the eye. She’s so much fun to be around, to work with, and most of all to watch and listen to. She just has this glow, this passionate connection with the music. This is a great small company that’s assembled to do this thing with some real luminaries—and maybe some other surprises that I can’t allude to yet.”

He asked which song Groucho sang in the canoe in *Horse Feathers*.

“Everyone Says I Love You.”

Taylor repeated the title and hummed the melody. He weighed the relative merits of that song and “Lydia the Tattooed Lady.”

Taylor reeled off names of more notable artists who appeared at Carnegie Hall. He mentioned hearing Lenny Bruce records in a Carolina record store as a kid and discovering a secret language. Lenny Bruce performed at Carnegie Hall, too, he said.

As he spoke, he scribbled notes to himself, reminders. James Taylor was having a terrific time.

—Bill Flanagan

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**Carnegie Hall is deeply grateful to James Taylor and each of the guest artists who have given their time and their talent to benefit the music education programs of the Weill Music Institute.**

**James Taylor**

**Barbara Cook**

**Steve Martin**

**Bette Midler**

**Kevin Pollak**

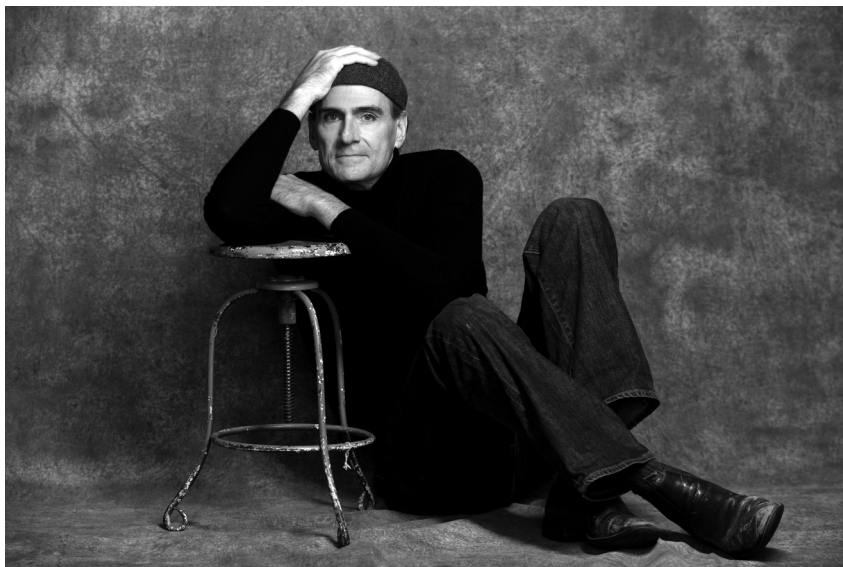
**Dianne Reeves**

**Sting**

**Members of the Tanglewood Festival Chorus**

**Young People's Chorus of New York City**





# The Artists

## James Taylor

In March 2011, James Taylor was awarded the National Medal of Arts by President Barak Obama in a ceremony at the White House. The medal is the nation's highest honor for artistic excellence recognizing "outstanding achievements and support of the arts."

Taylor's music embodies the art of songwriting in its most fundamental form. He has been at it for decades, transforming introspective meditations into lyrics, melodies, and harmonies that comfort and reassure the listener with the sense that these sometimes painful, sometimes celebratory moments are a part of life shared by us all. In 1971, Taylor was featured on the cover of *Time* magazine, heralded as the harbinger of the singer-songwriter era. Today, this quintessential singer-songwriter has seen that era cross over into the 21st century.

As a recording and touring artist, Taylor has set a precedent and blazed a path to which countless young musicians have aspired. His warm baritone is among the most recognized voices in popular music and his guitar-playing has established its own standard.

Taylor has sold more than 50 million albums throughout his career, beginning in 1968 when he was signed to The Beatles' Apple Records.

His songs have had a profound influence on both songwriters and music lovers of all generations and from all walks of life: “Fire and Rain,” “Country Road,” “Something in the Way She Moves,” “Mexico,” “Shower the People,” “Your Smiling Face,” “Carolina In My Mind,” “Sweet Baby James,” “Don’t Let Me Be Lonely Tonight,” “You Can Close Your Eyes,” “Walking Man,” “Never Die Young,” “Shed a Little Light,” “Copperline,” “Caroline I See You,” and many more.

Throughout his long career, Taylor has earned 40 gold, platinum, and multi-platinum awards and five Grammy Awards for a catalog that runs from *Sweet Baby James* (1970) to *Hourglass* (1997) and *October Road* (2002). His first *Greatest Hits* album earned the Recording Industry Association of America’s elite Diamond Award, given for sales in excess of 10 million units in the US. For his artistic accomplishments, Taylor was honored with the 1998 Century Award, *Billboard* magazine’s highest accolade, bestowed for distinguished creative achievement.

Taylor released *Sweet Baby James* in 1970. It went triple-platinum and spawned his first Top 10 hit, the intensely personal “Fire and Rain.” The following year saw the release of another million-seller, *Mud Slide Slim and the Blue Horizon*, with the No. 1 single “You’ve Got a Friend,” written by his longtime friend Carole King. The recording won a Grammy Award in 1971 for Best Pop Male Vocal. In 1972, Taylor scored another gold album with *One Man Dog*, followed up in 1973 with *Walking Man*.

The album *Gorilla* (1975) included two more major chart entries: “How Sweet It Is (To Be Loved By You)” and “Mexico.” Following his final Warner Brothers recording, *In the Pocket*, Taylor moved on to Columbia Records and released a string of critically praised and commercially successful albums: *JT*, his 1977 double-platinum Columbia debut; *Flag* (1979); *Dad Loves His Work* (1981); *That’s Why I’m Here* (1985); *Never Die Young* (1988); *New Moon Shine* (1991); the double-disc *Live* album (1993); *Hourglass* (1998), garnering Taylor his first Grammy Award for Best Pop Album; and *October Road* (2002)—all certified platinum.

The year 2000 saw Taylor’s induction into both the Rock and Roll Hall of Fame and the prestigious

Songwriters Hall of Fame. The National Academy of Recording Arts and Sciences selected him as its MusiCares Person of the Year in 2006, and his *One Man Band* (2007) was nominated for an Emmy Award in the category of Outstanding Variety, Music, or Comedy Special in 2008.

In May 2010, Taylor released the *Live at the Troubadour* CD/DVD of his November 2007 live performance with Carole King at the Troubadour nightclub in Los Angeles. Their subsequent *Troubadour Reunion* tour was one of the most successful concert tours of the decade. Most recently, Morgan Neville's acclaimed documentary, *Troubadours: The Rise of the Singer-Songwriter* was nominated for the Jury Prize at the 2011 Sundance Film Festival and was recently broadcast on PBS as part of its prestigious *American Masters* series.

Taylor has received honorary doctorates of music from Williams College and the Berklee School of Music. Raised in North Carolina, he now lives in western Massachusetts with his wife Caroline and their sons Henry and Rufus.

Denise Winters



Barbara Cook made her Carnegie Hall debut on February 13, 1961.

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## Barbara Cook

Barbara Cook received rave reviews and a Tony Award nomination last season for her performance in the Roundabout Theatre Company's production of *Sondheim on Sondheim*. Cook's recent appearances include her sold-out 80th birthday concerts with the New York Philharmonic at Avery Fisher Hall; critically acclaimed appearances at Feinstein's at Loews Regency; and her historic solo concert debut at New York's Metropolitan Opera, where she became the first female solo pop singer to be presented in concert by the MET.

Her many Broadway credits include the creation of three classic roles in the American musical theater: Cunégonde in Leonard Bernstein's *Candide*, Marian the Librarian in Meredith Willson's *The Music Man* (for which she won a Tony Award), and Amalia in Jerry Bock and Sheldon Harnick's *She Loves Me*.

Tonight's concert marks the latest in a long history of appearances, including six solo concerts, at Carnegie Hall. In 1975, Cook made her solo Carnegie Hall concert debut, which was preserved as the live recording, *Barbara Cook at Carnegie Hall*. She then embarked on a second career as a concert and recording artist, performing in most of the country's major concert halls and cabarets. In 1987, she won a Drama Desk Award for her Broadway show, *A Concert for the Theatre*.

Cook's many London appearances include concerts with the Royal Philharmonic, London Symphony Orchestra, numerous Olivier Award-nominated appearances in the West End, and a recent appearance with the English National Ballet in an all-Gershwin evening at Royal Albert Hall.

A Grammy Award winner, Cook's recordings include eight original Broadway cast albums and the recently released *Cheek to Cheek*, a live recording of her concert with Michael Feinstein.

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## Steve Martin

Steve Martin is one of the most diversified performers in the entertainment industry today: actor, comedian, author, playwright, producer, and musician.

Martin became a television writer in the late 1960s, winning an Emmy Award for his work on the hit series *The Smothers Brothers Comedy Hour*. Launched by frequent appearances on *The Tonight Show Starring Johnny Carson*, Martin went on to star in *Saturday Night Live*. His first film project, *The Absent-Minded Waiter*, was nominated for a 1977 Academy Award. In 1979, he moved into feature films, co-writing and starring in *The Jerk*, directed by Carl Reiner.

Martin's blockbuster film career has gone on to include *Roxanne*, *Dirty Rotten Scoundrels*, *Parenthood*, *Little Shop of Horrors*, *Three Amigos*, *Housesitter* (earning him a People's Choice Award),



Steve Martin made his Carnegie Hall debut on January 23, 1971.

and the *Father of the Bride* series (for which he received a People's Choice Award and a Golden Globe nomination). Most recently, he was seen in *The Pink Panther* with Beyoncé Knowles and Kevin Kline, and *It's Complicated* with Meryl Streep and Alec Baldwin. In 2005, he received critical praise for *Shopgirl*, with Claire Danes and Jason Schwartzman. In addition to starring in the film, Martin also wrote the screenplay, adapted from his best-selling novella.

Martin has won Grammy Awards for his two comedy albums, *Let's Get Small* and *A Wild and Crazy Guy*, and had a gold record with his single "King Tut." In 2001, he also won a Grammy Award for Best Country Instrumental Performance for his playing on Earl Scruggs's *Foggy Mountain Breakdown*. More recently, his *The Crow: New Songs for the Five-String Banjo* won the 2010 Grammy for Best Bluegrass Album.

In December 2007, Martin was a Kennedy Center Honor recipient.

Jonathan Pushnik



Bette Midler made her Carnegie Hall debut on June 23, 1972.

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## Bette Midler

Bette Midler made her Broadway debut in *Fiddler on the Roof*, and even then, she understood the importance of doing matinees. Her remarkable career started while singing in New York bathhouses, where she was given the name, "The Divine Miss M." Her record debut, *The Divine Miss M*, earned her a Grammy Award for Best New Artist. In 1979, Midler made her film debut portraying a doomed and self-destructive rock 'n' roll singer in *The Rose*, earning her a Golden Globe for Best Actress, an Academy Award nomination, and a Grammy Award for Best Pop Vocal Performance.

In 1988, Midler starred in *Beaches* and received her third Grammy Award, Record of the Year, for the film's title song, "Wind Beneath My Wings." Midler garnered her second Best Actress Golden Globe and Academy Award nomination for Mark Rydell's *For the Boys*. Additional film credits include *Down and Out in Beverly Hills*, *Ruthless People*, *Big Business*, *Scenes from a Mall*, *Hocus*

*Pocus, The First Wives Club, The Stepford Wives, Then She Found Me, and The Women.*

This past January, Midler concluded her critically acclaimed Vegas extravaganza *The Showgirl Must Go On* at the Colosseum at Caesars Palace, with more than 200 performances that were seen by over a half-million people in two years.

Forty years, four Grammys, four Golden Globes, three Emmys, a Tony Award, and tons of record-breaking performances since she hit the scene, The Divine Miss M is now a Broadway producer. The Great White Way will never be the same ...

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## Kevin Pollak

Kevin Pollak has captured the attention of audiences worldwide with his range of both dramatic and comedic roles. He has appeared in more than 60 films, as well as countless television projects, and has established himself as one of the few stand-up comedians to have a successful dramatic film career.

Pollak first started performing stand-up comedy at the age of 10. He started touring professionally at 20. In 1988, shortly after he filmed his first HBO special, Pollak landed a role in *Willow*, directed by Ron Howard and produced by George Lucas. In 1989, he got his first dramatic acting role in Barry Levinson's *Avalon*, followed by Rob Reiner's *A Few Good Men* (opposite Tom Cruise, Jack Nicholson, and Demi Moore). Soon after, he co-starred with icons Walter Matthau and Jack Lemmon in *Grumpy Old Men* and *Grumpier Old Men*.

In 1994, Pollak was offered a plum role opposite Gabriel Byrne, Kevin Spacey, and Benicio Del Toro in *The Usual Suspects*. The film debuted at the Cannes Film Festival and won two Academy Awards, as well as the Best Ensemble Cast award from The National Board of Review. That same year, the call came from Martin Scorsese for Pollak to join Robert DeNiro, Joe Pesci, and Sharon Stone in his Vegas epic, *Casino*.



Tonight marks Kevin Pollak's Carnegie Hall debut.

As the 20th century came to a close, *Variety* named its top 10 hardest-working film actors, who had completed at least three films per year throughout the 1990s; Pollak was on the list.

At the start of the millennium, Pollak returned to his first love, stand-up comedy, touring the US and abroad. His film career has also continued, with appearances in 29 films since 2000.

Christian Lantry



Dianne Reeves made her Carnegie Hall debut on June 30, 1989.

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## Dianne Reeves

Blue Note–recording artist Dianne Reeves is the pre-eminent jazz vocalist in the world today. As a result of her virtuosity, improvisational prowess, and unique jazz and R&B stylings, Reeves was awarded the Grammy for Best Jazz Vocal Performance for three consecutive recordings—a Grammy first in any vocal category.

Reeves appeared and performed in George Clooney’s *Good Night, and Good Luck*, the Academy Award nominated film that chronicles Edward R. Murrow’s confrontation with Senator Joseph McCarthy. The soundtrack recording provided Reeves her fourth Best Jazz Vocal Grammy in 2006. Reeves worked with legendary producer Arif Mardin on the 2003 Grammy-winning *A Little Moonlight*, an intimate collection of 10 standards that feature her touring trio.

Reeves has recorded and performed extensively with Wynton Marsalis and the Jazz at Lincoln Center Orchestra. She has also recorded with the Chicago Symphony Orchestra conducted by Daniel Barenboim and was a featured soloist with Sir Simon Rattle and the Berliner Philharmoniker. Reeves was the Los Angeles Philharmonic’s first Creative Chair for Jazz and the first singer to ever perform at the famed Walt Disney Concert Hall.

In 2007, Reeves was featured in a documentary on the all-too-brief life of Billy Strayhorn. Her first solo album in several years, *When You Know*, was released in 2008.



## Sting

Composer, singer, author, actor, and activist. Sting has won universal acclaim in all of these roles, yet he continues to defy easy labeling. Born in Newcastle, England, Sting moved to London in 1977 and formed The Police with Stewart Copeland and Andy Summers. The band released five albums, earned six Grammy Awards, and in 2003 was inducted into the Rock and Roll Hall of Fame.

Since 1985, Sting has released 12 solo albums. His latest endeavor, *Symphonicities*, the companion CD to his celebrated *Symphonicity* world tour, finds Sting performing his greatest hits re-imagined for symphonic arrangement, featuring the Royal Philharmonic Concert Orchestra conducted by Steven Mercurio.

For nearly four decades, Sting has remained at the forefront of the public consciousness and has been widely recognized for his musical contributions, collecting an additional 11 Grammys, two Brits, a Golden Globe, an Emmy, three Oscar nominations, and *Billboard's* Century Award, in addition to being named MusiCares 2004 Person of the Year. He has appeared in more than 10 films and in 1989, starred in *The Threepenny Opera* on Broadway.

Also an accomplished author, Sting published a memoir entitled *Broken Music* in 2003, which spent 13 weeks on *The New York Times* Best Sellers list. He most recently released *Lyrics*, a comprehensive collection of lyrics and personal commentary, also featuring photographs from throughout his career.

Sting's support for human-rights organizations, such as Amnesty International and the Rainforest Foundation (the latter that he co-founded with his wife, Trudie Styler, in 1989), also mirrors his art in universal outreach.



Paulo Roversi

Sting made his Carnegie Hall debut on March 10, 1991.



## Tanglewood Festival Chorus

The Tanglewood Festival Chorus was founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center. The ensemble made its debut on April 11 that same year, in a performance of Beethoven's Symphony No. 9 with Leonard Bernstein conducting the Boston Symphony Orchestra. Since then, Oliver has conducted more than 900 performances with the Tanglewood Festival Chorus, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. Comprising members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra, the chorus originally numbered 60 well-trained Boston-area singers, but soon expanded to a complement of 120 singers and began playing a major role in the BSO's season.

Now numbering more than 270 members, the Tanglewood Festival Chorus performs year-round with the BSO and the Boston Pops, and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances. The Tanglewood Festival Chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. The ensemble has also performed on BSO tours in Europe with Bernard Haitink in 2001 and, most recently, with James Levine in 2007.

The Tanglewood Festival Chorus has made dozens of recordings with the BSO and Boston Pops, and also released a disc of a cappella music to mark the ensemble's 40th anniversary in 2010.

## Tanglewood Festival Chorus

**John Oliver**, Conductor

**Mark B. Rulison**, Chorus Manager

### **Sopranos**

Jeni Lynn Cameron  
Anna S. Choi  
Kaila J. Frymire  
Laura C. Sanscartier  
Caroline Taylor

### **Mezzo-Sopranos**

Gale Livingston\*  
Katherine Mallin

Louise-Marie Mennier

Christina Lillian Wallace

### **Tenors**

Stephen Chrzan  
Glen Matheson  
Guy F. Pugh  
Brian R. Robinson

### **Basses**

Will Koffel  
Mark Costello  
Timothy Lanagan\*  
Michael Prichard

\*Member for 25 years or more

## Young People's Chorus of New York City

For more than two decades, the Young People's Chorus of New York City has provided children of all ethnic, religious, and economic backgrounds with a unique program of music education and choral performance, while maintaining a model of artistic excellence and harmony that enriches the community.

Founded by Artistic Director Francisco J. Núñez in 1988, the Young People's Chorus has become one of today's most celebrated and influential children's choruses, with performances worldwide and acclaimed recordings from across the musical spectrum. Through its celebrated *Transient Glory* commissioning series of concerts, publications, and CDs, the Young People's Chorus has expanded the repertoire for children's choruses with dozens of new works from composers that include Pulitzer Prize, Oscar, and MacArthur "genius" grant winners.

The resident chorus at Frederick P. Rose Hall, home of Jazz at Lincoln Center, the Young People's Chorus is frequently seen on national television, including an Emmy Award-winning feature on PBS's *From the Top at Carnegie Hall*. The choristers have also introduced millions of radio listeners to the newest cutting-edge music through the ensemble's national *Radio Radiance* broadcasts on American Public Media.

Among the Young People's Chorus' many awards and honors are Chorus America's Education Outreach Award and two Chorus America / ASCAP Awards for Adventurous Programming. The ensemble has been hailed for its work with urban at-risk youth by the New York State Assembly, the Mayor of the City of New York, and the Manhattan Borough President, in addition to being recognized as a "national model of artistic excellence and diversity" by the President's Committee on the Arts and the Humanities.

## Young People's Chorus of New York City

Francisco J. Núñez, Founder and Artistic Director

Clare Altman  
Saji Abude  
Blaize Adam  
Nicholas Agar-Johnson  
Jonathan Avila  
Nailah Barnes  
Dylan Batista  
Joshua Batista  
Billy Beltran  
Tommaso Bernardini  
Lexi Biegen  
Corey Black  
Daniel Bonfiglio  
Bryanna Brown

Isaac Burg  
Quint Burke  
William Cabaniss  
Argenis L. Castillo Jr.  
Victoria Cece  
Sandra Cedillo  
Jared Colon  
Francis John Connolly  
Sofie Cornelis  
Brianna Cotter  
Kieran Coyne  
Erin Craig  
Ta'Sean Crandoll  
McKinny Danger-James

Msmichella Dejonay  
Gamble  
Sofia DiGiandomenico  
Justin Donaldson  
Stephan Douglas-Allen  
Jamila Drecker-Waxman  
Alexandra Duncan  
Christie Edwards  
May El-Harazy  
Leonardo Escudero  
Catherine Estrada  
Mary Joe Fernandez  
Maya Folks  
Luc Fondrie-Teitler

Isabel Friesner	Dustin Lu	Kalia Simms
Nicolas Fusco	Nicholas Lui-Leung	Cameron Smith
Christopher Goodwin	Emily Ma	Gabrielle Smith
Keerti Gopal	Inessa Mack	Owen Smith
Cassidy Gordon	John Maldonado	Jonah Sotomayor
Alexander Grant	Claudia Malpeli	Alec B. Spector
Danielle Haigler	Jamal Marcelin	Jacqueline Stern
Christopher Hall	Kirreka Martin	Ariel Stitt
Myles Hall	Maud Mayer	Hannah Stoffer
Emma Higgins	Zaffira Medici-Murania	Brian Sussman
Max Hoffmann	David Mercado	Evan Tatnall
Rebecca Houedjissi	Raphael Mercado	Isabelle Teron
Simone Hunter	Jordan Munoz	Joan Terrado
Izodwa Idehen-Amadasun	Jeremy Munoz	Jacquelyn Tong
Jubei Inoue	Miki Nakano	Lucy Tuchman
Gavin Jablonski	James Nash	Erika Urgiles
Jahmari Josiah	Kai Nedd	Clark Vaccaro
Divine Kandolo	Victoria Pagan	Silvia Valentini
Ange Kandolo	Auguste Perl	Andrew Vogel
Nina Kapoor	Shereen Pimentel	Jakai Wade
Olivia Katzenstein	Isaac Ponce	Samuel White
Kaylyn Kelly	Eddie Rakowicz	Lucien Whitman
Ross Kennedy	Jacob Rhee	Christian Williams
Lindsey Knapp	Oona Rodgers	Troy Wilson Jr.
Ashley LaLonde	Nathaniel Sabat	Anthony Wyche
Justen Lam	Evan Schweitzer	Galen Xing
Noah Lipnick	Bilen Settepani	August Zuzworsky
Reuben Loveszy	Sheridan Simmons	Daniel Zuzworsky
Charles Lovett	Malaia Simms	

## David Thompson (Producer)

David Thompson's Broadway credits include the libretto for this season's *The Scottsboro Boys*, with music by John Kander and Fred Ebb, and direction and choreography by Susan Stroman. The show originated at the Off-Broadway Vineyard Theatre and was presented at the Guthrie Theater in Minneapolis for a sold-out 10-week run. Thompson's work was recognized with a Drama Desk nomination as well as the Outer Circle Critics and Lucille Lortel awards for Best Musical.

Thompson also teamed with Kander and Ebb, Stroman, and Scott Ellis on *Steel Pier* (Tony nomination). He created the new script adaptation for the current revival of *Chicago*, now in its 14th year on Broadway. He collaborated with Harry Connick Jr. and Stroman on Lincoln Center's *Thou Shalt Not*. Off-Broadway, Thompson's work includes *And the World Goes 'Round* (Drama Desk and Outer Circle Critics awards) and the revival of *Flora the Red Menace* (Drama Desk nomination).

Thompson's television work includes "Sondheim: A Celebration at Carnegie Hall" (Emmy nomination), and PBS specials "Razzle Dazzle," "Bernstein on Broadway,"

“The Music of Richard Rodgers,” and “My Favorite Broadway.” Thompson is a graduate of Northwestern University’s Medill School of Journalism.

### **Caroline Taylor (Producer)**

Caroline (Kim) Taylor has had a long association with the Boston Symphony Orchestra and Carnegie Hall. She worked closely with Seiji Ozawa for 25 years in Boston, New York, and Tanglewood, helping to establish Ozawa’s Saito Kinen Festival in the Japanese Alps and coordination of his role in the 1998 Winter Olympics in Nagano, Japan.

Taylor has also helped produce the centennials of the Boston Symphony as well as the Boston Pops with John Williams; the centennial of Boston’s Symphony Hall; the re-dedication of the Statue of Liberty; Tanglewood’s four-day celebration, *Bernstein at 70!*; the millennium concerts at the Lincoln Memorial and in Paris at the Eiffel Tower’s Champ de Mars; and the dedication of Tanglewood’s Ozawa Hall.

A trained choral singer, Taylor has appeared with the Tanglewood Festival Chorus. She is currently a Trustee of the Boston Symphony and spends much of her time, as the song says, on the “turnpike from Stockbridge to Boston.”

### **Scott Ellis (Director)**

Scott Ellis’s Broadway directing credits include the Kander and Ebb musical *Curtains* (Tony nomination), *The Little Dog Laughed* (Lucille Lortel Award nomination), *Twelve Angry Men* (Tony Award and Drama Desk nominations), Arthur Miller’s *The Man Who Had All the Luck*, *The Rainmaker*, *1776* (Drama Desk, Outer Critics Circle, and Tony Award nominations), *Company*, *Steel Pier* (Drama Desk, Outer Critics Circle, and Tony Award nominations), *She Loves Me* (Drama Desk and Tony Award nominations, Outer Critics Circle Award), *Picnic*, and *A Month in the Country*.

His Off-Broadway credits include *Gruesome Playground Injuries*, *The Understudy*, *Streamers*, *Mr. and Mrs. Fitch*, *Good Boys and True*, *The Waverly Gallery*, *The Dog Problem*, *Flora the Red Menace*, *Dark Rapture*, *That Championship Season*, *And the World Goes ’Round* (Drama Desk Award and Outer Critics Circle nominations), New York City Opera’s *110 in the Shade*, and Stephen Sondheim’s *A Little Night Music* (Drama Desk Award), which was subsequently televised on PBS’s *Live from Lincoln Center* (Emmy nomination.)

For television, Ellis is currently Executive Producer of Showtime’s *Weeds*, and has directed *Modern Family*, *Nurse Jackie*, *The Good Wife*, *Hung*, *30 Rock* (Emmy nomination), *Desperate Housewives*, *The Closer*, and *Frasier*. A graduate of Chicago’s Goodman School of Drama, he is also Associate Artistic Director of the Roundabout Theatre Company.

## **Charles Floyd (Music Director)**

Born in Chicago, Charles Floyd has been heard in concert with more than 500 orchestras since 1991. Floyd is an annual guest conductor of the Boston Pops. Since 1993, his performances have included *Gospel Night at Pops* at Boston's Symphony Hall, where his programs have featured such diverse artists as Grace Bumbry, Sting, Elton John, James Taylor, Jennifer Holliday, Doc Severinsen, Chris Botti, Stevie Wonder, and Wynona Judd. In 1998, he was music director for the nationally broadcast PBS holiday special *A Cathedral Christmas* with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, DC. He was also the conductor for *We Are One* in 2009, the pre-inaugural celebration for President Barack Obama at the Lincoln Memorial.

Floyd's 11-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole, *Unforgettable, With Love*; the Emmy Award-winning PBS *Great Performances* concert video of the same title; and the Grammy-winning releases *Take a Look* and *Stardust*.

Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to Martin Luther King Jr., *One Man's Dream*, was premiered by the Charlotte Symphony Orchestra in 2001.