

# ***ROCKTOPIA STUDY GUIDE***

*As of 10-23-17*



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# WHAT IS ROCKTOPIA?



**ROCKTOPIA** is a musical revolution that celebrates the fusion of the greatest classical music ever written with some of the best rock songs of the past century. **ROCKTOPIA** showcases the works of musical innovators including Mozart, Journey, Handel, U2, Tchaikovsky, Heart, Beethoven, Styx, Foreigner, Rachmaninoff, Pink Floyd, Copland, The Who and more.

Created through the unique vision of vocalist and recording artist **Rob Evan** – Broadway’s *Jekyll and Hyde*, *Les Miserables* and a member of the multi-platinum-selling Trans-Siberian Orchestra – and Maestro **Randall Craig Fleischer**, a pioneer in the fusion of symphonic rock and world music, whose compositions have been performed by the Boston Pops, National Symphony and more, **ROCKTOPIA** delivers one-of-a-kind, spine-tingling musical arrangements with insanely talented lead vocalists, a 5-piece rock band, a choir of 40, and an orchestra of 20.

Developed over eight years, **ROCKTOPIA** is inspired by the idea that if Beethoven or Mozart were alive today, they would be modern-day rock stars. With extensive knowledge of both genres, Evan and Fleischer looked for common themes, potency, and emotional resonance in the songs before fusing them together to create explosive and moving new musical arrangements.

“We love both classical music and classic rock. There are so many parallels between the genres and between the “rock stars” who composed and performed them,” says Evan. “With *Rocktopia*, we want to break down barriers and any preconceived notion of what either genre is

about – and electrify and inspire lovers of either musical styles with these completely original new pieces.”

The groundbreaking live concert will be performed by a celebrated, diverse array of rock, Broadway, and opera vocalists: Rob Evan (Broadway: *Les Miserables*, *Jekyll & Hyde* and more, Trans-Siberian Orchestra); **Chloe Lowery** (Trans-Siberian Orchestra, Chris Botti, *Yanni’s Voices*); **Tony Vincent** (*American Idiot*, *RENT*, NBC’s “The Voice”); **Kimberly Nichole** (NBC’s “The Voice,” performs with Janelle Monae, Slash, Joe Walsh, The Heavy); and featuring **Alyson Cambridge** (*The Merry Widow* at The Met, *Madame Butterfly*, *La Boheme*, *Show Boat*). The world-class musicians featured in the *ROCKTOPIA* band include Grammy and Emmy Award nominated violinist **Máiréad Nesbitt** (*Celtic Woman*, *Lord of the Dance*); acclaimed guitarist **Tony Bruno** (MD & guitar for Enrique Iglesias & Rihanna, “America’s Got Talent”); pianist **Henry Aronson** (MD/Conductor/keys for entire Broadway run of *Rock of Ages*, *The Who’s Tommy*); bass player **Mat Fieldes** (Joe Jackson’s Grammy winning album *Symphony*, the Gorillaz, *Book of Mormon*); and drummer **Alex Alexander** (David Bowie, Jimmy Cliff, Richie Blackmore).

# THE MUSIC OF ROCKTOPIA

By Rob Evan

## CREATION/BIRTH –

ALSO SPRACH ZARATHUSTRA/  
BABA O'REILY/  
EINE KLEINE NACHTMUSIK/  
COME SAIL AWAY

STRAUSS  
THE WHO  
MOZART  
STYX

*Though the opening to Strauss' Tone Poem "Also Sprach Zarathustra" was written to reflect a sunrise, this incredible excerpt has come to mean much more. Written in 1896, it was made famous as the opening to the film "2001" and has now come to signify the dawn of time or the beginning of the human presence on Earth.*

*Pete Townshend originally wrote "Baba O'Riley" for his Lifehouse project, a rock opera that was to be the follow-up to The Who's 1969 opera, Tommy. "Baba O'Riley" was going to be used as a song sung by Ray, the Scottish farmer at the beginning of the album as he gathers his wife Sally and his two children to begin their exodus to London. It later became an anthem of teenage excess during Woodstock. We use it as classic rock staple to catapult us into the frenetic experience that is life.*

*Eine kleine Nachtmusik is a 1787 composition for a chamber ensemble by Wolfgang Amadeus Mozart. The German title means "a little serenade," though it is often rendered more literally but less accurately as "a little night music." The Mozart comes as an almost humorous interruption to the frenzy, which precedes it.*

*The "powdered wig" classical character of the Mozart leads directly into the famous piano solo at the beginning of "Come Sail Away" which is a parody of classical piano styles. The song, written by Dennis De Young of Styx is thought to contain an allusion to the Bible verse of Ezekiel chapter 1:1-28 where a large wheel/cloud appears to Ezekiel and gives him instructions from God: "A gathering of angels appeared above my head. They sang to me this song of hope, and this is what they said... (And later in the song) ... I thought that they were angels, but to my surprise, they climbed aboard their starship and headed for the skies." Some people believe the figure Ezekiel saw was not a messenger sent from God but an alien spacecraft or a time machine from the future. We use it as an invitation to come on a journey of sorts. In this 12-minute segment, the very essence of Rocktopia is revealed.*

## **ADOLESCENCE –**

LASICIA CH'IO PIANGA/  
YOUR SONG/

HANDEL  
ELTON JOHN

*“Let me weep...May sorrow break these chains.” This unspeakably beautiful aria was written in 1705 and then re-used by Handel many times over.*

*“Your Song’s” lyrics express the romantic thoughts of an innocent. Taupin offers a straightforward, heart-on-your-sleeve- love-song lyric at the beginning. At times the self-deprecating narrator stumbles to get out his feelings. Rocktopia seamlessly combines the two songs and genres making a beautiful duet about young love.*

PIANO CONCERTO NO.2 in C MINOR/  
ALONE

RACHMANINOFF  
HEART

*Completing the young love theme, we introduce a third character during Rachmaninoff’s heart wrenching piano concerto, who then sings of angst and torment through the music of Heart’s, ALONE.*

## **EXPERIMENTATION -**

THE RITE OF SPRING/  
PURPLE HAZE

STRAVINSKY  
HENDRIX

*The 1913 premiere of Stravinsky’s “Rite of Spring” stands alone as the most scandalous premiere in the history of classical music. A riot broke out at the first performance! The audience threw things at the stage, fights broke out and, finally, police were called to calm the situation. The music utterly revolutionized composition. The harmonies were far more dissonant, the rhythms way more complex and the subject material (an ancient Russian pagan ritual where a virgin is forced to dance herself to death) far more violent and sexual than anything which had proceeded it. This was truly a revolution of music, not entirely dissimilar to the musical revolution started by Jimi Hendrix. In fact, there are many who consider “Rite of Spring” to be the first rock piece ever written! Beyond the historical similarities, there are actually harmonic parallels between “Rite” and “Purple Haze” making their combination a bit more organic.*

## **DREAMS –**

SYMPHONIE FANTASTIQUE/  
DREAM ON

BERLIOZ  
AEROSMITH

*In looking to pair a dynamic and dramatic segment of classical music with Aerosmith's "Dream On," Maestro Fleischer was immediately drawn to the opening phrase of the Berlioz "Symphonie Fantastique," a work he has conducted many times. Hector Berlioz struggled enormously before his quirky and individual brand of composition caught on during the mid 19<sup>th</sup> Century. Steve Tyler said that "Dream On" is about striving, dreaming, "the hunger to be somebody." There is a yearning, yet hazy and dramatic angst in the introductions to both works. "Fantastique" is the autobiographical story of a half-crazed "artist" who, in desperation, takes an overdose of opium and has a "fantastical" dream. The heart and soul of both works seemed to be as one - the artists' struggle to reach, strive and dream.*

## **OPRESSION/REBELLION -**

ANOTHER BRICK IN THE WALL part 2/  
UPRISING

PINK FLOYD  
MUSE

*"Another Brick in the Wall" is the title of three songs set to variations of the same basic theme, on Pink Floyd's 1979 rock opera, The Wall, subtitled Part 1 (working title "Reminiscing"), Part 2 (working title "Education"), and Part 3 (working title "Drugs").*

*Part II is a protest song against rigid schooling in general and boarding schools in the UK in particular. After being insulted by the teacher, Pink, the rock opera's protagonist, dreams that the kids in his school begin to protest against their abusive teachers. It talks about how he had a personal wall around him from the rest of the world, the teachers were just another brick in the wall. For a more modern day approach on the subject and with a wider span on the topic of oppression/rebellion, we fused "Uprising", a song by English alternative rock band Muse, featured on their fifth studio album The Resistance in 2009.*

## **FINALE (part 1) The Quest–**

KASHMIR/  
NESSUN DORMA

LED ZEPPELIN  
PUCCINI

*In Led Zeppelin's "Kashmir" the vocal character in the song is a "traveler" searching "time and space." In this singular arrangement, we find not only a quest of sorts, but also, an epic fusion between two giants of their genres and historical time period in music.*

*"Nessun Dorma" is notably one of the most beautiful arias ever written. The song itself is from the master Puccini's opera "Turandot" and comes at a rather bizarre moment in the plot when the lead tenor "Kalaf" has to answer three questions in a special "quiz" devised by the Princess. If he answers correctly, he becomes the Princess' husband, if he fails, he will be executed. "No one sleeps tonight...in the morning, I will win!"*

## **EQUALITY –**

PICTURES AT AN EXHIBITION (GATE OF KIEV)/ MUSSORGSKY  
WHERE THE STREETS HAVE NO NAME U2

*U2's "Where the Streets Have No Name" reflects the idea that one can identify the race, gender, religion and socio-economic status of a person by hearing their street address. It speaks to a world where everybody is equal and there is no longer a "class" system. Rocktopia chose to use "Gate of Kiev" from Mussorgsky's piano work, "Pictures at an Exhibition" because of the connection between "streets" and "gates" (gates provide open access to streets in a sense opening the door to a new kind of world) and because the nature of this music is completely life-affirming. We added a chorus to this music making it a very big, grand, operatic sound. Maestro Fleischer's lyrics are "Gloria Humana" and "Gloria terra" which translates to, "Glory to humanity" and "Glory to the Earth." At the climactic moment of the introduction, there is a short quote from Bach's Toccata & Fugue in D minor. This opening piece of ACT 2 truly embodies the heart and soul of Rocktopia.*

## **AMORE –**

ROMEO & JULIETTE OVERTURE/ TCHAIKOVSKY  
BECAUSE THE NIGHT PATTI SMITH GROUP

*"Because the Night" represents raw sexual attraction. Rocktopia's arrangement of this aspect of love/lust begins by quoting Tchaikovsky's "Romeo and Juliette" Overture. Tchaikovsky nails the white-hot passion and conflict between the two lovers. Combining these two felt, to us, such a natural fit.*

QUANDO MEN VO/ PUCCINI  
SOMETHING/ THE BEATLES  
CARUSO/ A. BOCCELLI  
I WANT TO KNOW WHAT LOVE IS FOREIGNER

*This unique "Rocktopia" fusion of Italian opera and pop mixed with Classic Rock takes the audience through the human journey of love. Beginning somewhat flirtatiously and unsure, the arc leads to a much deeper and long lasting romantic relationship. The musical journey takes a similar path by starting rather small and simple then climaxing to a rousing full orchestra and gospel choir.*

## **SOCIAL RESPONSIBILITY –**

FANFARE FOR THE COMMON MAN/  
ON THE TURNING AWAY

COPLAND  
PINK FLOYD

*Aaron Copland's "Fanfare for the Common Man" was written in 1942, during World War II as a part of the Cincinnati Symphony's effort to keep support for the war effort as high as possible. Eighteen fanfares were commissioned by the Cincinnati symphony, but Copland's masterful "Fanfare for the Common Man" is the only one, which is still performed. This incredibly powerful work speaks to all that is noble and just in the human spirit. It is the very sound of moral determination, doing what's right, doing what's just. Pink Floyd's, "On the Turning Away" stands as another example of music's ability to stir the most noble of feelings in a person. Maestro Fleischer's unique arrangement just sort of fell right into place, weaving one into the other as though the two were born as one.*

## **LOSS –**

ADAGIO FOR STRINGS/  
WHO WANTS TO LIVE FOREVER/  
WE ARE THE CHAMPIONS

BARBER  
QUEEN

*"Adagio for Strings" is a work by Samuel Barber, arranged in 1936 for string orchestra from the second movement of his String Quartet, Op. 11. This intense work for strings has been used in many film scores; most notably "Platoon" to express the deepest and most tragic human emotions. Queen's "Who wants to Live Forever" and "We are the Champions", written by Freddie Mercury (1946 – 1991), provide the perfect backdrop for our tribute to those who are gone and often much too soon.*

## **FINALE (part 2): THE HUMAN CONDITION -**

"ODE TO JOY" SYMPHONY NO. 9/  
DON'T STOP BELIEVIN'

BEETHOVEN  
JOURNEY

*"Ode to Joy" (German: "Ode an die Freude", first line: "Freude, schöner Götterfunken") is an ode written in 1785 by the German poet, playwright and historian Friedrich Schiller, enthusiastically celebrating the brotherhood and unity of all mankind. The ode is best known for its musical setting by Ludwig van Beethoven in the final movement of his Ninth Symphony (completed in 1824). It remains today as one of the most recognizable classical themes of all time evoking genuine human emotion every time it is performed. The Beethoven version was adopted as the*

*Anthem of Europe by the Council of Europe in 1972 and has been used in settings ranging from religious to athletic to cinematic.*

*"Don't Stop Believin'", by the American rock band Journey, has been described as a "perfect rock song" and an "anthem", featuring "one of the best opening keyboard riffs in rock (by Jonathan Cain)." As of November 2011, it is the top-selling catalog track in iTunes history having a true re-birth through its many recent appearances on film, sports presentations, and television exposing the anthem to new audiences both young and old. ROCKTOPIA uses this fusion to celebrate life, music, and the brotherhood of mankind.*



# THE COMPOSERS OF ROCKTOPIA

By Randall Craig Fleischer

*Rocktopia* was created to fuse genres, cultures and centuries, inspiring and ennobling the human spirit.

The connection between the classical composers represented in ROCKTOPIA and democracy and freedom of expression is both profound and concerted. It is precisely on this “revolutionary” ground where the two genres overlap so dramatically and so perfectly. Though the great classical composers are now considered conservative and safe, they were the daring rock stars of their day. In selecting the classical excerpts to fuse with iconic rock material, those composers whose courageous steps forward matched the edgy, experimental even revolutionary side of rock music were the ones chosen. Here are some examples:

## **Lascia/Don’t Let the Sun Go Down On Me/Rachmaninoff/Alone**

Themes of freedom and redemption are ubiquitous in Rocktopia. Whether the character in the song is abducted, divorced or touring, the collision between love and fate is a pervasive theme in RT and in so much great music. The “Lascia” sequence takes George Friederic Handel’s bitter-sweet aria “Lascia chio Piu Pianga” (1706) and travels through three other ill-fated lovers in three very different musical languages. The Rachmaninoff Piano Concerto, of course, has no actual “lover,” it is purely instrumental. However, the melancholy of this movement from his Second Piano concerto speaks to a similarly implied melancholy subtext and thus fits so perfectly between these songs. (It is no wonder that when this timeless melody was converted to a pop/love song, the words were, “Full Moon and Empty Arms.”) Inspired by the soaring duets and ensembles in great Puccini operas, I tried to create a dramatic interwoven texture where “Lascia” and “Don’t Let the Sun” intertwine, enhancing and commenting on each character’s dilemma as they rise to musical peaks.

## **Kashmir/Nessun Dorma**

Knowing that *Nessun Dorma* would probably end Act I of the show, I knew I had to come up with something spectacular. *Nessun Dorma* is one of the most famous songs in human history, written by Giacomo Puccini for his opera *Turandot*. It’s a bazaar plot twist where the heroic male character agrees to be executed if he cannot answer a profound riddle. If he answers the riddle correctly however, the beautiful Princess agrees to marry him. Wow!

The combination of *Kashmir* and *Nessun Dorma* was not exactly new to Rocktopia, others have done that, so Rob and I discussed that we had to reinvent this idea and make it uniquely Rocktopia. The musical climax at the end of *Nessun Dorma* in its original Puccini form was

already tremendous. I need to make it even bigger. I once again looked to the soaring group scenes from the operas I love to help me construct this sequence. I knew I wanted to start small and simple and build through a series of climactic levels to an enormous summit at the end. I wanted Rocktopia to end Act I with a big ovation and wanted to give Rob the enormous vehicle his talent deserves. Okay – this had to be something special!

Let's start small, intimate. I crafted a simple arpeggiated piano accompaniment to start *Kashmir*. It is almost a Schubert-like classical texture with just piano and voice making the Zeppelin melody and those brilliant lyrics more than just another rock song – it's now "art song". I took a long time spinning out that texture before I finally bring in the entire orchestra and rock band in one thunderous entrance. Then – transitioning in a sort of exploratory modulation, we get to *Nessun Dorma*.

I wanted to return to the original orchestration from Puccini's masterpiece and layer in the rock band as the song builds. I also had to be careful that our version was different. So, I went about re-ordering and reconstructing one of the most celebrated songs in history. Yikes! It ain't broke! Mostly I did stick with the general arc of Puccini's original song adding some of the rock high points from *Kashmir* and using some other modulations from Rob Evan's show *Rock Tenor* which didn't appear in the original. Puccini's song builds to such a magnificent climax, I left that alone just adding chorus and rock band. Rob decided to distribute some of the song to Tony Vincent, breaking up the dramatic arc a little bit and adding a layer of variety which was refreshing. All in all, it worked, giving RT the dramatic rock/opera ending to Act I that we needed! We really did, "...find the perfect truth..."

### **Who Wants to Live Forever/We Are the Champions/Ode to Joy/ Don't Stop Believin'**

Rob's idea to start our final sequence with a moving tribute to great rock stars who have passed away was truly brilliant. I was not familiar with the Queen song "Who Wants To Live Forever" but when I heard it, I immediately knew that Barber's Adagio was the classical counterpart. One of the great masterpieces of the 20<sup>th</sup> Century, the *Adagio* ("Slow") probes so deeply into the human spirit that it is truly hard to describe. It is often played at the funerals of famous people but the spirituality of the piece does not only portray tragedy, it lives in a world of all human emotions, all divine and tragic experiences, everything that we are. As I sat at my desk experimenting with exactly how the two would merge, again I was moved to tears when the two wove together so easily. "We Are the Champions" is an anthem to struggle and triumph. "...we'll keep on fighting to the end..." so poignantly portrays the human struggle. It's no wonder the song became such an iconic part of our culture. From the depths of tragedy, we storm the castle of triumph and transition into Beethoven's "Ode to Joy."

One of the most famous melodies in history, Beethoven's Ninth and final symphony, ends with the "Ode to Joy" theme. There is no more dramatic example of democracy in music. This

theme is one of the supreme achievements in all of music, striking the absolute pinnacle of high musical construction and expression. Yet the lyrics are drawn from a poem about the joys of drinking and in fact the melody itself reflects traditional German drinking melodies. So, the material Beethoven constructs comes not at all from “high brow” inspiration, but indeed from a very proletariat level – from the soil, from the people, speaking in a language that any human could understand and appreciate. It is democracy portrayed brilliantly in sound! Beethoven was himself an outspoken advocate of democracy long before it ever took permanent hold in Europe and used his final symphony to make this bold statement that all are equal.

After a blazing presentation of the “Ode to Joy” in its original German text with everybody on stage blasting, we transition triumphantly into Journey’s iconic rock anthem “Don’t Stop Believing.” We’ve traveled through “...all time and space...” through every possible human emotion, through four centuries of great music. It’s time to celebrate with exuberance and optimism.



# THE COSTUMES OF ROCKTOPIA

Designer Mimi Prober's philosophy is rooted in honoring the history of the past and establishing a sustainable future to create modern handcrafted heirlooms; embracing the artists who came before us and their unique craft by highlighting the individual history and story through the reuse of one of a kind antique materials.

Beginning with the textile, each design builds organically based upon the individual materials that are uncovered (typically dating from the 18<sup>th</sup>-early 20<sup>th</sup> centuries), transforming the story of these pieces into a new vision, while honoring each hand that created the art.

By combining recovered antique materials into the creation of custom textiles and employing hand sewn couture techniques, artistically designed sustainable garments are created that achieve zero-waste and capture the irreplaceable history for a new generation that would have otherwise been lost with these forgotten fragments.

Natural color throughout the textiles are the result of hand dye processes; botanical flora, local indigo, logwood, and Japanese Bengala; traditional mud dye techniques are accented to create an ethereal range of tones which complement colors originally found within the textiles (black, ivory, jewel tones).

Mimi Prober's unique design vision connects the past with the present by honoring the artists, icons, and history and building a bridge to the future through a groundbreaking celebration of music and the visual connection to the story of ROCKTOPIA.



# THE CAST OF ROCKTOPIA

## **BIOGRAPHIES:**

**ROB EVAN** (*Co-Creator, Vocalist*) is a highly accomplished actor, singer, and producer with more than 20 years of professional experience in the entertainment industry. He has performed in seven leading roles on New York stages including the original Broadway cast of *Jekyll & Hyde*, playing the title roles more than 1,000 times over three years. His rendition of "This Is the Moment" was performed at numerous prestigious events, including the 2001 Inaugural Gala for President George W. Bush, the Millennium Independence Day US Naval Revue aboard the USS JFK for President Clinton, the Millennium World Forum Conference with speaker Mikhail Gorbachev, and the New York City Mayor's Inaugural Gala. Rob also appeared on Broadway as Jean Valjean in *Les Miserables*, Kerchak in Disney's *Tarzan*, The Dentist in *Little Shop of Horrors*, and Count von Krolock in Jim Steinman's *Dance of the Vampires*. Off-Broadway, Rob created the roles of The Dancin' Kid in *Johnny Guitar* and the hero Miles Hendon in *The Prince and the Pauper*. Rob is a member of the multi-platinum-selling band, Trans-Siberian Orchestra. He can be heard on TSO's *The Lost Christmas Eve* and their latest release, *Night Castle*, which debuted at #5 on Billboard's Top 100. He was also the lead vocalist for Jim Steinman's *The Dream Engine*, and recently released the debut album from his progressive rock band, Menrva Realm. Rob has also been a featured soloist for over 40 symphonies around the world, including appearances in San Francisco, San Diego, Atlanta, Chicago, Hong Kong and the Czech Republic.

**RANDALL CRAIG FLEISCHER** (*Co-Creator*) Active as a composer and arranger, Mr. Fleischer is a national leader in the fields of symphonic rock and world music fusion. His works and arrangements have been played by many world-renowned orchestras including the Boston Pops, San Francisco Symphony, Los Angeles Philharmonic, Hong Kong Philharmonic, San Diego Symphony, China Philharmonic, Atlanta Symphony, the National Symphony, and many others. Fleischer has also worked with artists such as John Densmore (The Doors), Natalie Merchant, Blondie, Ani DiFranco, John Cale (Velvet Underground) Garth Hudson (The Band), Kenny Rogers, Chris Baron (Spin Doctors), and Native American artists R. Carlos Nakai, Burning Sky, The Hawk Project, The Benaly Family, and others. Mr. Fleischer's operatic repertoire includes productions of *La Boheme*, *Turandot*, *Tosca*, *Madama Butterfly*, *Don Giovanni*, *La Traviata*, and others. Fleischer received his Bachelor of Music Education from the Oberlin Conservatory of Music and has studied conducting with Leonard Bernstein, Otto Werner Mueller, Seiji Ozawa, Riccardo Muti, Gustav Meier, and others. He first came to international attention when, at the National Symphony Orchestra, he conducted Dvorak's "Cello Concerto" with Mstislav Rostropovich as soloist. In December of 1992, Mr. Fleischer conducted an ensemble of more than 70 cellos, including YoYo Ma, and a 190 voice chorus in a tribute to Rostropovich, broadcast on CBS with then-President and Mrs. Bush in attendance. In 1993, Mr. Fleischer conducted a private concert for Pope John-Paul at the Vatican. The Pontiff awarded Mr. Fleischer a medal for his achievements in music. A passionate educator, Fleischer has co-authored several instructional

pieces for children in collaboration with his wife, comedian Heidi Joyce, which were premiered by the National Symphony Orchestra, including three rap pieces for orchestra. Mr. Fleischer lives in Los Angeles with his wife Heidi and daughter Michaela.

**CHLOE LOWERY** (*Vocalist*) is an American singer, dancer, actress, and songwriter born in Largo, Florida. At age 12 she was signed to RCA Records, and soon after being signed was featured on two movie soundtracks, *Boys and Girls* and *Joe Somebody*. She went on to tour with Big Brother and the Holding Company and work with world-renowned producer Ric Wake, which then led to a collaboration with Yanni on the 2009 *Yanni Voices* Project. After tours of the U.S. and Mexico with Yanni, she signed to Disney/Hollywood Records as a solo artist. Chloe has since been featured on three Yanni records: 2013's *Truth of Touch*, 2014's *Inspirato*, and 2016's *Sensuous Chill*. Chloe joined multi-platinum selling rock band Trans-Siberian Orchestra performing as Theresa on their *Beethoven's Last Night* Tours and continues to work with the band both in the studio and live on stage. Lowery has also toured with Chris Botti, performed with the New York City Ballet as a featured vocalist, and contributed her talents to collaborations with artists like Everclear. Chloe plans on independently releasing a solo project in early 2018.

**ALYSON CAMBRIDGE** (*Vocalist*) is one of the most diverse and compelling vocal artists on the scene today. Her rich, warm soprano, combined with her strikingly beautiful stage presence and affecting musical and dramatic interpretation, have brought her over a decade of successes on the world's leading opera and concert stages, including The Metropolitan Opera, Lyric Opera of Chicago, Washington National Opera, Los Angeles Opera, Carnegie Hall, London's Royal Albert Hall, Deutsche Oper Berlin, Vienna Konzerthaus, among others, as well as recent debuts Paris, Warsaw, Beijing, and other musical capitals throughout Europe and Asia. Her repertoire includes the beloved heroines of Puccini, Verdi, and Mozart (Mimi, Madame Butterfly, Donna Elvira, Violetta, and Micaëla among them) as well as successful forays into the crossover, Broadway and jazz repertoire, most notably with award-winning and critically-acclaimed performances of Julie in *Show Boat* and Vi in Gershwin's rarely performed jazz-opera *Blue Monday*. Alyson's debut album, "From the Diary of Sally Hemings," a song-cycle by acclaimed American composer William Bolcom, premiered at Carnegie Hall's Weill Recital Hall to rave reviews, and her newest album, *Until Now*, a mix of jazz, pop, and musical theater standards was released in January 2016 on the Naxos imprint Suite 28 Records, and is available on iTunes, Amazon and Spotify.

**TONY VINCENT** (*Vocalist*) Best known for his appearance on NBC's *The Voice*, recording artist, actor and producer Tony Vincent is from Albuquerque, NM, and lives in New York City. In 1993 Vincent started his own record company, Adobe Flats, writing and producing an EP (*Love Falling Down*) that led to a recording contract with EMI records. The two solo albums that followed, (*Tony Vincent*, *One Deed*) produced six #1 Billboard radio singles.

Shortly after his 1997 move to NYC, he took a detour into rock-based theater, starring on Broadway in *RENT* (Mark, Roger), *Jesus Christ Superstar* (Judas Iscariot) and *Green Day's American Idiot* (St. Jimmy). He played Simon Zealotes in Andrew Lloyd Webber's film

remake of *Jesus Christ Superstar*, and is also featured in the film *Andrew Lloyd Webber: Masterpiece*. Vincent originated the role of Galileo Figaro in the rock band Queen's *We Will Rock You* in London's West End (2002), and opened the U.S. production in 2004. He also fronted the band itself, performing "*Bohemian Rhapsody*" for Queen Elizabeth II, with a live audience of over 1 million people surrounding Buckingham Palace.

Vincent independently released two more albums, *A Better Way*, produced by Adam Anders (*Glee*) in 2008, and the self-produced *In My Head* in 2012, following his appearance on NBC's *The Voice*.

Tony Vincent is currently headlining the North American symphony tour of *The Music of David Bowie*, and working as a record producer at his New York recording studio, Soundshop 370.

#### **KIMBERLY NICHOLE** (*Vocalist*)

known as "the ROCK ballerina" The press, the public and powerful names in the entertainment industry agree, Singer- songwriter Kimberly Nichole is a force to be reckoned with.

Exploding on the national scene on season 8 of *The Voice*, Kimberly Nichole garnered superlative praise from the likes of Pharrell Williams, Christina Aguilera, Lionel Richie, Mark Ronson and Reba McEntire, with her show-stopping performances, stylish presence and vocal power. Fans clamored for her iconic rock covers and led her to the iTunes' Top 20 three weeks in a row and even landed on the Billboard 100 Charts!

Born and bred in Seattle, Washington, Kimberly Nichole moved to New York City where she launched her career. National and international performances soon followed, allowing her to share the stage with such artists as Slash (Guns N Roses), Living Colour, Alice Smith, Janelle Monae, Nona Hendryx (Labelle), Aloe Blacc, Bilal, Joe Walsh (The Eagles) and Jon Bon Jovi. Her mesmerizing performance style has captured the attention and support of Quincy Jones, songwriting duo Ashford & Simpson and fashion savant Andre Leon Talley. Talley was so taken with Nichole's talent and fashion-forwardness that he invited her into the offices of VOGUE and featured her in the magazine.

Her original music has been featured on MTV, VH1, BET, LOGO, Lifetime and Showtime. After hearing her music, Tony award winning director George C. Wolfe personally selected her to be the featured rock performer in his film "You Are Not You," which stars Oscar-winner Hilary Swank.

She was eventually crowned Mistress of Ceremonies at New York city's wildly popular private night club 'The Box'. There she used her powerful voice, savvy showmanship and blunt personality to entertain the likes of Steven Tyler, Jude Law, Baz Luhrmann, Jay Z, Beyonce, Usher, Adrian Grenier and Leonardo DiCaprio.

Kimberly Nichole is a past recipient of the ASCAP Foundation's "Reach Out and Touch" Award, which is given to promising songwriters. She is also a frequent guest speaker/performer at New York University's Clive Davis Institute of Music, where she speaks to the next generation of artists about popular music and how it's been shaped by black female rock and roll musicians and pioneers.

Now residing in London, Kimberly still performs throughout the US with her band, while hosting 'The Box' London and touring with the nationally acclaimed ROCKtopia show - a revolutionary performance series celebrating a fusion of classical music, classic rock and opera. She also most recently was featured in the NETFLIX, Ezra Koeing (Vampiric Weekend) created anime series Neo Yokio (starring Jaden Smith, Jude Law, Susan Sarandon and more).

**TONY BRUNO** (*Guitar*) became the music director and guitarist for Enrique Iglesias in 1999. Since then, he has put together six of Iglesias's tours and done countless TV performances. In 2005, he partnered with choreographer Tina Landon to create the show for artist Anastacia's Live at Last tour. He has also worked with artists such as Rihanna, Enrique Iglesias, K'naan, Karmin, Delta Goodrem, and many others. TV production credits include "America's Got Talent", "X-Factor", "American Music Awards," "Top Of The Pops", "MTV Music Awards", TRL, "Wetten Das", and others. His song "Daylight in Your Eyes" for German artists No Angels was the second best-selling German single of all time. Tony has worked on writing songs with the world's top songwriters including Shelly Peiken, Lindy Robbins, Kara DioGuardi, and Ty Lacy. In the studio, Tony has lent his extraordinary guitar skills to numerous hit records with top producers like Ted Templeman, Bob Rock, and Desmond Child.

**MÁIRÉAD NESBITT** (*Violin*) For more than a decade, Máiréad Nesbitt has enchanted millions of fans around the world as the Celtic violinist and founding member of the globetrotting music phenomenon Celtic Woman. Loyal fans of all ages, across geographical and cultural boundaries far beyond the musical heritage of Ireland, have adored her beguiling stage presence and versatile instrumental talents. As the featured violin soloist on all 11 Celtic Woman albums, each title achieved the coveted #1 slot on the Billboard World Music Chart, an Emmy-nomination for one of her companion television specials and her most recent album with the group, "Destiny", received a 2017 Grammy Nomination for Best World Music Album.

Máiréad is also an accomplished solo artist who released her newest album *Hibernia* at the end of 2016. Upon its release, *Hibernia* charted on four different Billboard charts, including the World Music, Classical Crossover, Heatseekers, and Classical charts. Máiréad also released a special album, reaching back to her family roots called "The Nesbitt Family - Devils Bit Sessions". In 2017 the "Máiréad Nesbitt Celtic Violin Collection" was launched and is available exclusively online and in specialty shops in North America and Ireland. Máiréad has appeared with the City Chamber Orchestra of Hong Kong, Berne Symphony Orchestra, Atlanta Symphony Orchestra and more.

**HENRY ARONSON** (*Piano*) is among the most in-demand music directors in the Broadway theatre. He was the music director/conductor/keyboardist for the Broadway run of *Rock of*

*Ages*. Also on Broadway, he was music director for *Grease*, *The Times They Are A-Changin'*, *In My Life*, *Little Shop of Horrors*, *Rent*, *Rocky Horror Show* and *Starmites*; associate conductor of *Cry Baby*, *Good Vibrations*, *Parade*, *Saturday Night Fever*, *Mail and Prince of Central Park*; and conducted *The Who's Tommy* and *On Your Feet*; he also conducted and played many seasons of the *Radio City Christmas Spectacular*. Off-Broadway, he conducted at *Cagney*, was music director of *Once Around the Sun* (Zipper), *King Lear* (Public Theater, starring Kevin Kline), *The Wind in the Willows* (New Victory), *3 Guys Naked From the Waist Down* (Minetta Lane), and numerous productions at Playwrights Horizons and Naked Angels. He studied piano at Mannes College of Music, and received his Music degree from Columbia University. His musical *Loveless Texas*, which he wrote with his wife Cailín Heffernan, was produced this year by Boomerang Theatre Company at the Sheen Center in New York City.

**MAT FIELDS** (*Bass*) is a very active bass player on the New York freelance scene. He has collaborated with artists such as Jay-Z, Gorillaz, Joe Jackson, Ornette Coleman, John Cale, Peter Dinklage, Jim Steinman, Sufjan Stevens, Steve Vai, Paquito D'Rivera, Kristjan Jarvi, Joe Williams, Arturo Sandoval, Toni Tennille, Kelli O'Hara, and many others. Mr. Fields tours extensively as the solo bassist for Absolute Ensemble, an electro-acoustic crossover chamber orchestra, which performs at major venues worldwide. Broadway credits include: *Mamma Mia*, *The Book of Mormon*, *Next to Normal*, *Billy Elliot*, *South Pacific*, *Mary Poppins*, *Kiss Me Kate*, *The Full Monty*, *Legally Blonde*, and *Saturday Night Fever*, and *Matilda*. He has played with the New Zealand Symphony, New Jersey Symphony, Auckland Philharmonia, Brooklyn Philharmonic, Key West Symphony (Principal), Long Island Philharmonic, Westchester Symphony, Moscow Chamber Orchestra, New Zealand String Quartet, New Zealand Trio, Continuum, Bronx Arts Ensemble, and has recently appeared in major festivals in Mexico City, Bremen, El Paso, Adelaide, and Montpellier.

**ALEX ALEXANDER** (*Drums, Percussion*) is a "first call" session drummer/percussionist residing in New York. He has performed and recorded with artists such as David Bowie, Dido, Eminem, Ritchie Blackmore, Rickie Lee Jones, Jimmy Cliff, Youssou N'Dour, Joy Askew, Bernie Worrell from P-Funk, Bruce Springsteen, The Association, Toots and the Maytalls, Sophie B. Hawkins, J.C. Chasez from NSYNC, Montell Jordan, Willie Nile, Dougie Fresh, Bebel Gilberto, Julia Fordham, The Barrio Boyzz, Eljuri, Chaka Kahn, Buddy Miles, and more. Alex has also performed on many soundtracks for films, including the cult classic, *The Search For One-Eye Jimmy*, the multi-award winning HBO film, *Liberty Kid*, the HBO film, *Forged*, as well as the soundtrack to the Academy Award winning documentary, *Born Into Brothels*. Alex has invented an instrument called the Electric Djembe. Using African djembes, ethnic percussion, Shure wireless microphones, and custom Guitar F-X pedals and loop boxes, Alex creates sounds that range from drum machine emulation to ambient keyboard pads and washes. His unique blend of hand percussion and guitar effects pedals can be heard on television and film soundtracks, which he composes through his production company, Perpetual Motion Productions.

# PRE-PERFORMANCE SCHOOL INITIATIVES

## **. Study the Instrument Families in Music and Musical Terms**

The instrument families are made up of four main families: woodwinds, brass, strings, and percussion. The pictures below include some of the instruments in each musical family. The instruments have an audio file to listen to the instrument sound. Scroll down the page to see all of the instruments.

1. **Woodwind Family** - Woodwind instruments produce a sound by blowing into a mouthpiece. Some woodwind instruments use a reed to make the sounds play.
2. **Brass Family** - Brass instruments are played by 'buzzing' the lips into the mouthpiece.
3. **Percussion Family** - Percussion instruments are struck with sticks or mallets. Some percussion instruments are pitched, such as the xylophone, which can play different notes or sounds.
4. **String Family** - You will find more String instruments than any other type in the orchestra. Most string instruments are played using a bow or by using the fingers to 'pluck' the strings.

A cousin - **Keyboard Family** - The acoustic (grand, upright) piano is also considered a percussion instrument. The other keyboard instruments are electronic instruments.

- \* Accelerando - tempo gradually gets faster
- \* Accidental - symbols such as sharps or flats and naturals that raise or lower a pitch.
- \* Adagio - slow speed (not too slow)
- \* Allegro - fast tempo / speed
- \* Andante - play the music at a moderately slow speed.
- \* Bar Line - a vertical line on the staff to separate measures in a composition.
- \* Beam - a straight line connecting two or more notes such as eighth and sixteenth notes.
- \* Beat - a musical pulse or unit of time / the steady pulse of music.
- \* Chord - a combination of three or more notes sounding at the same time / multiple notes sounding simultaneously (Ex. A C Major chord may consist of the notes C-E-G.)
- \* Clef - a symbol placed at the beginning of the staff to indicate names of lines and spaces.
- \* Conductor - the director of a group of musicians.
- \* Crescendo - gradually get louder
- \* Decrescendo - gradually get softer
- \* Dot - a small symbol placed to the right of a note that increases the duration of the note by one half.
- \* Dynamics - symbols that indicate a change in volume of a song. (The students played the music louder and softer, as indicated by the dynamics written on the music.)
- \* Enharmonic - Two notes that sound the same but are spelled differently.
- \* Fermata - a pause in the music, indicated by a curved arc and a dot (see below).
- \* Flat - a symbol written to the left of a note that lowers the pitch by a half step.
- \* Forte - loud. (The percussion section saw the forte mark on their music and played the music with a booming sound.)
- \* Half Step - the distance between one key and the next adjacent white or black key on a keyboard.

- \* Interval - the difference in pitch between two notes
- \* Largo - slow and stately
- \* Ledger Line - a small line written above or below the staff to extend the range of notation.
- \* Legato - playing notes in a smooth, connected manner.
- \* Measure - the space between one bar line and the next.
- \* Moderato - medium tempo / speed
- \* Octave - the interval between two adjacent notes of the same name.
- \* Orchestra - a large group of instrumentalists consisting of woodwind, brass, string and percussion sections.
- \* Pentatonic - a scale having five tones to the octave, usually avoiding half steps.
- \* Phrase - a complete musical thought.
- \* Piano - soft
- \* Pizzicato - pluck strings instead of bowing
- \* Presto - very fast tempo or speed
- \* Recorder - an end-blown flute-like instrument that has a whistle mouthpiece, available in soprano, alto, tenor and bass. (The teacher told the students to play the recorder by blowing more softly.)
- \* Refrain - the melody of a song that is repeated after each verse. (After singing the second verse of the song, the chorus sang the refrain.)
- \* Repeat Sign - a sign that indicates a section of music to be played again. (The clarinet players had to go back and play measures 5-13 again when they got to the repeat sign.)
- \* Rest - a symbol used to indicate silence in music.
- \* Sharp - a symbol written to the left of a note that raises the pitch by a half step.
- \* Slur - a curved line connecting two or more different notes, indicating to play the music smoothly.
- \* Staccato - a dot over or under notes that indicate playing the music short and detached.

\* Staff - horizontal lines on which notes are written. The musical staff has five lines and four spaces.

\* Syncopation - a rhythm accented on notes that are not usually stressed.

\* Tempo - the speed of a composition. (The director told the students to play the song at a faster tempo.)

\* Tie - a curved line connecting two notes indicated to play them as a single note.

\* Vivace - lively and quick tempo

\* Whole Step - A whole step is equal to two half steps.



# MUSIC TECHNOLOGY DEFINITIONS

## \* Channels -

In music technology, each instrument must be set to a different channel in order for you to hear individual instruments. General MIDI allows for 16 MIDI channels. Only the instruments set to a channel will be able to receive the messages assigned to that channel.

## \* Controller -

A device which allows you to enter or change events into a computer or other digital device. (wind controller, percussion controller, keyboard-synthesizer, keyboard-computer, mouse).

## \* Drum Machine -

A device with buttons that correspond to percussion sounds stored in computer memory. Patterns may be recorded into the memory and played back, or patterns may be played back through a computer.

## \* Dynamics -

The students played the music louder and softer, as indicated by the dynamics written on the music.

## \* Keyboard -

An electronic musical device, similar to a piano. A MIDI keyboard can be connected to a computer to record or play music.

## \* Metronome -

The 'click' generated using a sound on the keyboard or sound module that defines the tempo or speed of a sequence. The metronome can be turned on or off for sequencing and playback, and can also be set to sound a number of beats before a sequence begins.

## \* MIDI -

Musical Instrument Digital Interface, a standard between manufacturers that allows MIDI products to communicate with computers and other MIDI devices. General MIDI Sounds - The standard number of General MIDI sounds is 128, although many keyboards and computers can play many more sounds than this number.

## \* Mixer -

A hardware machine that combines audio signals from different devices and outputs (mixes) them together in mono or stereo. Mixers come in different sizes and the number of channels and audio inputs/outputs available.

\* Pan -

An audio signal that changes direction to the left or right speaker in a stereo. More advanced notation or sequencers allow one to set and change the panning direction.

\* Pitch Bend -

A controller which is applied to a synthesized note, raising or lowering the pitch as one moves the joystick or wheel up and down.

\* Podcast -

An online audio or video broadcast available for download by a subscriber or visitor to a website.

\* Quantize -

A process in sequencing that corrects rhythmic inaccuracy in a musical track. The process 'rounds' the note to the next nearest rhythmic value specified, such as an eighth or sixteenth note. This is especially helpful when recording in 'real-time' mode.

\* Real-Time Recording -

The music records at the same time as you play it into the computer.

\* Record -

To play (record) information on a track in real time, replacing any previously recorded data.

\* Retrograde -

Playing the music backwards, beginning with the last note and ending with the first.

\* Sampler -

A synthesizer which records sounds from actual external sounds such as instruments or non-musical sounds. The recorded sounds may be edited and used as sounds effects.

\* Sequencer -

A music sequencer is similar to a tape recorder, because it can play, record, fast-forward and rewind music on separate tracks.

\* Step-Time Recording -

Recording the music into the computer one note at a time.

\* Synthesizer - an instrument that generates sound by the creation and manipulation of artificial waveforms.

\* Tone Generator -

A device that can generate tones (sounds) without a piano keyboard. Using a tone generator can add more sounds to your music while saving space and expense of additional keyboards. Newer tone generators are quite portable. Tone generators can also be used with controllers, such as the wind and percussion controllers.

\* Track -

A musical part in a sequence, such as the flute track, or the piano track.

\* Velocity -

The force in which a note is pressed or played (attacked) and released. (i.e., the harder the note is pressed, the louder it will sound.) The range of velocities is 0-127. Some keyboards feature 'velocity sensitive keys' and some drum machines and percussion controllers may feature 'velocity sensitive pads'. Velocity on wind controllers may be controlled by the amount of air stream produced into the instrument.

\* Vocoder -

A vocoder is an audio processor that captures the characteristic elements of an audio signal and then uses this characteristic signal to affect other audio signals. The technology behind the vocoder effect was initially used in attempts to synthesize speech. The effect called vocoding can be recognized on records as a "talking synthesizer", made popular by artists such as Stevie Wonder. The basic component extracted during the vocoder analysis is called the formant. The formant describes the fundamental frequency of a sound and its associated noise components.

\* Wave -

(Waveform)

The shape of a sound produced by an oscillator that determines the timbre of the sound.

Waveforms include sine, pulse, sawtooth, square and triangle waves.

(Sound Wave) the shape of a sound, which can be described by showing it on a graph. When something vibrates, variations in air pressure create vibrations and are transmitted as a sound wave. Different sounds have different shaped waves.

\* Wind Controller -

An instrument which is like a woodwind or brass instrument in fingerings. The air stream blown into the controller triggers sounds from a tone generator or synthesizer. Many wind controllers do not produce sounds of their own, and therefore MIDI is used to connect to the tone generating device.

# POST-PERFORMANCE INITIATIVES

## After Rocktopia:

- Name some of the rock songs you recognized?
- Did you recognize any other melodies in the show?
- Did you realize that you knew so much classical music?
- What do you think a conductor does? (Hint: What does a coach do?)
- Did you recognize the pictures of the rock stars who have passed away? Can you name them?
- As you listened to the music, particularly the instrumental segments, did any images flash in your mind? Explain.
- Did you notice anything unique about any of the individual performers, their style or personality onstage?
- How many different languages were represented in the show? Can you name them?
- Can you name any of the instruments in the orchestra? The Band? Do you have a favorite?
- Analyze the lyrics from any song in Rocktopia as poetry. (Subject, place & time, attitude, literary devices, etc.)
- Compare the lyrics from “Lascia chio Piu Pianga” and “Alone.” These are two songs about women separated from their loved one. What are the similarities and differences?
- Do you think Copland’s “Fanfare for the Common Man” is a patriotic work? Why or why not?
- What do the Rolling Stones and Igor Stravinsky have in common? Explain?
- Why would Pink Floyd say, “...we don’t need no education...”?
- Look up the translation to the “Ode to Joy.” How do these words, written in Germany relate to the American Declaration of Independence?