



FALL CONCERT

NOVEMBER 11, 2023

7:30 P.M.

COMING TO AMERICA



BIRCHMAN BAPTIST CHURCH



FORT WORTH CIVIC ORCHESTRA
KURT SPRENGER, MUSIC DIRECTOR

FALL CONCERT

SATURDAY, NOVEMBER 11, 2023

7:30 P.M.

BIRCHMAN BAPTIST CHURCH

Sergei Rachmaninoff

Piano Concerto No. 2 in C minor, Op. 18

- Moderato
- Adagio sostenuto
- Allegro scherzando

SeonYoung Im, piano

Model B Steinway provided by Steinway Dallas

Pause

Peter Boyer

Ellis Island: The Dream of America

- Prologue
- The Story of Helen Cohen
- The Story of James Apanomith
- The Story of Lillian Galletta
- The Story of Lazarus Salamon
- The Story of Helen Rosenthal
- The Story of Manny Steen
- The Story of Katherine Beychok
- Epilogue: "The New Colossus"
by Emma Lazarus, 1883

Ellis Island video presentation created by Pacific Symphony Orchestra

Fort Worth Civic Orchestra would like to thank our sponsors...

ARTS FORT WORTH



Sergei Rachmaninoff (1873-1943)

Piano Concerto No. 2 in C minor



In popular culture, its musical themes have become symbols for love, loneliness and longing (*All By Myself* and *Full Moon and Empty Arms*). But the music itself was an eloquent expression of the power of friendship and compassion.

Young Rachmaninoff – Seryoshka to his friends – was a stellar talent clearly destined for great things. In his teens, he'd already written one gorgeous piano concerto; the one-act opera *Aleko*; and his Prelude in C-sharp minor, the iconic anthem of gloom that dogged him all his life. But the 1897 premiere of his First Symphony – poorly prepared, poorly conducted by Alexander Glazunov, poorly performed and poorly reviewed – was a soul-crushing defeat for the young composer. It took the intervention of his doctor and friend, Nikolai Dahl, to buoy his confidence with a course of daily hypnotherapy, and by the spring of 1900, Rachmaninoff was ready to compose again.

In May of that year, a fully recovered Seryoshka visited the Black Sea resort of Yalta with his friend, the operatic bass Fyodor Chaliapin. There, they found composer Vassily Kalinnikov living in shocking conditions of poverty. Consumptive and near death, he'd been unable to sell or publish his own music, so Rachmaninoff called on his own publisher and dictated the financial terms that brightened the final year of Kalinnikov's life. "Thank God [my] symphonies will be brought into the world," wrote a grateful Kalinnikov. "Rachmaninoff came at the right moment."

A few weeks later, Rachmaninoff and Chaliapin went to Italy and rented a small house in Genoa. There, basking in the warmth of friendship and the Mediterranean summer, Rachmaninoff put down his initial sketches for this concerto as well as his Suite No. 2 for two pianos. He dedicated the piano concerto to Dr. Dahl.

Though he didn't become a naturalized American citizen until 1943, Rachmaninoff came to the United States on his first concert tour in 1909 and as a refugee in 1918 from the Russian Revolution. He passed through Ellis Island on those visits and many more times on his concert tours in later years.

Passenger Manifest of S.S. Bergensfjord Sailing from Christiana, Norway to Ellis Island, New York, November 10, 1918

LIST OR MANIFEST OF ALIEN PASSENGERS FOR THE UNITED STATES

All ALIENS arriving at a port of continental United States from a foreign port or a port of the Indian possessions of the United States, and all ships arriving at a port of continental United States from a foreign port or a port of continental United States (1914) shall be in the following

S. S. Passengers sailing from Christiania, Norway 1914

I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII	XIX	XX	XXI	XXII	XXIII	XXIV	XXV	XXVI	XXVII	XXVIII	XXIX	XXX	XXXI	XXXII	XXXIII	XXXIV	XXXV	XXXVI	XXXVII	XXXVIII	XXXIX	XL	XLI	XLII	XLIII	XLIV	XLV	XLVI	XLVII	XLVIII	XLIX	L	LI	LII	LIII	LIV	LV	LVI	LVII	LVIII	LIX	LX	LXI	LXII	LXIII	LXIV	LXV	LXVI	LXVII	LXVIII	LXIX	LXX	LXXI	LXXII	LXXIII	LXXIV	LXXV	LXXVI	LXXVII	LXXVIII	LXXIX	LXXX	LXXXI	LXXXII	LXXXIII	LXXXIV	LXXXV	LXXXVI	LXXXVII	LXXXVIII	LXXXIX	LXXXX	LXXXXI	LXXXXII	LXXXXIII	LXXXXIV	LXXXXV	LXXXXVI	LXXXXVII	LXXXXVIII	LXXXXIX	LXXXXX	LXXXXXI	LXXXXXII	LXXXXXIII	LXXXXXIV	LXXXXXV	LXXXXXVI	LXXXXXVII	LXXXXXVIII	LXXXXXIX	LXXXXXX	LXXXXXXI	LXXXXXXII	LXXXXXXIII	LXXXXXXIV	LXXXXXXV	LXXXXXXVI	LXXXXXXVII	LXXXXXXVIII	LXXXXXXIX	LXXXXXXX	LXXXXXXXI	LXXXXXXXII	LXXXXXXXIII	LXXXXXXXIV	LXXXXXXXV	LXXXXXXXVI	LXXXXXXXVII	LXXXXXXXVIII	LXXXXXXXIX	LXXXXXXXI	LXXXXXXXII	LXXXXXXXIII	LXXXXXXXIV	LXXXXXXXV	LXXXXXXXVI	LXXXXXXXVII	LXXXXXXXVIII	LXXXXXXXIX	LXXXXXXXI	LXXXXXXXII	LXXXXXXXIII	LXXXXXXXIV	LXXXXXXXV	LXXXXXXXVI	LXXXXXXXVII	LXXXXXXXVIII	LXXXXXXXIX	LXXXXXXXI	LXXXXXXXII	LXXXXXXXIII	LXXXXXXXIV	LXXXXXXXV	LXXXXXXXVI	LXXXXXXXVII	LXXXXXXXVIII	LXXXXXXXIX	LXXXXXXXI	LXXXXXXXII	LXXXXXXXIII	LXXXXXXXIV	LXXXXXXXV	LXXXXXXXVI	LXXXXXXXVII	LXXXXXXXVIII	LXXXXXXXIX	LXXXXXXXI	LXXXXXXXII	LXXXXXXXIII	LXXXXXXXIV	LXXXXXXXV	LXXXXXXXVI	LXXXXXXXVII	LXXXXXXXVIII	LXXXXXXXIX	LXXXXXXXI	LXXXXXXXII	LXXXXXXXIII	LXXXXXXXIV	LXXXXXXXV	LXXXXXXXVI	LXXXXXXXVII	LXXXXXXXVIII	LXXXXXXXIX	LXXXXXXXI	LXXXXXXXII	LXXXXXXXIII	LXXXXXXXIV	LXXXXXXXV	LXXXXXXXVI	LXXXXXXXVII	LXXXXXXXVIII	LXXXXXXXIX	LXXXXXXXI	LXXXXXXXII	LXXXXXXXIII	LXXXXXXXIV	LXXXXXXXV	LXXXXXXXVI	LXXXXXXXVII	LXXXXXXXVIII	LXXXXXXXIX	LXXXXXXXI	LXXXXXXXII	LXXXXXXXIII	LXXXXXXXIV	LXXXXXXXV	LXXXXXXXVI	LXXXXXXXVII	LXXXXXXXVIII	LXXXXXXXIX	LXXXXXXXI
---	----	-----	----	---	----	-----	------	----	---	----	-----	------	-----	----	-----	------	-------	-----	----	-----	------	-------	------	-----	------	-------	--------	------	-----	------	-------	--------	-------	------	-------	--------	---------	-------	----	-----	------	-------	------	-----	------	-------	--------	------	---	----	-----	------	-----	----	-----	------	-------	-----	----	-----	------	-------	------	-----	------	-------	--------	------	-----	------	-------	--------	-------	------	-------	--------	---------	-------	------	-------	--------	---------	--------	-------	--------	---------	----------	--------	-------	--------	---------	----------	---------	--------	---------	----------	-----------	---------	--------	---------	----------	-----------	----------	---------	----------	-----------	------------	----------	---------	----------	-----------	------------	-----------	----------	-----------	------------	-------------	-----------	----------	-----------	------------	-------------	------------	-----------	------------	-------------	--------------	------------	-----------	------------	-------------	------------	-----------	------------	-------------	--------------	------------	-----------	------------	-------------	------------	-----------	------------	-------------	--------------	------------	-----------	------------	-------------	------------	-----------	------------	-------------	--------------	------------	-----------	------------	-------------	------------	-----------	------------	-------------	--------------	------------	-----------	------------	-------------	------------	-----------	------------	-------------	--------------	------------	-----------	------------	-------------	------------	-----------	------------	-------------	--------------	------------	-----------	------------	-------------	------------	-----------	------------	-------------	--------------	------------	-----------	------------	-------------	------------	-----------	------------	-------------	--------------	------------	-----------	------------	-------------	------------	-----------	------------	-------------	--------------	------------	-----------

Source: Ancestry.com

This passenger list from Norwegian ocean liner S.S. Bergensfjord shows Rachmaninoff and his family's crossing to the United States. The ship left port in Christiana, Norway on October 31, 1918. Nearing the cease of hostilities at the end of World War I, Germany had suspended submarine warfare on October 20. The Rachmaninoffs boarded on November 1 in Oslo and arrived at Ellis Island on November 10, a day before the signing of the armistice that ended the Great War "at the eleventh hour of the eleventh day of the eleventh month."

Peter Boyer (b. 1970)
Ellis Island: The Dream of America



Ellis Island: The Dream of America was born out of my fascination with the relationship between history and music. America is a nation of immigrants, and our immigrant history is a profound part of our American mythology. When I decided to create a work about Ellis Island, I knew that I wanted to combine spoken word with the orchestra. I learned of the existence of something which would come to define the nature of the piece: the Ellis Island Oral History Project. This is a collection of interviews, housed at the Ellis Island Immigration Museum, with immigrants who were processed at Ellis Island during the years of its operation.

The decision to use texts from the Ellis Island Oral History Project meant that the work would require actors, [who] deliver their monologues in the first person. I examined over 100 interviews, and found many more stories than could be included in a 43-minute piece with 25 minutes of spoken word. Ultimately I settled on a structure which includes seven stories, four female and three male, of immigrants who came through Ellis Island from seven countries, between 1910 and 1940.

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

The orchestral music is continuous, framing, commenting on, and amplifying the spoken words. Following a six-minute orchestral prologue, the work's structure alternates the individual immigrants' stories with orchestral interludes. The prologue introduces much of the work's principal thematic material. It is in two sections, slow and fast. In the first section, the work's main theme, simple and somewhat folk-like in

character, is introduced by a solo trumpet, then taken up by the strings and developed. The second section is quick and vigorous, and introduces a fast-moving theme in the trumpets, with pulsating accompaniment in the whole orchestra, which I think of as “traveling music.” These themes recur in many guises throughout the entire piece.

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

- Peter Boyer

Peter Boyer was born in Providence, Rhode Island and began composing at age 15. His first major composition was a large-scale Requiem Mass in memory of his grandmother, composed as a teenager. He holds degrees from Rhode Island College and The Hartt School at the University of Hartford. He studied privately with John Corigliano and completed the Film and Television Scoring program at the USC Thornton School of Music, where his teachers included the late Elmer Bernstein. Boyer holds the Helen M. Smith Chair in Music at Claremont Graduate University.

His *Ellis Island: The Dream of America* for actors and orchestra has become one of the most-performed orchestral works of the last 20 years with 275 performances by 120 orchestras since its 2002 premiere.

SeonYoung Im (Sunny Salls)



Concert and collaborative pianist Dr. SeonYoung Im has enjoyed a successful career as an artist, a pedagogue and an educator. Born in Anyang, South Korea, Dr. Im began her musical studies at the age of four. Upon graduation from the Sun Hwa Arts School, she earned a Bachelor of Music degree from Yonsei University with an emphasis in piano performance. Both Master of Music and Doctor of Musical Arts degrees were earned from University of Texas at Austin with an emphasis in piano

performance as well.

Dr. Im received a Piano Faculty Scholarship from UT Austin and an Excellence Performance Scholarship from Yonsei University. She has received numerous awards, including First Prize in the Mozart Concerto Competition and Finalist in the National Suri Competition, both in South Korea. Dr. Im also had the privilege of performing Beethoven's Piano Concerto No. 1 with the Korean Philharmonic Orchestra. Her principal teachers include Il Ta Cho, Sekyung Park, Jinwoo Jeong, Bangsuk Lee and David A. Renner. Dr. Im has coached with many renowned artists such as Solomon Mikowsky, Douglas Humphreys, Heasook Rhee and Malcolm Bilson.

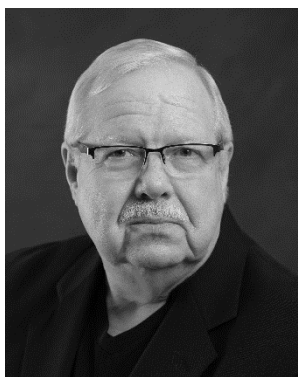
She worked as the staff accompanist for the Chamber Music Program in Courchevel, France. Dr. Im has made numerous appearances as a solo pianist, including performances with the Kostomucksha International Music Academia in Russia, Eumyoun Music Festival and Music Alp in France. Dr. Im currently serves on the piano faculty at Southwestern Baptist Theological Seminary school of church music and worship in Fort Worth, where she teaches piano literature as well as applied lessons. Previously, she served on the faculty of Ecclesia College, Northwest Arkansas Community College in Bentonville.

Katelyn Joy Moore (Helen Cohen)



Katelyn Joy Moore is a Cincinnati native, pursuing a BFA in Musical Theatre at TCU (GO FROGS!). She has worked for many years professionally as a performer with the Children's Theatre of Cincinnati, and performed with other regional professional theatres, such as The Carnegie and Cincinnati Landmark Productions, as well as other regional companies. Some of her favorite credits include *Heathers: The Musical* (Veronica Sawyer), *Footloose* (Rusty), *Little Women* (Amy), *Godspell* (Morgan), and *Bat Boy* (Ruthie). She is so excited to join this production! Enjoy the show!

Alan Shorter (James Aponomith)



Alan Shorter has been on the faculty of TCU's Department of Theatre since 2006, serving as Associate Chair and Musical Theatre Area Head. A recipient of the 2023 Sharon Bengé Theatre Arts Educator Award, he has performed the role of James Aponomith in *Ellis Island* with the Fort Worth Symphony Orchestra since 2019 and is honored to be a part of this important work with the Fort Worth Civic Orchestra. As stage director, actor and music director, Alan's work has been seen at Circle Theatre, Stage West, Bass Hall and the Trinity Shakespeare Festival. His musical compositions have been heard at Carnegie Hall, the Kennedy Center and on PBS. Most recently, he composed incidental music for the world premiere of *I'm Proud of You* at Circle Theatre, a new play written by Harry Parker and journalist Tim Madigan about Tim's relationship with Fred Rogers of *Mister Rogers' Neighborhood*.

Sunni Fisher (Lillian Galletta)



Sunni Fisher has been a member of Birchman for over 50 years. She is a Distinguished Toastmaster and currently gives an encouraging word to the Birchman Widow's Might. She homeschooled for 35 years with her daughter and grandsons. Sunni loves to teach and to study. Recently, after going through a genetic test, she found out that she has 17% Italian DNA and is happy to represent this part of her heritage in this repertoire. Sunni's

hobby has been making scrapbooks. Sunni has lived in Fort Worth for most of her life and is the owner of Fisher Mailing Service.

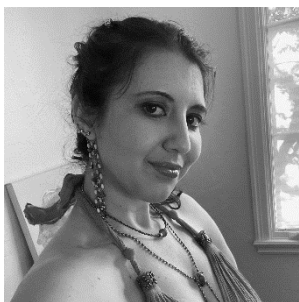
Miles L. Seaborn III (Lazarus Salamon)



Miles was born in Shawnee, Oklahoma. In 1958, his parents, were called to the Philippines as Southern Baptist missionaries, serving for nine years on the islands of Mindanao and Cebu. A graduate of Arlington Heights High and Texas Wesleyan University, Miles enjoyed a 43-year career in property-casualty insurance. He

and his wife of 41 years, Sherril Evenson Seaborn, have four children and 10 grandchildren. Miles is active in Birchman Baptist Church, where he serves as a deacon and Sunday school teacher as well as in the music and worship ministry.

Felicia Stevens (Helen Rosenthal)



Felicia Stevens is a Fort Worth native and attended the Fort Worth Academy of Fine Arts, where she excelled in Theater Arts and was in productions by Kids Who Care and the Amphibian Theater Company. She received her psychology degree from St. Edward's University in Austin and her Law Degree from St. Mary's in San Antonio.

She is an attorney with the Bexar County District Attorney Office and lives in San Antonio with her family of 'furries,' Mayo, rescued as a kitten from the engine compartment of the family minivan, and Georgia, a rescued German Shepherd. She is excited to be back onstage to bring Helen Rosenthal to life in this production of Ellis Island with the Fort Worth Civic Orchestra and her father, Dan Stevens, who is FWCO concertmaster.

Curtis Raymond Shideler (Manny Steen)



Originally from Michigan, Curtis moved to Texas, eventually studying Theatre and Radio/TV/Film at TCU. He's worked around the world, but settled in Hollywood where he worked on film and television productions before finally returning to Texas to occasionally act alongside his very talented wife. Now a father of two, Curtis is a director of live video productions for Christ Chapel Bible Church, but still enjoys

occasionally acting, producing videos, and animating motion graphics."

Blaire Wesson (Katherine Beychok)



Blaire is excited to be back on stage in Texas after living in Los Angeles for the past few years. Previous stage credits include Bottom/Helena in *A Midsummer Night's Dream* and Swift in *All in the Timing* with the University of St. Thomas in Houston, her Alma Mater (Go Celts!), where she received a dual degree in Drama and Writing. Blaire wants to thank

her family for their unending support along with her appreciation and thanks to Daniel Stevens and Anita Conley for this opportunity.



Sources: National Park Service & Library of Congress

Kurt Sprenger, Music Director



Kurt Sprenger has served for 21 years as music director of the Fort Worth Civic Orchestra. In that time, he has built an orchestra of dedicated amateur players into an ambitious performing ensemble to survey music by contemporary and local composers as well as the standard symphonic literature. In recent seasons, he has guided FWCO through major works by Mahler, Rachmaninoff, Nielsen and Saint-Saëns. He has also championed works of important contemporary composers: Michael Daugherty, Einojuhani Rautavaara, Mason Bates, and Joan Tower. Dr. Springer is principal violin of the Dallas Chamber Orchestra, the Brazos Chamber Orchestra and is an active studio violinist in the Metroplex. He was artist-in-residence at the National Conservatory of Italy, where he led opera performances throughout the country. He has also conducted and recorded with the Warsaw National Philharmonic. Dr. Sprenger has held faculty positions at universities in Texas, Wisconsin and California, and he is active as an educator with All-Region and All-State orchestras throughout the country. A native of Hawaii, Kurt Sprenger received his Doctor of Music degree at the University of Southern California. He and his wife, pianist Jill Sprenger, live in Fort Worth.

FWCO thanks its generous business sponsors:

Amazon Smile
Bank of America Charitable
Foundation

BNSF Railway Foundation
ExxonMobil Foundation

FWCO thanks the following donors for their support:

Barbara & Henry
Armstrong
Ben Armstrong
Bruce & Karen
Bauer
Keith Beckham
Martin Blessinger
Jennifer Brinkmann
Vivian Britton
Michelle Burnham
Kristin Butterworth
Nancy Carrier
Brendan Marcum
Carter
Rebecca Child
Laura Clark
Tara Coleman
Leslie Cozakas
Wendy Daugherty
Andrea Delaney
Kasey Dixon
Bonnie Dodyk
Don Duncan
Pamela Eddis-Klein

Anne & Byrwec
Ellison
Rick Estes
Mike Francis
Anthony Gardner
Suzanne Gebby
Ginger Gleason
Fran Harris
LeAndra Hebert
Kathleen Holley
Genie Homeyer
Beverly Howard
Josh & Christy Huff
Emily Kingston
Dalena Klavin
James Kuo
Angela Lanier
Ben Ledesma
Patricio Lopez
Bruce Miller
Darrin Miller
Jess Miller
Steve Moore
John Morgan

Mara Morrison
Doug & Katie
Omundson
Anant Patel
Andrea Petrovic
Cara Pollard
Chessie Poole
Benjamin Ray
Terry Ruthruff
Stormie Santiago
Linda Sharp
Gary Shoop
Kal Silverberg
Wade Smith
Juah Song
Janice Spooner
Dan Stevens
Mack Ed Swindle
Robert Taylor
Shannon Valenta
Chris White
Laura Williams
Cornelia Winguth
Kate Zimmerman

Special thanks to FWCO underwriters:

Arts Fort Worth for its Operating Support Grant to help fund day-to-day business operations:

Birchman Baptist Church for the use of its rehearsal and performance spaces

Dr. William Chambers Family for support of FWCO's Young Musicians Concerto Competition

Fort Worth Civic Orchestra has opportunities for major donors interested in underwriting our activities in the community. To learn more, please drop us a line at donations@fwco.org. Fort Worth Civic Orchestra is a 501c(3) charitable organization.

Fort Worth Civic Orchestra

Violin I

Dan Stevens*,
Concertmaster
Andrea Delaney
Leslie Cozakas
Byrwecc Ellison
Dalena Klavin
Darrin Miller
Katie Omundson
Mack Ed Swindle
Laura Williams

Violin 2

Mike Francis*
Vivian Britton
Laura Clark
Tara Coleman
LeAndrea Hebert
Angela Lanier
Bruce Miller
Mara Morrison
Chessie Poole
Juah Song

Violas

Wendy Daugherty*
Karen Bauer
Christy Huff
Joshua Huff
Patricio Lopez
Jess Miller
Andrea Petrovic
Amber Sulich
Cornelia Winguth

Cello

Anthony Gardner*
Bruce Bauer
Michelle Burnham
Brendan Marcum
Carter
Kasey Dixon
Suzanne Gebby
Beverly Howard
Emily Kingston
Shannon Valenta
Hsinyi Wang

Bass

Stormie Santiago*
Rick Estes
Arlo Peacock
Chris White

Flute

Janice Spooner*
Kathleen Holley

Piccolo

Alex Garcia

Oboe

Ginger Gleason*
Genie Homeyer

Clarinet

Fran Harris*
Ron Atienza

Bassoon

Terry Ruthruff*
Anne Ellison

Horn

Kristin Butterworth*
Linda Sharp
Robert Taylor
Kate Zimmerman

Trumpet

Keith Beckham*
Anant Patel
Cara Pollard

Trombone

Don Duncan
Peter Kroll*
Benjamin Ray

Trumpet

Doug Omundson*

Timpani

Steve Moore*

Percussion

Tim Swanger*
Charlie Kennard
Gary Shoop
Kal Silverberg
Shannon Valenta

Harp

Wade Smith

* principal

** co-principal

Board of Directors

Byrwecc Ellison,
President
Brendan Carter
Tara Coleman

Anne Ellison
Ginger Gleason
Beverly Howard
Ben Ledesma

Patricio Lopez
Steve Moore
Doug Omundson
Andrea Petrovic

Trey Seastrunk
Dan Stevens



ARTS FORT WORTH

together we make art happen

artsfortworth.org



FWCO 2023-24 Season

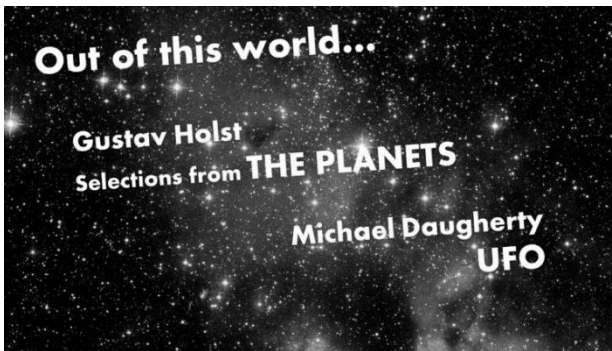
Teddy Bear Concert
Saturday, December 16 at 7 p.m.



Boar's Head & Yule Log Festival
January 6-7 at University Christian Church



Winter Concert
Saturday, March 9 at 7:30 p.m.



Spring Concert
Saturday, May 11 at 7:30 p.m.

