

2021 BLOSSOM MUSIC FESTIVAL

CLASSICAL MYSTERY TOUR: A TRIBUTE TO THE BEATLES

Sunday, **August 8**, 2021, at 7 p.m.

THE CLEVELAND ORCHESTRA

with **Classical Mystery Tour**

Jim Owen, *rhythm guitar, piano, vocals*

Tony Kishman, *bass guitar, piano, vocals*

Tom Teeley, *lead guitar, vocals*

Chris Camilleri, *drums, vocals*

conducted by **Martin Herman**

Blossom Festival **Week Six**

The Cleveland Orchestra

CONCERT PRESENTATION

Blossom Music Center

1145 West Steels Corners Road

Cuyahoga Falls, Ohio 44223

PART ONE

Let It Be (instrumental opening)

*Songs including "Eleanor Rigby,"
"Yesterday," "Penny Lane," and
"With a Little Help from My Friends"*

There will be one 20-minute intermission.

PART TWO

*Songs including "Yellow Submarine,"
"Dear Prudence," "Lady Madonna,"
and "The Long and Winding Road"*

*This PDF is a print version
of our digital online Stageview
program book, available at this link:
stageview.co/tco*

2021 Blossom Music Festival Presenting Sponsor: **The J.M. Smucker Company**

This evening's concert is sponsored by **The Goodyear Tire & Rubber Company**.

*Classical Mystery Tour's appearance with The Cleveland Orchestra
is made possible by a gift to the Orchestra's Guest Artist Fund
from **The Hershey Foundation**.*

CONCERT OVERVIEW

A HALF CENTURY after they disbanded, it is still difficult to fully recognize how much of a force The Beatles were in shaping — and being shaped by — the 1960s and our sense of the modern world. Not just changing music, but in transforming the idea and ideals of popular entertainment popular entertainment. Not just with the songs they wrote, but in how they shifted and dominated the way in which popular music operated as an industry. Of how music made a new world. They arrived at just the right moment. A time of questions, of change, being filled and carried forward with new technologies, and a yearning for something new.

Oddly, in retrospect, some of their songs can sound downright quaint, rather than revolutionary. But after the fact, revolutions often seem more inevitable and not quite so earth-shattering than living through the reality. Yet The Beatles' sudden rise to worldwide stardom, their cutting-edge trajectory into popular culture (and protest), everything about them put these four young men at the forefront of a decade of change, amidst the birth of our modern, mad, media-driven era.

All of which is to say: The Beatles were something else. Together, and in their individual careers after the breakup. And they still are.

Although I was but a youngster singing children's songs, my older sisters were hooked by these Fab Four, as they arrived in American for the *Ed Sullivan Show* in 1964 — and burst forth with their own movies, mega-live concerts, new LP releases, and waves of new ideas, from acoustic to studio-produced.

My sisters even promised to make Beatles haircuts of black yarn for my brother and me. But that didn't happen — something wrong with the pattern, I was told (but in reality a useful life lesson in when to believe promises, and not). The "hair" never materialized for John and me, though later of course we wore our own hair long, in tune with the times. But there is a photo (below), famous within our family, of my dad, a young college teacher, with his already thinning hair brushed forward, holding up two Beatles' albums as though he might become a fifth member of the group.



And doesn't everyone have a Beatles story, past generations and new? Of discovering or being overwhelmed, impressed (or not) with these daringly origi-

nal yet classical rock sounds, at the time or years later. Ballads, love songs, sonic stories. Backed by orchestral sounds, by electronic trailblazing, by creations of imagination.

The Beatles came to Northeast Ohio twice, during the first and the last of the four North American tours this fabulous group performed. In Cleveland, as in many other towns, something like a riot broke out each time they came.

They appeared here first on September 15, 1964, at Cleveland's Public Auditorium — when police stopped them in mid-performance and ordered the group to leave the stage due to the audience's unruly actions and screaming.

They returned on August 8, 1966, to play Cleveland Municipal Stadium, with fans overrunning police barricades and nearly stopping the show (again).

Their concert tours to the United States numbered just four. With the growing, unchanneled, difficult-to-control energy of their fans helping convince the group to curtail future touring — too dangerous for everyone involved, too costly in security. The 1960s were a violent decade in many regards, but with a very good musical soundtrack.

Tonight is about recreation, of one kind or the other. The re-creation of the original Fab Four. Or/and taking the time for a recreationally fun and relaxed trip to the past, to a timeless moment in world history focused on good music, long hair, and new flights of creativity. Can you imagine . . . a different world? or the world of difference . . . without!

—Eric Sellen

THE ARTISTS: CLASSICAL MYSTERY TOUR

SINCE THEIR INITIAL PERFORMANCE at the Orange County Performing Arts Center in 1996, Classical Mystery Tour has become one of the top symphony pops attractions. The group has been performing consistently — appearing with more than 100 orchestras in the United States, Canada, Europe, Asia, and Australia.

Classical Mystery Tour was the highest-selling show of the San Diego Symphony's 2011 Summer Concert Series, and played three packed houses at the Sydney Opera House in 2009. The group has performed twelve times with the Fort Worth Symphony, and broke attendance records four years running with the Indianapolis Symphony.

The four musicians in Classical Mystery Tour look and sound just like The Beatles, but Classical Mystery Tour is more than just a rock concert. The show presents more than two dozen Beatles tunes transcribed note-for-note and performed exactly as they were originally recorded. Audiences hear "Penny Lane" with a live trumpet section, experience the beauty of "Yesterday" with an acoustic guitar and string quartet, and enjoy the classical/rock blend on "I Am the Walrus." Classical Mystery Tour is the best of the Beatles — from early Beatles music on through the solo years — like you've never heard them before. Many have

called it “the best show the Beatles never did!”

As the *Los Angeles Times* described them, Classical Mystery Tour is “more than just an incredible simulation. . . . The swelling strings and soaring horn lines gave the live performance a high goose-bump quotient. . . . The crowd stood and bellowed for more.”

Classical Mystery Tour albums and t-shirts are available for purchase via their website: classicalmysterytour.com.

Jim Owen was born and raised in Huntington Beach, California. He gained rich musical experience from his father, who played music from the classics for him on the piano and from his extensive library of recordings by the great classical artists.

Owen began studying piano at 6 and won honors in various piano performance competitions through his teenage years. He was 8 years-old when he first heard The Beatles and promptly decided to take up the study of the guitar. His first professional performance as a Beatle was at 16. Then, at age 18, he began touring internationally with various productions of Beatlemania, visiting Japan, Korea, China, Canada, Mexico, and much of South America.

In 1996, Owen began working on his idea for a new show with orchestra. It had long been his dream to share with the public live performances of some of the greatest music ever written and recorded. Classical Mystery Tour is the result.

Singer-songwriter **Tony Kishman** was born in Tucson, Arizona, where he began his musical career in the early 1970s. Although he had been playing guitar for a number of years, it was not until age 19 that Tony started performing seriously.

Kishman’s early influences included Wishbone Ash, Bad Company, and Peter Frampton. Between 1973 and 1978, he played guitar in the group Cheap Trix, a cover band performing Top 40 as well as originals.

Starting in 1979, Kishman played bass and guitar for six years as Paul McCartney in both the national and international tours of Beatlemania. He then went on to perform in Legends in Concert and produced shows that ran in Las Vegas and Lake Tahoe. He joined the classic supergroup Wishbone Ash for a tour of Europe and the recording of the group’s 18th album.

Tom Teeley has starred as George Harrison in both the Broadway production of Beatlemania as well as the film version. His vocal impersonations of numerous other rock icons have also been featured in many television ads as well as other Broadway productions.

He has released solo works on the A&M record label, written songs for artists such as Alice Cooper, as well as touring the world as singer-guitarist for Joe Jackson, Marshall Crenshaw and many others. Tom still enjoys recreating the classic Beatles recordings in a live performance setting, most recently working in tandem with Geoff Emerick, the chief engineer for the Beatles at Abbey Road studios, and as musical consultant and performer in the British production “Sessions at Abbey Road.”

Born and raised on Long Island, New York, **Chris Camilleri** had a convenient drum teacher, his dad. He started listening to Beatles records at a young age, and for many years played drums and sang along to the recordings.

Gradually Chris gravitated to progressive rock bands, but retained a fondness for The Beatles and eventually formed the internationally-renowned Beatles cover band Liverpool, which still reunites to perform at the Fests For Beatles Fans (formerly Beatlefest).

Chris has played drums for a variety of touring artists, including Peter Noone (of Herman's Hermits fame), Badfinger, Micky Dolenz, Joe Walsh, and other Beatles-era bands. He became a good friend and musical associate to Harry Nilsson (who was a contemporary and close friend to all the individual Beatles). In addition to The Beatles, his musical influences include Jethro Tull, Genesis, ELP, and David Bowie.

When not playing music, Chris has an active commercial and voice-over career.

While he doesn't have a favorite Beatles song in the Classical Mystery Tour show, Chris admits he favors the material that features the full orchestra. *"It's like playing in my living room at age 13 again — there's the wonderful 'pop' music, but with this huge orchestral background, which is just as important to the tune as the band. It's completely enlightening."*



BLOSSOM MUSIC FESTIVAL Digital Program Book

Browse and read program notes and bios on your smartphone by texting **"TCO"** to **216-238-0883**

By texting to this number, you may receive messages about The Cleveland Orchestra and its performances; message and data rates may apply. Reply "HELP" for help, "STOP" to cancel.



Or scan this QR Code with your phone's camera to go directly to Stageview.

CONDUCTOR: MARTIN HERMAN

Martin Herman is a conductor and composer, whose acoustic and electronic works have been performed throughout the United States, Europe, and Japan. He serves as artistic director of Bentstrings Productions, which supports the creation and production of new media and sound art works. He was co-founder and artistic director of Downtown Opera, which commissioned and performed new experimental short operas in Long Beach and the Czech Republic in the opening years of the 21st century. In addition, he currently directs the BCCM Laptop Ensemble. He also worked as composer and music director with theater director Byungkoo Ahn on *Voyage*, a theatrical piece for singers, actors, live instrumentalists, and laptop ensemble that was premiered at the 2013 Spoleto Festival de Due Monde as part of LaMaMa Spoleto Open.

Mr. Herman teaches electronic music classes in synthesis, computers and sound, and smusical interactivity at the Bob Cole Conservatory at California State University in Long Beach, California. He has received fellowships, residencies, grants, and commissions from many organizations, including the Valparaiso Foundation, Sanskriti Foundation, Banff Center for the Arts, Camargo Foundation, Meet the Composer, National Endowment for the Arts, and Berkeley Contemporary Opera.

He received his education at Duke University, University of Pennsylvania, University of California Berkeley, and Stanford University. He was a Fulbright Grantee in France, where he worked at the studios of Boulez (IRCAM) and Xenakis (CeMAMu).

The Cleveland Orchestra is grateful to these organizations for their ongoing generous support of The Cleveland Orchestra:

National Endowment for the Arts, the State of Ohio and Ohio Arts Council, and to the residents of Cuyahoga County through Cuyahoga Arts and Culture.



The Cleveland Orchestra is proud of its long-term partnership with Kent State University, made possible in part through generous funding from the State of Ohio.

The Cleveland Orchestra is proud to have its home, Severance Hall, located on the campus of Case Western Reserve University, with whom it has a long history of collaboration and partnership.

THE CLEVELAND ORCHESTRA

ONE OF THE FEW major American orchestras founded by a woman, The Cleveland Orchestra's inaugural concert took place in December 1918, at a time of renewed optimism and progressive community ideas. By the middle of the century, with its own concert hall, the decades of growth and sustained effort had turned the ensemble into one of the most-admired around the world. Under the leadership of Franz Welser-Möst since 2002, The Cleveland Orchestra has extended its artistry and musical abilities and remains one of the most sought-after performing ensembles in the world — year after year setting standards of extraordinary artistic excellence, creative programming, and community engagement. In recent years, the *New York Times* has called it “the best in America” for its virtuosity, elegance of sound, variety of color, and chamber-like musical cohesion, “virtually flawless,” and “one of the finest ensembles in the country (if not the world).”

The partnership with Franz Welser-Möst, begun in 2002 and entering its 19th year with the 2020-21 season, has earned The Cleveland Orchestra unprecedented residencies in the U.S. and around the world, including one at the Musikverein in Vienna, the first of its kind by an American orchestra. It also performs regularly at important European summer festivals. The Orchestra's 100th season in 2017-18 featured two international tours, concluding with the presentation on three continents of Welser-Möst's *Prometheus Project* featuring Beethoven Symphonies and overtures; these Beethoven concerts were presented in May and June 2018, at home in Cleveland, in Vienna's Musikverein, and in Tokyo's Suntory Hall.

The Cleveland Orchestra has a long and distinguished recording and broadcast history. A series of DVDs (available through Clasart Classics) and CD recordings under the direction of Mr. Welser-Möst continues to add to an extensive and widely praised catalog of audio recordings made during the tenures of the ensemble's earlier music directors. In addition, Cleveland Orchestra concerts are heard in syndication each season on radio stations throughout North America and Europe.

From 2020 forward, a number of new digital media initiatives are being launched to share and extend the ensemble's artistry globally. These include debut releases on the Orchestra's own recording label, an ongoing series of podcasts titled “On A Personal Note,” a new digital streaming platform named Adella (after the Orchestra's founder Adella Prentiss Hughes), and a series of premium concert broadcasts created from the 2020-21 season titled *In Focus*.

For more information, visit: www.clevelandorchestra.com.