

## Festival Overture (On the American National Air)



Dudley Buck  
Born 1839—Died 1909

Composer Dudley Buck was born in Hartford, Connecticut. He was one of the first Romantic American composers who received acclaim for his religious music, most of which was written for the organ.

It is refreshing to report that his father, rather than coaxing him to become a merchant and be a part of the family business, was instead supportive of his son's decision to have a life in music. After attending Trinity College for four years, Buck went on to study at the Leipzig Conservatory, and at other European cities. Upon arriving back in America, he served as organist in his hometown and in Chicago and Boston as well.

In 1875, in addition to becoming the organist at Holy Trinity Church in Brooklyn, he also conducted symphony concerts. By the turn of the century, he had made quite a reputation as a composer, writing church music, cantatas, a few operas, a symphonic overture and many other orchestral and vocal works.

The *Festival Overture on the American National Air* ("The Star-Spangled Banner"), was initially penned for orchestra, but in 1880, the Gilmore Military Band performed a version of it for band and chorus before a huge audience. In 2003, Dwayne S. Milburn, conductor of the Army Ground Forces Band, finished that arrangement.

Buck loved to employ counterpoint (the art of combining different melodic lines) in his compositions. Buck's delicious musical work bursts on the scene with a bright theme that pushes confidently ahead. Interestingly, the "Star-Spangled Banner" comes in as the second theme, and works just beautifully with the beginning music, as they both continue in counterpoint. There is more symphonic development until the "Star-Spangled Banner" appears again in the relative minor key. A development section then leads us to a repeat of the counterpoint and the full anthem, expertly orchestrated, which continues until the end with a driving rhythmic force. The first performance of this work was in 1887 in Indianapolis. The MSO is delighted to lead off with this selection this evening.

### Memory from "Cats"

arr. Bob Lowdon



Andrew Lloyd Webber  
Born 1948

Andrew Lloyd Webber, born in 1948, is the most successful composer of musicals of his generation. Those who came before him were mostly American, New York-based and were completely immersed in the traditions of Broadway. Lloyd Webber saw his share of shows as a child, too, but he was born in London, the son of William Lloyd Webber, Director of the London College of Music, and was trained at the Royal

Academy of Music, hardly the sort of place where one would hear many Broadway show tunes. As a child, he was interested in music, but he was just as fascinated with ancient monuments around England and was fairly certain that history and architecture would figure into his life's work. However, when his aunt introduced him to the theater, he was completely hooked. He started composing music for school plays, and won a scholarship that reduced his tuition at Westminster. He briefly attended Oxford, but after meeting Tim Rice in 1965, he dropped out and decided to collaborate with him on musicals like *Jesus Christ Superstar* and *Evita*. He had many successes, but it was the show *Cats* in 1981, which brought Webber true fame.

Based on T.S. Eliot's poetry anthology, *Old Possum's Book of Practical Cats*, the original West End (London) production of *Cats* ran from 1981 to 2002. The original Broadway production ran from 1982 to 2000, for 7,485 performances. Webber says, "I began setting *Old Possum's Book of Practical Cats* to music late in 1977, partly because it is a book I remember with affection from my childhood and partly because I wanted to set existing verse to music. In my associations with lyricists it has tended to be the case that once a dramatic story line has been agreed upon, the lyrics are written to music I compose. I was very curious to see whether I could work the other way round."

*Cats* takes place in a huge junkyard at night. The actors wear unitards, tails, wigs, and thick makeup as their cat costumes. This musical does not have much of a plot. It consists of cats introducing fellow cats to the audience. All cats are called "Jellicles." The Jellicle Ball takes place once a year, and is a special night where all Jellicle cats get together in the junkyard and dance under the full moon. The nasty feline of the show is Mcavity. He's a criminal but you can't help but love him. At the end of the Ball, Old Deuteronomy, the leader of the cats, takes a chosen cat to a sort of "cat heaven" called the Heaviside Layer.

"Memory" is sung by the character Grizabella, who was once high-spirited, but is now melancholy because she is nostalgic. She remembers her wonderful past and proclaims her wish to start a new life. It is the climax of the musical, and by far its most popular song.

### "This is the Moment" from *Jekyll and Hyde*

Arr. Kim Scharnberg

Paul Truckey, solo tenor



Frank Wildhorn  
Born 1959

Harlem-born Frank Wildhorn's music has been heard on stages just about all over the world and on recordings by such stars as Liza Minelli, Pattie LaBelle, Natalie Cole, Sammy Davis, Jr. and many others. At the age of 15, he began teaching himself to play the piano. He played with R&B and jazz bands in high school. Then at 19, he lived on both coasts, traveling between California and New York much of the time. He began writing lyrics then and has been writing prodigiously ever since.

In 1999, he became the first American composer to have

three musicals running on Broadway. They were *Jekyll & Hyde*, *The Scarlet Pimpernel*, and *Civil War*. Nobody had attained this feat since the great Stephen Sondheim 20 years before. The musical *Jekyll & Hyde* is based on the novel, [The Strange Case of Dr. Jekyll and Mr. Hyde](#) by Robert Louis Stevenson. Songs from the show include “Someone Like You,” “A New Life,” and the tune the MSO will perform tonight called “This Is The Moment.” This famous song (This is the moment! This is the day/ When I send all my doubts and demons on their way!/ Every endeavor, I have made – ever/Is coming into play, is here and now – today!) has been featured at the Olympics, the Super Bowl, the World Series, the 1996 Democratic National Convention, and the Inauguration of President Clinton (sung by Jennifer Holliday). The Broadway production of *Jekyll & Hyde* was the longest running show in the history of the Plymouth Theater, and the Broadway cast recording received a Grammy nomination in 1997.

This musical speaks of the duality of man and the struggle within him between his inherently good side and his evil nature. The plot concerns “a brilliant doctor whose experiments with human personality create a murderous counterpart. Convinced the cure for his father’s mental illness lies in the separation of Man’s evil nature from his good, Dr. Henry Jekyll unwittingly unleashes his own dark side, wreaking havoc in the streets of late 19-century London as the savage, maniacal Edward Hyde. He manages to kill scores of people without getting caught. Finally as Jekyll is about to marry his lover, Emma, he turns into Hyde and kills a wedding guest. In the end, Hyde/Jekyll begs his friend Utterson to kill him. Utterson holds a blade to Hyde/Jekyll’s heart but cannot harm his friend. However, Hyde/Jekyll falls forward onto the sword committing suicide.”

\*stageagent.com

## “If I Loved You” from *Carousel*

Paul Truckey, solo tenor



Richard Rodgers  
Born 1902—Died 1979

Composer Richard Rodgers and lyricist Oscar Hammerstein II (1895–1960) both had wide-ranging careers in Broadway theater music before they scored their first hit together with *Oklahoma!* in 1943. Rodgers first teamed with Lorenz Hart with whom he scored a series of Broadway successes. Together they created a number of vocal standards including “The Lady Is a Tramp” and “My Funny Valentine.” But Hart’s health declined, and Rodgers had sought out Hammerstein prior to his partner’s death from pneumonia.

Oscar Hammerstein was perhaps the most influential lyricist and librettist (writer of opera lyrics) of the American theater. It was Hammerstein who reversed the process of musical writing, writing the lyrics first and then the score. Hammerstein’s family was very involved in the theater. He attended Columbia University, where he wrote college shows with Rodgers. He was a considerable success in the 1920s, collaborating with Jerome Kern on *Show Boat*. The Rodgers and Hammerstein team

returned to the socially aware story-telling style of *Showboat* for a series of landmark musicals in the 40s and 50s, notably *South Pacific*, *The King and I*, *The Sound of Music*, and *Carousel*. The MSO will play the memorable song “If I Loved You” from 1945’s *Carousel*.

Rodgers and Hammerstein’s *Carousel*, based on a story by Ferenc Molnar, takes place between 1873 and 1888 in a small New England fishing village. The tale revolves around a love affair between Billy Bigelow, a travelling carnival man, and Julie Jordan, a local factory worker. Desperate for money after learning that he is soon to become a father, Billy is killed during an attempted robbery. Several years later, when he is allowed to return to earth for a short time, he seeks out the daughter of his union with Julie.

“If I Loved You” (...If I loved you, words wouldn’t come in an easy way/Round in circles I’d go), was introduced by John Raitt and Jan Clayton and was performed in the film version by Gordon MacRae and Shirley Jones. In the show, the characters of Billy Bigelow and Julie Jordan sing this song as they hesitantly declare their love for one another, yet are too shy to express their true feelings.

## “Music of the Night” from *Phantom of the Opera*

Arr. David Cullin

Paul Truckey, solo tenor



Andrew Lloyd Webber  
Born 1948

In late 1984, while Webber was browsing in a used bookstore, he stumbled across a copy of Gaston Leroux’s 1910 novel, [Le Fantome de l’opera](#). To most people, if they thought about it at all, Leroux’s thriller was an unread work of once-popular literature best known as the basis of Lon Chaney’s 1926 silent movie version and of the talkie remakes starring Claude Rains and Herbert Lom. It was no more likely to be made into a successful musical than one about the wife of an Argentinean ruler (hmmm.) Well anyway, Webber thought *Phantom* was the perfect vehicle for a romantic opera.

He was haunted by the story for several months. Just after singer Sarah Brightman married Webber, she was asked to star as the heroine in playwright Ken Hill’s musical adaptation of *The Phantom of the Opera*. Webber and U.S. born theatrical producer Cameron Mackintosh went to see it. They wanted to see if it was a suitable vehicle for Sarah, and they were also considering producing the show. Hill’s idea was to combine the story with operatic excerpts of the period. After seeing it, Webber and Mackintosh sought the advice of director Jim Sharman, who had made *Jesus Christ Superstar*. He decided that it wouldn’t be interesting unless Webber wrote the music himself. The project was dropped. Well, for a time it was.

Tired of being accused of writing musicals lacking real emotion; writing shows not about regular Joes, but about demigods, trains, even cats, Webber was at a crossroads. He began to acquire a reputation for being rude, or at least aloof, but in fact he was

shy and his retiring British manner helped serve as a defense against people getting too close to him. In any case, he knew it was time for a new challenge—*Phantom*. This was the opera plot he had always wanted.

With some of the most elaborate set decoration, costuming and special effects ever to be created for the stage, *Phantom of the Opera*, which opened in 1986, traces the tragic love story of a beautiful opera singer and a young composer shamed by his deformed physical appearance. Webber's award-winning production delves deep into the emotions of the man who lives a shadowy existence beneath the Paris Opera House, and in his desperation to have his love returned, embarks on some terrifying means towards that end. But Webber believes the main character was no vengeful being, but a man insanely in love with a beautiful young girl. The *Phantom of the Opera* experiences pain, misery, even the joy of love. This story moves, dazzles and frightens us all at the same time. In an instant, the audience fears the *Phantom*, and in the next moment sobs for him. Tonight Paul Truckey will sing "Music of the Night". At this point in the show, the horribly disfigured Phantom has lured the enchanting Christine below the Paris Opera House. This beautiful song is a standout hit from the production.

## Music from Evita

Arr. Calvin Custer



Andrew Lloyd Webber

Born 1948

The rise and fall of Argentina's first lady, Eva Peron, is brought to life in Andrew Lloyd Webber's dramatic musical *Evita*. The lyrics were penned by Tim Rice. It originally starred Elaine Paige, who became a star on the strength of the role. It was filmed with Madonna and revived in London with powerhouse Elena Roger. *Evita* premiered at the Broadway Theatre in 1979, and ran for an amazing 1,567 performances. The show won seven Tony Awards including Best Book, Score and Musical of the Year. In 1981, the cast recording won a Grammy.

\*"It is the story of Eva, a poor Argentine girl who grows up to be the wife of the President of Argentina and is worshipped by her people. As a young girl, Eva quickly learns that the way to achieve the power she desires is by sleeping with powerful men. In order to make it to Buenos Aires, Evita sleeps with the tango singer, Agustin Magaldi. After she is through with him, she seduces the rising political figure, Juan Peron. Peron eventually becomes the President of Argentine while Eva becomes a hero to the poor and working class. In the end, to the sadness of Argentina's people, Eva dies young."

\*Stageagent.com.

The first song in the medley of songs from the show is "Buenos Aires," in which Eva takes Buenos Aires by storm and warns "Stand back, Buenos Aires/ Because you oughta know whatcha gonna get in me/ Just a little touch of star quality."

Next is "I'd be Surprisingly Good for You," in which Eva tries to convince Juan Peron that she is the one for him. She tells him "I'm not talking of a hurried night/ A frantic tumble then a shy

goodbye/ Creeping home before it gets too light/ That's not the reason that I caught your eye/ Which has to imply, I'd be good for you/ I'd be surprisingly good for you.

"You Must Love Me" was written just for the movie version of *Evita* and was not part of the original stage version. Eva Peron, through these lyrics, figures out that her husband has truly loved her all along, rather than just hanging on to her for her political support. The song won an Academy Award for Best Original Song From a Motion Picture at the Oscars in March 1997. "Why are you at my side?/ How can I be any use to you now?/ Give me a chance and I'll let you see how/ Nothing has changed/ You must love me."

Last, but most definitely not least is the song Evita sings from her balcony to the crowd "Don't Cry for Me Argentina." It needs no introduction.

## "Lonely Room" from Oklahoma!

Paul Truckey, solo tenor



Richard Rodgers  
Born 1902—Died 1979

Rodgers and Hammerstein were the champions of musical comedy. In 1927 "Showboat" completely changed the genre. It was the first to have a libretto and score that were integral parts of the action. Musicals before this were mostly made up of sketches and popular songs of the day. What started in 1927 was perfected in the early 40s when "Oklahoma!" first made its debut. It is thought by many to be the first musical comedy to have a plot, musical score and dances that were essential components to advance the story line. "Oklahoma!" was also the first musical to have its entire score recorded. From this show the concept of the original cast album was born.

In 1943 in Connecticut, the cast and crew of the Theatre Guild's new musical adaptation of Lynn Riggs' play Green Grow the Lilacs began limited production. This adaptation by Richard Rodgers and Oscar Hammerstein II (later renamed "Oklahoma!") ushered in a new era in American musical theatre. No more off-color humor and women dressed in (and not dressed in) flashy costumes. In its place came a fresh new idea in musical production.

The entry of the U.S. into World War II attracted a new audience of men and women looking for escape from wartime realities. Also, the renewed economy geared toward wartime production gave Broadway audiences back their ability to spend a little dough.

"Oklahoma!" was the embodiment of the proud and the wholesome. And audiences loved the change. So this first collaborative effort of Rodgers and Hammerstein hit Broadway like a freight train. It broke all box office records and went on to win the Pulitzer Prize.

The story takes place in the American West at the turn of the century, against a background of conflict between farmers and cattlemen. It revolves around Laurey (the farmer's daughter) and the two rivals for her affections—Curly, a good-natured ranch

hand, and Jud, the hired farmhand who tries to come between them. The show is a utopian vision of a simpler time, a story of tender romance and fiery passion.

Tonight Mr. Truckey will sing a more melancholy song from the show. The action around the song is the following: Curly discovers that Laurey is going to the box social with Jud and tries to convince her to go with him instead. Afraid to tell Jud she won't go with him, Laurey playfully warns Curly off.

Hurt by her refusal, Curly goes to the smokehouse where Jud lives, and Curly suggests that since Jud does not feel appreciated, he could hang himself and everyone would realize how much they care about him. Their talk turns into an argument, which escalates into shocking but apparently harmless gunplay. Once Curly leaves, Jud's determination to win Laurey gets stronger. He is tired of being on his own in his "Lonely Room" and sings ... And the girl that I want ain't afraid of my arms, and her own soft arms keep me warm/And her long, yeller hair, falls a-crost my face, jist like the rain in a storm!"

## "Prayer" from *The Scarlet Pimpernel*

Paul Truckey, solo tenor



Frank Wildhorn

*You left me without a word, beyond a bald confession of the actual horrible facts; proudly you returned to your brother's house, and left me alone...for weeks...not knowing, now, in whom to believe, since the shrine, which contained my one illusion, lay shattered to earth at my feet."*

—Percy to Marguerite in *The Scarlet Pimpernel*, Chapter XVI

The musical, *The Scarlet Pimpernel* is based on the novel by Baroness Orczy. It is set in England and France during the French Revolution. The musical vividly portrays the romance, intrigue and horrors of the Reign of Terror and juxtaposes history with drama and adventure. The hero of the story, a rich Englishman, organizes a brave band of his friends to rescue intended victims of the guillotine in France.

The action around the song "Prayer" deals with the wedding of characters Percy and Marguerite. On the night of their wedding, Percy learns that his wife betrayed his friend the Marquis de St. Cyr to the revolutionary government, ultimately leading to the Marquis' execution by guillotine. The marriage falls apart and Percy is vehement about making amends for his friend's death. To do this he takes on the identity of "The Scarlet Pimpernel" and talks his friends into joining him in his daring rescue attempts. The band tries to throw off any suspicions about the identity of the League of the Scarlet Pimpernel. Here Percy breaks down and sings: "No, stay/I don't care what you've said or done."

## Variations on "America"

Arr. William Schuman



Charles Ives  
Born 1874—Died 1954

Born in 1874 in Danbury, Connecticut, American composer Charles Edward Ives received his early musical training from his father, the town bandmaster, and later at Yale University. After he graduated, he started a career in insurance, so that his family would not have to "starve on his dissonances." Ives married Mark Twain's niece, Harmony Twitchell in 1908. He would compose on evenings, weekends and holidays. Only a very small percentage of all Americans would recognize the name Charles Ives, and of that small percentage, half that many will recognize him only as a great life insurance businessman. Ives was a self-made millionaire thanks to his introduction of door-to-door life insurance sales. The remaining half percent know of the musical achievements of this

Much of Ives' music is fundamentally American. He uses many textures in his work and original formal structures to create music that incorporates bits and snatches of ragtime and popular hits, hymns and revival tunes, patriotic melodies and marches. Like Americans in the nineteenth century, the music is rooted in independence, individualism and a deep spirituality.

During the 1930s, Ives' music began to receive more public acclaim, with performances of a chamber orchestra version of his *Three Places in New England*, and the premiere of his Piano Sonata No. 2, which led to noteworthy commentary in the major New York press. The 1940s brought more success, when he met Lou Harrison, a fan and promoter of his music. Harrison conducted the premiere of his *Symphony No. 3* in 1946. The next year, this piece, written nearly forty years previously, won Ives the Pulitzer Prize for Music. Ives didn't attend the awards ceremony because in his own words, "Prizes are for boys, and I'm all grown up."

A wonderful testament to the greatness of Ives comes from no less an iconic figure than Arnold Schoenberg himself. After Schoenberg's death in 1951, his widow eventually found a note of his in the form of a brief poem. The note was originally written in 1944 when Schoenberg was living in Los Angeles and teaching at UCLA. It reads "There is a great Man in this Country – a composer. He has solved the problem how to preserve one's self and to learn. He responds to negligence with contempt. He is not forced to accept praise or blame. His name is Ives."

Charles Ives died on May 19, 1954.

*Variations on "America"* is a wry and cheeky piece for organ composed in 1891. According to Ives' biographers, Henry and Sidney Cowell, it was played by Ives in organ recitals in Danbury and in Brewster, New York, in the same year. His father would not let him play some of the pages at the Brewster concert because they had canons in two and three keys at once that proved inappropriate to performance in church: they made the boys "laugh out and get noisy." This is the earliest surviving piece using polytonality.

As it stands, the piece features an introduction, a theme, variations 1 and 2, an interlude, variations 3 and 4, a second interlude, variation 5 and a coda. In the variations themselves, he frag-

ments, reorders and basically turns the original tune upside down and inside out. Many listeners have thought he was mocking the patriotic theme and being irreverent, but what he was more likely doing was showing how masterful he was at writing the variation form, and at his chosen instrument.

Tonight we will hear the orchestral version, skillfully arranged by William Schuman. The string players are instructed to play *col legno*, or on the wood, creating a sound which mimics an organ quite accurately. Other interesting effects include the flute and piccolo playing the circus calliope variation, and the use of castanets in the minor key polonaise variation. Ives was very fond of his own fast pedal part in the final variation, saying it “was almost as much fun as playing baseball.” Schuman throws that part first to the trumpet, then the trombone, tuba, celli and basses. Here’s to “America.”

## Miss Saigon

Arr. Calvin Custer

(Overture, Sun and Moon, The Heat is on in Saigon,  
Last Night of the World, American Dream)



Claude-Michel Schönberg  
Born 1944

Composer, librettist, and record producer Claude-Michel Schönberg is one-half of a hit songwriting team, with lyricist Alain Boublil that is responsible for the theater smash successes *Les Misérables* and *Miss Saigon*. *Miss Saigon* opened in London in the fall of 1989 and internationally shortly thereafter.

*Miss Saigon* is based on Belasco/Puccini’s *Madama Butterfly*, but the setting of the plot is relocated to the 1970s Saigon during the Vietnam War, and *Madama Butterfly*’s American Lieutenant and Japanese geisha coupling is replaced by a romance between an American GI and a Vietnamese bar girl.

Schönberg and Boubil saw a picture of a little Vietnamese girl boarding an aircraft from Ho Chi Minh City to the US. Her mother was holding her hand and the two were in tears, knowing they would never be together again. Her father was waiting for her in the US. This compelling image became the catalyst for the two creators to write *Miss Saigon*. The theme would be centered around the ways in which war tears apart people who care about each other.

The story of *Miss Saigon* revolves around Kim, a young Vietnamese woman who is forced to work in a sleazy shop in Saigon. She quickly falls in love with Chris, a marine guard at the U.S. embassy, but when Saigon falls, Chris, not realizing that Kim is pregnant, is forced to retreat. He goes home, eventually gets married, and then a few years later, he and his wife return to find Kim. She is determined to make Chris take their son back to the US.

*Miss Saigon*, which opened in London in 1989, blends the drama and passion of opera with the vernacular of modern everyday life and has a wide emotional appeal.

First, we have the Overture, which introduces us to Kim. After that is the song “The Sun and the Moon,” in which Chris, after finding out that Kim is an orphan, tells Kim that she does not have to sell herself at the club, because he wants her with him.

This song is their declaration of love for each other.

Next on the medley menu is “The Heat is On in Saigon.” The background for this tune is the American Marines and the Vietnamese ladies of the evening partying together at the club.

In “Last Night of the World” Chris admits that he will leave Vietnam, but promises to take Kim with him. Chris and Kim cling to each other as they remember the night they met and dance to the same song from the club.

Lastly, we will hear “American Dream.” As he packs his things to journey to America, The Engineer sings of all that dreams will be his in America: “What’s that I smell in the air/the American dream/sweet as a new millionaire/the American dream/pre-packed, ready-to-wear/the American dream.”

## “Love Can’t Happen” from Grand Hotel

Paul Truckey, solo tenor



Maury Yeston  
Born 1945

American composer and lyricist Maury Yeston was born in 1945 in New Jersey. When he was ten years old, his mother took him to see *My Fair Lady*, a huge hit on Broadway at the time, and from then on, he knew he wanted to write for the theater. “My mother was trained in classical piano, and my father was a cantor in a synagogue. A lot of musical-theatre writers have something in common. Irving Berlin, George Gershwin, Kurt Weill—each one had a cantor in the family. When you take a young, impressionable child and put him at age three in the middle of a synagogue, and that child sees a man in a costume, dramatically raised up on a kind of stage, singing his heart out at the top of his lungs to a rapt congregation, it makes a lasting impression. Something gets in your blood,” Yeston told *Playbill*.

Later, he attended Yale’s graduate school music program and served on its faculty for eight years. He went on to meet many Broadway producers and directors, which helped him further his career. Yeston is best known for his Tony Award-winning Broadway musicals, notably *Nine*, *Titanic* and *Grand Hotel*. This evening we’ll hear a song called “Love Can’t Happen” from *Grand Hotel*.

Based on the 1929 novel by Vicki Baum, the play, *Menschen in Hotel* (People in a Hotel), and the MGM film made in 1932, the musical concentrates on events taking place over the course of a weekend in an elegant hotel in the Roaring Twenties in Berlin. The characters are all eccentric and their stories merge. There is a fading ballerina; a fatally ill Jewish bookkeeper, who wants to spend his last days in luxury; a young, handsome, but poor Baron; a cynical doctor; and a typist dreaming of Hollywood success. The interaction of these characters forms the core of the story.

“Love Can’t Happen,” beautifully sung by the Baron to the Ballerina, is the show’s great ballad. The Ballerina dances and the audience is not very impressed by her performance. She refuses to go back onstage, and rushes back to the hotel in sadness. She finds The Baron in her room. He awkwardly says to her that he is her biggest fan, and has been following her all over Europe.

They fall for each other, and The Baron sings, “Love can’t happen quite so quickly/I might very nearly lose myself completely/ You could ever have suspected/I would be here trembling so/I can’t think of any answer other than if love comes/when love comes you’ll know/and I know.”

Swoon:)

## “All I Ask of You” from *Phantom of the Opera*

Paul Truckey, solo tenor



Andrew Lloyd Webber  
Born 1948

In this, another beautiful song from *Phantom* the action takes place on the roof of the Paris Opera. Beautiful Christine and her lover, Raoul, sing of their love for each other in spite of the threats made by the shadowy ‘Phantom.’ Christine, very afraid of the phantom now, shares with Raoul her fears. He in turn responds that he will love her and keep her safe. In the midst of the song, he proposes and she says “yes.” Unbeknownst to both of them the Phantom is listening in on them.

*Phantom* was the first collaboration between Lloyd Webber and young unknown Charles Hart, who replaced Richard Stilgoe as lyricist of choice; this delicate ballad from it was a Number 3 single for Cliff Richard and Sarah Brightman in 1986. “No more talk of darkness/Forget these wide-eyed fears/I’m here/Nothing can harm you/My words will warm and calm you...Say you’ll share with me one love/One lifetime/Say the word and I will follow you.”

## “Soliloquy” from *Carousel*

Paul Truckey, solo tenor



Richard Rodgers  
Born 1902—Died 1979

Musical theater is full of examples of songs that are essentially soliloquies. In these melodies, a character sings his inner thoughts aloud and gives the audience a dramatic glimpse into his psyche. In *Show Boat* there is “Ol’ Man River,” and in *Fiddler on the Roof*, there is the famous “If I Were a Rich Man.” *Carousel*, features a haunting eight-minute solo entitled “Soliloquy” in which Billy Bigelow, the main character, sings his thoughts on learning that his wife is expecting a child. With the aid of Hammerstein’s great lyrics, Bigelow imagines just what his future child will become. The song was one of Frank Sinatra’s favorites. He recorded it on three different record labels in the forties, fifties and sixties. “... My boy Bill I will see that he is named after me, I will/My boy, Bill!/He’ll be tall and tough as a tree, will Bill!/Like a tree he’ll grow/With his head held high/And his feet planted firm on the ground!/ And you won’t see nobody dare to try To boss or toss him around!”

## Broadway Showstoppers

Arr. Charles Sayre



(That’s Entertainment, Cabaret, Mame,  
There’s No Business Like Show Business)

Broadway. Just the word paints a dizzy, glitzy picture in one’s mind. For decades the “Great White Way,” in the heart of Manhattan, has been beckoning to droves of unknowns hoping to light up the stage and become somebodies. And for theater-going audiences, this district is a paradise unequalled anywhere else in the world.

In this medley, Sayre captures the dazzling spirit of the street that is synonymous with entertainment. “That’s Entertainment!” was written by Arthur Schwartz, with lyrics by Howard Dietz. It was published in 1952 and written for the 1953 MGM musical film *The Band Wagon*. Many, notably Fred Astaire, Nanette Fabray, and Oscar Levant, have performed it. It is known as the signature tune for Hollywood and its theater productions. MGM also used the song title “That’s Entertainment” for several films that compile legendary clips from musical theater’s heyday.

The next stop on the musical tour is Germany. *Cabaret* is a 1966 Broadway music by Kander and Ebb, which was adapted from *The Berlin Stories* of Christopher Isherwood and the play *I Am a Camera*. Bob Fosse directed the 1972 American musical film version, which stars Liza Minnelli. The musical follows the action and events that take place at a decadent Berlin cabaret house. At the helm is the great Joel Grey, our dramatic emcee, who is an entertaining and capable ringmaster.

The show *Mame* starring Angela Lansbury and Beatrice Arthur opened on Broadway in 1966. The production became a hit and spawned a 1974 film with Lucille Ball in the title role, as well as a London production, a Broadway revival, and a 40th anniversary revival at the Kennedy Center in 2006. After young Patrick Dennis’s parents die, his nanny, Agnes Gooch, brings him to live with his last remaining living relative, his Aunt Mame. To Agnes’s shock, Mame is a wild, party animal. Nevertheless, she is a kind woman and she and Patrick hit it off immediately. Things are basically going well until the stock market crashes and Mame loses her money. Eventually, after a series of odd jobs, Mame marries a rich man. After her new husband, Beau Burnside, dies, Mame is once again wealthy. This time, however, she spends her money on forming the Burnside Memorial Home for Single Mothers.” \*Stageagent.com. The song entitled “Mame” is a classic, which could even charm folks in the middle of the Depression. Take a listen.

The last in our series of entertaining songs is “There’s No Business Like Show Business” written for *Annie Get Your Gun* by Irving Berlin. In the Broadway musical, members of Buffalo Bill’s Wild West Show, who are trying like mad to get Annie Oakley to join the show as well, perform the song. In the movie by the same name, Ethel Merman belts out this tune with her inimitable voice. Now THAT’s entertainment.

—Program Notes by Claudia Drosen