

Program Notes

Another Op'nin, Another Show (*Words and music by Cole Porter*) *Kiss Me, Kate* is a musical version of Shakespeare's *Taming of the Shrew*, a play within a play. This song is the first song of Act 1 with the cast members coming to the stage for rehearsal. Opening is the same night. This piece has become the 'show business anthem' and is about aspirations for stardom, which is of course not without its frustrations and aggravations.

Singin' in the Rain (*Music by Nacio Herb Brown; lyrics by Arthur Freed*) This song was published in 1929 and incorporated into the 1952 musical film in which Gene Kelly danced while splashing through puddles. It was incorporated into a musical for the stage and played in London from 1983 for two years. It has all the markings of a Tinsel Town tabloid headline where starlet and leading man are in a love affair that could make or break their careers. They are both stars of silent movies and the plot thickens with the advent of talking pictures.

Send in the Clowns (*Words and music by Stephen Sondheim*) is from *A Little Night Music*, a 1973 original Broadway production, which involves the romantic lives of several couples. It is a ballad from Act II in which the character Desirée (the famed, fading actress) reflects on the ironies and disappointments of her life. The clowns in the title do not refer to circus clowns. Instead, they symbolize fools.

Tea for Two (*Music by Vincent Youmans; words by Irving Caesar; arranged by Greg Gilpin*) is a song from the 1925 musical *No, No, Nanette*. The story is about Jimmy Smith who became a millionaire, due to his Bible publishing business. His wife, Sue, remains frugal and has little desire for money. Her main concern is raising their adopted daughter, Nanette, into a respectable lady. Tea for Two was the most played song on the Lawrence Welk TV show.

Happiness (*Words and music by Clark Gesner; arranged by Greg Gilpin*) is from *You're a Good Man, Charlie Brown*, a 1967 musical comedy based on the characters created by cartoonist Charles M. Schulz in his comic strip *Peanuts*. The musical has been a popular choice for amateur theatre productions because of its small cast and simple staging. In this song, each of the characters cites something that makes them happy – a child's perspective – simple yet profound.

Memory (*Music by Andrew Lloyd Webber; text by Trevor Nunn after T. S. Eliot; arranged by John Leavitt*) The musical **CATS** tells the story of a tribe of cats called the Jellicles and the night they make what is known as "the Jellicle choice", deciding which cat will ascend to the Heaviside Layer (metaphor for heaven) to come back to a new life. Sung by Grizabella, a one-time glamour cat, now only a shell of her former self, it is a nostalgic remembrance of a glorious past and a declaration of a wish to start anew.

Do You Hear the People Sing? (*Music by Claude-Michel Schönberg, lyrics by Herbert Kretzner; arranged by Ed Lojeski*) This song is one of the most recognizable songs from the musical **Les Misérables**. It is first sung in Act I by rebel students at the ABC Cafe as they prepare themselves to launch a rebellion in the streets of Paris during the funeral procession of a popular general. It is a revolutionary call for people to overcome persecution and adversity. The song is sung again in the "Finale" and reminds us of the

miserable brokenness of life; how mean and brutal and unfair life can be when you are lost in the night. But you keep climbing in hopes that “the darkest night will end and [tomorrow] the sun will rise. “

Over the Rainbow (*Music by Harold Arlen; lyrics by E. Y. Harburg*) This song, written for the movie **The Wizard of Oz**, won the Academy Award for Best Original Song and became Judy Garland's signature song, as well as one of the most enduring standards of the 20th century. Dorothy sings the song after failing to get her aunt and uncle to listen to her relate an unpleasant incident involving her dog, Toto, and the town spinster, Miss Gulch. Dorothy's Aunt Em tells her to " find yourself a place where you won't get into any trouble." The film inspired Andrew Lloyd Webber to create a musical stage version of the story and it premiered in London's West End in 2011.

Music of the Night (*Music by Andrew Lloyd Webber; lyrics by Charles Hart*) **Phantom of the Opera**, which opened in London's West End in 1986, and in New York in 1988, is the longest running show in Broadway history. The story revolves around a young soprano, Christine Daaé, who becomes the obsession of a disfigured musical genius who lives beneath the Paris Opéra House. This song suggests that in the dark, you can use your senses to discover, feel and think things through. The Phantom knows that in the darkness they can make music together and there no one will judge him for his disfigurement.

All I Ask of You (*Music by Andrew Lloyd Webber; arranged by Bob Chilcott*) In this love duet, Raoul is trying to convince Christine (and himself) that the **Phantom of the Opera** is non-existent. He dismisses the Phantom as a dream, and by doing so is allowing him to show Christine that his love is real and not some myth of the dark. As long as they are together she will be safe and happy. “Let me be your light” is a reference to Raoul being the opposite of the Phantom (who represents the darkness). With the words: “Say you’ll share with me, love one life time, Share each day with me”, Raul is asking Christine to be with him forever as his wife.

Joyful, Joyful (*Arranged by Mervyn Warren; adapted by Roger Emerson*) This is a musical setting of the Ode to Joy composed by Beethoven for the final ‘choral’ movement of his 9th and final symphony. It is featured in the movie (and later stage production) **Sister Act** where Deloris Van Cartier is asked to don the nun's habit to help a run-down Catholic school. Her job is to try to reach out to a class full of uninterested students and teach them to sing, which becomes much more crucial when the sisters discover that the school is to be closed.

Forty-Second Street (*Words by Al Dubin; music by Harry Warren; arranged by Larry Shackley*) This is the title theme song in a big, bold musical production with the same title. It is about Peggy, an aspiring chorus girl from Allentown, PA and her journey (and misadventures) towards becoming a star of the stage. She lands herself a small job in the chorus of a musical play whose leading lady, Dorothy, breaks her ankle a day before opening night. And guess what? Peggy is encouraged to take the role and is a huge success. There are a couple of references to local imagery, for example: “little nifties” (slang for attractive people) “from the Fifties” (not the decade, but rather the area of NY from 50th to 59th Avenues). “Lovely ladies from the Eighties” refers to the Upper East Side of NY (Avenues 80 to 89) – quite a wealthy, old world neighbourhood also known for its unique brownstone town houses.

Ain't Misbehavin' (*Words by Andy Razaf; music by Thomas 'Fats' Waller and Harry Brooks*) When interviewed about the song, Fats Waller claimed that it was written while he was 'lodging' in alimony prison – that's why he wasn't 'misbehaving'. "No one to talk to, all by myself, no one to walk with, but I'm happy on the shelf." The musical opened off-Broadway as a cabaret show in early 1978 and then moved to Broadway later that same year. It is a tribute to the black musicians of the 1920s and 30s who were part of the Harlem Renaissance, an era of growing creativity, cultural awareness, and ethnic pride. It was a time when Manhattan nightclubs were filled with piano players banging out the new beat known as swing.

Look to the Rainbow (*Words and Music by E. Y. Harburg and Burton Lane; arranged by Mark Hayes*) The musical **Finian's Rainbow** is a musical that had its Broadway debut in 1947. Finian moves to the southern United States (the fictional state of Missitucky) from Ireland with his daughter Sharon, to look for Rainbow Valley. Filled with messages about the injustices of racial discrimination, it was the first time that white and black actors danced together on the Broadway stage. In this song, Sharon explains her father's philosophy of following the dream. To get to the end of the rainbow represents fulfillment of that dream and the pot of gold signifies dreams coming true.

Hallelujah (*Words and music by Leonard Cohen; arranged by Philip Lawson*) Leonard Cohen wrote this piece in 1984 but it was never recorded or released. Although it was rejected by recording companies, he performed it during his tours in the 80s and 90s. The song is sung in **Shrek The Musical** in a scene just after Shrek and Princess Fiona have angrily parted ways. The ogre pines for the princess just as she's joylessly preparing herself for a wedding to a tiny prince she doesn't love. Since its debut in Shrek the musical, Hallelujah has been immersed in pop culture as an iconic piece, one that has been performed and recorded by many. It is played or sung at both weddings and funerals, both in Jewish and Christian religious ceremonies. It has been coined 'everybody's Hallelujah'.

Anything You Can Do (*Words and music by Irving Berlin*) is from the 1946 musical, **Annie Get Your Gun**. During this song, wild-west show colleagues Annie Oakley and Frank Butler argue playfully about who can, for example, sing softer, sing higher, sing sweeter, hold a note for longer, and boast of their abilities and accomplishments, such as opening safes and living on bread and cheese. Annie always seems to counter Frank's argument.

Rodgers and Hammerstein on Broadway (*arranged by Mac Huff*) features 13 favourite Broadway melodies. Richard Rodgers and Oscar Hammerstein were the most influential and innovative musical theatre writing team of the 20th century. They wrote a body of popular musicals throughout the 40s and 50s, which was the Golden Age of Musical Theatre. They received 34 Tony Awards, 15 Academy Awards, 2 Grammy Awards and a Pulitzer Prize. From their shows, which are known around the globe, have come a variety of classics, songs of every style - songs that will last forever.

The Impossible Dream (*Words by Joe Darion; music by Mitch Leigh; arranged by Mark Hayes*) This song is the most popular song from the 1965 Broadway musical **Man of La Mancha** and is also featured in the 1972 film of the same name starring Peter O'Toole. It is the late 16th century, failed author-soldier-actor and tax collector Miguel de Cervantes has been thrown into a dungeon in Seville by the Spanish

Inquisition. The theme of the song is to give one's all in spite of overwhelming odds and public derision, to reach for the goal that everyone says is impossible and/or ridiculous.

Appreciations

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