



Porgy and Bess continued

For example, his orchestral works include *Rhapsody in Blue*, *An American in Paris* and *Concerto in F*. As a songwriter, he enjoyed astounding commercial success with standards such as *Embraceable You*, *Our Love Is Here To Stay*, *Fascinating Rhythm*, *S'Wonderful*, *I've Got a Crush on You*, *Someone To Watch Over Me* and many others. George Gershwin tragically passed away at the age of 38 due to a malignant brain tumor. Shortly before his death, he told his sister: "I don't feel I've really scratched the surface of what I want to do." Based on the novel "Porgy" by DuBose Heyward, *Porgy and Bess* opened in 1935 on Broadway after previews in Boston. It was most recently presented by the Lyric Opera of Chicago in November/December 2008. Gershwin himself stated that his goal was to combine "the drama and romance of *Carmen* and the beauty of *Meistersinger*." Alex Ross, in his 2007 best seller *The Rest Is Noise: Listening to the Music of the Twentieth Century*, describes the initial reaction to Porgy:

"People had trouble deciding whether Gershwin had written an opera or a musical show: some theatergoers complained that the orchestral passages and turbulent recitatives got in the way of the hit numbers, while classical-music intellectuals found the showstoppers bewildering. There was fuss over how the work should be labeled – "opera," "folk opera," "musical," or something else."

Porgy and Bess tells the story of Porgy, a crippled black man living in a poor area of Charleston, South Carolina known as Catfish Row. It deals with his attempts to rescue Bess from the clutches of previous negative influences in her life. Our medley begins with Porgy expressing his happy, optimistic philosophy with the upbeat "**I Got Plenty O Nuttin'**." In one of the most beloved songs in American musical history, Clara sings an endearing lullaby to her baby in "**Summertime**." After gambling leads to a fight which ends with one man dead, his widow sings the sorrowful "**My Man's Gone Now**." A local malefactor presents his cynical views on the Bible to the townspeople in "**It Ain't Necessarily So**." Porgy and Bess profess their love for one another in the stunning duet, "**Bess, You Is My Woman Now**." Later, Bess is lured away from Porgy in "**There's A Boat That's Leavin' Soon For New York**." When Porgy finds out, he leaves for New York to find Bess in the finale, "**Oh Lawd, I'm On My Way**."

Peter Pan

Peter Pan is a musical adaptation of Sir J.M. Barrie's renowned play of the same name and novel *Peter and Wendy*. In various productions of the musical, the title character of Peter Pan has been played famously by Mary Martin, Sandy Duncan, and Cathy Rigby. The music was primarily written by Mark "Moose" Charlap, with additional music by Jule Styne. The lyrics were written by Carolyn Leigh, with additional lyrics by Betty Comden and Adolph Green.

As Mr. and Mrs. Darling prepare for an evening out, their children prepare for bedtime and sing "**Tender Shepherd**." A week earlier, while the children slept, their dog was surprised to see a boy in the room. Before she could catch him, he flew out the window. But she did manage to catch his shadow, which Mrs. Darling had tucked away in a drawer. Later, the fairy Tinker Bell and Peter Pan slip in through the window. Tinker Bell shows Peter where his shadow is hidden. Peter tries to reattach his shadow and begins to cry when it won't stick. Wendy awakens and helps Peter by sewing his shadow to his foot. Peter is thrilled and sings "**I've Gotta Crow**."



Peter Pan continued

Peter tells Wendy of his island called "**Neverland**" where he lives with Tinker Bell and the Lost Boys, a group of forgotten children. He says he sometimes comes to Wendy's window to listen to her mother's stories and tells them to the Lost Boys. Wendy promises to tell him and the Lost Boys all the stories she knows, if Peter will bring her and her brothers, Michael and John, to Neverland. Peter invites them all and promises to teach them to fly. He sings "**I'm Flying**" as he launches himself into the air! Peter covers the children in fairy dust and tells them to "think lovely thoughts." Soon the children are flying just like Peter.

Meanwhile, in Neverland, the Lost Boys are hiding from the pirates, led by the notorious Captain Hook, and from the Indians who are hunting the pirates. As the days pass, everyone enjoys adventures. Peter leads the Lost Boys in the anthem "**I won't Grow Up**." Peter tricks Captain Hook and the pirates into releasing the captive Indian, Tiger Lily. Then Peter and the Indians smoke a peace pipe and vow eternal friendship and a truce.

Michael and John want to return home, and Wendy admits to being homesick too. She asks Peter to sing the Boys a lullaby "**Distant Melody**." The Boys wish they had parents, and Wendy offers hers to all of them! Everyone is excited about being adopted, except Peter, who says he won't go. Wendy promises she'll come back once a year to do his spring cleaning.

The pirates attack and subdue the Indians. They give Peter a fake all-clear signal, so Peter sadly sends Wendy, her brothers and the Lost Boys on their way. As they leave, each boy is caught and brought to Hook's ship, the *Jolly Roger*, where they will walk the plank! Tinker Bell tells Peter of the ambush and he grabs his sword and heads off to rescue Wendy and the Boys. Hook revels in his success as the pirates fight over the Boys' possessions and sings "**Captain Hook's Waltz**." Peter disguises himself as a pirate and, with the help of the Indians, defeats them.

Back home, the Darlings sit by the nursery window every night, hoping for their children to return. When the children reappear, the Darlings happily agree to adopt the Lost Boys who sing "**We Will Grow Up**." Years pass and Peter returns to the nursery to take Wendy to Neverland for spring cleaning. However, Wendy has grown up and tells him she cannot go, for she has a family of her own now. Peter introduces himself to Wendy's daughter Jane, who knows all about him from her mother's stories. Wendy reluctantly lets Jane go, "just for spring cleaning." Her daughter and the "boy who refuses to grow up" fly off into the night.

Jekyll and Hyde: The Musical

Jekyll and Hyde: The Musical is the retelling of the classic novella *The Strange Case of Dr. Jekyll and Mr. Hyde* first published in 1868 by Robert Louis Stevenson. This story tells the tale of a man with two personalities, both good (Jekyll) and evil (Hyde).

This evening's performance includes highlights from the musical beginning with "**Lost in the Darkness**." In this song, Jekyll sings to his father about a potion he has created that will save him from his dementia. Of course, this is the same potion that will awaken Mr. Hyde later in the show. The next piece in our performance is "**Façade**". This chorus number attempts to illustrate one of the central themes to the show, that one cannot simply judge someone by their appearance as there are many sides to every person.



Jekyll and Hyde: The Musical continued

Following "**Façade**" is the duet "**Take Me as I Am**". This song introduces the character Emma, whom Jekyll is engaged to. As wedding preparations commence, he tells her his concerns that his constant work will make her unhappy while she reassures him that everything will be ok. However, as the next song, "**Once Upon a Dream**," begins to show, this ultimately will not be true. At this moment in the musical Dr. Jekyll is struggling to contain his alter ego, Mr. Hyde, and it is affecting everything in his life, including his relationship with his fiancée Emma. In one of the more dramatic songs from the musical, "**Someone Like You**" is our introduction to the character Lucy Harris, who later falls victim to Mr. Hyde. In this song she imagines having someone in her life like Dr. Jekyll (ironically, she knows Hyde but does not know they are the same man). Tonight's performance concludes with "**This is the Moment**". In the show, this song is performed in Act I, while Dr. Jekyll is still hopeful that his work will serve to help people, including his father. Within the context of the musical, this is one of the brightest moments and serves as an excellent conclusion for our program.

Special Guest Artist – Michelle Mallardi

Michelle Mallardi had the honor of playing Disney's most beloved princess, *Belle*, in "Beauty and the Beast" on Broadway. Other New York credits include "Chess," "Internal Combustion" and "Astronauts" at the Fairbanks Theatre. She also performed live as a soloist with a 30 piece orchestra at Radio City Music Hall in the Christmas Show and with Linda Eder at the Palace Theatre and Carnegie Hall. Michelle is featured on both recordings. Touring the United States, Canada and Europe with various shows has also been a highlight. She was last seen in "Les Miserables" as well as Frank Wildhorn's "Jekyll and Hyde," "A Chorus Line" as Morales, and in Europe with "West Side Story" as Maria. Other roles include Evita Peron in "Evita," Hodel in "Fiddler on the Roof," Christine in "The Phantom of the Opera," "The Fantasticks" as Louisa and Gina in the east coast premiere of "One Last Ride." She has recently created her own company called "From Broadway to You" where she and a fellow Broadway performer entertain in various locations. She recently returned from a private cruise in the Mediterranean and Aegean Sea. Her most favorite experience, however, is being a mom to her son Sam.

Special Thanks

The FCCC Auction Committee would like to thank the following parents who contributed their support to our children in this 2009 auction process. They are:

Esperanza Almanza, Judy Boliakis, Beth Carter, Kathy Clair, Jane Dellipaoli, Mary Eckert, Lynelle Fulda, Lawrence O'Brien-Lamare, Joan Miller, Kate Miserochi, Kala Namasivayam, Sarah Noyes, Dianne Quagliariello, Ann Reilly, Michele Sullivan, Bernadette Thottam, Gina Tracy, Martha Wood and Jamie Zhou.

Many thanks to everyone who contributed donations and items this year. We thank each of you from the bottom of our hearts for a great team effort!

Sarah Merriman Spencer
2009 Auction Chair

Fairfield County Children's Choir
Jon Noyes, Music Director & Founder presents

An Evening of
BROADWAY HIGHLIGHTS

FEATURING GUEST ARTIST
Michelle Mallardi
Saturday, February 7, 2009 7:00pm
Silent Auction and Refreshments beginning at 5:30pm
The Klein Memorial Auditorium • Bridgeport, CT

For audition and ticket information, call

Fairfield County Children's Choir
P.O. Box 110588 Trumbull, CT 06611 • (203) 414-4292 • www.singfccc.org

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Fairfield County Children's Choir

Jon Noyes, Music Director & Founder presents



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Saturday, February 7, 2009 7:00pm

Silent Auction and Refreshments beginning at 5:30pm

The Klein Memorial Auditorium

Bridgeport, CT

Kate Remington, Host

WSHU 91.1 FM

The Performers

The Choristers of the Fairfield County Children's Choir

CONDUCTORS:

Lisa Bettke, Jon Noyes, Kevin Cotellese, Lucille Parkinson

PIANO: Lisa Bettke & Todd Simmons

SYNTHESIZER: Todd Simmons & Kevin Cotellese

BASS: Rodger Bryan

PERCUSSION: Peter Hohmeister



Medley from *Beauty and the Beast*

Alan Menken & Howard Ashman; Roger Emerson • Conducted by Lisa Bettke

Be Our Guest	.....The Combined Choirs of the FCCC
Belle	.....Michelle Mallardi, Guest Artist, with Emily Anderson, AnneMarie Carpanzano, Adriana DeCastro, Casey Duran, Carley Georgen, Anna Giannicchi and Annie Huber
Home	.....Michelle Mallardi, Guest Artist
Gaston	.....The Combined Choirs of the FCCC
If I Can't Love Him	.....Jillian Saber
Something There	.....Ashley Zdravec, Reggie Villeco and Katie Jenks
A Change in Me	.....Michelle Mallardi, Guest Artist
Beauty and the Beast	.....The Combined Choirs of the FCCC

Medley from *Porgy and Bess*

George Gershwin • Conducted by Jon Noyes

I Got Plenty O Nuttin'	.....Morgan Morse and the Combined Choirs of the FCCC
Summertime	.....Marlee Jensen and the Combined Choirs of the FCCC
My Man's Gone Now	.....Sofia Filan
It Ain't Necessarily So	.....Rajane Brown and the Combined Choirs of the FCCC
Bess, You Is My Woman Now	.....Morgan Morse & Catherine Clair
There's a Boat That's Leavin'	
Soon For New York	.....Ensemble and the Combined Choirs of the FCCC
Oh Lawd, I'm On My Way	.....The Combined Choirs of the FCCC

INTERMISSION

Visit the Auction

Medley from *Jekyll and Hyde: The Musical*

Frank Wildhorn & Leslie Bricusse • Conducted by Kevin Cotellese

Lost in the Darkness	.....Devin Morse
Façade	.....Arianna Giorgetti, Sarah Hindenach, Alice McCrory, Devin Morse, Max Rein and the Combined Choirs of the FCCC
Take Me As I Am	.....Arianna Giorgetti, Max Rein
Once Upon a Dream	.....Alice McCrory and the Combined Choirs of the FCCC
Someone Like You	.....Michelle Mallardi, Guest Artist
This Is the Moment	.....Sarah Hindenach and the Combined Choirs of the FCCC



Medley from *Peter Pan*

Carolyn Leigh and Mark Charlap • Conducted by Lucille Parkinson

Tender Shepherd	.....Hannah Bukzin, Brenna Conroy, Zoë Hochberg, Lia Joham, Katie Owens, Emily Wood, Chiana Yang, and the Combined Choirs of the FCCC
I've Gotta Crow	.....Kelvin Alvarez, Madeleine Tommins and the Combined Choirs of the FCCC
Never Never Land	.....Victoria Conaway
I'm Flying	.....Kelsey Llewellyn, Emma Macklin, Katherine Waugh, Charlotte Weber
I Won't Grow Up	.....Nina Carter, Ben Kelly and the Combined Choirs of the FCCC
Distant Melody	.....Hannah Olshansky
Captain Hook's Waltz	.....Dylan Levinson with Eldon Bennett, Jarred Bovine, Daniel Leto, Philip Nesbitt, Jay Sullivan, Michael Tracy
We Will Grow Up (Reprise)	.....The Combined Choirs of the FCCC

Program Notes

Welcome to the Annual Broadway Concert and Silent Auction of the Fairfield County Children's Choir. We are sure you will enjoy the music presented here tonight and we also hope you will find our auction items to be interesting and exciting. Thank you for attending the concert, bidding on the auction items and supporting the programs of the Fairfield County Children's Choir.

Musical theater, one of the most popular forms of entertainment of stage and screen, evolved from a marriage of operetta and the British, European and American music hall acts of the early days of the 1900's. It came into its golden age on Broadway in the mid-20th century, with composers such as Irving Berlin, Jerome Kern, Cole Porter, George Gershwin, Richard Rodgers and Oscar Hammerstein II, Leonard Bernstein, Alan Jay Lerner and Frederick Loewe creating many memorable masterpieces. These productions are a treasure trove of irresistible songs loved and embraced by the public. In addition, Broadway show tunes are an important part of the cultural heritage of America and tonight we are thrilled to perform selections from *Beauty and the Beast*, *Porgy and Bess*, *Jekyll and Hyde* and *Peter Pan*.

Beauty and the Beast

A prince, living in a shining castle, is visited one winter's night by an old beggar woman who comes to his castle and offers him a single rose in return for shelter from the bitter cold. Repulsed by her haggard appearance, the Prince turns the old woman away. The old woman's ugliness melts away to reveal a beautiful enchantress. Though the Prince is apologetic when he sees her beauty, the Enchantress can see that there is no love in his heart. She warns the Prince that appearances can be deceiving and that beauty is



Beauty and the Beast continued

found within. Then with a flash, she turns the selfish, unfeeling Prince into a hideous Beast and places a spell on the castle and all who live there. Ashamed of his monstrous form, the Beast conceals himself in his bewitched castle with his faithful staff: Lumière the love struck candelabra, Cogsworth the pompous clock, the kindly teapot Mrs. Potts and an inquisitive teacup named Chip. The Beast's only window to the outside world is a magic mirror. To break the spell, the Beast must learn to love another and earn their love in return before the last petal falls from the Enchanted Rose. If not, he will be doomed to remain a Beast for all time.

Belle is a beautiful and intelligent young woman who lives with her eccentric inventor father Maurice, in a small provincial town. Belle longs for a life of adventure like those that she reads of in her books, but she seems destined to be the oddball of her quiet village instead. It seems the only hope she has of ever fitting in is to marry the ill-mannered, pompous Gaston, who has decided that Belle is the prettiest girl in the village and is therefore fit to be his wife. But Belle just wants someone who understands her dreams and rebuffs Gaston's crude advances.

Later, lost in the woods on the way to the city, Maurice stumbles across the Beast's spellbound castle. The Beast, angered by Maurice's prying, imprisons him. Upon finding her father in the Beast's clutches, Belle offers herself to the Beast in return for the release of her father. The Beast accepts Belle's offer to exchange places and soon Belle learns of the other enchanted inhabitants of the castle. Lumière, Cogsworth, and Mrs. Potts decide that Belle is at last the one they've been waiting for - the one who can break the spell and they conspire to have the two fall in love.

Eventually, the Beast does fall in love with Belle, but is afraid to tell her. He offers instead his Magic Mirror so that she may see a glimpse of her father. What she sees instead is that Gaston, in an act of revenge, has convinced the villagers that her father is crazy and should be sent away to the "Maison de Lune" asylum. The Beast grants Belle her freedom so that she can help Maurice. Then, in trying to save her father, Belle unknowingly betrays the Beast to Gaston, who leads a frenzied mob to destroy him. At the castle, the Enchanted Objects repel the mob, but Gaston manages to stab the Beast in the back. Gaston is thrown to his death.

The Beast, dying from his wounds, tells the weeping Belle that he is happy that he got to see her one last time. Belle tells him that she loves him. The last petal on the Enchanted Rose falls. A magical transformation changes the Beast into the Prince once again. The spell has been broken! All the servants are also now human again and Beauty with her Beast, who is now a handsome Prince, live happily ever after.

Porgy and Bess

Porgy and Bess, one of the cornerstones of American music, was composed by George Gershwin (1898-1937) with his brother Ira as lyricist. George was the quintessential American composer, equally at home with the music of the European classical tradition as well as modernism, Tin Pan Alley, jazz and blues. In his own unique way, he created a singular musical language which transcended the gulf between popular music and the classical concert hall, in much the same way that Mozart and Verdi did in their eras.