

Shelley McLaren's

Women & Men of the Tay

Directors: Alana Clifflen & Brent McLaren
Accompanists: Pam Newton & Raphael Shew

On With The Show!

Spring Concert – June 5, 2024 – 7:30 PM
St. James the Apostle Anglican Church

Welcome! This is without question our most technically complex concert. It has literally been percolating for several seasons waiting for the best time to take a shot at it. You are about to become immersed in an all-Broadway evening of music using complex accompaniment tracks and more solos than we have ever planned in a single program.

The musical continues to hold a mirror up to our world, offering new perspectives, words of hope, and light through dark times. It has challenged injustice, shown compassion, equality and equity, while offering amazing acting, outstanding song, brilliant dance, and jaw-dropping staging. Through the laughter, the tears, the joy, and the applause we are drawn into a better place.

*"So much of me is made of what I learned from you. You'll be with me like a hand print on my heart.
And now whatever way our stories end, I know you have rewritten mine by being my friend."*
— Wicked

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About the Women and Men of the Tay Choirs

Formed by **Shelley McLaren** in 1999 as a millennial project, the **Men of the Tay** continues to provide a musical space for people to come together who enjoy singing in a choir. In 2008 the **Women of the Tay** made their first appearance. The choirs were directed by Shelley until she was diagnosed with cancer in 2019, ultimately passing in July of 2021.

Throughout the early years the choirs performed separate concerts but beginning with Perth's bicentennial a more ambitious joint choir season was planned. The Men rehearse on Monday evenings and the Women rehearse on Wednesday evenings. They work to prepare a concert that features music for their own choruses and they have work on combined arrangements that come together in the final weeks of rehearsal. They continue to perform a Christmas program on the first Wednesday of December and a Spring program on the first Wednesday of June annually.

The choirs are now directed by **Alana Clifflen** and **Brent McLaren** who share the duties with each chorus. Two members of the original Men's chorus also continue as members to this day.

PROGRAMME

There's No Business Like Show Business (from "*Annie Get Your Gun*")

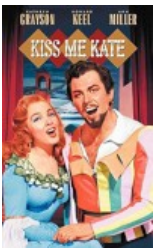
Words and music by Irving Berlin. Arranged by Mark Brymer

Written for the 1946 musical and orchestrated by Ted Royal the song, a slightly tongue-in-cheek salute to the glamour and excitement of a life in show business, is sung in the musical by members of Buffalo Bill's Wild West Show in an attempt to persuade Annie Oakley to join the production. It is reprised three times in the musical. In 1953, Ethel Merman sang the song before a live television audience of 60 million persons, broadcast live over the NBC and CBS networks, as part of The Ford 50th Anniversary Show.



Another Op'nin', Another Show (from "*Kiss Me Kate*")

Words and music by Cole Porter. Arranged by Jay Althouse



Sung by a band of players performing a musical adaptation of Shakespeare's *The Taming of the Shrew*, the energetic and captivating opening song has become regarded as a show business anthem on a level with "That's Entertainment!" (from *The Band Wagon*) and "There's No Business Like Show Business" (from *Annie Get Your Gun*). It was not included in the 1953 film version of the musical, except as an instrumental dance number from the song "why can't you behave". Porter insisted that the song be used in the film. It conveys the thrill, camaraderie, and hard work that go into creating a successful theatrical production: the endless cycle of opening nights and the dedication required to put on a show. The song celebrates the magic of the theatre and the special bond between performers, inviting the audience to join in the excitement.

For Good (from "*Wicked*")

Soloist: Shelley Xu, Descant: Jennifer Hoy

Words and music by Stephen Schwartz. Arranged by Mac Huff

Dancing Through Life (from "*Wicked*")

Words and music by Stephen Schwartz. Arranged by Audrey Snyder

Wicked (2003) is a loose adaptation of the 1995 Gregory Maguire novel *Wicked: The Life and Times of the Wicked Witch of the West*, which is in turn based on L. Frank Baum's 1900 novel *The Wonderful Wizard of Oz* and its 1939 Metro-Goldwyn-Mayer film adaptation.

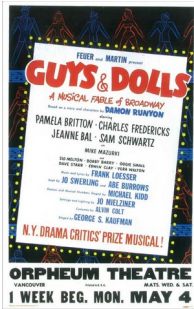
The musical is told from the perspective of two witches of the Land of Oz. Its plot begins before and continues after Dorothy Gale arrives in Oz from Kansas. *Wicked* tells the story of two unlikely friends, Elphaba (later known as the Wicked Witch of the West) and Galinda (later known as Glinda the Good), whose friendship struggles through their opposing personalities, viewpoints, same love interest, reactions to the Wonderful Wizard's corrupt government, and, ultimately, Elphaba's fall from grace.



Luck Be A Lady (from "Guys and Dolls")

Soloist: Andy Williamson

Words and music by Frank Loesser. Arranged by Ed Lojeski



"Luck Be a Lady" was first performed by Robert Alda. The song is featured in the musical Guys and Dolls. The lyrics relate the point of view of a gambler, Sky Masterson, who hopes that he will win a bet, the outcome of which will decide whether or not he is able to save his relationship with the girl of his dreams.

The show premiered on Broadway in 1950, where it ran for 1,200 performances and won the Tony Award for Best Musical. The musical has had several Broadway and London revivals, as well as a 1955 film adaptation starring Frank Sinatra, Marlon

Brando, Jean Simmons, and Vivian Blaine.

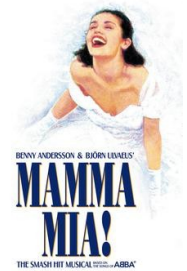
I Have A Dream (Choral Medley from Mamma Mia!)

Based on the songs of ABBA

Soloists: Dorothy Quattrocchi ("I Have A Dream"), Lise Larocque ("Thank You For The Music")

Arranged by Mac Huff

The jukebox musical, promoted as Benny Andersson & Björn Ulvaeus' Mamma Mia!, was written by British playwright Catherine Johnson based on songs recorded by Swedish group ABBA. The musical's title is taken from the group's 1975 chart-topper "Mamma Mia". Ulvaeus and Andersson were involved in the development of the show from the beginning, while singer Anni-Frid Lyngstad was involved financially in the production and also appeared at many of the premieres around the world. The show continues to be an audience favourite setting attendance and performance records around the world.



Seasons of Love (from "Rent")

Soloist: Will Spencer

Words and music by Jonathan Larson. Arranged by Roger Emerson



From the 1996 Broadway musical Rent, the song starts with an ostinato ("a phrase that continually repeats") piano motif, which provides the harmonic framework for the cast to sing "Five hundred twenty-five thousand, six hundred minutes" (the number of minutes in a common year). The main instruments used throughout the song are piano, vocals, guitar, organ, bass and drums.

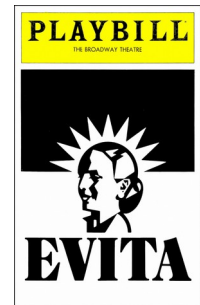
The song is performed by the entire cast. The lyrics ask what the proper way is to quantify the value of a year in human life, concluding in the chorus that the most effective means is to "measure in love." Since four of the lead characters either have HIV or AIDS, the song is often associated with World AIDS Day and AIDS Awareness Month.

Leading Ladies: Songs That Stopped The Show

Soloists: Janice Jacklin (“Adelaides Lament” from “Guys & Dolls”), Helen Rutledge (“Don’t Cry for Me Argentina” from “Evita”) and Ann Hawthorne (“Don’t Rain on My Parade” from “Funny Girl”)

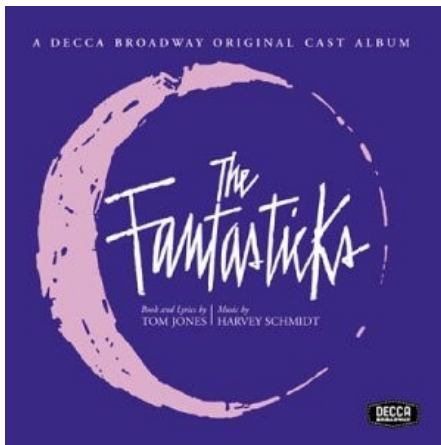
Arranged by Mac Huff

What is a “showstopper?” Have you ever attended a performance where the ensemble or the performer evokes so much applause from the audience that the show is temporarily interrupted. It is one of those unforgettable moments. Every show, every member of the cast, strives to have that “big number”. Leading Ladies packages some of the best into a medley featuring unforgettable moments from the Broadway stage including: Popular (Wicked), Don't Cry for Me Argentina (Evita), Don't Rain on My Parade (Funny Girl), Adelaide's Lament (Guys and Dolls) and The Sound of Music.



Try to Remember (from “The Fantasticks”)

Words by Tom Jones, music by Harvey Schmidt. Arranged by Roger Emerson



The Fantasticks (1960) tells an allegorical story, loosely based on the 1894 play The Romancers (Les Romanesques) by Edmond Rostand, concerning two neighbouring fathers who trick their children, Luisa and Matt, into falling in love by pretending to feud.

The show's original off-Broadway production ran a total of 42 years (until 2002) and 17,162 performances, making it the world's longest-running musical. The musical, produced by Lore Noto, was awarded Tony Honors for Excellence in Theatre in 1991. The poetic book and breezy, inventive score, including such memorable songs as "Try to Remember", helped make the show

durable. Many productions followed, as well as television and film versions. The Fantasticks has become a staple of regional, community and high school productions since its premiere, with approximately 250 new productions each year. It is played with a small cast, two- to three-person orchestra and minimalist set design.

You'll Never Walk Alone (with Climb Every Mountain)

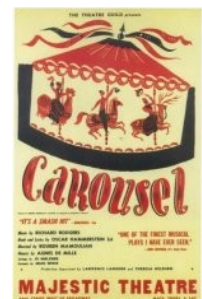
from “Carousel” and “The Sound of Music”

Soloist: Tineke Doorenbosch

Words by Oscar Hammerstein, music by Richard Rogers. Arranged by Mark Hayes

Rodgers and Hammerstein was a theatre-writing team of composer Richard Rodgers (1902–1979) and lyricist-dramatist Oscar Hammerstein II (1895–1960), who together created a series of innovative and influential American musicals. Their musical theatre writing partnership has been called the greatest of the 20th century.

Their popular Broadway productions in the 1940s and 1950s initiated what is considered the "golden age" of musical theatre. Five of their Broadway shows,



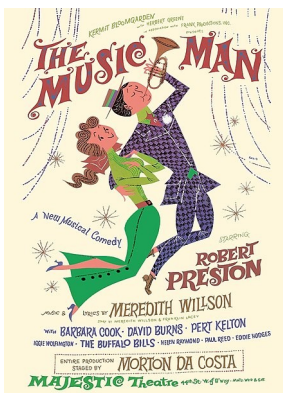
Oklahoma!, Carousel, South Pacific, The King and I and The Sound of Music, were outstanding successes, as was the television broadcast of Cinderella (1957). Of the other four shows the pair produced on Broadway during their lifetimes, Flower Drum Song was well-received, and none was a critical or commercial flop. Most of their shows have received frequent revivals around the world, both professional and amateur. Among the many accolades their shows (and film versions of them) garnered were 34 Tony Awards, 15 Academy Awards, two Pulitzer Prizes (for Oklahoma!, 1944, and South Pacific, 1950) and two Grammy Awards.

Wells Fargo Wagon (from “The Music Man”)

Words and music by Meredith Willson. Arranged by Roger Emerson

Lida Rose & Will I Ever Tell You (from “The Music Man”)

Words and music by Meredith Willson. Arranged by Mo Rector and Nancy Bergman



The familiar plot and songs concerns con man Harold Hill, who poses as a boys' band organizer and leader and sells band instruments and uniforms to naïve Midwestern townsfolk, promising to train the members of the new band. Harold is no musician, however, and plans to skip town without giving any music lessons. Prim librarian and piano teacher Marian sees through him, but when Harold helps her younger brother overcome his lisp and social awkwardness, Marian begins to fall in love with him. He risks being caught to win her heart.

In 1957, the show became a hit on Broadway, winning five Tony Awards, including Best Musical, and running for 1,375 performances. The cast album won the first Grammy Award for Best Musical Theatre Album and spent 245 weeks on the Billboard charts. The show's success led to Broadway and West End revivals, a popular 1962 film adaptation and a 2003 television adaptation. The Music Man is frequently produced by both professional and amateur theatre companies and is a popular choice for high school and college productions.

“Humming Chorus” (from “Madama Butterfly”)

Composed by Giacomo Puccini, with an Italian libretto by Luigi Illica and Giuseppe Giacosa

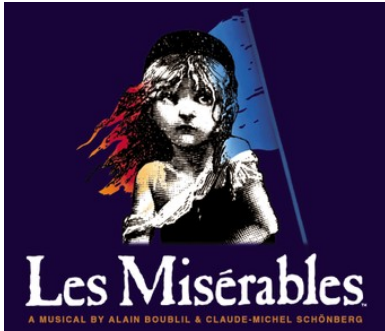
The original version of the opera, in two acts, had its premiere on February 17, 1904 at La Scala in Milan. It was poorly received, despite having notable singers in lead roles. This was due in part to a late completion by Puccini, which gave inadequate time for rehearsals. Puccini revised the opera, splitting the second act in two, with the **Humming Chorus** as a bridge to what became Act III, and making other changes. Success ensued, starting with the first performance on May 28, 1904 in Brescia.



Medley from “Les Misérables”

Soloists: Roxanne Shew (“I Dreamed a Dream”) – Andy Williamson, Pierre Pilon, Will Spencer (“Do You Hear The People Sing”) – Beth McNamee (“On My Own”) – Jennifer Hoy, Scott Somerville (“Bring Him Home”) – Andy Williamson, Beth McNamee, Roxanne Shew (“Finale”)

Music by Claude Schoenberg, lyrics by Alain Boublil and Jean-Marc Natel. Arranged Ed Lojeski



“Les Misérables” is a French historical novel by Victor Hugo, first published in 1862, that is considered one of the greatest novels of the 19th century. It has been popularized through numerous adaptations for film, television and the stage, including a musical.

In the English-speaking world, the novel is usually referred to by its original French title. However, several alternatives have been used, including The Miserables, The Wretched, The Miserable Ones, The Poor Ones, The Wretched Poor, The Victims, and The Dispossessed.

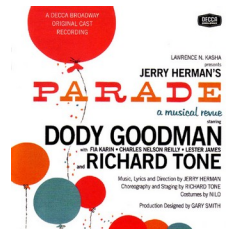
Beginning in 1815 and culminating in the 1832 June Rebellion in Paris, the novel follows the lives and interactions of several characters, particularly the struggles of ex-convict Jean Valjean and his experience of redemption.

There’s No Tune Like A Show Tune (from “Parade”)

Soloists: Wilhem Sont, Donna Kelly McDonald

Words and music by Jerry Herman. Arranged by Mark Hayes

Parade is a musical revue with book, music, and lyrics by Jerry Herman, who even directed the show. From the revue comes this nostalgic show tune in a spirited arrangement that incorporates snippets of other songs from musicals. It begins with an opening verse of solos in different styles and then we hit the spirited two-beat feel and go to Broadway! Just plain fun, it is a great closer and brings a to toe-tapping and jazz-hands end to our concert.



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Thank you to ...

- Jordan Shew** and **Jason Clifflen** who looked after the many sound and technical requirements.
- St. James the Apostle Anglican Church** for renting space for our rehearsals and this concert.
- Annie Dalton** who once again draws a standing ovation for her incredible poster.
- The **family and friends** of our chorus who support our weekly therapy sessions.

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The Women & Men of the Tay present “*I’m Dreaming ...*”

Wednesday, December 4, 2024

7:30 PM

Tickets will available through choir members starting October 15, 2024.