

BMO STAGE, JUNE 29 TO SEPTEMBER 30

# SHAW 20 FESTIVAL 23

TIM CARROLL, ARTISTIC DIRECTOR | TIM JENNINGS, EXECUTIVE DIRECTOR

KIMBERLEY RAMPERSAD, ASSOCIATE ARTISTIC DIRECTOR

## Rodgers and Hammerstein's A GRAND NIGHT FOR SINGING

– One Act – in Concert

music by RICHARD RODGERS

lyrics by OSCAR HAMMERSTEIN II

musical arrangements by FRED WELLS

orchestration by MICHAEL GIBSON and JONATHAN TUNICK

conceived by WALTER BOBBIE

Originally produced by Roundabout Theatre Company, New York City, in 1993

with MATT ALFANO, TAT AUSTRIE, ALANA BRIDGEWATER,  
ANDREW BRODERICK, KYLE GOLEMBIA, MADELYN KRIESE,  
JAWON MAPP, ALLISON McCAUGHEY,  
SHAKEIL ROLLOCK and JACQUELINE THAIR

Directed and choreographed by ALLISON McCAUGHEY

Co-music direction by PAUL SPORTELLI and RYAN deSOUZA

Set and costumes designed by SIM SUZER

Lighting designed by MIKAEL KANGAS

*A Grand Night for Singing – One Act – in Concert*

is presented by arrangement with Concord Theatricals. [www.concordtheatricals.com](http://www.concordtheatricals.com)

We acknowledge and honour the land upon which we gather today as the historic and traditional territory of First Nations peoples. In particular, we recognize and thank the Neutral Nation, the Mississauga and the Haudenosaunee for their stewardship of these lands over millennia.

The videotaping or other video or audio recording of this production is strictly prohibited.

## Director's Notes

by Allison McCaughey

The music of *A Grand Night for Singing* brings a visceral sense of remembering a perfect summer evening: the smell of the earth, the light, the sounds of the crickets, and the warmth in the summer's air kissing one's skin – beauty wrapped up in one memorable and fleeting moment. When recalling Rodgers and Hammerstein's musicals: the catchy melodies and the sweeping ballets are what come to mind. Still, Hammerstein's lyrics are simple and direct, Rodgers' music bubbles with hope, and Gibson's and Tunick's orchestrations evoke the excitement of summer adventure. The layers in the music mirror the complexities of the different kinds of love we experience in life. Whether it be new and blossoming love, the curiosity of what might be or what might have been, long-term relationships, the love between a parent and child, an animal, or the love of the land, the score's universal themes have allowed us to re-contextualize each song as a stand-alone piece and create unique stories. In this production, passion, hope, faith and optimism express the beauty of connection in passing moments. We hope you are swept off your feet and fall in love, if only for this brief time.

*“A bell is no bell till you ring it, A song is no song till you sing it, and love in your heart wasn't put there to stay. Love isn't love till you give it away.”*

— Oscar Hammerstein II

## Music Director's Notes

by Paul Sportelli

“All the sounds of the earth are like music.” That's the Hammerstein lyric that opens this revue. It's apt because Hammerstein's lyrics often focus on Nature (“There's a bright golden haze on the meadow,” “Somewhere a bird who is bound he'll be heard is throwing his heart at the sky”). In a brilliant lyrical move, these outward-facing observations of Nature are mirroring the inner life of the character singing the song. But the opening lyric is also apt for this revue at the Shaw Festival as we are performing it outside! Nature's sounds – bird song, the rustle of the breeze in the trees – will complement the sounds coming from the stage.

The Rodgers and Hammerstein partnership is the most important musical-theatre partnership of the twentieth century. Their groundbreaking musicals brought the form to a new level of sophistication: all elements working together in a highly integrated manner. The arrangements and orchestrations for this revue are at times quite faithful to the original material; at other times they delightfully, but respectfully, journey to unexpected places. This revue puts an embarrassment of compositional and lyrical riches on exhibit – the breadth and scope of Rodgers and Hammerstein's output is astonishing.

**THE ENSEMBLE** *In Alphabetical Order*

**MATT ALFANO**  
**TAT AUSTRIE**  
**ALANA BRIDGEWATER**  
**ANDREW BRODERICK**  
**KYLE GOLEMBA**  
**MADELYN KRIESE**  
**JAWON MAPP\***  
**ALLISON McCAUGHEY**  
**SHAKEIL ROLLOCK**  
**JACQUELINE THAIR**

Stage Manager **JANE VANSTONE OSBORN**  
Assistant Stage Manager **THÉA PEL**  
Production Stage Manager **MEREDITH MACDONALD**  
Assistant Designer **EMILY DOTSON**  
Metcalf Foundation Music Intern **STEPHEN INGRAM**  
Keyboard Programmer **DAVID ATKINSON**  
Assistant Keyboard Programmer **JAKE SCHINDLER**

For Artist photo and bio information, please go to [shawfest.com/grandnightforsinging](http://shawfest.com/grandnightforsinging)

Special thanks to  
Michelle Yaroshko and Teresa Castro at Concord Theatricals Inc, and to Tom Jestadt.

**UNDERSTUDY**  
**KATHRYN URBANEK, Assistant Stage Manager**

*Running time is approximately 1 hour and 15 minutes*

## Musical Numbers

Sounds of the Earth  
Opening Medley  
Surrey with The Fringe on Top  
Stepsisters' Lament  
We Kiss in a Shadow  
Hello, Young Lovers  
I'm in Love with a Wonderful Guy  
I Cain't Say No  
Maria  
Do I Love You?  
Honey Bun  
The Gentleman is a Dope  
Many a New Day / Wash that Man  
If I Loved You  
Shall We Dance?  
Oh, What a Beautiful Mornin'  
Parent Medley  
It Might as Well Be Spring  
It's Me  
Driving Through the Moonlight / A Lovely Night  
Something Wonderful  
This Nearly Was Mine  
Impossible / I Have Dreamed

### ORCHESTRA

PAUL SPORTELLI, conductor/keyboard (alternating);  
RYAN deSOUZA, conductor/keyboard (alternating);  
ANDY BALLANTYNE, piccolo/flute/alto flute/clarinet/alto saxophone;  
ERICA GOODMAN, harp; ALEX GRANT, cello;  
STEPHEN INGRAM, conductor/keyboard (alternating);  
ROSS MacINTYRE, bass; CRAIG SNOWDEN, drums/percussion

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