



## Program Notes

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.

***Hello, Dolly!*** is a 1964 musical with lyrics and music by Jerry Herman and a book by Michael Stewart, based on Thornton Wilder's 1938 farce ***The Merchant of Yonkers***. It won a record 10 Tony Awards, including Best Musical, a record held for 37 years. The show album ***Hello, Dolly! An Original Cast Recording*** was inducted into the Grammy Hall of Fame in 2002. The show became one of the most iconic Broadway shows of its era, running for 2,844 performances, and was for a time the longest-running musical in Broadway history.

The play opens in 1890's New York City with Dolly Gallagher Levi, a well-known widowed matchmaker, making her way to Yonkers to attend to one of her clients, Mr. Horace Vandergelder, a prominent citizen who owns Vandergelder's Hay and Feed. Dolly confides to her late husband Ephraim Levi that she wishes to be Vandergelder's match and leave the life of solitude she's been living since becoming a widow.

At the hay-and-feed store, Vandergelder reveals that he will march in the Fourteenth Street Parade and then call on Irene Malloy, a New York milliner and another one of Dolly's clients. He leaves his two clerks, Cornelius Hackl and Barnaby Tucker, to attend the shop while he's gone. When Dolly arrives, she craftily informs Cornelius and Barnaby that she could set them up with Irene Malloy and her shop assistant, Minnie Fay. Excited by finally having an adventure in the big city, Cornelius and Barnaby close the store and join Dolly and others on the train to New York City (***Put On Your Sunday Clothes***).

Meanwhile, Irene waits for Vandergelder to call on her at the millinery. She dreams about her perfect match and how she would attract his attention (***Ribbons Down My Back***). Minnie alerts her that two men (Barnaby and Cornelius) are coming into the shop. To impress Irene, Cornelius pretends he is a sport from Yonkers looking to find a hat for a lady friend. Eventually Irene and Minnie ask to be taken to the famous Harmonia Gardens that night. Trying to get out of the date because they have no money, Cornelius and Barnaby let Dolly know that the dinner would include dancing, and they can't dance. Without hesitation, Dolly instructs them on the finer points of dancing until the two men are transformed into graceful step-pers who joyfully escort Irene and Minnie out of the shop (***Dancing***).

Later, Dolly decides to put her dear departed husband Ephraim behind her and to move on with life (***Before the Parade Passes By***). She asks Ephraim's permission to marry Horace, requesting a sign from him. She joins the crowd at the parade where she spots Vandergelder who agrees to have dinner at Harmonia Gardens that night with heiress Ernestina Money.

Cornelius is determined to get a kiss before the night is over, but Barnaby isn't so sure. As the clerks have no money for a carriage, they tell



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the girls that walking to the restaurant shows that they've got ***"Elegance"***. At the Harmonia Gardens Restaurant, Rudolph, the head waiter, prepares his service crew for Dolly's return. Cornelius announces he has fallen in love with Irene Malloy who replies likewise (***It Only Takes a Moment***). A crew of elated waiters escort Dolly into the restaurant (***Hello, Dolly***), ecstatic that their favorite patron has returned.

A chastened Horace Vandergelder finally admits that he needs Dolly in his life, but Dolly is unsure about the marriage until her late husband sends her a sign. Vandergelder then spontaneously repeats a saying of Ephraim's: "Money is like manure. It's not worth a thing unless it's spread about, encouraging young things to grow." Horace tells Dolly life would be dull without her and she promises in return that she'll "never go away again."

***Beautiful: The Carole King Musical*** is a jukebox musical that tells the story of the early life and career of Carole King. The musical uses songs she wrote often together with Gerry Goffin, and other contemporary songs by Barry Mann, Cynthia Weil, Phil Spector and others. The original production of Beautiful received its world premiere at the Curran Theatre, San Francisco, in October 2013 and it made its Broadway debut at the Stephen Sondheim Theatre in January 2014.

At Carnegie Hall Carole King sings ***"So Far Away"***. Sixteen-year-old Carole tells her mother, Genie, that she is going to Manhattan to try to sell a song to music publisher Donnie Kirshner. Genie is opposed to her daughter's wish but Carole goes anyway. At Queens College, Carole meets a lyricist named Gerry Goffin and they agree to collaborate musically and Gerry later asks her to marry him.

Carole meets a lyricist named Cynthia Weil who is looking for a composer to work with. Gerry and Carole sing a song together and a composer Barry Mann enters. When Barry meets Cynthia they decide to collaborate and sparks fly. Donnie tells them he needs a song for the group ***The Shirelles*** and the couples compete for the job. Carole and Gerry present the song ***"Will You Still Love Me Tomorrow"*** and Donnie picks their song for the group. A competition is then born and the two teams produce songs including ***"On Broadway"*** and ***"The Loco-Motion."***

Carole goes to Los Angeles where she writes her own music and sings her new song, ***"It's Too Late."*** Carole decides to move to Los Angeles. There, she records her album, Tapestry. ***"I Feel the Earth Move"*** was her first single on that album. The recording session goes well until the last song, which is a song she wrote with Gerry. She is afraid of the feelings it may stir up if she sings it. Her producer persuades her to sing it and she finally sings ***"(You Make Me Feel Like) A Natural Woman."*** Her album, ***Tapestry*** is a hit and Carole then appears at Carnegie Hall for her solo concert. Carole comes onto the stage of Carnegie Hall alone and with all the joy inside her sings ***"Beautiful."***



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Since its first performance in 2003, the hit musical ***Wicked*** has caught the imagination of audiences with its creative twist to the traditional story of ***The Wizard of Oz***. Rather than focusing on Dorothy, the Scarecrow, Tin Man, Cowardly Lion and their journey to see the Wizard before confronting the Wicked Witch of the West, this version presents an alternative narrative that compels the audience to consider the possibility that perhaps the Wicked Witch of the West wasn't actually so "wicked" after all.

***Wicked*** tells the story of Glinda and Elphaba and their relationship as it changes from contemptuous (***What is this Feeling***), to friendly (***One Short Day***), to bittersweet (***For Good***). We learn that Elphaba is a kind-hearted, talented witch who is simply misunderstood before eventually being cast as "wicked." Due to her outstanding abilities in the art of magic, Elphaba is awarded for her achievements with a chance to meet the Wizard of Oz. However, things go terribly wrong during this meeting during which Elphaba learns the Wizard is not who she thinks he is. Instead, he is a clever schemer whose plots include subjugating the animal population in Oz and deciphering ancient techniques in magic to help control the general population. Once she lets the Wizard know she will not help him, he calls for the guards to lock her up. After a narrow escape, Elphaba is forced to make the terrible decision to leave everyone she cares most about, though she knows it's the right thing to do (***Defying Gravity***). Ultimately it is this exile that allows the Wizard to create the image of the Wicked Witch that we are so familiar with today.

***Wicked*** concludes its story by cleverly combining the traditional Wizard of Oz ending with its own. It's no wonder it's still as popular today as it has ever been.

## Special Thanks

*I am so grateful to the FCCC Auction Committee, and the parents and friends who contributed time, donations and their creativity to help make our biggest fund-raising event of the year a success. Sincere thanks to Ilona Palomba, without whom I could not have accomplished this event.*

*Many thanks to everyone who generously placed bids on our auction items. The help, financial support and dedication from all of you keep FCCC's voices in perfect harmony!*

**Heidi Vanderval - 2017 Auction Chair**

*Additional thanks to Robert Taylor Photography*



*For audition and ticket information, call*

**Fairfield County Children's Choir**

P.O. Box 110588 Trumbull, CT 06611 • (203) 414-4292 • SingFCCC.org

**Fairfield County Children's Choir**  
presents  
**Wickedly Beautiful**  
**BROADWAY**

**Beautiful**  
The Carol King Musical

**BEAUTY AND THE BEAST**

**HELLO DOLLY**

**WICKED**

**Saturday, February 4, 2017**  
**7:00 pm Concert**  
**Silent Auction 5:30 pm**  
**Klein Memorial Auditorium**  
**Bridgeport, CT**

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# Fairfield County Children's Choir

presents



**Saturday, February 4, 2017 - 7:00pm**

*Silent Auction at 5:30pm*

**Klein Memorial Auditorium - Bridgeport, CT**

## The Performers

The Choristers of the Fairfield County Children's Choir

**Jon Noyes**

MUSIC DIRECTOR AND FOUNDER

**Lisa Bettke, Kevin Cotellese, Ashley Zdravec**

CONDUCTORS

**Lisa Bettke & Donna Beatty**

PIANO

**Donna Beatty & Kevin Cotellese**

SYNTHESIZER

**Rodger Bryan**

BASS

**Peter Hohmeister**

PERCUSSION

**Morgan Morse**

GUITAR



## Medley from *Beauty and the Beast*

Alan Menken & Howard Ashman, arr. Roger Emerson  
Conducted by Lisa Bettke

Be Our Guest	.....The Combined Choirs of the FCCC
Belle	.....Dana Calamari and Maggie Farrell, Lila Gagliardi, Sierra Hall, Danielle Hazelton, Olive Heres, Samantha Hoffman and Allie Siclari
Home	.....Emily Hoffman and Emma Palomba
Gaston	.....Lucas Richerson and The Combined Choirs of the FCCC
Something There	.....Szilvia Cimino, Camille Foisie and Stephen Kelly
A Change in Me	.....Hallie Lavin
Beauty and the Beast	.....The Combined Choirs of the FCCC

## Medley from *Hello Dolly*

Jerry Herman • Conducted by Jon Noyes

Overture	.....FCCC Orchestra
Put On Your Sunday Clothes	.....Stephen Kelly and The Combined Choirs of the FCCC
Ribbons Down My Back	.....Abby Noyes
Dancing	.....Norah Procopio, Blaise Carter and Alex Killian
Before the Parade Passes By	.....Ellery Saluck and The Combined Choirs of the FCCC
Elegance	.....Kyle Geriak, Sam Peterson, Hannah Fink and Ella Miller
It Only Takes a Moment	.....Graciela Kennally-Presslaff
Hello Dolly	.....Jeremiah Hickman-Maynard and The Combined Choirs of the FCCC

## INTERMISSION

*Visit the Auction!*



## Medley from *Beautiful: The Carole King Musical*

Carole King & Gerry Goffin • Conducted by Ashley Zdravec

I Feel the Earth Move	.....The Combined Choirs of the FCCC
On Broadway	.....Reyes Huerta and The Combined Choirs of the FCCC
So Far Away	.....Colleen Callahan
It's Too Late	.....Maddie McDermott and Aleksandra Suvorova
Will You Still Love Me Tomorrow	...Claire Bayliss, Temidayo Garritano and Sage Factora
You Make Me Feel Like a Natural Woman	..Abi Varsos
The Locomotion	.....Grace Camera, Isabella Capponi and Katie Siclari
Beautiful	.....Dasha Bazile and The Combined Choirs of the FCCC

## Medley from *Wicked*

Stephen Schwartz • Conducted by Kevin Cotellese

No One Mourns the Wicked	.....Kelly Karazulas and The Combined Choirs of the FCCC
What is this Feeling	.....Brooklyn and Kennedy Boehme and The Combined Choirs of the FCCC
Defying Gravity	.....Fiona Carter
One Short Day	.....The Combined Choirs of the FCCC
For Good	.....Clarice Pennock and Anika Vanderwal
<i>Reprise: No One Mourns The Wicked</i>	...The Combined Choirs of the FCCC

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*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 on the stage or 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*, *Hello Dolly*, *Beautiful* and *Wicked*.



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In the musical *Beauty and the Beast* a prince living in a shining castle is visited one winter's night by an old beggar woman who 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 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