An Evening of Rodgers and Hammerstein Classics

Isaac Theatre Royal
26-28 May 2017
Past Productions

1958  Oklahoma!
1961  Carousel
1964  South Pacific
1970  The Sound of Music
1974  The King and I
1979  The Sound of Music
1983  The King and I
1983  Oklahoma!
SHOWBIZ CHRISTCHURCH PRESENTS

An Evening of RODGERS AND HAMMERSTEIN Classics

In Association with NASDA

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II
Orchestrations by Robert Russell Bennett

26-28 May 2017
Isaac Theatre Royal

Musical Direction by Richard Marrett
As patron of Showbiz Christchurch it gives me great pleasure to welcome you to the second production for the 2017 season, *An Evening of Rodgers and Hammerstein Classics*.

Showbiz Christchurch have been entertaining the people of Christchurch with their musical theatre productions for 79 years, yet this will be their first traditional concert in a major theatre in all that time. This concert will be one to enjoy on a grand scale, as befits such an esteemed company. 120 singers and a 30 piece Broadway style orchestra, live on stage, filling the Isaac Theatre Royal with the classic tunes from the Golden Age of the Broadway musical.

Rodgers and Hammerstein created some of the most beloved musicals of the last century, and it will be a pleasure to hear this wonderful music performed by Showbiz Christchurch and the students of NASDA.

Lianne Dalziel
Mayor of Christchurch
It is my very great pleasure to welcome you to An Evening of Rodgers and Hammerstein Classics.

Ironically, in our 79 years of existence, we have not staged a production of this nature. We are very much looking forward to see how this plays out as we look to stage more concerts in the future. With such a vast array of talent on stage (including the entire NASDA student body), this promises to be an exciting evening of music.

What better way to kick-start us than with the works of one of musical theatre’s greatest composing duos! For two decades, they produced a flurry of musical works, five of which are ranked amongst the greatest of all time. Along the way, Hammerstein managed to find time to mentor the young man who was to become America’s greatest musical composer, Stephen Sondheim. Rodgers and Hammerstein also unwittingly composed the most famous song in the world of soccer (or should that be football?).

As always, the on-going support of our numerous industry partners and business sponsors is vital and hugely appreciated, in particular our major funders the Christchurch City Council, Mainland Foundation, Rata Foundation and Christchurch Music Theatre Education Trust.

Most importantly, we would like to acknowledge the ongoing support from you, the theatre lovers of Christchurch - our lifeblood.

Markham Lee
President, Showbiz Christchurch
Billy Bigalow (Bevan Holdgate) and Jigger Craigin (Peter Simmonds).
NZ stage premiere of Carousel, 1961
Richard is well-known throughout the country for his work as a musical director, vocal coach, pianist, arranger and conductor. He recently completed a Master of Arts in Music and has his Licentiate from the Royal Schools of Music. He works at Ara Institute of Canterbury where he was appointed as Manager – Performing Arts, and oversees the degree programmes offered by the National Academy of Singing and Dramatic Art (NASDA) and Ara Music Arts.

He has conducted and arranged for Christchurch Symphony Orchestra, Showbiz Christchurch, Wellington Musical Theatre, ARTCO, Dunedin Operatic, Wellington Vector Orchestra, Invercargill Musical Theatre and the Choral Federation, and arranged for the Christchurch City and Orpheus Choirs.

Richard’s work with the CSO has included seasons of Starry Nights and Classical Sparks and the popular concert productions, Oh, Danny Boy, Broadway Broads, Rodgers & Hammerstein, Bernstein & Sondheim and The Magical Music of Disney.

For the past year he has been collaborating with the well-known Broadway artist Liz Callaway on an exciting project which culminated in some recording sessions with her in Christchurch.

His numerous musical direction credits for theatre include: Mame, The King and I, Sweet Charity, Joseph and the Amazing Technicolor Dreamcoat, Tell Me on a Sunday, WestEnd to Broadway I, II, and III, Les Misérables, My Fair Lady, 42nd Street, Fiddler on the Roof, Annie, Urinetown, Grease, Disney’s Beauty and the Beast, The Witches of Eastwick, Buddy, Spring Awakening, CATS, Hair, Chicago, Jesus Christ Superstar, Into the Woods, Curtains, Avenue Q, Miss Saigon, Ragtime, Mamma Mia!, Hairspray, Evita, The Phantom of the Opera and Priscilla, Queen of the Desert.

He has been musical director with The Court Theatre for My Fair Lady, South Pacific, The Rocky Horror Show, The Sound of Music, Jerry’s Girls, Oliver!, Guys and Dolls, The Producers, La Cage aux Folles, I Love You, You’re Perfect, Now Change!, Cabaret, Anything Goes, Side by Side by Sondheim, End of the Rainbow, Grease, Blood Brothers, Mary Poppins and Legally Blonde. Recently he completed the musical supervision, tracks and arrangements for the NZ Consortium touring productions of Hairspray, The Phantom of the Opera, Evita, Sister Act and Mamma Mia!
Song List

The Carousel Waltz, *Carousel* .................................................. Orchestra
It’s a Grand Night For Singing, *State Fair* ......................... Donna Alley & Michael Bayly
I Have Dreamed, *The King and I* ................................. Charlotte Taylor & Nick Hollamby
We Kiss in a Shadow, *The King and I* ......................... Celine Rosa Tan & Nigel Withington
I Whistle a Happy Tune, *The King and I* .............................. Chorus
Hello Young Lovers, *The King and I* .............................. Kira Josephson
June Is Bustin’ Out All Over, *Carousel* ...................... Greta Casey-Solly & Chorus
If I Loved You, *Carousel* ................................................. Jack Fraser
Mister Snow, *Carousel* .................................................... Jane Leonard
You’ll Never Walk Alone, *Carousel* ......................... Donna Alley & Chorus
Soliloquy, *Carousel* ................................................................. Michael Bayly

Chorus

Jeremy Brow
Maddie Bullock
Paul Burland
Greta Casey-Solly
Philippa Chivers
Alexia Clark
Ruby Clarke
Liberty Clark-Higson
Emma Cole
Oliver Cook
Chelsea Cope
Oliver Coughlin
Mark Darbyshire
Alistair Davies
Ocean Denham
Tatjana Dingle

Dearna Doglione
Jacqueline Doherty
Daniel Dove
Jason Eager
Simon Ebbesson
Jenny-Marie Evans
Hannah Falconer
Deirdre Fell
Chris Finnie
Jack Fraser
Amelia Fuller
Becky Gatlacher
Finn Gastro-Best
Nicole Gleeson-Jones
Esmay Goodman
Laurel Rose Gregory

Rob Hallinan
Erin Hammond
Kate Hanning
Jack Hanrahan
Liana Harris
Sam Harris
Helena Harvey
Caitlin Heath-Anderson
Reylene Hilaga
Nick Hollamby
Nina Kopa
Meredith Jackson
Kira Josephson
Amy Juer
Annabel Keys
Jess King

The Orchestra

Richard Marrett: Conductor
Elvira Domnisse: Flute
Matthew Lee: Flute
Ashleigh Mowbray: Oboe
Carolyn Irons: Clarinet
Georgina Rees-Stevenson: Clarinet
Julie Link: Bassoon
Brooke Prendergast: Horn

David Mueller-Cajar: Horn
Julian Weir: Horn
Sarah Hickman: Trumpet
Kevin Hickman: Trumpet
David Wallace: Trombone
Aaron Chandler: Trombone
Interval 20 MINUTES

Rodgers and Hammerstein Interlude (Overture) . . . Orchestra
Younger Than Springtime, South Pacific ........... Jack Fraser
A Wonderful Guy, South Pacific .................... Kira Josephson
There Is Nothin’ Like a Dame, South Pacific . . Terry McCartan & Men’s Chorus
Some Enchanted Evening, South Pacific ............. Nick Hollamby
Climb Ev’ry Mountain, The Sound of Music ........ Nigel Withington
Do-Re-Mi, The Sound of Music .................................... Chorus
The Sound of Music, The Sound of Music ............ Amy Bowie
Oh, What a Beautiful Mornin’, Oklahoma! ........... Jack Fraser
Out of My Dreams, Oklahoma! ......................... Jane Leonard & Chorus
Surrey With the Fringe On Top, Oklahoma! ........ Blair McHugh
People Will Say We’re In Love, Oklahoma! ......... Jane Leonard & Nick Hollamby
Oklahoma!, Oklahoma! ........................................ Soloists & Chorus

Joe Kummer
Brendon Latimer
Jane Leonard
Craig Lough
Tim Maguire
Annie Manning
Juliet Manning
Nicky Marshall
Tara Martin
Amanda Martin
Sofie Martinsdotter
Anna Matthews
Thomas McCabe
Terry McCartan
Jacqui McConnell
Blair McHugh
Cameron McHugh
Rebecca McIvor
Jack Milner-George
Jared Morello
Finn Moseley
Raoul Neave
Rangimarie Nightingale
Drew Noble
Connie O’Callaghan
Georgia O’Connor-Harding
Josh Pereira
Isabella Pownall
Danielle Rackham
Samantha Raines
Nicholas Ravlich
Jordi Rea
Sara Reedy
Emma Richards
Jessie Rickard-Green
Sophie Ricketts
Bryanna Rooney
Tabitha Rowe
Georgia Ryder
James Shera
Douglas Shields
Daniel Shute
Claire Steel
Jenny Stewart
Emily-Jane Stockman
Emily Sullivan
Jamie Swarbrick
Celine Rosa Tan
Charlotte Taylor
Stephen Taylor
Will Thomas
Lorraine Turner
Liam Tyrrell
Lucy Vanner
Chris Walker
Rachel Walsh
Henry Warner
Nickie Wellbourn
Erin Wells
Matilda Wickbom
Nigel Withington

Craig Given: Percussion
Vicki King: Percussion
Sam Jury: Harp/Piano
Lucienne Shelley: Violin
Jennie Goldstein: Violin
Carlo Ballara: Violin
Julianne Song: Violin
Emma Harwood-Matthews: Violin
Pam Hooper: Violin
Kerrin Brizzell: Viola
Iain Bolton: Viola
Iain Brandram-Adams: Cello
Taylor Lin: Cello
Gerald Oliver: Bass
Richard Rodgers’ career spanned more than six decades, his hits ranging from the silver screens of Hollywood to the bright lights of Broadway, London and beyond. He was the recipient of countless awards, including Pulitzers, Tonys, Oscars, Grammys and Emmys. He wrote more than 900 published songs and forty Broadway musicals.

Richard Rodgers (1902-1979) and Lorenz Hart (1895-1943) wrote their first shows together when both were still students attending Columbia University. Their breakthrough came with the score for a 1925 charity show, The Garrick Gaieties, which introduced the classic valentine to their hometown, “Manhattan.”

Over the next five years they wrote 15 musical comedies for Broadway and London’s West End before relocating to Hollywood in 1930, where they contributed songs and wrote the scores for several movie musicals, most notably Love Me Tonight starring Maurice Chevalier.

In 1935 they returned to New York to write the score for Billy Rose’s circus musical Jumbo, launching a golden era that included On Your Toes, Babes In Arms, I’d Rather Be Right, I Married An Angel, The Boys From Syracuse, Too Many Girls, Higher And Higher, Pal Joey and By Jupiter. In 1943 the partnership disbanded temporarily when Rodgers collaborated with Oscar Hammerstein II on Oklahoma!, but it resumed with a revision of their 1927 hit A Connecticut Yankee, which opened on November 17, 1943 - less than a week before Loren Hart’s death.

For the next two decades Richard Rodgers collaborated exclusively with Oscar Hammerstein II on such musicals as Carousel, Allegro, South Pacific, The King and I, Pipe Dream and The Sound of Music. Collectively, their musicals have garnered dozens of awards including: Pulitizer Prizes; Tonys, Oscars, Emmys, and Grammys; and Drama Desk, Drama Critics’ Circle, Outer Critics’ Circle, Laurence Olivier, and Evening Standard Awards.

After Hammerstein’s death in 1960 Rodgers continued to write for the musical stage, including No Strings, and collaborations with Martin Charnin, Stephen Sondheim and Sheldon Harnick. His fortieth, and final, Broadway musical, I Remember Mama, opened on Broadway less than eight months before his death in December 1979.
In 1919 Hammerstein’s first play, *The Light*, was produced by his Uncle; it lasted four performances. Undaunted, he continued to write both lyrics and librettos. His first success, with Harbach, Vincent Youmans and Herbert Stothart, was *Wildflower* in 1923. Hammerstein found his niche with some of the greatest composers of his day, breathing new life into the moribund artform of operetta with such classics as *Rose-Marie, The Desert Son, The New Moon, and Song of the Flame*. With Jerome Kern, Hammerstein wrote eight musicals, including *Sweet Adeline, Music in the Air* and their masterwork, *Show Boat*. His last musical before embarking on an exclusive partnership with Richard Rodgers was *Carmen Jones*, the highly-acclaimed 1943 all-black revision of Georges Bizet’s tragic opera *Carmen*.

During the years that Hammerstein was redefining the terms of operetta, Richard Rodgers and Lorenz Hart were challenging the accepted norms of musical comedy with shows that set new standards for wit, sophistication and innovation. The Rodgers & Hammerstein partnership began with *Oklahoma!* (1943), a ground-breaking milestone, blending musical comedy and operetta into a whole new genre - the musical play. *Oklahoma!* was followed by *Carousel*, *Allegro*, *South Pacific*, *The King and I*, *Me and Juliet*, *Pipe Dream*, *Flower Drum Song*, and *The Sound of Music*. Rodgers & Hammerstein wrote one musical specifically for the big screen - *State Fair* - and one for television - *Cinderella*.

His last musical was *The Sound of Music* written with Richard Rodgers in 1959; his last song was “Edelweiss,” written for that musical during its Boston tryout. Oscar Hammerstein II died in 1960.

Source: Rodgers and Hammerstein Organization rnh.com
The Golden Age of Broadway was ushered in on 31st March 1943, with the Broadway opening of a new musical. This was the beginning of a revolution, the first work written as a collaboration by Richard Rodgers (music) and Oscar Hammerstein II (lyrics), who were about to rework the nature of musical theatre as an art form. Like many revolutions, it began quietly, and with an understated beauty.

The curtain rose at the St James Theatre to the lone figure of Ole Aunt Eller, pumping away at the butter churn, while a rich baritone voice began distantly onstage with the opening lines of “Oh What a Beautiful Mornin.” This was, of course, the opening of Oklahoma!, Rodgers and Hammerstein’s first major musical. What followed on from that reflective opening was a masterpiece of theatre that integrated beautiful sweeping music with a bittersweet libretto and thought provoking plot, where every aspect of dance, music or lyric was crafted to advance the drama.

Oklahoma! was an enormous success and went on to an unprecedented run of 2212 performances over six years. It also marked the beginning of what has been called the greatest musical theatre writing partnership of the 20th century. Among the many accolades their shows (and film versions) garnered were 34 Tony Awards, 15 Academy Awards, the Pulitzer Prize and two Grammy Awards.
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*. Their shows are remembered now as fondly for their glorious technicolor film versions, including *State Fair* which was the only work that was scored originally as a film, winning them an Oscar.

While Rodgers and Hammerstein’s work contains cheerful and often uplifting songs, they departed from the comic and sentimental tone of early 20th century musicals by seriously addressing issues such as racism, sexism and classism in many of their works, and creating a musical, lyrical and dramatic structure that weaves these themes into the fabric of the show.

*The Sound of Music*, opening in 1959, was the final work of the partnership of Rodgers and Hammerstein, due to the death of Oscar Hammerstein the following year. The film, made in 1965 went on to win five Oscars and became one of the most successful movie adaptions of a Broadway musical of all time.

Their legacy continues to this day, with much of their music being a staple of many people’s musical upbringing. Adaptions of their songs have been performed by thousands of artists and, even now, the sound of 100,000 Liverpool supporters filling a stadium with the strains of “You’ll Never Walk Alone” speaks of the power of their music.

*Show images are from past Showbiz Christchurch productions.*
Producer: Showbiz Christchurch
Musical Director/Conductor: Richard Marrett
Stage Manager: Stephen Robertson
Repetiteur: Sam Jury
Production Manager: Johnny Morris
Assistant Stage Managers: Gavin Bailey and Lydia Foate
Head Mechanist: David Bosworth, The Light Site
Fly Crew: Fiona Bennetts
Wardrobe Manager: Diane Brodie QSM
Lighting Design: Grant Robertson, The Light Site

Lighting Operator: Darren McKane
Follow Spot Operator: Erin Thorne
Sound Design and Operation: Glen Ruske, BounceNZ
Programme Design: Wendy Riley
Assisted by: Michael Bayly
Front of House Manager: Sandi White
Assisted By: Sue Eade, Tania McHugh, Rhonda McLeod and Sally Wilson
Showbiz Christchurch Management Team:
General Manager: Michael Bayly
Production Manager: Johnny Morris
Marketing Manager: Wendy Riley
Administrator: Sandi White

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Isaac Theatre Royal
Opens 8 Sept 2017

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