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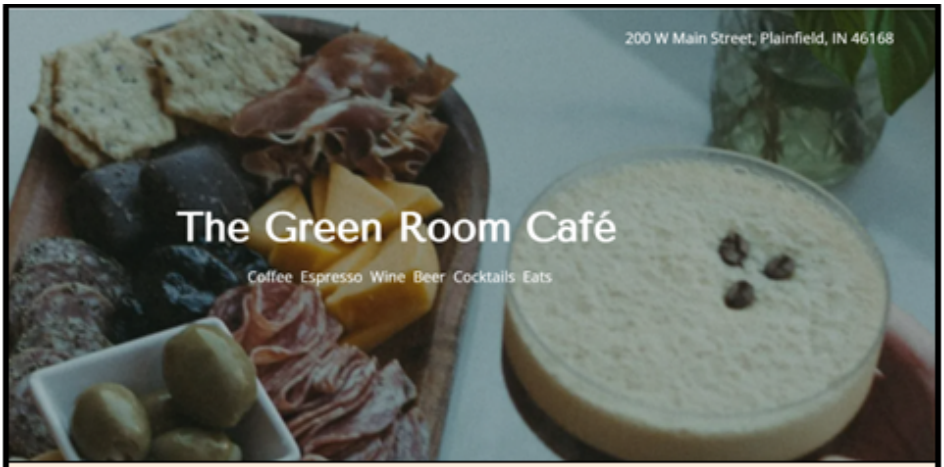
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Amy Eggleston

Music Director and Conductor

Amy Eggleston is delighted to serve as the Music Director and Conductor for the Hendricks Symphony, after serving as Assistant Conductor for several years. Having secured an Artist Diploma in Opera Coaching from the College-Conservatory of Music of the University of Cincinnati, her conducting experience has centered around opera and other vocal music. She has coached and conducted a long list of operas and operettas since her conducting debut in 1994 in a production of *The Consul* by Menotti.

Amy has been associated with a long list of Indianapolis area institutions, including Director of Opera Workshop, Staff Accompanist and teacher of Diction for Singers at the University of Indianapolis and Butler University. She served as coach/accompanist for the Indianapolis Opera, Indianapolis Children's Choir, Indianapolis Symphonic Choir and the Director of Music at several churches, including Saint Philip Neri Catholic Church, Saint Monica Catholic Church and Our Lady of Lourdes Catholic Church.

In addition to her Artist Diploma in Opera Coaching, Amy holds a Master of Music in Piano Performance and Musicology from Indiana University and a Bachelor of Music in Piano Performance from the Peabody Institute of the Johns Hopkins University. Amy continues to perform countless recitals as a collaborative pianist. Prior to her work in Indiana, Amy served as vocal coach/accompanist for the Cincinnati Opera, Muddy River Opera Company, University of Cincinnati, CCM opera department, Indiana University opera department, and the Vermont Shakespeare Festival.



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Alex Marie Gray (soprano) is delighted to find her way back to the stage in the last couple years after putting performing on hold for other career and life endeavors. Alex studied classical voice performance at Interlochen Arts Academy and Indiana University but ultimately earned her degree in environmental science. Now that Alex's family and environmental consulting career have matured, she is excited to continue her passion for music performance. She's been singing with the Hendricks Symphony Chorus for almost a year and also recently sang with the Indianapolis Chamber Orchestra Chorus. Alex played Lily Craven in The Secret Garden and Sister Margaretta in Sound of Music with Hendricks Civic Theatre. She enjoys singing with the Hendricks Symphony Chorus and appreciates this opportunity to share her passion for music with the community.

Sam Hinkle (tenor)



Sam Hinkle is a graduate of the University of Indianapolis with a degree in music where he studied with Mr. Roy Samuelsen. He has sung with many churches in the Indianapolis area over the last 20 years. He has performed at Carnegie Hall and at the Lincoln Center in New York City. He has sung with the Indy Arts Chorale, the Castlewood Singers, and of course the Hendricks Symphony Orchestra. He has sung and currently sings with the gospel group the Witness Quartet for the last 14 years.

****

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Ellie Crawford +
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Elizabeth Burgett
Christi Crimmins

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"Hail, Britannia!"

Hendricks Symphony Orchestra and Chorus
Amy Eggleston, Music Director and Conductor

Hendricks Live!
200 West Main Street
Plainfield, Indiana 46168

Friday, October 30th at 7:30PM and Sunday, November 1st at 3:00PM

Program

***Rule, Britannia*!** (1740) Music by Thomas Arne (1710 – 1778)
Words by James Thomson (1700 – 1748)
Arranged by Peter Lawson

Hendricks Symphony Orchestra and Chorus

Zadok the Priest *(Coronation Anthem I), HWV 258 (1727)*
George Friderick Handel (1685 – 1759)

Hendricks Symphony Orchestra and Chorus

The Hebrides (Overture), Opus 26 (1830-1832)
Felix Mendelssohn Bartholdy (1809 – 1847)

Hendricks Symphony Orchestra

Suo Gân (1800) Welsh folk song
Arranged by Judith Herrington and Kyle S. Haugen

Hendricks Symphony Chorus

Fantasia on Greensleeves (1934) Ralph Vaughan Williams (1874 – 1958)

Hendricks Symphony Orchestra

Danny Boy (words – 1910, music – 1913)
Traditional Irish melody, *Londonderry Air*
Words by Frederic Weatherly (1848 – 1929)
Arranged by Michael McGlynn

Hendricks Symphony Chorus

***Enigma Variations*,** Opus 36 (1898-1899) Edward Elgar (1857 – 1934)
Variation IX (Nimrod) Arranged by Ralph Charles Johnstone Greaves (1889–1966)

Hendricks Symphony Orchestra

Jerusalem **(**music - 1916, words – 1804, orchestration – 1922)
Music by Charles Hubert Hastings Parry (1848 – 1918)
Poem by William Blake (1757 – 1827)
Orchestrated by Edward Elgar (1857 – 1934)

Hendricks Symphony Orchestra and Chorus

Special Guests: **Indianapolis 500 Gordon Pipers - Horseshoe Pipes and Drums**, established 1962 **Jess Ray**, **Kimble Richardson**, **Charlie Pike**, and **Doug Hardwick**

Intermission

The Planets, Suite for Large Orchestra (1917) Gustav Holst (1874 – 1934)

I. Mars, the Bringer of War
II. Venus, the Bringer of Peace
V. Jupiter, the Bringer of Jollity

Hendricks Symphony Orchestra

Memory from ***Cats*** (1981) Andrew Lloyd Webber (b. 1948)
Lyrics by Trevor Nunn (b. 1940)
Arranged by Bob Lowden

Alex Marie Gray, soprano
Hendricks Symphony Orchestra

Music of the Night from ***Phantom of the Opera*** (1986)
Andrew Lloyd Webber (b. 1948)
Lyrics by Charles Hart (b. 1961)
Choral Arrangement by Ed Lojeski
Orchestration by Dr. Albert Lilly

Hendricks Symphony Orchestra and Chorus

Selections from ***Les Misérables*** (1980)
Music by Claude-Michel Schönberg (b. 1944)
Arranged by Bob Lowden
Lyrics by Herbert Kretzmer (1925 – 2020)
Original text by Alain Boublil and Jean-Marc Natel
Arranged by Nick and Amy Eggleston

Ambur Lowenthal, alto and **Nick Eggleston, baritone**
Hendricks Symphony Orchestra and Chorus

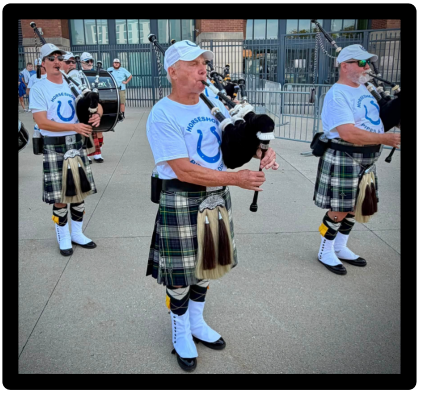
Bring Him Home from ***Les Misérables*** (1980)
Music by Claude-Michel Schönberg (b. 1944)
Lyrics by Herbert Kretzmer (1925 – 2020)
Original text by Alain Boublil and Jean-Marc Natel
Arranged by Bob Krogstad

Sam Hinkle, tenor
Hendricks Symphony Orchestra

God Save the King Traditional
Earliest known version by John Bull (1562–1628)
Arranged by Mark A. Lansom

Hendricks Symphony Orchestra and Chorus

About the Gordon Pipers



The Indianapolis 500 Gordon Pipers have been a fixture at the Indianapolis 500 Mile Race and throughout the Midwest since 1962. Our band is a diverse group of individuals brought together for a common cause, to promote and share with the public the heritage of Scottish/Celtic culture and music. With the primary emphasis being the performance of bagpipe and drum music we hope to educate, entertain and enlighten those who see us perform. Through instruction and fellowship, we hope to help others further their understanding and appreciation of the Scottish/Celtic culture.

In 2006 we became affiliated with the Indianapolis Colts as the Horseshoe Pipes and Drums. In 2014 we became a part of the pre-game show.



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"Hail, Britannia!"

Program Notes by Dr. Albert Lilly

***Rule, Britannia*!** (1740)

Music by Thomas Arne (1710 – 1778)
Words by James Thomson (1700 – 1748)
Arranged by Peter Lawson

Rule, Britannia! is a British patriotic song, originating from the 1740 poem ***Rule, Britannia*** by James Thomson and set to music by Thomas Arne in the same year. It is most strongly associated with the Royal Navy but is also used by the British Army. The song was originally the final musical number in Thomas Arne's ***Alfred***, a masque about Alfred the Great, co-written by James Thomson and David Mallet and first performed at Cliveden, the country home of Frederick, Prince of Wales, on 1 August 1740. The work was initially devised to commemorate the accession of Frederick's grandfather George I and the birthday of Princess Augusta.

Rule, Britannia! (in an orchestral arrangement by Sir Malcolm Sargent) is traditionally performed at the BBC's Last Night of the Proms, normally with a guest soloist (past performers have included Jane Eaglen, Bryn Terfel, Thomas Hampson, Joseph Calleja, and Felicity Lott). It has always been the last part of Sir Henry Wood's 1905 ***Fantasia on British Sea Songs***, except that for many years up until 2000, the Sargent arrangement has been used. However, in recent years the inclusion of the song and other patriotic tunes has been much criticized, notably by Leonard Slatkin, and the presentation has been occasionally amended. For some years the performance at the Last Night of the Proms reverted to Sir Henry Wood's original arrangement. When Bryn Terfel performed it at the Proms in 1994 and 2008, he sang the third verse in Welsh.

Zadok the Priest (Coronation Anthem I), HWV 258 (1727)

George Friderick Handel (1685 – 1759)

Zadok the Priest (HWV 258) is an anthem composed by George Frideric Handel for the coronation of George II of Great Britain in 1727. Alongside ***The King Shall Rejoice***, ***My Heart is Inditing*****,** and **Let Thy Hand Be Strengthened**, **Zadok the Priest** is one of Handel's coronation anthems. One of Handel's best-known works, it has been sung before the anointing at the coronation of every British monarch since its composition.

When considering the Biblical comparisons to the modern British monarchy, this coronation anthem becomes a symbol of continuity of the British monarchy for nearly 300 years. In ***The Bible Decoded***, author Philippe Bohström claims that, "The... Solomonic kingship extends beyond Biblical narratives, influencing national identities and monarchies." He goes on to explain that the

use of this anthem symbolizes the continuity and divine sanction that the British monarchy claims and has done for nearly one thousand years.

The Hebrides (Overture), Opus 26 (1830-1832)

Felix Mendelssohn Bartholdy (1809 – 1847)

The Hebrides (German: ***Die Hebriden***) is a concert overture that was composed by Felix Mendelssohn in 1830, revised in 1832, and published the next year as Mendelssohn's Opus 26. Some consider it an early tone poem.

It was inspired by one of Mendelssohn's trips to the British Isles, specifically an 1829 excursion to the Scottish island of Staffa, with its basalt sea cave known as Fingal's Cave. It was reported that the composer immediately jotted down the opening theme for his composition after seeing the island. He at first called the work ***To the Lonely Island*** or ***Zur einsamen Insel***, but then settled on the present title. However, in 1834, the year after the first publication, Breitkopf & Härtel issued an edition with the name ***Fingalshöhle*** (***Fingal's Cave***), and this title proved popular, but did cause some confusion.

Being a concert overture, ***The Hebrides*** does not precede a play or opera, but is instead a standalone composition in a form common for the Romantic period. As an indication of the esteem in which it is held by musicians, Johannes Brahms once said: "I would gladly give all I have written, to have composed something like ***The Hebrides*** Overture". Although later better known for his hostility towards Mendelssohn, Richard Wagner initially praised his music, describing Mendelssohn as “a landscape painter of the first order” and calling ***The Hebrides*** Overture “his masterpiece.”

Suo Gân (1800)

Welsh folk song

Arranged by Judith Herrington and Kyle S. Haugen

Suo Gân is a traditional Welsh lullaby by an unknown composer. It was first recorded in print around 1800, when the Welsh folklorist Robert Bryan (1858–1920) notably captured the lyrics. The song's title means lullaby (*suo* = lull; *cân* = song).

An orchestral arrangement by George Weldon is included in the 1979 Classics for Pleasure album ***Encores You Love***, played by the Hallé Orchestra, conducted by Maurice Handford.

Kathleen Battle performed this song with guitarist Christopher Parkening on their 1996 holiday album ***Angels' Glory***. ***Suo Gân*** is sung by the Welsh soprano Charlotte Church on her 1998 album ***Voice of an Angel***. The men's choir Chanticleer covered the song for their 2001 album ***Christmas with Chanticleer*** (featuring Dawn Upshaw). The Vienna Boys' Choir featured ***Suo Gân*** on their 2003 ***The Christmas Album***.

Fantasia on Greensleeves (1934) Ralph Vaughan Williams (1874 – 1958)

Ralph Vaughan Williams was an English composer. His works include operas, ballets, chamber music, secular and religious vocal pieces, and orchestral compositions, including nine symphonies, written over sixty years. Strongly influenced by Tudor music and English folk song, his output marked a decisive break in British music from its German-dominated style of the 19th century.

Vaughan Williams was born to a well-to-do family with strong moral views and a progressive social outlook. Throughout his life, he sought to be of service to his fellow citizens and believed in making music as available as possible to everybody. He wrote many works for amateur and student performance. He was musically a late developer, not finding his true voice until his late thirties; his studies in 1907–1908 with the French composer Maurice Ravel helped him clarify the textures of his music and free it from Teutonic influences.

Vaughan Williams is among the best-known British symphonists, noted for his very wide range of moods, from stormy and impassioned to tranquil, from mysterious to exuberant. Among the most familiar of his concert works are ***Fantasia on a Theme by Thomas Tallis*** (1910), ***The Lark Ascending*** (1914), and the ***Fantasia on Greensleeves*** (1934). His vocal works include hymns, folk-song arrangements, and large-scale choral pieces.

Two episodes made notably deep impressions in Vaughan Williams's personal life. The First World War, in which he served in the army, had a lasting emotional impact. Twenty years later, though in his sixties and devotedly married, he was reinvigorated by a love affair with a much younger woman, who later became his second wife. He went on composing through his 70s and 80s, producing his last symphony months before his death at the age of 85. His works have continued to be a staple of the British concert repertoire, and all his major compositions and many of the minor ones have been recorded.

Danny Boy (words – 1910, music – 1913)

Traditional Irish melody, *Londonderry Air*
Words by Frederic Weatherly (1848 – 1929)
Arranged by Michael McGlynn

Danny Boy is a folk song with lyrics written by English lawyer Frederic Weatherly in 1910, and set to the traditional Irish melody of ***Londonderry Air*** in 1913.

In 1910, in Bath, Somerset, England, the English lawyer and lyricist Frederic Weatherly initially wrote the words of ***Danny Boy*** to a tune other than ***Londonderry Air***. One story is that his sister-in-law Margaret Enright Weatherly (known as "Jess") sent him a copy of ***Londonderry Air*** in 1913, and Weatherly modified the lyrics of ***Danny Boy*** to fit its rhyme and meter. A

different story has Jess singing the air to Weatherly in 1912 with different lyrics. Yet another story is that Frederic did not set the poem to any tune, but that, in 1913, Jess, who, with her husband Edward Weatherly, was living at the Neosho mine near Ouray, Colorado, in the US, set it to the ***Londonderry Air***, which she had heard as a child in California played by her father and other Irish railway workers.

Weatherly gave the song to the vocalist Elsie Griffin, who made it one of the most popular songs of the new century. Ernestine Schumann-Heink produced the first recording of ***Danny Boy*** in 1915. Jane Ross of Limavady is credited with collecting the melody of ***Londonderry Air*** in the mid-19th century from a musician she encountered.

Enigma Variations**,** Opus 36 (1898-1899)

Edward Elgar (1857 – 1934)
Arranged by Ralph Charles Johnstone Greaves (1889–1966)
Variation IX (Nimrod)

Edward Elgar composed his ***Variations on an Original Theme***, Opus 36, popularly known as the ***Enigma Variations***, between October 1898 and February 1899. It is an orchestral work comprising fourteen variations on an original theme. After its 1899 premiere in London, the variations quickly achieved popularity and helped establish Elgar's growing reputation in Britain and internationally. It is now a staple of the orchestral repertoire globally.

Elgar dedicated the work "to my friends pictured within", each variation being a musical sketch of, or a musical idea related to, one of his circle. Those musically sketched include Elgar's wife Alice, his friend and publisher August Jaeger and, in the final variation, Elgar himself.

In addition to the miniature depictions of his friends, Elgar said that the main theme, which he called "Enigma", referred in some way to a larger, unspecified theme. By doing so, he posed a challenge that has generated much speculation but has never been conclusively answered. The Enigma theme is widely believed to involve a hidden melody, although some commentators have taken it to represent an abstract idea rather than a musical theme.

The name of *Variation IX* refers to August Jaeger, who was employed as a music editor by the London publisher Novello & Co. Nimrod is described in the Old Testament as "a mighty hunter before the Lord", *Jaeger* (or *Jäger*) being German for hunter. Jaeger was a close friend of Elgar's, giving him useful advice and sometimes severe criticism, something the composer greatly appreciated. Elgar later related how Jaeger had encouraged him as an artist and had stimulated him to continue composing despite setbacks, and wrote of him as "for years the dear friend, the valued adviser and the stern critic of many musicians besides the writer; his place has been occupied but never filled".

In 1904, Elgar told Dora Penny ("Dorabella") that this variation is not really a portrait, but "the story of something that happened", as she wrote later in her book. Once, when Elgar had been very depressed and was about to give it all up and write no more music, Jaeger had visited him and encouraged him to continue composing. He referred to Ludwig van Beethoven, who had a lot of worries, but wrote more and more beautiful music. "And that is what *you* must do", Jaeger said, and he sang the theme of the second movement of Beethoven's ***Piano Sonata No. 8 Pathétique***. Elgar disclosed to Dora that the opening bars of ***Nimrod*** were made to suggest that theme. "Can't you hear it at the beginning? Only a hint, not a quotation".

This variation is well-known in British culture, often used at funerals, memorial services and other ceremonial occasions. It is always played at the Cenotaph, Whitehall in London at the annual National Service of Remembrance. The musical direction *nobilmente* (nobly, majestically) is much associated with the music of Elgar, but although it appears on a sketch for ***Nimrod*** and on the published score (1899) of Elgar's piano transcription, it is not in the orchestral full score published some months later.

It is performed on this concert series at the request of a dear friend of the orchestra.

Jerusalem **(**music – 1916, words – 1804, orchestration – 1922)
Music by Charles Hubert Hastings Parry (1848 – 1918)
Poem by William Blake (1757 – 1827)
Orchestrated by Edward Elgar (1857 – 1934)

And did those feet in ancient time is a poem by William Blake from the preface to his epic ***Milton: A Poem in Two Books***, one of a collection of writings known as the ***Prophetic Books***. The date of 1804 on the book's title page is probably when the plates were begun, but the poem was actually printed in about 1808. Today it is best known as the hymn ***Jerusalem***, with music written by Sir Hubert Parry in 1916. The famous orchestration was written by Sir Edward Elgar, which you are hearing today. It should not be confused with another poem, much longer and larger in scope, and also by Blake, called ***Jerusalem: The Emanation of the Giant Albion*.**

It is often assumed that the poem was inspired by the apocryphal story that Jesus, in the unknown years before his ministry, visited what is now England, accompanied by Joseph of Arimathea. However, according to British folklore scholar A. W. Smith, "there was little reason to believe that an oral tradition concerning a visit made by Jesus to Britain existed before the early part of the twentieth century". Instead, the poem draws on an older story, repeated in Milton's ***History of Britain***, that Joseph of Arimathea travelled alone, after the ascension of Jesus, to preach to the ancient Britons. The poem's theme is linked to the Book of Revelation, particularly Revelation 15:3's reference to the Song

of Moses (Deuteronomy 32:1–43) describing God's vengeance upon the "destroyers of the earth" (Revelation 11:18), by means of God's "sword" and "arrows (Deuteronomy 32:41–42), and also by the "horses and chariots" and winds of Israel (2 Kings 2:12, Zechariah 6:1–5), alluded to in Revelation 6:1–8 and Revelation 7:1, respectively. By contrast, ***Jerusalem*** represents what must be preserved from these earth-destroying forces. Christians, following Galatians 4:22–26, have long seen Jerusalem as a metaphor for Christendom, not just in Heaven, but spiritually anywhere on Earth. In the most common interpretation of the poem, Blake asks whether a visit by Jesus briefly created heaven in England, in contrast to the "dark Satanic Mills" of the Industrial Revolution. Blake's poem asks four questions rather than asserting the historical truth of Christ's visit. The third verse is interpreted as an exhortation to create an ideal society in England, whether or not there was a divine visit.

The Planets, Suite for Large Orchestra (1917) Gustav Holst (1874 – 1934)

I. Mars, the Bringer of War
II. Venus, the Bringer of Peace
V. Jupiter, the Bringer of Jollity

The Planets, Opus 32, is a seven-movement orchestral suite by the English composer Gustav Holst, written between 1914 and 1917. In the last movement, the orchestra is joined by a wordless female chorus. Each movement of the suite is named after a planet of the Solar System and reflects its astrological significance.

The premiere of ***The Planets*** was at the Queen's Hall, London, on 29 September 1918, conducted by Holst's friend Adrian Boult before an invited audience of about 250 people. Three concerts at which movements from the suite were played were given in 1919 and early 1920. The first complete performance at a public concert was given at the Queen's Hall on 15 November 1920 by the London Symphony Orchestra conducted by Albert Coates. The suite quickly became and has remained popular, influential and widely performed.

Mars is marked allegro and is in a relentless ostinato in 5/4 time for most of its duration. It opens quietly, the first two bars played by percussion, harp and *col legno* strings. The music builds to a quadruple-forte, dissonant climax. Although ***Mars*** is often thought to portray the horrors of mechanized warfare, it was completed before the First World War started. The composer Colin Matthews writes that for Holst, ***Mars*** would have been "an experiment in rhythm and clashing keys", and its violence in performance "may have surprised him as much as it galvanized its first audiences". Michael Short's comments include notation that "harmonic dissonances abound, often resulting from clashes between moving chords and static pedal-points", which he compares to a similar effect at the end of Igor Stravinsky's ***The Firebird***, and adds that "although battle music had been written before, notably by Richard

Strauss in ***Ein Heldenleben***, it had never expressed such violence and sheer terror".

Venus begins adagio in 4/4 time with solo horn. According to Imogen Holst, ***Venus*** "has to try and bring the right answer to ***Mars***". The movement opens with a solo horn theme answered quietly by the flutes and oboes. A second theme is given to solo violin. The music proceeds tranquilly with oscillating chords from flutes and harps, with decoration from the celesta. Between the opening adagio and the central largo there is a flowing andante section in 3/4 with a violin melody (solo then tutti) accompanied by gentle syncopation in the woodwind. The oboe solo in the central largo is one of the last romantic melodies Holst allowed himself before turning to a more austere manner in later works. Short calls Holst's ***Venus*** "one of the most sublime evocations of peace in music".

In ***Jupiter,*** Holst portrays Jupiter's supposedly characteristic "abundance of life and vitality" with music that is buoyant and exuberant. Nobility and generosity are allegedly characteristics of those born under Jupiter, and in the slower middle section Holst provides a broad tune embodying those traits. In the view of Imogen Holst, it has been compromised by its later use as the melody for a solemn patriotic hymn, ***I Vow to Thee, My Country***; the musicologist Lewis Foreman comments that the composer did not think of it in those terms, as shown by his own recordings of the movement. The opening section of the movement is marked allegro giocoso, in 2/4 time. The second theme, at the same tempo, is in 3/4 time, as is the broad melody of the middle section, marked andante maestoso, which Holst marks to be taken at half the speed of the opening section. The opening section returns and after a reappearance of the maestoso tune, its expected final cadence is unresolved, as in its first appearance, and the movement concludes with a triple forte quaver chord for the full orchestra.

Memory from ***Cats*** (1981)

Andrew Lloyd Webber (b. 1948)
Lyrics by Trevor Nunn (b. 1940)
Arranged by Bob Lowden

Memory is a show tune composed by Andrew Lloyd Webber, with lyrics by Trevor Nunn, based on poems by T. S. Eliot. It was written for the 1981 musical ***Cats***, where it is sung primarily by the character Grizabella as a melancholic remembrance of her glamorous past and as a plea for acceptance. ***Memory*** is the climactic song in the musical, and by far its best-known song, having achieved mainstream success outside the musical. According to musicologist Jessica Sternfeld, writing in 2006, it is "by some estimations the most successful song ever from a musical".

Elaine Paige originated the role of Grizabella in the West End production of ***Cats*** and was thus the first to perform the song publicly on stage. ***Memory*** was

named the Best Song Musically and Lyrically at the 1982 Ivor Novello Awards. In 2020, Jessie Thompson and Zoe Paskett of the ***Evening Standard*** wrote: "Paige's version set the standard and enabled ***Memory*** to become one of the most recognizable musical theatre songs of all time."

Music of the Night from ***Phantom of the Opera*** (1986)

Andrew Lloyd Webber (b. 1948)
Lyrics by Charles Hart (b. 1961)
Choral Arrangement by Ed Lojeski
Orchestration by Dr. Albert Lilly

The Music of the Night is a major song from the 1986 musical ***The Phantom of the Opera***. The music was written by Andrew Lloyd Webber, with lyrics by Charles Hart and Richard Stilgoe. Initially made famous by Michael Crawford, the actor who originated the role of the Phantom both in the West End and on Broadway, ***The Music of the Night*** has appeared on many cast recordings of the musical, sold millions of copies worldwide, and has been translated into many languages.

Sarah Brightman declared, at the London Royal Albert Hall concert in 1997, that the song was originally written by Andrew Lloyd Webber for her, the first time he met her. That version had different lyrics and was called ***Married Man***. The lyrics were later rewritten, and the song was added to ***The Phantom of the Opera***.

A year before ***The Phantom Of The Opera*** opened at Her Majesty's Theatre, the original version of the song was performed at Andrew Lloyd Webber's own theatre at Sydmonton, along with the first drafts of the show. The audience was a specially gathered group of Webber's acquaintances. The Phantom was played by Colm Wilkinson. The lyrics were very different from the ones used in the three variations of the song, as lyricist Charles Hart had not yet become involved in the project.

It was sung at my wedding to my lovely wife, and has special meaning to us.

Selections from ***Les Misérables*** (1980)

Music by Claude-Michel Schönberg (b. 1944)
Arranged by Bob Lowden
Lyrics by Herbert Kretzmer (1925 – 2020)
Original text by Alain Boublil and Jean-Marc Natel
Arranged by Nick and Amy Eggleston

Bring Him Home from ***Les Misérables*** (1980)

Music by Claude-Michel Schönberg (b. 1944)
Lyrics by Herbert Kretzmer (1925 – 2020)
Original text by Alain Boublil and Jean-Marc Natel
Arranged by Bob Krogstad

Les Misérables, colloquially known as ***Les Mis*** or ***Les Miz***, is a sung-through musical based on the 1862 novel by Victor Hugo. It is one of the most popular and highest-grossing stage musicals of all time. Set in early 19th-century France, ***Les Misérables*** tells the story of Jean Valjean, a French convict, and his journey of redemption. After stealing a loaf of bread for his sister's starving child, Valjean is imprisoned for 19 years and released in 1815. When a bishop inspires him with a tremendous act of mercy, Valjean breaks his parole, changes his name, and starts his life anew. He becomes wealthy and adopts an orphan, Cosette. A police inspector named Javert pursues Valjean over the decades in a single-minded quest for "justice." The plot leads the characters to Paris, where they are swept up in the events of a revolutionary period in France, as a group of young idealists attempts to overthrow the government from a street barricade.

The musical was conceived in the late 1970s by French librettist Alain Boublil, and the original French work features music by Claude-Michel Schönberg, lyrics by Boublil and Jean-Marc Natel, and a book by Boublil and Schönberg. The show was recorded as a concept album, which was released in 1980, and then presented on stage for four months at the Palais des Sports. In 1983 it was adapted into an English-language version by producer Cameron Mackintosh and Royal Shakespeare Company directors Trevor Nunn and John Caird. This version, expanded and reorganized from the original, opened in London in 1985, and despite mixed reviews, met with great success with audiences. ***Les Misérables*** has been running in London continuously since then, making it the longest-running musical in West End history and the second longest-running musical in the world after the original off-Broadway run of ***The Fantasticks***. Many long-running revivals followed on Broadway and around the world. A film adaptation was released in 2012.

God Save the King

Traditional
Earliest known version by John Bull (1562–1628)
Arranged by Mark A. Lansom

God Save the King (known as ***God Save the Queen*** when the monarch is female) is the national anthem of the United Kingdom. It is one of the two national anthems of New Zealand and the royal anthem of the Isle of Man, Australia, Canada, and some other Commonwealth realms. The author of the song is unknown, and it may originate as a plainchant, but an attribution to the composer John Bull has sometimes been made.

Beyond its first verse, which is consistent, ***God Save the King*** has many historic and extant versions. Since its first publication, different verses have been added and taken away and, even today, different publications include various selections of verses in various orders. In general, only one verse is sung. Sometimes two verses are sung and, on certain occasions, three.

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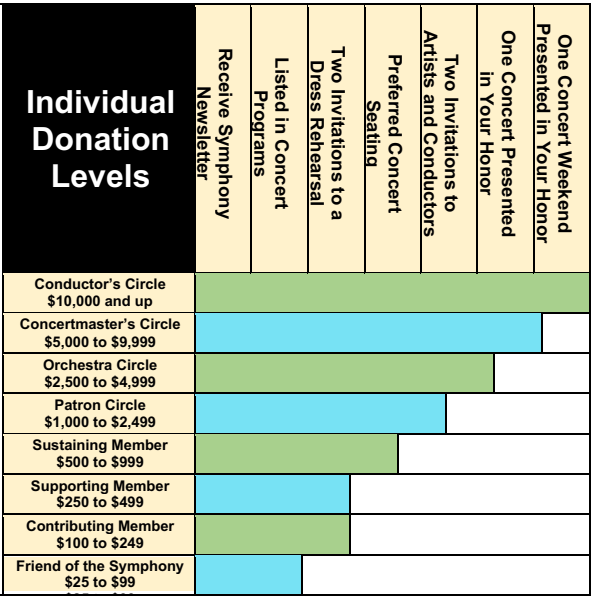
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