



PLATTER PARTY!

FRIDAY, MAY 17, 2013
Community Presbyterian Church
425 Hemlock Street
VACAVILLE

FRIDAY & SATURDAY, MAY 24-25, 2013
Wm. J. Geery Theater
2130 L Street
SACRAMENTO



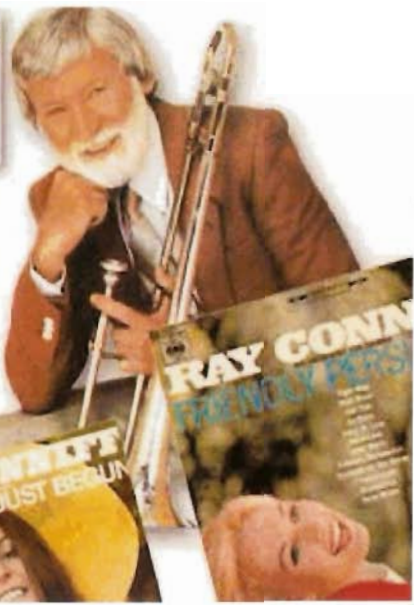
Ray Conniff (1916-2002) first became known as one of the best trombonists of the big band era. He played with Bunny Berigan, Bob Crosby and Artie Shaw. After serving in the Army in World War II, he arranged for Harry James' band briefly, but quit and moved to Hollywood to get steadier work that would support his wife and three kids. He bumped around the studios for a few years until Mitch Miller hired him as a house arranger with Columbia in 1951. He mainly did fill-in work for other arrangers until Miller asked him to arrange a single, "Band of Gold," for crooner Don Cherry. Conniff used a tightly harmonized chorus in place of a string section, and the sound was an instant hook, taking the single to #5 on the Top 40 and giving Cherry his biggest hit. It was a prelude to more Conniff hits, including arrangements for Guy Mitchell ("Singing the Blues") and Johnny Mathis

("Chances Are"), both of which charted at number one, and other Mathis hits, including "Wonderful, Wonderful" and "It's Not for Me to Say."

Finally, in 1956, Columbia decided to try out Conniff as a featured performer with his first LP, "S'Wonderful." He combined a chorus of four men and four women with a traditional big band mix of 18 instruments. "S'Wonderful" was one of the best-selling instrumental albums of the time, and Columbia contracted for more of the same. Conniff's formula was to substitute the women's voices for the trumpet section from a fairly standard big band arrangement and the men's voices for the sax section. At first, these were wordless vocals that backed the melody, but he quickly moved them to the front, giving them the melody and often the words.

Conniff recorded with two groups: his "Orchestra and Chorus" and his "Singers," a chorus of 25 singers--12 women and 13 men--with minimal instrumental backing.

Conniff made more than 100 LP recordings, including 10 Gold albums and two Platinum. Between 1957 and 1968, Conniff had 28 albums in the American Top 40, the most famous one being "Somewhere, My Love" (1966), which also won a Grammy.



Ray Conniff
International Fan Club:
www.rayconniff.info

MANHATTAN TOWER

The story of MANHATTAN TOWER goes back to the fall of 1929. I came to the big town on a bus after a short, unsuccessful foray with a band in Baltimore. In a word, I was fired, due to the leader's discovery that I was unable to read music. I decided to take my "severance pay" and go to New York rather than return to my home in St. Louis.

I knew only one person in the seven million, and he was kind enough to allow me to sleep on his sofa. He also engineered my first glimpse of Broadway at night in a spectacular fashion. From his apartment in Brooklyn we took a subway to Times Square. I've had some successes and some failures in New York, but I believe my strongest impression is the wonderful sight that hit me as we emerged from the subway. St. Louis had never been much for bright lights, and at nineteen the extraordinary vision that is Broadway at night was overwhelming.

Thus began a love affair that has remained constant for 24 years, that I hope will never fade, and that is the heart beat of MANHATTAN TOWER.

The actual writing of the work came much later, in 1945, and was set in motion by a trip to New York with the Dick Haymes show. My wife and I decided to splurge a bit and treated ourselves to a suite at one of New York's smarter hotels. By this time I knew quite a few more than one of the seven million, and as they dropped by to say "Hello" they just sort of stayed on. The festivities lasted in this more or less grand fashion for three weeks, and were the basis of much of the content of MANHATTAN TOWER. Our waiter and constant companion was a man who is known as Noah in MANHATTAN TOWER—his real name was Noah—and the people named were real people.



On the train home I started forming MANHATTAN TOWER in my mind, though I had no opportunity to write anything down. When the war ended I had a week off. I went immediately to work writing the lyrics and narration the first day, and the music and orchestration the next four.

MANHATTAN TOWER is really a love song ... a sincere expression of worship, affection, and appreciation for one of the greatest cities in the world. Even in the days when my lunch and breakfast, even dinner, sometimes consisted of a hot dog and orange juice (total, ten cents) I was happy with New York. I never blamed the town for my financial state, as some do; I just figured it was up to me to be good enough in my work to attract attention.

The nicest comments I have received about MANHATTAN TOWER have come from out-of-towners who have said, "It was just like being there." If this is true—if I have brought the joy or a trip to New York into a living room in Kansas or Oregon, then I feel that surely MANHATTAN TOWER has been a success.

LOVE AFFAIR

SIDE A

all arrangements by Ray Conniff (1965)

For All We Know (1934)

lyric by Sam M. Lewis

music by J. Fred Coots

The Second Time Around (1960)

words by Sammy Cahn

music by James Van Heusen

Just Friends (1931)

lyric by Sam M. Lewis

music by John Klenner

Love Is a Many Splendored Thing (1955)

lyric by Paul Francis Webster

music by Sammy Fain

Chloe (1927)

lyric by Gus Kahn

music by Neil Moret

Mam'selle (1947)

lyric by Mack Gordon

music by Edmund Goulding

MANHATTAN TOWER

SIDE A

by Gordon Jenkins (1946)

piano adaption by Fred Neff (1953)

“Magical City”

“The Party”

MANHATTAN TOWER

SIDE B

“New York’s My Home”

“Love in a Tower”

Narrator:

Ryan Ritter

Girl:

Madeleine Wieland

Party Guests:

Vanessa Archuleta, Gary Levy, Christine Nicholson

Bob Rennicks, John Reilly Saunders

Matt Van Zandt, Eddie VOyce, Jackie Zipp

Swing Group:

Lisa Singh, Lisa Wright, Gary Levy, Bob Rennicks

LOVE AFFAIR

SIDE B

Try a Little Tenderness (1932)

by Harry Woods, Jimmy Campbell, Reg. Connolly

Hi-Lili, Hi-Lo (1952)

words by Helen Deutsch

music by Bronislaw Kaper

Taking a Chance on Love (1940)

lyric by John Latouche and Ted Fetter

music by Vernon Duke

Three Coins in the Fountain (1954)

lyric by Sammy Cahn

music by Jule Styne

I'm Always Chasing Rainbows (1918)

lyric by Joseph McCarthy

music by Harry Carroll

Goodnight Sweetheart (1931)

by Ray Noble by Harry Woods, Jimmy Campbell, Reg. Connolly

American version by Rudy Vallee

Christine Nicholson, Accordion

Eddie VOyce, Guitar

Vanessa Archuleta

Dorothy Bench

Onalee Castelan

Susan Cox

Pat Dillow

Anne Henly

Curtis Hillier

Ryan Ritter

John Reilly Saunders

Lisa Singh

Jan Staples

Kyle Sullivan

Matt Van Zandt

Orlana Van Zandt



Emma Krouse

Gary Levy

Trella Malato

Teresa Mora

Joann Naiman

Christine Nicholson

Bob Rennicks

Sam Schieber, Director

Eddie Voyce

Quinten Voyce

Joan Wade

Debbie Walker

Madeleine Wieland

Erica Wilens

Lisa Wright

Jackie Zipp

Next season, 2013-2014, will be Samantics' 5th!

Plan to join us as we celebrate five years with a wildly varied series of choral concerts, cabarets and a Broadway musical in concert format. Full details will be announced this summer by mail and email, and on Facebook. So make sure you're signed up on one or all three to be first in line.

In October, Samantics will present "**The Captive**," a rarely heard cantata by **VICTOR HERBERT**. This epic work with occasional Wagnerian overtones, composed by a 32-year-old Herbert, was first performed in September 1891 at the Worcester (Massachusetts) Festival, where he served as Associate Conductor from 1889-91. Although published for public performance by Schirmer in 1915, at the height of Herbert's popularity from his Broadway operettas, "The Captive" has been generally unknown ... until now! Other Herbert choral selections, both favorites and rarities, will fill out the program.

New York Times, September 25, 1891

SOME GOOD NATIVE WORK

AMERICAN DAY AT THE WORCESTER MUSIC FESTIVAL.

VICTOR HERBERT'S NEW CANTATA, "THE CAPTIVE," ACHIEVES MERITED SUCCESS—A BRIEF OUTLINE OF THE GOOD POINTS OF THE COMPOSITION.

WORCESTER, Mass., Sept. 24.—The American composer made himself heard at the music festival to-day, and, on the whole, with happy results. The afternoon concert was given over to his work. The first number was C. F. Adams's mass in C minor, which was followed by E. A. Macdowell's suite in A minor, Whitney Coombs's song, "The Heavenly Message," and Victor Herbert's cantata, "The Captive."

The works of Mr. Macdowell and Mr. Herbert achieved success, the others did not, though the audience bestowed a good deal of applause on Mr. Coombs's cheap religious sentiment. C. F. Adams was once a resident of Worcester County, and the performance of his mass was due to the influence of his relations. No doubt Mr. Adams was an amiable man, but that is no reason why such poor stuff as his mass should be performed in public. Of course his friends think it is good, but the festival authorities should have known better.

The *pièce de résistance* of the day and of the festival was Victor Herbert's cantata. It is no news to New-Yorkers that the accomplished violinist is a true musician, but probably few would have supposed him capable of producing so excellent a work. He stands to-day in a



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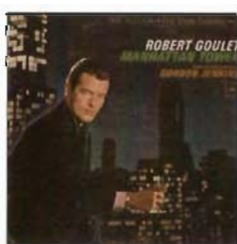
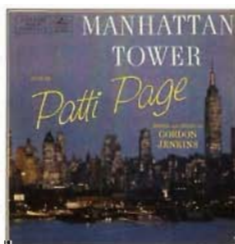
While we at Samantics are **Always Chasing Rainbows**, they **Try a Little Tenderness** and throw **Three Coins in the Fountain** for our use. **For All We Know**, they're **Taking a Chance on Love** for the unequalled repertoire Samantics offers, which brings them to our concerts **The Second Time Around**. Won't you consider joining them, **Monsieurs and Mam'selles?** Supporting Samantics, like **Love, Is a Many Splendored Thing!**

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JAN & TOM STAPLES

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Robert Irvin ● Therese Krouse ● Laurie Rosenthal
Kathryn Schwartz ● Matt Van Zandt ● JoAn Wade

Marilyn Flood ● Tre Frane ● Bernice Gross
Marlene Leon ● Robert Rennicks ● Jill Wagoner



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