



\* *Alfred Hitchcock*

\* NO ONE ... BUT NO ONE ... WILL BE  
ADMITTED TO THE THEATRE AFTER THE  
START OF EACH PERFORMANCE OF

# ALFRED HITCHCOCK'S

## PSAMANTICS



## GOES

# PSYCHO

music from the films of Alfred Hitchcock

**SATURDAY, NOVEMBER 15 - 7:00 P.M.**

**ST. CLEMENT'S EPISCOPAL CHURCH  
2837 CLAREMONT BLVD  
BERKELEY**

**FRIDAY, NOVEMBER 21 - 7:30 P.M.**

**COMMUNITY PRESBYTERIAN CHURCH  
425 HEMLOCK STREET  
VACAVILLE**

**SATURDAY, NOVEMBER 22 - 7:00 P.M.**

**FIRST UNITED METHODIST CHURCH  
2100 J STREET  
SACRAMENTO**

TICKETS \$15 AT THE DOOR



# THE IMPORTANCE OF MUSIC IN

The importance of music in the films of Alfred Hitchcock cannot be overestimated. Yet, with the occasional exception of a major symphony orchestra offering the score of *PSYCHO*, the music from the entirety of the Hitchcock canon seldom is explored. Samantics is here tonight to change that! We hope that our presentation of a wide array of musical selections from 17 of Hitchcock's films will not only entertain you, but stimulate your curiosity to check out some movies that you may have missed and revisit old favorites with a new ear.

Jack Sullivan's "Hitchcock's Music" (Yale University Press, 2006) provides an in-depth appreciation of Hitchcock's close work with composers and the results of those collaborations for each film. Here follow excerpts from this illuminating book:

*Alfred Hitchcock changed the way we think about film music. Films like VERTIGO, PSYCHO and THE MAN WHO KNEW TOO MUCH are indivisibly linked in the popular imagination with their scores. REBECCA and SPELLBOUND were among the first to successfully use complex orchestral suites as marketing tools.*



*Hitchcock connected his role as director to that of orchestrator and composer, commenting that he cut the picture beforehand in his imagination "just like a composer makes those little black dots to make music." He employed more musical styles and techniques than any director in history. Hitchcock's career was an unending search for the right song, whether a serenade, a music-hall ditty, a cabaret routine, a carousel tune, or a rock track. These are an essential part of his atmosphere, characterization and story line.*

*Hitchcock used the best composers of his various eras, and they viewed his involvement with their art as deep and intense. Bernard Herrmann stated that there were only "a handful of directors like Hitchcock who really know the score and fully realize the importance of its relationship to a film"; Williams said that Hitchcock's mastery of music was a boon to all film composers. Hitchcock's scores were often the defining moments in his composers' careers.*

*A product of the silent era, Alfred Hitchcock distrusted words but came to trust music; it spoke a language deeper than dialogue, allowing the world of obsession and longing, his favorite subject, to have its say. Music "can tell you what people are thinking and feeling," observed Herrmann, who worked with Hitchcock over a greater length of time than any other composer, "and that is the real function of music. The whole recognition scene of VERTIGO, for example, is eight minutes of cinema without dialogue or sound effects—just music and picture. I remember Hitch said to me, 'Well, music will do better than words here.'" It does in dozens of other Hitchcock films as well.*

# THE FILMS OF ALFRED HITCHCOCK

The Pleasure Garden (1925)  
The Mountain Eagle (1926)  
The Lodger (1927)  
Downhill (1927)  
Easy Virtue (1927)  
The Ring (1927)  
The Farmer's Wife (1928)  
Champagne (1928)  
The Manxman (1929)  
Blackmail (1929)  
Juno and the Paycock (1930)  
Murder (1930)  
The Skin Game (1931)  
Rich and Strange (1932)  
Number Seventeen (1932)  
Waltzes from Vienna (1933)  
The Man Who Knew Too Much (1934)  
The 39 Steps (1935)  
Secret Agent (1936)  
Sabotage (1936)  
Young and Innocent (1937)  
The Lady Vanishes (1938)  
Jamaica Inn (1939)  
Rebecca (1940)  
Foreign Correspondent (1940)  
Suspicion (1941)  
Mr. & Mrs. Smith (1941)  
Saboteur (1942)  
Shadow of a Doubt (1943)  
Lifeboat (1944)  
Spellbound (1945)  
Notorious (1946)  
The Paradine Case (1947)  
Rope (1948)  
Under Capricorn (1949)  
Stage Fright (1950)  
Strangers on a Train (1951)  
I Confess (1953)  
Dial M for Murder (1954)  
Rear Window (1954)  
The Trouble with Harry (1955)  
To Catch a Thief (1955)  
The Wrong Man (1956)  
The Man Who Knew Too Much (1956)  
Vertigo (1958)  
North by Northwest (1959)  
Psycho (1960)  
The Birds (1963)  
Marnie (1964)  
Torn Curtain (1966)  
Topaz (1969)  
Frenzy (1972)  
Family Plot (1976)

Television:

*Alfred Hitchcock Presents*  
1955-1962, 268 episodes  
(17 directed by Hitchcock)

*The Alfred Hitchcock Hour*  
1962-1965, 93 episodes  
(1 directed by Hitchcock)





# PSYCHO PSAMANTIC PSINGERS

VANESSA ARCHULETA

DOROTHY BENCH

ONALEE CASTELAN

SUSAN COX

PAT DILLOW

JESSICA FUTRELL

ANNE HENLY

EMMA KROUSE

GARY LEVY

TRELLA MALATO

CHRISTINE NICHOLSON

ROBERT RENNICKS

RYAN RITTER

JOHN REILLY SAUNDERS

LISA SINGH

QUIN SMITH

SARA SMITH

JAN STAPLES

MATT VAN ZANDT

ORLANA VAN ZANDT

QUINTEN VOYCE

EDDIE VOYCE

JOAN WADE

JILL WAGONER

MADELEINE WIELAND

JACKIE ZIPP

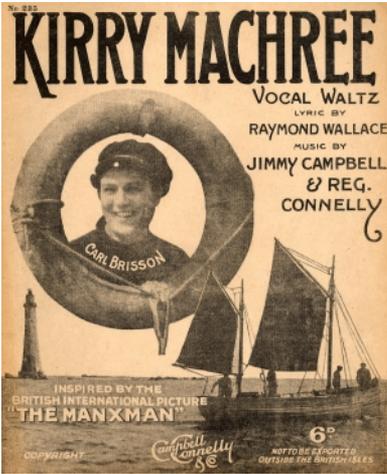
SAM SCHIEBER = DIRECTOR

# PSAMANTICS GOES PSYCHO PSONG PSELECTION

*"Marche funèbre  
d'une marionnette"*  
music by Charles Gounod (1872)



**THE MANXMAN (1929)**  
*"Kiry Machree"*  
music by Jimmy Campbell  
& Reg Connelly  
lyric by Raymond Wallace  
solo: Jill Wagoner



**BLACKMAIL (1929)**  
*"Miss Up-To-Date"*  
music by Billy Mayerl  
lyric by Frank Eyton  
solo: Eddie Joyce



**SHADOW OF A DOUBT (1943)**  
*"Shadow of a Doubt"*  
music by Harry Miller  
lyric by Bob Ried  
solo: Vanessa Archuleta



# UNDER CAPRICORN (1949)

*“One Magic Wish”*  
music by Richard Addinsell  
lyric by Kay Towmey  
solo: Robert Rennicks



# STAGE FRIGHT (1950)

*“The Laziest Gal in Town”*  
music and lyric by Cole Porter  
solo: Christine Nicholson



# I CONFESS (1953)

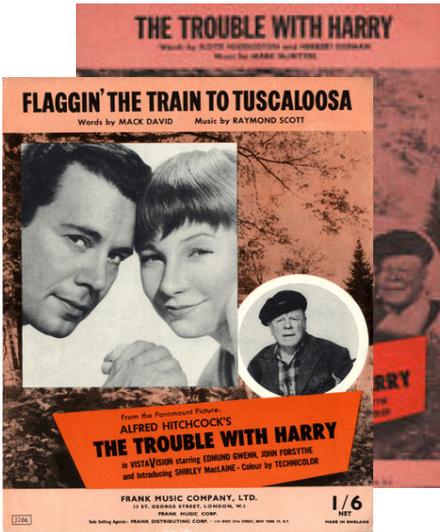
*“Love, Look What You've Done To Me”*  
music by Dimitri Tiomkin  
lyric by Ned Washington  
solo: Madeleine Wieland



# THE TROUBLE WITH HARRY (1955)

*"The Trouble with Harry"*  
music by Mark McIntyre  
lyric by Floyd Huddleston  
& Herbert Eisenman

*"Flaggin' the Train to Tuscaloosa"*  
music by Raymond Scott  
lyric by Mack David

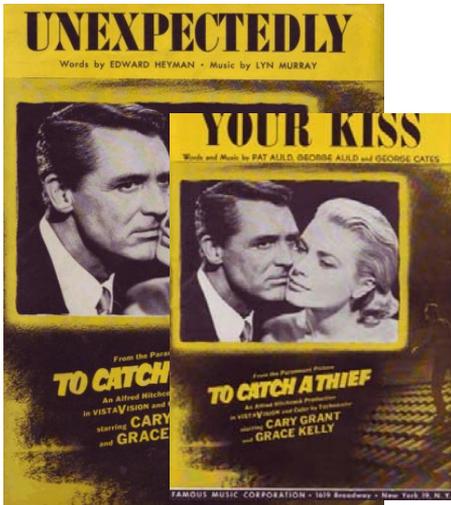


# DIAL M FOR MURDER (1954)

*"My Favorite Memory"*  
music by Dimitri Tiomkin  
lyric by Jack Lawrence

# REAR WINDOW (1954)

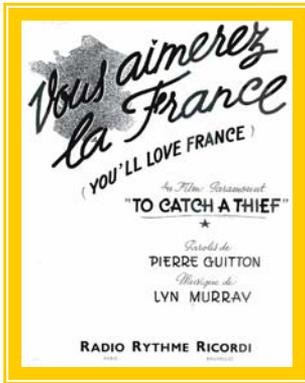
*"Lisa"*  
music by Franz Waxman  
lyric by Harold Rome



# TO CATCH A THIEF (1955)

*"Your Kiss"*  
music and lyric by Pat Auld,  
George Auld & George Cates  
solo: Orlana Van Zandt

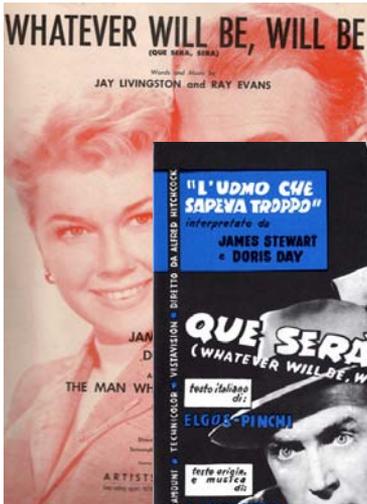
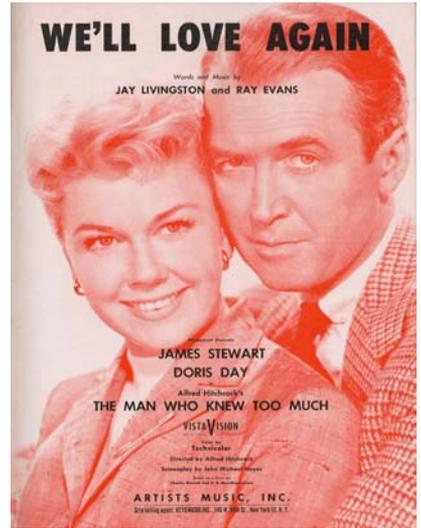
*"Unexpectedly"*  
music by Lyn Murray  
lyric by Edward Heyman  
solo: Quinten Voce



**“Vous aimerez la France”**  
 paroles de Pierre Guitton  
 musique de Lyn Murray  
 solo: Jill Wagoner

## THE MAN WHO KNEW TOO MUCH (1956)

**“We’ll Love Again”**  
 music and lyric by  
 Jay Livingston & Ray Evans  
 solo: Quin Smith



**“Whatever Will Be, Will Be”**  
 (“Que Sera, Sera”)  
 music and lyric by  
 Jay Livingston & Ray Evans

**(Italian)**

Que serà, serà,  
 e ciò che succederà  
 nessuno saper potrà,  
 Que serà, serà  
 e nessun lo sa.

**(French)**

Qué Será, Será,  
 Demain n'est jamais bien loin  
 Laissons l'avenir venir...  
 Qué Será, Será,  
 Qui vivra verra.





# THE MAN WHO KNEW TOO MUCH (1934, 1956)

*"The Storm Clouds"*  
music and lyric by Arthur Benjamin  
solos: Lisa Singh, Trina Kruger

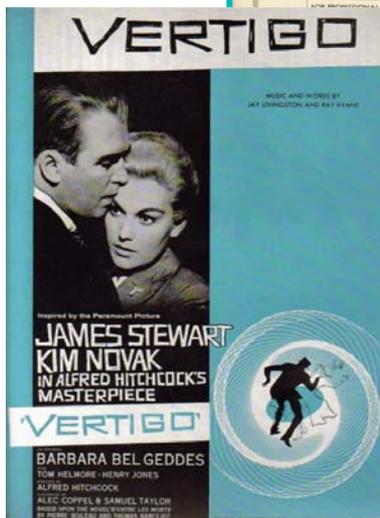


## VERTIGO (1958)

*"High Anxiety"*  
HIGH ANXIETY (1977)  
music and lyric by Mel Brooks  
solo: Ryan Ritter

*"Medley of Vertigo Themes"*  
music by Bernard Herrmann

*"Madeleine"*  
music by Bernard Herrmann  
lyric by Larry Orenstein



*"Vertigo"*  
music and lyric by  
Jay Livingston & Ray Evans  
solo: Jessica Futrell



MARNIE (1964)  
*"Marnie"*  
by Bernard Herrmann,  
Peter Jason & Gloria Shayne  
testo italiano di Spiker

**THE BIRDS (1963)**  
 “Suite from the Birds”



**TORN CURTAIN (1966)**  
 “Green Years”  
 music by John Addison  
 lyric by Jay Livingston & Ray Evans



Spellbound Concerto  
**SPELLBOUND (1945)**

Largamento (♩ = 100)

Piano

“Spellbound Concerto”  
 music by Miklos Rozsa

Moderato

“Spellbound”  
 lyric by Mack David

Except for “The Storm Clouds,” choral arrangements by Sam Schieber

 Musical score for the Spellbound Concerto and the song Spellbound. The score is written for piano and includes tempo markings (Largamento, Moderato) and dynamic markings (Piano, f, sfz).

# PSAMANTICS PSIXTH PSEASON

As Samantics begins its sixth season, we are grateful to you for supporting our adventure, through all kinds of music and entertainments. Here's a reminder of our offerings so far:

## FULL CHORUS CONCERTS

Ennio Morricone, Henry Mancini & John Barry  
Music from the Films of Alfred Hitchcock  
The Singing, Swinging '60s  
A Samantics Christmas  
Pop! Go the Classics

Platter Party: Gordon Jenkins' "Manhattan Tower" & Ray Conniff's "Love Affair"  
"The Captive" and other Victor Herbert Rarities  
How the West Was Sung

## SMALL GROUP SHOWS

British Music Hall  
100<sup>th</sup> Anniversary of the Sinking of the Titanic  
Songs of the Academy Awards

## CABARETS AND GUEST ARTISTS

An Evening with Miranda Sings  
Uptunes for the Downturn - Bob Cooner  
Andre Previn's Hollywood Years - Lesley Hamilton and Brad Bong  
Kate Campbell  
2014 Cabaret Festival at the Geery Theatre, featuring  
Brad Bong, Carrie Hennessey, Jessica Futrell, Betty Schneider, Emma Vance  
and the comedy of the regular Psamantics Psychos

## CONCERT MUSICALS

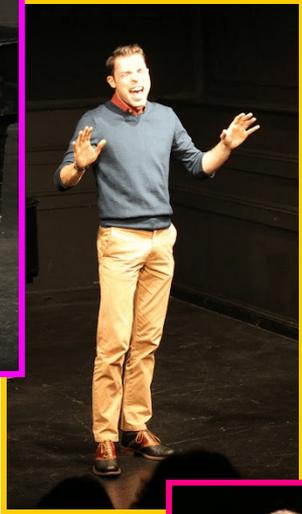
BRIGADOON, with Missouri Street Theatre  
HOW NOW DOW JONES  
VALLEY OF THE DOLLS

plus numerous benefit shows for both Samantics and other organizations

We've sung hundreds of songs for you (79 in the Oscar salute alone!), introduced you to lesser-known music and composers (some deservedly so), and presented Victor Herbert's rarely performed epic cantata, "The Captive." We've shared many laughs with you, as well as a few Titanic tears. We've given out over \$6,000 in scholarships to deserving younger members of Samantics.

But we're not done! Next up is a little Christmas treat (described more on the back cover), and the rest of the season will offer presentations in all the various categories above, continuing to expand our musical horizons and enjoying more laughter. Thank you for supporting and encouraging our efforts to bring neglected music back to life. The surprises will continue!

--Sam



# *Cabaret Festival*



SEPTEMBER 3-7, 2014



# PSAMANTICS PSUPPORTERS

We are grateful to OUR DONORS  
and are proud to acknowledge them here for their  
contributions toward making our sixth season the best yet!

**GREGORY VASUTIN**

**ELAINE NOBLE**

**NANCY ARSLAN**

**DOLORES CHARLES-SANDERS**

**JACKIE ZIPP**

**ANN GELDER**

**SHIRLEY MARCHITIELLO**

**IRENE MOUSLY**

**RICHARD AND CAROL SCHIEBER**

Samantics is a 501(c)(3) nonprofit organization under the regulations of the Internal Revenue Service. All contributions to SAMANTICS are tax-deductible to the extent provided by law.

P.O. Box 5418 ★ Vacaville, CA 95698

[samanticschoir.org](http://samanticschoir.org)



Samantics is a non-profit singing group that exists to build public appreciation for the widest possible range of vocal music through performance and education. Founded in 2009, the 30-person chorus hails from **Sacramento, Natomas, Galt, Davis, Vacaville, Fairfield, Suisun, Benicia, Vallejo** and **Glen Ellen**, and performs throughout the greater Sacramento Valley and Bay Area. For each concert, Samantics strives to provide an entertaining mixture of music ranging from classical to Vaudeville, ensuring that a Samantics concert is like no other.

## **Samantics Board of Directors**

Orlana Van Zandt, President

Trina Kruger, Lisa Singh, Quinten Voyce, JoAn Wade, Jacqueline Zipp



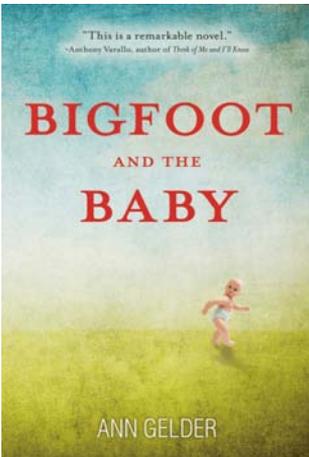
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*Many of our donors are creative artists, too. Please support them, as they support us.*



**ANN GELDER's** work has appeared in *Alaska Quarterly Review*, *Crazyhorse*, *Flavorwire*, *The Millions*, *Tin House*, *The Rumpus*, and other publications. She has taught literature at Stanford University and the University of California, Berkeley, and has worked as an online producer and marketing consultant. She lives in the San Francisco Bay Area.

[swerveandvanish.blogspot.com](http://swerveandvanish.blogspot.com)

"So lovely, so well-done, and so hard to explain. I loved *Bigfoot and the Baby*."  
--Insatiable Booksluts

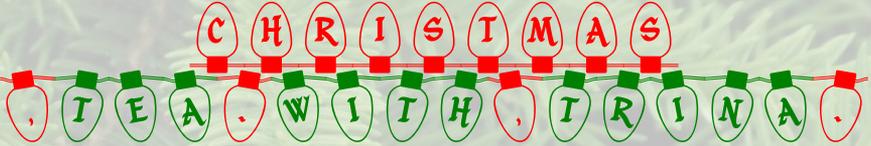
"A harrowing, darkly comic portrait of a family coming apart at the seams, Ann Gelder's *Bigfoot and the Baby* is both a love song and a Molotov cocktail to the American myth of self-reinvention. Prepare to meet the Majesky family, and to remember them long thereafter. This is a remarkable novel."

~Anthony Varallo, author of *Think of Me and I'll Know*

**Available now at [Smile.Amazon.Com](http://Smile.Amazon.Com) and fine bookstores**



Take a break from the craziness of the season by having



DECEMBER 18, 19, 20, 21  
7:00 P.M.

WM. J. GEERY THEATER  
2130 L STREET, SACRAMENTO

On a very special episode of Trina's cable access show, she finds that an intimate party with her friends has to contend with the mis-scheduling of the kids from Samantics Performing Arts School (SPAS) in the same time slot. She may need stronger tea.

