



Present

Dallas Divas

**Julie Johnson
Kristen Lassiter
Daron Cockerell
Sally Soldo
Catherine Carpenter Cox
Amy Stevenson
Kelly Silverthorn**

Songs by
**Richard Rodgers and Lorenz Hart
George and Ira Gershwin
Henry Mancini and Johnny Mercer
Jimmy McHugh and Dorothy Fields
Harold Arlen and Johnny Mercer
Irving Berlin**

September 29, 2017
Morton H. Meyerson Symphony Center

SONGS

DALLAS DIVAS AND DALLAS WINDS September 29, 2017

<i>Strike Up The Band</i>	Dallas Winds
George & Ira Gershwin	
<i>S'wonderful</i>	Catherine Carpenter Cox
George & Ira Gershwin	
<i>Someone To Watch Over Me</i>	Kelly Silverthorn
George & Ira Gershwin	
<i>The Lady is a Tramp</i>	Julie Johnson
Richard Rodgers & Lorenz Hart	
<i>Embraceable You</i>	Kristen Lassiter
George & Ira Gershwin	
<i>I Got Rhythm</i>	Amy Stevenson
George & Ira Gershwin	
<i>Sing For Your Supper</i>	Kristen Lassiter, Daron Cockerell, Kelly Silverthorn
Richard Rodgers & Lorenz Hart	
<i>My Funny Valentine</i>	Daron Cockerell
Richard Rodgers & Lorenz Hart	
<i>That Old Black Magic</i>	Julie Johnson
Harold Arlen & Johnny Mercer	

INTERMISSION

<i>Fascinating Rhythm</i>	Dallas Winds
George & Ira Gershwin	
<i>I Can't Give You Anything But Love</i>	Catherine Carpenter Cox
Jimmy McHugh & Dorothy Fields	
<i>All The Things You Are</i>	Kristen Lassiter
Jerome Kern & Oscar Hammerstein II	
<i>Moon River</i>	Sally Soldo
Henry Mancini & Johnny Mercer	
<i>My Romance</i>	Kelly Silverthorn
Richard Rodgers & Lorenz Hart	
<i>Johnny One Note</i>	Daron Cockerell
Richard Rodgers & Lorenz Hart	
<i>The Man I Love</i>	Julie Johnson
George & Ira Gershwin	
<i>With A Song In My Heart</i>	All Divas
Richard Rodgers & Lorenz Hart	
<i>God Bless America</i>	Julie Johnson and Divas
Irving Berlin	

DALLAS WINDS

Jeffrey Hellmer
CONDUCTOR

<p>FLUTE/PICCOLO Jennifer McElroy</p>	<p>TRUMPET 1 Larry Spencer</p>	<p>DRUMSET Roland Muzquiz</p>
<p>OBOE/ENGLISH HORN Steve Pettey</p>	<p>TRUMPET 2 James Sims</p>	<p>MALLET/PERCUSSION/ TOYS/ TIMPANI Drew Lang</p>
<p>CLARINET Deborah Fabian</p>	<p>TRUMPET 3 Tim Andersen</p>	<p>BASS Esther Rojas</p>
<p>CLARINET/BASS CLARINET Sharon Knox Deuby</p>	<p>HORN David Lesser</p>	<p>GUITAR Dean Bouras</p>
<p>ALTO SAXOPHONE/FLUTE Don Fabian</p>	<p>TROMBONE 1 Jimmy Clark</p>	<p>PIANO Jeff Hellmer</p>
<p>TENOR SAXOPHONE/ CLARINET Chris Beaty</p>	<p>TROMBONE 2 Bob Burnham</p>	
<p>BARITONE SAXOPHONE/ ALTO SAXOPHONE David Lovrien</p>	<p>BASS TROMBONE John Wasson</p>	

JEFFREY HELLMER is a jazz conductor, arranger, educator, pianist, and frequent performer in Texas and across the United States. He is Director of Jazz Studies at the University of Texas—Austin Butler School of Music, where he directs the UT Jazz Orchestra. Tonight marks his ninth appearance as guest conductor and pianist with the Dallas Winds.

THE DALLAS WINDS is one of the leading professional concert bands in the world today, hailed by classical critic and blogger Gene Gaudette as “one of America’s elite cultural institutions.” Founded in 1985, the Dallas Winds is a three-time Grammy Award nominee with 21 recordings in international release. They perform an annual season of concerts at the Meyerson Symphony Center.

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THE DALLAS DIVAS



KELLY SILVERTHORN is thrilled to be back at Lyric Stage where she has previously been seen as Hope in *Anything Goes*, Rapunzel in *Into the Woods* and Miss Foster/Sutton in *Lady in the Dark*, *The New Moon* and *Grand Hotel*. Other credits include *The Kountry Girls* (Theatre Three). Recent

SMU graduate.



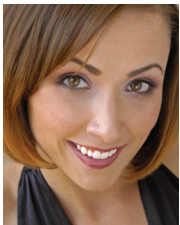
DARON COCKERELL is happy to be back at Lyric! Previous Lyric shows: *Quanah* (Nauda), *Mame* (Agnes Gooch), *Anything Goes* (Reno), *Annie Get Your Gun* (Annie Oakley), *Into the Woods* (Lucinda), *Too Many Girls* (Eileen), *The New Moon* (Clotilde), *The Desert Song*

(Susan) and others. Also worked at Casa Mañana, WaterTower, Theatre Three, Plaza Theatre, Mainstage and others. TCU graduate.



AMY STEVENSON has been singing and entertaining since she started choir at the Baptist church at the age of three. She has been involved in theater for many years having done shows at Bass Hall, the Music Hall, Carpenter Hall, the Meyerson, the Wortham in Houston, the Kalita

Humphries and many others! One of her favorite shows is Dallas Divas and she is excited to be back after having done all the others! Amy enjoys teaching school and entertaining the masses and has taken her cabaret shows to NYC several times! Every Monday she can be found hosting Dallas' (and her) favorite, *Mama's Party* at Uptown Theater of Grand Prairie. Check it out on Facebook!



KRISTEN LASSITER has been seen at Lyric in *Of Thee I Sing* (Mary Turner), *The New Moon* (Marianne), *The Golden Apple* (Penelope) and *The Desert Song* (Margot). Also seen in local performances with Uptown Players, FW Opera, and ICT Mainstage, with accolades including

winning the Regional Metropolitan Opera National Council Auditions.



JULIE JOHNSON Her career spans Broadway, Off-Broadway, touring and, of course, Lyric Stage! Most recently, she appeared in *Pure Country* (Mama Ivy), in the title role of *Mame*, *A Closer Walk with Patsy Cline* (Patsy) and has performed in 10 shows at Lyric! Julie was

the voice of Baby Bop on Barney and Friends and appeared in the film *Pure Country!* Julie made her Broadway debut in Hal Prince's *CANDIDE*, was nominated for a Drama Desk award and received a Theater World Award for her Off-Broadway debut in *Das Barbecu* and most recently was recognized by Dallas/Ft. Worth critics for her portrayal of Mame at Lyric Stage.



SALLY SOLDO With a professional career spanning 50 years, Sally has appeared Off-Broadway, National Tours and many regional and local theaters. Sally is the only "Diva" to appear in all ten *Lyric Stage's Dallas Divas* productions. Other Lyric productions include *South Pacific* (Bloody Mary), *Jerry's Girls*, *Cather County*, *Joseph and Mary* (Leon Rabin Award for Best Supporting Actress), *Annie Get Your Gun*, *Anything Goes* and she starred as Countess Aurelia in Lyric's first concert version of *Dear World*.



CATHERINE CARPENTER COX is so excited to be a part of the DIVAS as they return!! As a New York based actress that fell in love with a Texan, her LYRIC credits include: *Evita* (Eva), *Celebration*, *Hello Dolly* (Irene), *Look Homeward Honky Tonk Angel*, *Bye Bye*

Birdie (Rosie), *Oliver* (Nancy), *The Most Happy Fella* (Cleo), *Nine* (Luisa), *Into The Woods* (Witch) & numerous *DALLAS DIVAS*. BFA: Tisch School of the Arts at NYU. Love always to Brad and our BEST new production, baby girl Charlee!

Rodgers & Hart

Richard Rodgers (1902-1979) and Lorenz Hart (1895-1943) wrote their first shows together when both were still students attending Columbia University. After writing a series of musical comedies for the University's Varsity Shows and other charities, they made their professional debut with the song "Any Old Place With You," featured in the 1919 Broadway musical comedy *A LONELY ROMEO*.

Their breakthrough came with the score for a 1925 charity show, *THE GARRICK GAITIES*, which introduced the classic valentine to their hometown, "Manhattan." From 1920 to 1930 Rodgers & Hart wrote an astonishing array of musical comedies for Broadway and London's West End. At their pinnacle the team was writing an average of four new shows a year, and among these were: *DEAREST ENEMY*, *BETSY*, *PEGGY-ANN*, *THE GIRL FRIEND*, *CHEE-CHEE* and *A CONNECTICUT YANKEE*. In 1935, Legendary Broadway producer Billy Rose hired the team to write the songs for his circus musical spectacular, *JUMBO*. Their score introduced "The Most Beautiful Girl In The World," "My Romance" and "Little Girl Blue," and Rodgers & Hart were back on Broadway.

From 1936 to 1943 Rodgers & Hart wrote a series of Broadway musical comedies, each of which seemed to top the one before in terms of innovation and box office success. *ON YOUR TOES* (1936), *BABES IN ARMS* (1937), *I'D RATHER BE RIGHT* (1937), *I MARRIED AN ANGEL* (1938), *THE BOYS FROM SYRACUSE* (1938), *TOO MANY GIRLS* (1939), *HIGHER AND HIGHER* (1940), *PAL JOEY* (1940), and *BY JUPITER* (1942) dazzled Broadway in spectacular succession, and collectively offered such classic songs as "There's A Small Hotel," "I Wish I Were In Love Again," "My Funny Valentine," "Where Or When," "The Lady Is A Tramp," "Spring Is Here," "Falling In Love With Love," "Sing For Your Supper," "This Can't Be Love," "I Didn't Know What Time It Was," "It Never Entered My Mind," "Bewitched," "I Could Write A Book," "Nobody's Heart," and "Wait Till You See Her."

The partnership disbanded temporarily early in 1943 when Rodgers collaborated with Oscar Hammerstein II on *OKLAHOMA!* The Rodgers & Hart partnership resumed with a revision of their 1927 musical comedy *A CONNECTICUT YANKEE*, and the new production (which featured six new songs including "To Keep My Love Alive") opened on Broadway November 17, 1943. Already ill at the time, Lorenz Hart died less than a week later.

George and Ira Gershwin

George and Ira Gershwin will always be remembered as the songwriting team whose voice was synonymous with the sounds and style of the Jazz Age. By the time of their 1924 Broadway hit, *LADY, BE GOOD!*, George had worked with lyricist Buddy DeSylva on a series of revues, *GEORGE WHITE'S SCANDALS*, while Ira enjoyed success with composer Vincent Youmans on *TWO LITTLE GIRLS IN BLUE*. But from 1924 until George's death in 1937, the brothers wrote almost exclusively with each other, composing over two dozen scores for Broadway and Hollywood.

Though they had many individual song hits, their greatest achievement may have been the elevation of musical comedy to an American art form. With their trilogy of political satires — *STRIKE UP THE BAND*, the Pulitzer Prize-winning *OF THEE I SING*, and its sequel, *LET 'EM EAT CAKE* (all three written with playwrights George S. Kaufman and Morrie Ryskind) — they helped raise popular musical theatre to a new level of sophistication. Their now-classic folk opera, *PORGY AND BESS* (co-written with DuBose Heyward), is constantly revived in opera houses and theatres throughout the world.

Concurrently with the Gershwins' musical theatre and film work, George attained great success in the concert arena as a piano virtuoso, conductor, and composer of such celebrated works as *RHAPSODY IN BLUE*, *AN AMERICAN IN PARIS*, and the *CONCERTO IN F*.

Henry Mancini

Henry Mancini was one of the most versatile talents in contemporary music. The Mancini name is synonymous with great motion picture and television music, fine recordings and international concert performances. During his lifetime, Mancini was nominated for 72 GRAMMY® Awards, winning 20. He was nominated for 18 Academy Awards® winning four, honored with a Golden Globe® Award and nominated for two Emmy® Awards.

Mancini created many memorable film scores including 'Breakfast at Tiffany's', 'The Pink Panther', 'Days of Wine and Roses', 'Hatari!', 'Charade', 'Victor/Victoria', '10', 'Darling Lili', 'Arabesque', and 'The Glass Menagerie'. He also wrote for a number of television films including 'The Thorn Birds' and 'The Shadow Box,' as well as television themes including 'Peter Gunn,' 'Mr. Lucky,' 'NBC

Election Night Theme,” “Newhart,” “Remington Steele” and “Hotel.” Mancini recorded over 90 albums with styles varying from big band to jazz to classical to pop, eight of which were certified gold by The Recording Industry Association of America.*

Jerome Kern

Jerome Kern (1885-1945) composed his first complete show, *THE RED PETTICOAT*, in 1912. Between 1915 and 1919, he composed a series of intimate chamber musicals, mostly in collaboration with Guy Bolton and P.G. Wodehouse, known as the Princess Theatre shows. These works — *VERY GOOD EDDIE*; *OH, BOY!*; *OH, LADY! LADY!!*; *LEAVE IT TO JANE*; and *ZIP GOES A MILLION* — are credited with laying the foundation of the modern American musical comedy. Throughout the 1920s Kern’s composing style broadened with works such as *SALLY*; *SITTING PRETTY*; *DEAR SIR*; *SUNNY*; and *THE CITY CHAP*, culminating in 1927 with the American operetta masterpiece, *SHOW BOAT* (written with Oscar Hammerstein II.) With that epic, Kern began a series of works for the stage which were more operatic and involved the close interweaving of music, song and speech, including *SWEET ADELINE* (1929), *THE CAT AND THE FIDDLE* (1931), *MUSIC IN THE AIR* (1932) and *ROBERTA* (1933).

In the 1930s, Kern moved to Hollywood and wrote a series of successful film scores, including *SWING TIME*, *COVER GIRL*, *YOU WERE NEVER LOVELIER* and *CAN’T HELP SINGING*. His final stage musical, again with Hammerstein, was *VERY WARM FOR MAY* (1939) and included his masterpiece, “All the Things You Are.” Among his extraordinary list of songs are: “They Didn’t Believe Me,” “Look For The Silver Lining,” “Why Was I Born?,” “Don’t Ever Leave Me,” “Smoke Gets In Your Eyes,” “Yesterdays,” “The Song Is You,” “I’ve Told Ev’ry Little Star,” “The Way You Look Tonight” (Academy Award, Best Song 1936), “The Last Time I Saw Paris” (Academy Award, Best Song 1940), “A Fine Romance,” and “Long Ago And Far Away.” Kern died in New York City in 1945, while preparing to begin work with Dorothy Fields on a new musical entitled *ANNIE OAKLEY*.

Irving Berlin

With a life that spanned more than 100 years and a catalogue that boasted over 1000 songs, Irving Berlin epitomized Jerome Kern’s famous maxim that “Irving Berlin has no place in American music — he is American music.”

Irving Berlin was born Israel Beilin on May 11, 1888. One of eight children, his exact place of birth

is unknown, although his family had been living in Tolochin, Byelorussia, when they immigrated to New York in 1893. When his father died, Berlin, just turned 13, took to the streets in various odd jobs, working as a busker singing for pennies, then as a singing waiter in a Chinatown Cafe. In 1907 he published his first song, “Marie from Sunny Italy,” and by 1911 he had his first major international hit “Alexander’s Ragtime Band.”

Over the next five decades, Irving Berlin produced an outpouring of ballads, dance numbers, novelty tunes and love songs that defined American popular song for much of the century. A sampling of just some of the Irving Berlin standards includes “How Deep Is The Ocean,” “Blue Skies,” “White Christmas,” “Always,” “Anything You Can Do I Can Do Better,” “There’s No Business Like Show Business,” “Cheek To Cheek,” “Puttin’ On The Ritz,” “A Pretty Girl Is Like a Melody,” “Heat Wave,” “Oh! How I Hate To Get Up In The Morning,” “Easter Parade” and “Let’s Face The Music And Dance.” In a class by itself is his beloved paean to his beloved country, “God Bless America.”

Johnny Mercer

Even if you’re not aware of it, you’re probably already familiar with the music of Johnny Mercer.

From the light-hearted “You Must Have Been A Beautiful Baby” and “Jeepers Creepers” to the romantic “Laura,” “Dream” and “I Remember You”...from the big band “And The Angels Sing” to the dramatic “Blues In The Night,” “Come Rain Or Come Shine” and “One For My Baby”...from the sassy “Satin Doll” and “Tangerine” to the cinematic “Hooray for Hollywood” and “On The Atchison, Topeka And The Santa Fe”...not to mention the timeless standards of “That Old Black Magic,” “Glow Worm,” “Days Of Wine And Roses,” and “Moon River.” These songs, with their wide range of musical styles, have been heard by millions of people all over the world on recordings, radio, films, television programs and Broadway shows over the past century.

This is Johnny Mercer’s legacy.

Harold Arlen

Harold Arlen wrote some of the greatest hits from the 30’s and 40’s, including the entire score to the classic movie, *The Wizard of Oz*. Songs such as *Over the Rainbow*, *Get Happy*, *Stormy Weather*, *It’s Only a Paper Moon*, *I’ve Got the World on a String*, and *Last Night When We Were Young* are just some of the standards that live on today and have distinguished Harold Arlen as one of the Great American Composers of the 20th Century.



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