

NAXOS
AudioBooks

**NON-
FICTION**

HISTORIES

Richard Fawkes The History of the Musical

Read by **Kim Criswell**



**CONTAINS 100 MUSICAL EXCERPTS INCLUDING
'MEMORY' AND 'SOME ENCHANTED EVENING'**

NA422712D

1	MEMORY Cats (Lloyd Webber/Eliot/Nunn) Kim Criswell from the CD <i>KIM CRISWELL BACK TO BEFORE</i> (CDVIR 8332 / CDJAY 1317)	1:21
2	The origins of The Musical – The Beggars Opera (John Gay) 1728	2:13
3	WERE I LAID ON GREENLAND'S COAST The Beggars Opera (John Gay) 1728 Sylvia Nelis and Frederick Ranslow, Lyric Theatre Orch (Hammersmith) cond. Frederick Austin (recorded 1919)	1:26
4	Vaudevilles, Burlesques in Europe – Adolphe Adam	1:55
5	OH QU'IL ETAIT BEAU, Le Postillon de Longjumeau (Adolphe Adam) 1836 Maurice Capitaine, de l'Opera Comique	1:33
6	Opera-bouffes in Paris – Hervé (Florimond Roger) and Jacques Offenbach	3:45
7	CAN CAN Orpheus in the Underworld (Offenbach) 1858 Slovak State Philharmonic Orchestra, Johannes Wildner 8.550924	1:17
8	André Messager and Charles Lecoq – Brussels and Paris	2:46
9	LA DISPUTE La Fille De Madame Angot (Charles Lecoq) 1872 Fanély Révoil, with orchestra conducted by Gustave Cloëz (recorded in Paris c.1933)	1:02
10	Vienna – Franz von Suppé	2:21
11	OVERTURE Die Schöne Galathee (Franz von Suppé) Slovak State Philharmonic Orchestra (Kosice) Alfred Walter 8.553935	0:41
12	Vienna – Johann Strauss	1:31
13	OVERTURE Die Fledermaus (Johann Strauss) 1874 Czecho-Slovak Radio Symphony Orchestra (Bratislava) Johannes Wildner	1:27
14	England – Sir Arthur Sullivan and W.S. Gilbert	2:08

15	THE MOON AND I The Mikado (Gilbert and Sullivan) 1885 Margaret Mitchell, New Promenade Orchestra cond. Isidore Godfrey	1:07
16	London – George Edwardes and The Gaiety Theatre	2:22
17	AND HER GOLDEN HAIR WAS HANGING DOWN HER BACK The Shop Girl (Ivan Caryl/Felix McGlennon) 1894 Seymour Hicks, Harry Jacobson piano, 1932	1:11
18	Ivan Caryl and Lionel Monckton	2:25
19	THE GIRL WITH A BROGUE The Arcadians (Lionel Monckton) 1909 Julia Sanderson, orch. cond Harry Sosnik (recorded 1941)	0:47
20	Sydney Jones – The Geisha	1:26
21	THE AMOROUS GOLDFISH The Geisha (Jones/Hall/Greenbank) 1896 Light Opera Company (recorded 1931)	1:38
22	Edward German – complete's Sullivan's last opera and writes Merrie England	1:22
23	DAN CUPID HATH A GARDEN Merrie England (Edward German) 1902 Dan Jones, tenor; orchestra cond. by Clarence Raybould, under supervision of Sir Edward German	1:21
24	USA and London – Ivan Caryl and Gustave Kerker	1:19
25	TEACH ME HOW TO KISS The Belle Of New York (Gustave Kerker) 1897 COLUMBIA LIGHT OPERA COMPANY	1:47
26	Vaudeville – George M. Cohan	1:02
27	GIVE MY REGARDS TO BROADWAY Little Johnny Jones 1904 (George M. Cohan)	0:42
28	USA – Victor Herbert	1:23
29	AH, SWEET MYSTERY OF LIFE Naughty Marietta (Victor Herbert) 1910 Felix Knight & Dorothy Kirsten with the Victor First Nighter Orchestra and Chorus	1:39

30	Viennese operetta – Franz Lehár	2:00
31	VILJA The Merry Widow (Lehár) 1905 Ingrid Kertesi, Hungarian Operetta Orchestra, László Kovács 8.550942	1:12
32	USA – Sigmund Romberg	0:55
33	WILL YOU REMEMBER Maytime (Sigmund Romberg) 1917 Helen Marshall & Milton Watson, orch. cond. Victor Light Opera Company Nathaniel Shilkret 1935)	1:50
34	London – Chu Chin Chow by Frederic Norton: 2,235 performances	1:35
35	THE COBBLER’S SONG Chu Chin Chow (Frederic Norton) 1916 Jamieson Dodds, with Orchestra	0:44
36	USA – The end of World War I and the Jazz Age	2:03
37	I’M JUST WILD ABOUT HARRY Shuffle Along (Eubie Blake) 1921 Vaughn de Leath, with orchestra (recorded 1922)	1:13
38	USA – Vincent Youmans	0:43
39	TEA FOR TWO No No Nanette (Vincent Youmans) 1923 Binnie Hale & Seymour Beard with Palace Theatre Orchestra conducted by Percival Mackey (COLUMBIA 3630)	1:14
40	Broadway – Rudolf Friml	1:39
41	INDIAN LOVE CALL Rose Marie (Rudolf Friml)1924 Victor Light Opera Company (recorded 1925)	1:42
42	USA – George Gershwin: Lady Be Good (1924), The Song of the Flame (1925)	2:44
43	COSSACK LOVE SONG The Song of the Flame (George Gershwin) 1925 Victor Light Opera Company (recorded 1926)	1:07

-
- 44 USA – American operetta and musical comedies: Gershwin, Friml, Romberg, Herbert – and Jerome Kern 2:23
- 45 THEY DIDN'T BELIEVE ME The Girl From Utah (Kern/Reynolds) 1913 1:23
Julia Sanderson, orch. cond. Harry Sosnik (recorded 1941)
- 46 USA – Jerome Kern and Show Boat 2:30
- 47 MAKE BELIEVE Show Boat (Kern/Hammerstein)1927 1:08
Howett Worster with Drury Lane Theatre Orchestra conducted by Herman Finck (recorded in Drury Lane Theatre, May 18, 1928)
- 48 Why was Show Boat so different? 2:44
- 49 OL' MAN RIVER Show Boat (Kern/Hammerstein)1927 1:16
Paul Robeson with Paul Whiteman & His Concert Orchestra (recorded 1928)
- 50 BILL Show Boat (Kern/Hammerstein) 1927 1:39
Helen Morgan, orchestra conducted by Victor Arden (radio broadcast, 1938)
- 51 Hollywood and film musicals 5:15
- 52 SOFTLY AS IN A MORNING SUNRISE The New Moon (Romburg/Hammerstein) 1928 1:36
Frank Parker with the Victor Mixed Chorus, dir. Emile Cote (recorded 1942)
- 53 Dance Spectaculars – Busby Berkeley; George Gershwin and the American sound 3:16
- 54 THE MAN I LOVE Lady Be Good (Gershwin/Gershwin) 1924 1:30
Jane Froman with Victor Salon Group cond. Nathaniel Shilkret (recorded 1938)
- 55 George Gershwin: Strike Up The Band & Girl Crazy 2:56
- 56 I GOT RHYTHM Girl Crazy (Gershwin/Gershwin)1930 0:42
Julia Shore from the CD *SHALL WE DANCE? THE PICCADILLY DANCE ORCHESTRA* (CDVIR 8326 / CDJAY 1269)

57	George Gershwin: Of Thee I Sing	1:20
58	LOVE IS SWEEPING THE COUNTRY Of Thee I Sing (Gershwin/Gershwin/Kaufman/Ryskind) 1931 Dick Robertson with Abe Lyman and his Californians (recorded 1932)	0:53
59	George Gershwin: Porgy and Bess	2:44
60	SUMMERTIME Porgy And Bess (George Gershwin) 1935 Ann Brown, The Eva Jessye Choir, orchestra conducted by Alexander Smallens (recorded 1940)	1:34
61	USA – Cole Porter	2:10
62	LET'S DO IT Paris (Cole Porter) 1928 Lee Wiley with Bunny Berigan's Music (recorded 1940)	0:53
63	Cole Porter – Anything Goes 1934	2:42
64	I GET A KICK OUT OF YOU Anything Goes (Porter) 1934 Louise Gold From the JAY complete recording of <i>ANYTHING GOES</i>	1:41
65	USA – Marc Blitzstein and The Cradle will Rock 1937	2:51
66	ART FOR ART'S SAKE The Cradle Will Rock (Marc Blitzstein) 1937 Edward Fuller, Jules Schmidt & Peggy Coudray; Marc Blitzstein, piano (recorded 1938)	0:51
67	USA – Irving Berlin	3:06
68	EASTER PARADE As Thousands Cheer (Irving Berlin) 1933 Clifton Webb with Leo Reisman & His Orchestra (recorded 1933)	1:29
69	USA – Richard Rodgers and Larry Hart	1:56
70	HERE IN MY ARMS Dearest Enemy (Rodgers/Hart) 1925 Lee Wiley, with Max Kaminsky & His Orchestra (recorded 1940)	0:47
71	Rodgers and Hart: Songs	1:30
72	TEN CENTS A DANCE Simple Simon (Rodgers/Hart) 1930 Ruth Etting (recorded 1930)	1:15

73	Rodgers and Hart: Babes In Arms	1:26
74	THE LADY IS A TRAMP Babes In Arms (Rodgers/Hart) 1937 Ray Heatherton (radio broadcast, c.1940)	1:23
75	Europe – Franz Lehár and Richard Tauber	2:20
76	YOU ARE MY HEART'S DELIGHT The Land Of Smiles (Franz Lehár) 1929 Richard Tauber (recorded 1935; from Naxos Nostalgia 8.120513)	1:01
77	England – Noel Coward	2:12
78	I'LL SEE YOU AGAIN Bitter Sweet (Noel Coward) 1929 Peggy Wood & George Metaxa, orchestra conducted by Ray Noble (recorded 1929)	1:56
79	England – Ivor Novello	1:31
80	SHINE THROUGH MY DREAMS Glamorous Night (Novello/Hassall) 1935 Trefor Jones, w. Drury Lane Theatre. Orchestra conducted by Charles Prentice (recorded 1935)	1:10
81	England – Vivian Ellis	1:03
82	SPREAD A LITTLE HAPPINESS Mr Cinders (Vivian Ellis) 1929 Binnie Hale with Al Starita & His Novelty Orchestra	2:04
83	England – Cole Porter	1:02
84	HOW COULD WE BE WRONG? Nymph Errant (Cole Porter) 1933 Gertrude Lawrence, orchestra conducted by Ray Noble (recorded 1933)	1:08
85	Berlin – Im Weissen Rossl (The White Horse Inn)	1:30
86	YOUR EYES The White Horse Inn (Benatsky/Stolz) 1930 Columbia Light Opera Company (recorded 1930)	0:51
87	Hitler's Germany: Jewish composers, including Kurt Weill	1:53
88	MORITAT (MACK THE KNIFE) The Threepenny Opera (Weill/Brecht) 1928 Kurt Gerron, with the Lewis Ruth Band conducted by Theo Mackeben (recorded 1930)	0:46

89	USA – Kurt Weill and Lotte Lenya in New York, 1935	2:25
90	SEPTEMBER SONG Knickerbocker Holiday (Weill/Anderson) 1938 Walter Huston, orchestra conducted by Maurice Abravanel (recorded 1938)	1:33
91	England – Noel Gay: Me and My Girl 1937	1:46
92	THE LAMBETH WALK Me and My Girl (Gay/Furber/Rose) 1937 Lupino Lane, Teddie St. Denis & Company (recorded in performance at the Victoria Palace, 1938)	0:42
93	Europe – War. Ivor Novello: The Dancing Years	2:28
94	I CAN GIVE YOU THE STARLIGHT The Dancing Years (Ivor Novello) 1939 Mary Ellis, with the Drury Lane Theatre Orchestra conducted by Charles Prentice (recorded 1939)	2:01
95	FALLING IN LOVE WITH LOVE The Boys From Syracuse (Rodgers/Hart) 1938 Fred Waring & His Pennsylvanians, solist: Jane Wilson 1942	3:07
96	USA – Escapist musicals – Dubarry was a Lady, Cabin in the Sky (Vernon Duke)	2:36
97	TAKING A CHANCE ON LOVE Cabin in the Sky (Duke/Latouche (1940) Ethel Waters with Max Meth and his Orchestra (recorded 1940)	1:13
98	Rodgers and Hart: Pal Joey (1940)	1:44
99	I COULD WRITE A BOOK Pal Joey (Rodgers/Hart) 1940 Harold Lang & Beverly Fite, orchestra conducted by Lehman Engel (recorded 1950)	1:20
100	USA – Weill and Gershwin: Lady in the Dark	1:33
101	MY SHIP Lady in the Dark (Weill/Gershwin) 1941 Gertrude Lawrence, orchestra conducted by Leonard Joy (recorded 1941)	1:02
102	USA – Kurt Weill teams up with Ogden Nash for One Touch of Venus	0:58

103	WEST WIND One Touch of Venus (Weill/Nash) Kenny Baker & The One Touch of Venus Orchestra and Chorus cond. by Maurice Abravanel (1943)	1:06
104	USA – Rodgers and Hammerstein: Oklahoma!	2:10
105	PEOPLE WILL SAY WE'RE IN LOVE Oklahoma! (Rodgers/Hammerstein) 1943 John Diedrich, Rosamund Shelley from the CD <i>OKLAHOMA!</i> (CDTEM 1208 / CDJAY 1240)	0:51
106	USA – Rodgers and Hammerstein: Carousel	2:04
107	WHAT'S THE USE OF WONDERIN' Carousel (Rodgers/Hammerstein) 1945 Iva Withers & Girls Chorus (Original London Cast 1950)	1:11
108	USA – Leonard Bernstein	2:07
109	LONELY TOWN On The Town (Bernstein/Comden/Green) 1944 The Victor Chorale and the On The Town Orchestra conducted by Robert Shaw (recorded 1945)	1:18
110	USA – Irving Berlin: Annie Get Your Gun (1946)	3:09
111	ANYTHING YOU CAN DO Annie Get Your Gun (Berlin) 1946 Caroline O'Connor / Mark Adams	1:05
112	USA – Forrester and Wright...and Grieg	2:31
113	STRANGE MUSIC Song Of Norway (Wright/Forrester/Grieg) 1944 Valerie Masterson, Donald Maxwell from the 2CD set <i>SONG OF NORWAY</i> (CDTER2 1173* / CDJAY2 1253)	1:02
114	AND THIS IS MY BELOVED Kismet (Wright/Forrest/Borodin) David Rendall, Valerie Masterson, Donald Maxwell, Richard Van Allan from the 2CD set <i>KISMET</i> (CDTER2 1170*/CDJAY2 1251)	3:15

115	MY HEART AND I Old Chelsea 1943	1:09
	Richard Tauber with orchestra and chorus conducted by Henry Geehl (recorded 1943)	
116	England – Ivor Novello: Perchance to Dream (1945)	0:48
117	WE'LL GATHER LILACS Perchance To Dream (Ivor Novello) 1945	2:05
	Olive Gilbert, orchestra conducted by Harry Acres (recorded 1946)	
118	England – Vivian Ellis: Bless the Bride (1947)	0:39
119	USA – Cole Porter: Kiss Me Kate (1948)	2:41
120	BRUSH UP YOUR SHAKESPEARE Kiss Me, Kate! (Porter) 1948	1:01
	Brian Greene, Matt Zimmerman from the 2CD set <i>KISS ME, KATE!</i> (CDTER2 1212* / CDJAY2 1296)	
121	USA – Rodgers and Hammerstein: South Pacific	2:21
122	SOME ENCHANTED EVENING South Pacific (Rodgers/Hammerstein) 1949	1:02
	Thomas Allen from the CD <i>LOVE DUETS FROM THE MUSICAL THOMAS ALLEN AND VALERIE MASTERSON</i> (CDVIR 8317 / CDJAY 1233)	
123	USA – Lerner and Loewe: Brigadoon (1947)	1:42
124	THE HEATHER ON THE HILL Brigadoon (Lerner/Loewe)	0:57
	Ethan Freeman/Janis Kelly from the CD <i>Brigadoon</i> (CDTEH 6003)	
125	USA – Lerner and Loewe: Paint Your Wagon(1951)	0:51
126	THEY CALL THE WIND MARIA Paint Your Wagon (Lerner/Loewe) 1951	0:57
	Ron Raines from the CD <i>RON RAINES BROADWAY PASSION</i> (CDVIR 8338 / CDJAY 1312)	
127	USA – Lerner and Loewe: My Fair Lady (1956)	2:22
128	I COULD HAVE DANCED ALL NIGHT My Fair Lady (Lerner/Loewe) 1956	1:01
	Tinuke Olafimihan, Girls from the 2CD set <i>MY FAIR LADY</i> (CDTER2 1211* / CDJAY2 1277)	

129	England – Julie Andrews; Sandy Wilson/The Boyfriend (1954)	2:23
130	I COULD BE HAPPY WITH YOU The Boyfriend (Wilson) 1954 Simon Green, Jane Wellman from the CD <i>THE BOYFRIEND</i> (CDTER 1095* / CDJAY 1289)	1:05
131	England – Julian Slade: Salad Days (1954)	0:50
132	WE SAID WE WOULDN'T LOOK BACK Salad Days (Slade/Reynolds) 1954 Adam Bareham, Christina Matthews From the CD <i>SALAD DAYS</i> (CDTER 1018*)	4:44
133	USA – Frank Loesser: Guys and Dolls (1950)	2:21
134	SIT DOWN YOU'RE ROCKIN' THE BOAT Guys and Dolls (Loesser) 1950 Don Stephenson, Company from the 2CD set <i>GUYS AND DOLLS</i> (CDTER2 1228* / CDJAY2 1294)	0:44
135	USA – Anna and the King of Siam	2:07
136	SHALL WE DANCE? The King And I (Rodgers/Hammerstein) 1951 Valerie Masterson, Christopher Lee from the 2CD set <i>THE KING AND I</i> (CDTER2 1214* / CDJAY2 1276)	1:33
137	USA – The Film Musical	1:02
138	SINGIN' IN THE RAIN Singin' In The Rain (Brown/Freed) 1952 Michael Gruber from the CD <i>SINGIN' IN THE RAIN</i> (CDTER 1240* / CDJAY 1262)	1:23
139	More films	1:33
140	USA – A new generation: Richard Adler and Jerry Ross	1:15
141	HEY THERE The Pajama Game (Adler/Ross) 1954 Ron Raines from the 2CD set <i>THE PAJAMA GAME</i> (CDTER2 1232* / CDJAY2 1250)	1:18
142	USA – Frank Loesser: The Most Happy Feller (1956)	2:06

143	MAMMA, MAMMA The Most Happy Fella (Loesser) 1956 Louis Quilico from the 3CD set <i>THE MOST HAPPY FELLA</i> (CDTER3 1260*/ CDJAY3 1306)	0:55
144	USA – Something’s coming OVERTURE WEST SIDE STORY West Side Story (Bernstein/Sondheim) 1957 National Symphony Orchestra, John Owen Edwards from the 2CD set <i>WEST SIDE STORY</i> (CDTER2 1197* / CDJAY2 1261)	1:35
145	AMERICA West Side Story (Bernstein/Sondheim) 1957 Caroline O’Connor, Nick Farranti, Girls from the 2CD set <i>WEST SIDE STORY</i> (CDTER2 1197* / CDJAY2 1261)	2:03
146	I AM EASILY ASSIMILATED Candide (Bernstein/Wilbur/Sondheim/Latouche) 1956 Ann Howard, Chorus from the CD <i>CANDIDE</i> (CDTER 1156* / CDJAY 1257)	1:01
147	USA – Leonard Bernstein: West Side Story	1:59
148	MARIA West Side Story (Bernstein/Sondheim) 1957 Paul Manuel From the CD <i>WEST SIDE STORY</i> (CDTEH 6002)	1:07
149	USA – Rodgers and Hammerstein’s final musical	0:43
150	DO-RE-ME The Sound Of Music (Rodgers/ Hammerstein) 1959 Shona Lindsay & Children from the CD <i>I’WONT GROW UP</i> <i>Broadway for Kids from 8 to 80</i> (CDJAZ9001)	1:47
151	England – Lionel Bart: Fings Ain’t What They Used To Be/Oliver	4:11
152	REVIEWING THE SITUATION Oliver! (Bart) 1960 Julian Forsyth from the CD <i>OLIVER!</i> (CDTER 1184* / CDJAY 1298)	1:23
153	England – The demise of Bart/Anthony Newley	1:49

154	WHAT KIND OF FOOL AM I? Stop The World I Want To Get Off (Newley/Bricusse) 1961 Mike Holloway from the CD <i>STOP THE WORLD I WANT TO GET OFF</i> (CDTER 1226* / DJAY 1236)	0:39
155	England – Cyril Ornadel/Wolf Mankowitz: Pickwick	2:03
156	IF I RULED THE WORLD Pickwick (Ornadel/Bricusse) 1963 Harry Secombe from the CD <i>PICKWICK</i> (CDTER 1205*)	0:59
157	England – Musicals on classical themes	1:16
158	USA – Broadway: early 1960s	2:50
159	IF I WERE A RICH MAN Fiddler On The Roof (Harnick/Bock) 1964 Jerry Lanning from the CD <i>BROADWAY THE CONCERT</i> (CDJAY 8002)	1:01
160	Hollywood: One of the last great MGM musicals: Gigi	1:11
161	I REMEMBER IT WELL Gigi (Lerner/Loewe) 1958 Sian Phillips, Ron Moody from the CD <i>GIGI</i> (SHOW CD)	1:13
162	USA – Broadway: The changing styles of the 1960s	5:25
163	MAME Mame (Herman) 1966 Jerry Lanning, Chorus from the CD <i>BROADWAY THE CONCERT</i> (CDJAY 8002)	0:43
164	USA – Off Broadway, a sensation: The Fantasticks	1:53
165	TRY TO REMEMBER The Fantasticks (Jones/Schmidt) 1960 John Barrowman from the CD <i>JOHN BARROWMAN REFLECTIONS FROM B'WAY</i> (CDVIR 8336 / CDJAY 1333)	0:57
166	USA – The musical nobody wanted	1:47
167	THE IMPOSSIBLE DREAM Man Of La Mancha (Leigh/Darion) 1965 Ron Raines from the 2CD set <i>MAN OF LA MANCHA</i> (CDTER2 1263* / CDJAY2 1304)	1:09

168	USA – Political protest: a new kind of musical:John Kander and Fred Ebb	2:24
169	MONEY MONEY Cabaret (Kander/Ebb) 1966 Jonathan Pryce, Maria Friedman from the 2CD set <i>CABARET</i> (CDTER2 1210* / CDJAY2 1311)	1:00
170	USA – Cy Coleman	1:16
171	BIG SPENDER Sweet Charity (Coleman/Fields) 1966 Shezvae Powell, Josephine Blake, Girls from the 2CD set <i>SWEET CHARITY</i> (CDTER2 1222* / CDJAY2 1284)	1:00
172	USA – Sixties Flower Power	1:18
173	AQUARIUS Hair (MacDermot/Rado/Ragni) 1967 Caroline O'Connor from the CD <i>CAROLINE O'CONNOR FROM STAGE TO SCREEN</i> (CDVIR 8339 / CDJAY 1305)	0:49
174	USA – The backward-looking rock musical	0:52
175	SWEET TRANSVESTITE The Rocky Horror Show (O'Brien) 1973 Howard Samuels from the CD <i>THE ROCKY HORROR SHOW</i> (CDTER 1221* / CDJAY 1299)	1:04
176	USA – Stephen Sondheim	1:58
177	COMPANY Company (Sondheim) 1970 Company from the CD <i>MORE WEST END THE CONCERT</i> (CDJAY 8004)	1:16
178	A LITTLE NIGHT MUSIC (Sondheim)	0:38
179	SEND IN THE CLOWNS A Little Night Music (Sondheim) 1973 Sian Phillips from the CD <i>A LITTLE NIGHT MUSIC</i> (CDTER 1179* / CDJAY 1241)	1:17
180	England – Andrew Lloyd Webber	3:57

181	I DON'T KNOW HOW TO LOVE HIM Jesus Christ Superstar (Lloyd Webber/Tim Rice) 1971 Issy Van Randwyck from the 2CD set <i>JESUS CHRIST SUPERSTAR</i> (CDTER 9026* / CDJAY2 1292)	1:13
182	England – Jeeves followed by Evita	1:18
183	ANOTHER SUITCASE, ANOTHER HALL Evita (Lloyd Webber/Rice) 1978 Grania Renihan from the CD <i>THE MUSICAL GENIUS OF ANDREW LLOYD WEBBER</i> (Metro METRCD 053)	0:57
184	England – T.S. Eliot's Old Possum's Book of Cats	0:44
185	MEMORY Cats (Lloyd Webber/Eliot/Nunn) 1981 Kim Criswell from the CD <i>KIM CRISWELL BACK TO BEFORE</i> (CDVIR 8332 / CDJAY 1317)	1:03
186	USA – Kander and Ebb: 1920s jazz flashback	0:45
187	ALL THAT JAZZ Chicago (Kander/Ebb) 1975 Caroline O'Connor from the CD <i>CAROLINE O'CONNOR WHAT I DID FOR LOVE</i> (CDVIR 8331 / CDJAY 1314)	0:56
188	USA – The back-stage setting	0:36
189	WHAT I DID FOR LOVE A Chorus Line (Hamlish/Kablan) 1976 Catherine Portor, Chorus from the 3CD set <i>SHOWSTOPPERS FROM BROADWAY</i> (CDJAY3 1266)	1:03
190	USA – A show re-appears	1:00
191	TOMORROW Annie (Strouse/Charnin) 1977 Sarah French from the CD <i>ANNIE</i> (CDTEH 6001)	1:03
192	England – Lloyd Webber spectaculars	1:26
193	USA – Stephen Sondheim	1:17

194	SWEENEY TODD Sweeney Todd (Sondheim) 1979 Len Cariou, Company from the 2CD set <i>SONDHEIM TONIGHT</i> (CDTER2 1250* / CDJAY2 1313)	1:40
195	France – Alain Boublil and Claude-Michel Schonberg	2:46
196	THE PEOPLE SONG Les Miserables (Schonberg/Boublil) 1985 Company from the CD <i>MORE WEST END THE CONCERT</i> (CDJAY 8004)	1:30

Total time: 5:14:58

tracks 1, 51, 64, 105, 111, 113, 114, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 141, 143,
144, 145, 146, 148, 150, 152, 154, 156, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179,
181, 183, 185, 187, 189, 191, 194, 196

All tracks above © 2001 JAY Productions Ltd.

Issued under licence from JAY Productions Ltd.

Original sound recording made and owned by JAY Productions Ltd.

Produced for records by John Yap

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

The Musical – A Singer’s Perspective

Kim Criswell

I can’t remember a time when I wasn’t in love with musical theater. Mind you, it wasn’t a particularly easy obsession to acquire, growing up as I did in the American Deep South. It was to be many years before I made it to New York to see my first Broadway show, but nevertheless, by the time I was five years old, I was hooked. Like many others, I fell in love with musical theater through film musicals, recordings, television specials, and the yearly school play.

I can still remember how excited I was the first time I saw the film version of ‘The Sound of Music’ (and what I would have given to be one of those Von Trapp children!). That LP never left the turntable, unless it was to put on my other favorite: ‘Mary Poppins’. I had never seen anyone as extraordinary as Julie Andrews; I spent most of my formative years trying to sound exactly like her. This was just great by my parents – she was a terrific role model for a little girl, you could just tell she was ‘nice’, and what lovely diction she had!

It did become a little strange, however, when I finally got to play my dream role (Maria Von Trapp) in the school play when I was 15. Although my Julie impersonation was pretty darn good when I was singing, it was alarming to hear me segue to a

thick Tennessee twang for all the spoken lines. It was a peculiarly schizophrenic interpretation, and a performance that only a mother could love.

By that age I had of course found many other fabulous stars to admire and emulate. Judy Garland, Barbra Streisand, Ethel Merman, Fred Astaire and Ginger Rodgers, Mary Martin, Jimmy Cagney, Cyd Charisse, Gwen Verdon, Chita Rivera, Gene Kelly, Shirley MacLaine, Gordon MacRae, Shirley Jones: they all kept me spellbound when they were on the silver screen or TV. For some reason I didn’t notice how ridiculous it was to dream of a career in musical theater – I figured, everybody has to come from somewhere, and why can’t a Broadway star come from Chattanooga, Tennessee?

At 15, I had my first big break – I was hired to sing and dance in a theme park show at Six Flags Over Georgia in Atlanta. As it turned out, it was a wonderful training ground. Not only was I singing show tunes, surrounded by other musical-theater-mad kids like myself, I was also introduced to the discipline of doing the same show over and over again – we regularly did five half-hour shows a day, and sometimes did as many as ten. I couldn’t help developing some of the

skills that I would later need when I found myself playing the same role eight times a week for a year and a half. I also found out, the hard way, that my vocal cords were not made of cast iron, and there is always a price to be paid when you push yourself too far. That lesson turned out to be extremely important in later years.

By the time I was ready to make decisions about college, my mind was absolutely made up: I wanted to study musical theater. I was accepted into one of the first, and best, degree programs in the US for such training: the Cincinnati College-Conservatory of Music's Opera-Musical Theater program. It turned out to be four years of musical theater saturation: acting, voice, piano, dance (ballet, jazz, tap), stage crew, costume crew, make-up, theater history, music theory, sightsinging, and vocal coaching. Coaching was the most beneficial class of all for me, because it was where we were taught (forced, sometimes) to sing and act at the same time, and were encouraged to stop imitating others and figure out what we had that was unique and special. This was where I had to say good bye to Miss Andrews, which was just as well – I was starting to look rather more like Miss Merman, with a personality to match. It was an incredible environment to learn in, and was probably the most competitive situation I have ever encountered. We did two major and several

minor productions every year, and the audition process was much more nerve-wracking than any Broadway or West End audition I can remember.

During spring break of my senior year, I finally made it to New York and my first Broadway show. A group of us went up from school, and we saw nine shows in seven days. It's all a blur now (it was even a blur then) but I do remember the thrill of seeing 'Sweeney Todd' in previews – Angela Lansbury in person! I was in heaven. Upon graduation, there was really no choice to be made – it was New York or bust.

After spending the summer in the chorus at Pittsburgh Civic Light Opera (where we did six musicals in seven weeks), I was a member of Actor's Equity and couldn't wait to head for New York. My friend George and I packed our things and drove a rented truck to the Big Apple, where he already had an apartment and needed a roommate. Then came the business of trying to get a job. Of course we didn't have agents yet, so we had to go to the dreaded open calls. That meant getting in line at some hideous morning hour, just to sign a list which then meant you could come back and audition a few hours later. They also had a particularly barbaric system called 'typing out'. When you finally got in the door, often they would line up a group of you and go down the line saying, 'Yes, yes, no, no, no, yes, no, no!' based on

nothing other than what you looked like. I found out the hard way that I was not the chorus type: I was never, never typed in. Still, it was always a thrill to walk into an audition room and see, behind the table, the very people that I had studied in college – Hal Prince, Tommy Tune, Bob Fosse, Jerome Robbins, Stephen Sondheim, Jule Styne, Jerry Herman, Andrew Lloyd Webber!

Despite my apparent lack of chorus suitability, I managed slowly but surely to get auditions and work. My first job was a dinner theater production of 'Kismet', where I was in the chorus but understudied the lead. Then I found myself cast in the chorus of 'Annie' in the 3rd National touring company (the show was so successful that there were five US companies at that time). One thing led to another, I found an agent, I did my first Broadway show ('The First' – a flop), then my second Broadway show ('Nine' – a hit!).

Things have continued from there until I find myself where I am today: living in London, sometimes doing eight shows a week in the West End, sometimes recording yet another musical theater album, most commonly singing musical theatre music in concert in venues the world over. This music is finding new fans every day – I have found myself doing concerts in places as far flung as Iceland, Italy, Israel and Brazil, and the reception is always enthusiastic for what is to many of them a new kind of music. It has

certainly stood the test of time, and continues to change almost daily in a multitude of fascinating ways. I can't wait to see what this millennium of musical theatre will bring!

RICHARD FAWKES is a freelance writer and film director. He wrote the award-winning **The History of Classical Music** and **The History of Opera** for Naxos AudioBooks and is a regular contributor to *Opera Now*, *BBC Music Magazine* and *Classical Music*. He has written several books on opera, including a history of opera on film. He has also written the librettos for two operas, one of which, *Survival Song*, was nominated for an Olivier Award. His credits as a film director include *The Original Three Tenors*, a documentary about Caruso, Gigli and Bjorling.

Acknowledgments

With many thanks for sourcing musical examples:

John Yap of TER/JAY Productions Ltd
Original recordings from the collections of David Lennick, Peter Dempsey, Steven C. Barr.

With thanks to Christina Hardyment for the original idea.



Kim Criswell in Annie Get Your Gun – she received an Olivier nomination for her performance in the title role.

Richard Fawkes

The History of the Musical

Read by **Kim Criswell**

The musical is one of the great art forms of the 20th century. *Showboat*, *Anything Goes*, *Guys and Dolls*, *Oklahoma!*, *West Side Story*, *The Sound of Music*, *Oliver*, *Cabaret* – one masterpiece after another packed the theatres on Broadway, in London's West End and around the world. And it made a successful transfer to the cinema. A truly popular art, the musical closely reflected society and its needs – sometimes providing a message and often providing a much-needed romantic escape.

Richard Fawkes traces the development of the musical, from its origins in European light opera and operetta to its transformation in the hands of the great American song composers and lyricists – among them Jerome Kern, Irving Berlin, George Gershwin, Rodgers and Hammerstein, Lerner and Loewe. The talent of Lloyd Webber and Sondheim has assured that in the 21st century, it is as lively as ever.

The History of The Musical is presented by the vivacious singer Kim Criswell, who starred in *Cats*, sang on Broadway, won awards for her recordings and has lived and breathed the musical since she was a young girl.

It is an enthralling story – and it is told with nearly 100 famous musical extracts.



Kim Criswell is one of the most exciting performers of our time. She has appeared extensively in musicals on Broadway, Los Angeles and London's West End. She won a Helen Hayes Award for *Side by Side* by Sondheim and an Olivier nomination for *Annie Get Your Gun*. She has made over 25 recordings including *Annie Get Your Gun*, *Wonderful Town* (with Simon Rattle), *The Lorelei*, *Anything Goes*, *On the Town*, *The Slow Drag* and her TER solo album *Back to Before*. Her recital duo with Wayne Marshall is internationally acclaimed through performances throughout Europe including La Scala, Milan.

"An enjoyable stroll down Broadway and 'the West End' of London, this audiobook traces the development of musical theatre. Strong, clear narration from Kim Criswell and well-selected excerpts from the various shows enhance the overall impact. This all-round quality production will have you humming for days."

AUDIOFILE

CD ISBN:

978-962-634-227-5

View our catalogue online at

www.naxosaudiobooks.com

