

REDWOOD SYMPHONY PRESENTS



April 15
2023
8:00pm

April 16
2023
2:00 pm

Book by
James Goldman
Music & Lyrics by
Stephen Sondheim

Originally produced on Broadway
by Harold Prince

Orchestrations by Jonathan Tunick
by special arrangement with
Cameron Mackintosh

Eric K, Music Director
Debra Lambert, Director

Cañada College Main Theater ■ 4200 Farm Hill Blvd., Redwood City

FOLLIES CONCERT VERSION

is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI. www.mtishows.com

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Eric K, Music Director
THIRTY-EIGHTH SEASON

Follies (concert version) (1971)

Book by James Goldman (1927-1998)

Music and Lyrics by Stephen Sondheim (1930-2021)

Act One

Prologue

Overture

Beautiful Girls

Don't Look At Me

Waiting for the Girls Upstairs

Montage (Rain on the Roof / Ah, Paris! / Broadway Baby)

The Road You Didn't Take

In Buddy's Eyes

Who's That Woman?

I'm Still Here

Too Many Mornings

The Right Girl

Intermission

Act Two

One More Kiss

Could I Leave You?

Loveland

You're Gonna Love Tomorrow

Buddy's Blues

Losing My Mind

Lucy and Jessie

Live, Laugh, Love

Finale

Curtain

Beautiful Girls (reprise)

Any video and/or audio recording of this production is strictly prohibited.

Mobile devices should remain silent and dark during the performance.

The Music Director



Redwood Symphony founder and Music Director **Eric K** (formerly Kujawsky) is recognized as one of the foremost conductors in the Bay Area. A graduate of UCLA, Eric K established Redwood Symphony in

1985 after receiving his doctorate in conducting from Stanford University. His teachers include Samuel Krachmalnick, Paul Vermel, and Andor Toth. Dr. K has performed with the Palo Alto Philharmonic, San Jose Chamber Orchestra, Diablo Symphony, Saratoga Symphony, Aspen Music Festival, TheatreWorks in Palo Alto, and orchestras and choruses throughout the West.

Equally at home with symphony, opera, musical comedy, and jazz, Dr. K has served as music director for Sondheim's *Sweeney Todd* and *Sunday in the Park with George*, *My Fair Lady*,

Kiss Me Kate, and *Cabaret*. He has won both the Bay Area Theater Critics' Circle Award and the Hollywood Dramalogue Award. With Redwood Symphony, he has conducted numerous operas, including *The Rise and Fall of the City of Mahagonny*, *La Bohème*, *Carmen*, *Candide*, *Porgy and Bess*, and *Don Giovanni*.

As a conductor, Dr. K strives for a clear, expressive, and energetic baton technique and for a willingness to depart creatively from accepted orthodoxies of interpretation and programming. Maestro K has conducted most of the standard orchestral repertoire, including all of Mahler's symphonies and the major works of Stravinsky, Bartók, Sibelius, and Brahms, as well as a large number of contemporary composers, including Mason Bates, John Adams, Corigliano, Daugherty, Messiaen, and Elvis Costello. He distinguishes himself as a communicator about music by delivering pre-concert lectures and incisive concert demonstrations with commentary about the music. He is Director of Music

Ministries at Ladera Community Church, Portola Valley. Besides music, Eric K is devoted to wife and son, Valerie and Aaron Sarfaty, dog Max and cat Penny, books, humor, movies, liberal politics, and Balkan folk dancing.

The Assistant Conductor



Kyle Baldwin, a conductor and a percussionist, is also the music director for the Rainbow Chamber Orchestra, as well as the Assistant to the Director for the Morrison Chamber Music Center. He has also served as the Assistant Conductor for the Bay Area Rainbow Symphony.

Baldwin is dedicated to building community by recognizing diversity, fostering inclusion and promoting excellence.

He has a diverse background in conducting that includes symphony orchestras, wind ensembles, opera, chamber ensembles, and dance ensembles. Baldwin conducted the music of Dennis Tobenski

with Tobenski singing, and played percussion in the West Coast premiere of Tobenski's piece *Only Air*. He was instrumental in preparing the world premieres of Andrew Lippa's *I Am Harvey Milk* and June Bonacich's *Concerto for String Trio* written for the Little Stars Trio.

Outside of music, he enjoys computer programming. He currently lives in San Francisco.

The Director



Debra Lambert is a singer, pianist, and musical director, and currently is the Director of Musical Performance at Santa Clara University. She has sung solo and leading roles with the San Francisco Opera Center, San Francisco

Symphony, Oakland/East Bay Symphony, Symphony Silicon Valley, Lake George, Connecticut, West Bay, Pocket, and Des Moines operas, Cabrillo, Bear Valley, and Mendocino

Festivals, American Musical Theater of San Jose, Henry Street Playhouse, Hartford Summerstage and others. She received her MM in Opera from the Hartt School and a BFA in Voice from Carnegie-Mellon University. She lives in Menlo Park with her husband and six rescue cats.

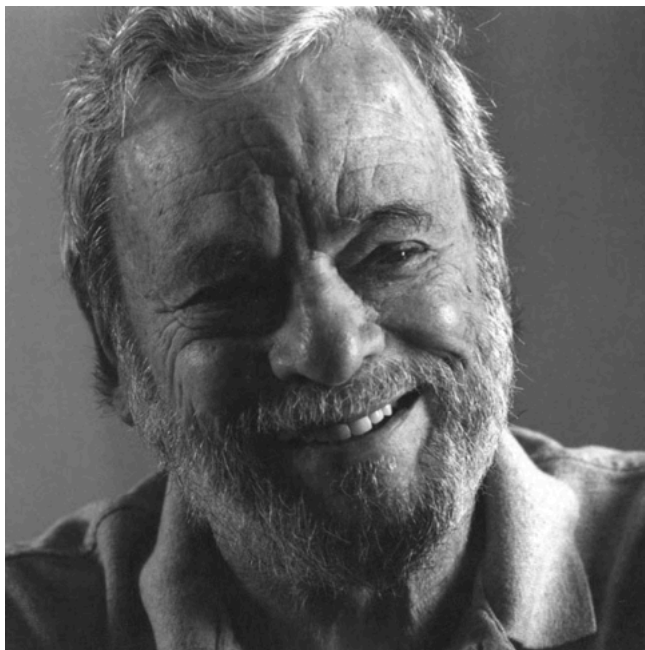
The Choreographer



Sara K. Dean is thrilled to be working with Debra Lambert, Redwood Symphony and so many exceptional artists. She is currently the executive artistic director at South Bay Musical Theatre,

which is celebrating their 60th season in 2023. She has worked in management for American Musical Theatre of San Jose, San Jose Repertory Theatre, and Children's Musical Theater of San Jose. With SBMT, Sara recently directed and choreographed *The Spitfire Grill* and will perform

in *Singin' in the Rain* in May and June. Please visit www.southbaymt.com



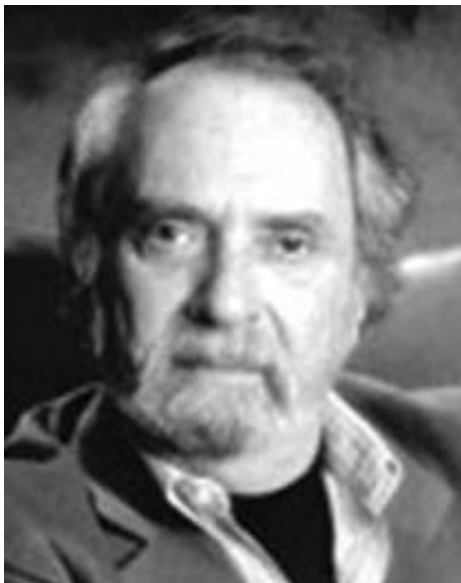
Stephen Sondheim

wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened on the Way To The Forum* (1962), *Anyone Can Whistle* (1964), *Company*

(1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park With George* (1984), *Into the Woods* (1987), *Assassins* (1991), *Passion* (1994) and *Road Show* (2008) as well as lyrics for *West Side Story* (1957), *Gypsy* (1959), and *Do I Hear a Waltz?* (1965) and additional lyrics for *Candide* (1973).

Anthologies of his work include *Side By Side By Sondheim* (1976), *Marry Me a Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It*

Together (1993/99), and *Sondheim On Sondheim* (2010). He composed the scores of the films *Stavisky* (1974) and *Reds* (1981) and songs for *Dick Tracy* (1990) and the television production *Evening Primrose* (1966). His collected lyrics with attendant essays have been published in two volumes: *Finishing the Hat* (2010) and *Look, I Made a Hat* (2011). In 2010 Broadway's Henry Miller's Theatre was renamed The Stephen Sondheim Theatre in his honor; in 2019, London's Queens Theatre was also renamed the Sondheim.



James Goldman was born in Chicago and graduated from the University of Chicago; he did postgraduate work at Columbia University. He has written numerous plays, including *Blood, Sweat and Stanley Poole* (1961; co-written with his brother, William Goldman), *They Might Be Giants* (1961), and *The Lion in Winter* (1966). In

addition to *Follies* (1971), he has been the bookwriter of *A Family Affair* (1962; co-author with William Goldman, music by John Kander), the television musical *Evening Primrose* (1967, music and lyrics by Stephen Sondheim), and *Follies* (1987, London – a re-conception of the original piece). His screenplays include *The Lion in Winter* (1968 – Academy Award; British Screenwriters Award), *They Might Be Giants* (1970), *Nicholas and Alexandra* (1971), *Robin and Marian* (1976) and *White Nights* (1985, co-writer). Goldman's work for television has included an adaptation of *Oliver Twist* (1982), *Anna Karenina* (1985), and *Anastasia: The Mystery of Anna Anderson* (1986). He is also the author of a novel, *Waldorf*.

Music Theatre International (MTI) is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don

Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form.

MTI works directly with the composers, lyricists, and book writers of these musicals to provide official scripts, musical materials, and dynamic theatrical resources to over 100,000 professional, community and school theatres in the US and in over 150 countries worldwide.

MTI is particularly dedicated to educational theatre and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school aged performers, while MTI's School Editions are musicals annotated for performance by high school students.

MTI maintains its global headquarters in New York City with additional offices in London (MTI Europe) and Melbourne (MTI Australasia).

The Cast



Gabby Au (Young Hattie and Ensemble) is thrilled to be back on stage, post-pandemic, in her Redwood Symphony debut! She was last seen in West Valley Light Opera's 2019 production of *Will Rogers Follies*, which she has done three times (once every decade). Other shows with the same company include *Spamalot*, *West Side Story*, *Crazy For You*, *The Boy Friend*, and *42nd Street*. As a graduate of Notre Dame de Namur's Theater Department, NDNU's Summer Music Theater Conservatory, and Solano College Actors' Training Program, former shows include *The Sound of Music*, *Dialogues of the Carmelites*, *Wish You Were Here*, *A Christmas Carol*, *Chicago*, *Antigone*, and *In The Heights*. Gabby thanks her friends and family for being her biggest cheerleaders!



Laura Barragán (Young Heidi) is a Mexican-American San Jose native and is honored to perform as Young Heidi in her first concert with Redwood Symphony. She studied Music Education and Vocal Performance at West Valley College and San Jose State University. Her most recent roles were Shelby in South Bay Musical Theatre's *Spitfire Grill* and The Witch in San Jose Lyric Theatre's production of *Into the Woods*. She has also performed with Opera San Jose, Lamplighters, Sunnyvale Community Theater, and First Street Opera. Her work as choir director and worship director at Trinity Presbyterian Church became her segue into working with contemporary music. She is thrilled to step further into the world of American musical theater and thanks her musical Bay Area community for their love and support.



Lauren Biglow (Young Emily and Ensemble) was born and raised nearby, in Los Altos, and is a graduate of Northwestern University's Voice and Opera program. She sings regularly at the First Congregational Church in Palo Alto and with the Convivium Choir in Los Altos. Her other professional calling is Spanish Translation and Interpretation, for which she received a BA in Spanish (from Northwestern), an MA in Spanish Linguistics (Madrid, Spain), and an MA in Translation and Interpretation (Monterey, Calif.). Lauren is grateful to her friends and family for their support, and she hopes that everyone enjoys the show!



Hannah Cole (Young Stella, understudy for Young Sally, and Buddy's Blues "Margie") is excited to join Redwood Symphony in *Follies in Concert*! Hannah graduated from Santa Clara University in 2022

with a double degree in Marketing and Dance, an emphasis in Choreography, and a Minor in Theatre Arts. She most recently appeared in South Bay Musical Theatre's *The Spitfire Grill* as a featured dancer, and last spring she had the opportunity to play Sister Mary Robert in Santa Clara University's production of *Sister Act*. She would like to thank Michele Rivard and Debra Lambert for vocal direction as well as the faculty at the SCU Theatre and Dance Department for providing her a memorable education. You can stay up to date and watch her recurring dance videos on Instagram at [instagram.com/han.cololo/](https://www.instagram.com/han.cololo/) (@han.cololo)



Andrew Cope (Young Ben) is delighted to be singing with Redwood Symphony for the first time. Recent theater credits include Sam Byck in *Assassins* (Hillbarn), Nigel Bottom in *Something Rotten* (West Valley Light Opera), and Neal Tilden in *The 1940s Radio Hour* (Hillbarn). By day, he

works as a software engineer and lives in Sunnyvale with his tortoise Dr. Crinkles.



Deborah Del Mastro (Carlotta) is an East Bay Area singer, voice coach, actress and musician whose career has spanned from playing trumpet and singing in the US Navy Show Band, Treasure Island, studying Italian Opera in Italy with Maestro Carlo Bergonzi, singing Motown, R&B, and Rock in five Bay Area bands, concertizing with Jazz and American Songbook orchestras to having a decades long career as a professional actress onstage in Musical Theatre and Musical Comedy, filming, touring and recording with many TV and film stars. Kaye Ballard mentioned Deborah in her memoir (on pages 159 and 163)! In the theatre world, Deborah has been best known for her work as Sr. Robert Anne in the well known *Nunsense* series where she originated the role of the Brooklyn Nun, and toured, filmed and recorded the last six *Nunsense* shows, including

her one Nun show *Sr. Robert Anne's Cabaret Class*, which Deborah premiered and recorded. Other favorite roles are Margaret Johnson in *The Light In the Piazza* (Willows Theatre), Patsy Cline in *Always, Patsy Cline* (The Ordway Music Theatre St. Paul), Vera Simpson in *Pal Joey* (42nd Street Moon SF), Mrs. Wilkinson in *Billy Elliot* (Woodminster Summer Musicals, Oakland), Golde in *Fiddler on the Roof* (Woodminster, Oakland), Gladys Calhoun in *Memphis* (Berkeley Playhouse), and Gloria Fajardo in *On Your Feet!* (Woodminster Summer Musicals, Oakland). Coming up next is Mama Rose in *Gypsy* (Woodminster Summer Musicals) in June 2023!

Offstage, Deborah has taught voice, drama classes and trumpet for over three decades. She sings and plays trumpet in a few East Bay bands, has a Jazz duo and trio, and concertizes and rocks the house all over the Bay Area. For more info, see DeborahDelMastro.com



Marcelle Dronkers (Heidi) has performed most of Mozart's heroines, Handel's evil sorceresses, Verdi's Lady Macbeth, and Queen Elizabeth I in Donizetti's *Roberto Devereux* with Pocket Opera. Her favorite performances include Verdi's *Requiem*, first soprano in Mahler's *Symphony No. 8*, the *Four Last Songs* of Strauss, and Britten's *War Requiem* in San Francisco's Davies Hall.

Marcelle is a teaching artist with SF Opera, professor of voice at College of San Mateo, and former senior lecturer at Notre Dame de Namur University, and holds degrees from Indiana University, Bloomington and the Royal Conservatory at The Hague, Netherlands.



Marie Finch (Young Sally) is overjoyed to perform with Redwood Symphony! Her performing highlights include *Little Heart* at Jewel Theatre, *Putting it Together* at Montalvo Arts Center, *Ragtime* at

Theatreworks and Barrington Stage Company, *David Copperfield* (Agnes) at Jewel Theatre, *Figaro 90210!* Off Broadway, *A Christmas Carol* with Gramercy Opera, *Smoke on the Mountain* at La Comedia, *She Loves Me* (Amalia) and *On The Town* (Claire) at South Bay Musical Theater. She holds her Masters of Music in Vocal Performance and Vocal Pedagogy from New York University. She is eager for her baby boy's debut this summer!



Merrill Grant (Young Phyllis) is thrilled to perform with Redwood Symphony for the first time, particularly in this musically gorgeous musical! Merrill is a cabaret, concert and musical theatre artist recently relocated to the Bay Area after over ten years in New York. She debuted at Avery Fisher Hall in Lincoln Center singing the role of Cinderella for Young People's concert under the baton of Dino Aganost.

She performed songs of Alice Faye, one of her favorite artists, at Weill Recital Hall at Carnegie Hall for a Mabel Mercer Foundation Concert. She has performed solo shows at the Metropolitan Room and The Triad, and made appearances at Feinsteins, 54 Below, and The National Arts Club. Her first cabaret, *My Shirley Years*, ran for thirty performances at the Edinburgh Festival in Scotland and was featured in The London Times. Her favorite musical theatre roles include Ivy Smith in Bernstein's *On the Town*, Maria in *West Side Story*, Louisa in *The Fantasticks*, and originating the lead role of Marilyn Miller in a musical based on the life of this 1920s stage star. Merrill has created and premiered roles in new musicals for the New York Musical Festival and New York Fringe Festivals and enjoyed working on countless new musicals in development during her eleven years in New York. She performed and toured extensively with the New York Gilbert and Sullivan Players for four years. Merrill now resides in Noe Valley and has performed with Contra Costa Civic

Theatre, *The Mountain Play*, and *Broadway By the Bay*. Over the past two holiday seasons, she has originated roles in two pantomimes (“pantos”) produced by the Presidio Theatre, *Aladdin* and *Sleeping Beauty*, and will return this December. www.merrillgrant.com



Juliet Green (Emily Whitman and understudy for Stella) has recently appeared at South Bay Musical Theater in *The Spitfire Grill* (Hannah), and at Palo Alto Players in *Beauty and the Beast* (Mrs. Potts), *A Christmas Story* (Miss Shields), *Bright Star* (Mama Murphy) and *Spamalot* (Lady of the Lake). By day, she teaches music and drama at Corte Madera School in Portola Valley and was named Outstanding Jazz Educator in 2019 by *Downbeat* magazine. Her two solo albums, *Simple* and *Think About That*, are widely available.



Michael Paul Hirsch (he/him) (Buddy) has performed at many Bay Area theaters. Recent roles include South Bay Musical

Theatre's *A Gentleman's Guide To Love And Murder* (The D'Ysquith Family), West Valley Light Opera's *The Will Rogers Follies* (Will Rogers) and Sunnyvale Community Players' *Big Fish* (Edward Bloom). He has worked as product director for several internet companies, and is a husband, father, kendo black belt shodan, avid board gamer, and board chair for South Bay Musical Theatre. For more info: michaelpaulhirsch.com



David Howell (Dmitri Weismann) is a Bay Area native who is thrilled to be returning to the stage. He is the Senior Pastor of the First Congregational Church of Palo Alto, United Church of Christ. He studied theater and the arts at

Stanford University, where he was a founding member of the Stanford Improvisors, and at the

Pacific School of Religion in Berkeley. Through Dancing Sheep Productions, he has co-authored several musicals with his wife Kristin Aker Howell and composer Joe Guthrie, including *Matthew, Mark, Luke & John*, *Average Joe*, and *39 Books*. Their church has an active and varied arts ministry.



Marisa Lopes (Ensemble) is delighted to be joining Redwood Symphony in *Follies*. Marisa is a teaching artist for New Conservatory Theatre Center when she is not performing. She has found a new love and passion for teaching drama to children. Marisa's hobbies include going to the gym, spending quality time with her cat Son, and going to the gym again. She hopes you enjoy the show!



Tim Lynch (Theo Whitman) is excited to be making his Redwood Symphony debut in this production. He was a swing and appeared as Roscoe in the recent SF Playhouse production of *Follies*. Other past roles include Mal in *The Addams Family Musical* at Landmark Theatre Productions, Ewart Dunlop in *The Music Man*, Jamie in *My Fair Lady*, and Hawthorne in *The Crucible* with Pacifica Spindrift Players, Henry Ford (*Ragtime*) at Throckmorton Theatre, and Pictorudu (*Cendrillon*) and John Adams (*1776*) at Notre Dame de Namur University. He has also been seen onstage with Lamplighters (*The Gondoliers*), College of Marin (*As You Like It*), and Foothill College (*Bullets over Broadway*). By day he moonlights(?) as a software engineer at Ciena. Next up for Tim: *By Georges!* with Lamplighters in May.

lamplighters.org

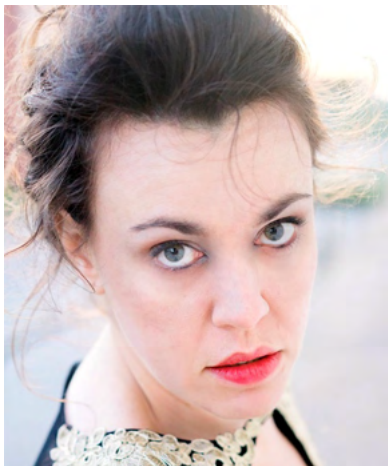


Annmarie Macry (Phyllis) is a Bay Area native who has performed principal roles with American Musical Theater San Jose, Tri Valley Repertory Theatre, Broadway-By-the-Bay, Woodminster, Peninsula Center Stage, Hillbarn Theater, Palo Alto Players, Pacific Repertory Theatre, TheatreWorks, Contra Costa Musical Theater, Symphony Silicon Valley, and other regional companies. Favorite roles include Donna (*Mamma Mia!*), Lady of the Lake (*Spamalot*), Ursula (*The Little Mermaid*), The Witch (*Into the Woods*), Fanny Brice (*Funny Girl*), Mother (*Ragtime*), Norma Desmond (*Sunset Boulevard*), Rose (*Gypsy*), Reno (*Anything Goes*), Rizzo (*Grease*), Gloria (*Damn Yankees*), Eliza (*My Fair Lady*) and the title roles in *Evita*, *The Drowsy Chaperone*, and *Mame*.

Annmarie's cabaret shows include *Give My Regards To Broadway*, *Our Love is Here To Stay*, *As Time Goes By*, and *Friends With(out) Benefits* (in cooperation with Ric Iverson), and have

played to sellout crowds throughout the Bay Area.

In 2016, Annmarie had the honor of singing our National Anthem for the San Jose Sharks at the franchise's first home game in the Stanley Cup Finals. She shares a home in the south bay with a dog, a cat, a teenage son, and a chef in shining armor.



Deborah Martinez Rosengaus

(Solange) is a versatile Mezzo Soprano having studied Opera, Theater, Music and Dance, she is known for her exciting, high energy performances and for creating memorable and endearing characters. With a uniquely flexible voice, as comfortable in Verdi as it is in Rossini, she has delighted audiences around the world with her rich timbre and sparkling coloratura. She has toured internationally, with a variety of musical ensembles in concert halls such as Santori Hall in Tokyo, The Center for Performing Arts in Beijing

with the Peoples Liberation Army Orchestra, Disney Hall with the Los Angeles Philharmonic, The Lincoln Center, and Carnegie Hall. She has given recitals in Mexico and across the United States, giving voice to her research into the lesser known art songs of great classical composers.

In the summer of 2008, she created the role of Principessa Louling under the baton of Bruno Riggacci in the World Premier of his one act opera *Dodici Personaggi in Cerca di Voce*. She has received critical acclaim for her interpretation of Jo in Mark Adamo's *Little Women* and was nominated for a Theater Bay Area Award for the role of Ruth in *Pirates of Penzance*. With Ars Minerva, she has re-premiered three operas that have not been seen since their performances in the Baroque era. Other favorite opera credits include *Cendrillon*, *Die Fledermaus*, *Hansel and Gretel*, *Candide*, *The Consul*, *Griffelkin* by the late great Lucas Foss, and the West Coast premier of the new opera *Miss Lonelyhearts*. With an orchestra, she has performed Handel's

Messiah, Handel's *Brockes Passion*, and Durufle's *Requiem*. She has performed a variety of Handel operas with Pocket Opera of San Francisco.

Ms. Rosengaus is the recipient of several awards including the Schoenfeld Award from the Holt Memorial Scholarship Competition and first place in the Pacific Musical Society Competition made famous by its first winner, violinist Yehudi Menuhin.

Ms. Rosengaus holds a Master of Music Degree from the Manhattan School of Music, where she studied with international opera diva Mignon Dunn, and a Bachelors from the University of Southern California Thornton School of Music. She has performed in Masterclasses with Karen Morrow and Luana Devol. She is also a featured vocalist on several independent film soundtracks.



Jenny Matteucci (Hattie) is known for her flexibility of style and performs, directs and conducts in many different venues all over the San Francisco Bay Area.

Appearances include: *Music Man* (Mrs. Paroo) with Broadway By the Bay, *Man of La Mancha* (Maria) with Custom Made Theater, *Beauty and the Beast* (Madame de la Grande Bouche) with Berkeley Playhouse, *Woodminster* and *The Mountain Play*, *Side by Side* by Sondheim with Douglass Morrison Theater, *Chicago* (Mama Morton) with Woodminster Summer Theater and Stage One, *Berlin to Broadway* with Masquers Playhouse, Marmee in *Little Women*, Margaret Johnson in *The Light in the Piazza* with Notre Dame de Namur University, and Steve Silver's *Beach Blanket Babylon*. Her greatest passion is to perform her cabaret show entitled *For the Love of ...* along with her husband Daniel Lockert. Jenny also played herself in the Craig Bohmler/Marc Jacobs musical *All the More to Love*, which was based on the real-life, plus-size consignment store of the same name that Jenny owned with her mother, Erna. Ms. Matteucci is currently the conductor of the Festival Chamber Chorale and the Festival Chorus for the Mendocino Music Festival. She also teaches

group voice and performance classes. Jenny also conducts the First Congregational Church of Palo Alto chancel choir, the First Congregational Church of Palo Alto Women's ensemble, the Congregational Concert Chorale, and the Ashmolean Singers in Rossmoor. Jenny lives in Walnut Creek with her husband Daniel and is the proud mother of two adult children Will and Beth, as well as two perfect dogs, Maurice and Olivier.



Mary Melnick (Stella and understudy for Sally) is honored to make her debut with Redwood Symphony. For the past 25 years, Mary has performed with professional and community theater companies, with favorites that include Tabard Theater's all-female version of *1776* (John Adams), Montalvo Arts Center's *Fiction* (Linda), South Bay Musical Theatre's *The Revolutionists* (Olympe de Gouges), Foothill Musical Theatre's *Ragtime* (Mother – Dean Goodman Choice Award), and South Bay Musical Theatre's *Mame*

(Mame – Theatre Bay Area Finalist for Outstanding Performance of a Principal Role). By day, Mary teaches sixth grade science at JLS Middle School in Palo Alto. Love to Robin and Andrew!



Jackson Paddock (he/him) (Young Buddy) is excited to be returning to the stage for his fourth overlapping show in a row. He grew up in San Francisco where he went to the Ruth Asawa School of the Arts for musical theater, then performed with BareStage Productions at UC Berkeley, a completely student run musical theater group. Favorite roles include Agis (*Triumph of Love*, West Valley Light Opera), Lt. Cioffi (*Curtains*, BareStage), the Bat Boy (*Bat Boy*, BareStage), and Cliff (*Cabaret*, School of the Arts). Recently, in the South Bay, Jackson has appeared in *Something Rotten* (understudy for Nigel, West Valley Light Opera) and *On the Town* (understudy for Gabey/Chip, South Bay

Musical Theatre). He would like to thank his parents for their constant support and musical upbringing and his partner Cordelia for bringing so many fantastic adventures into his life.



Lee Ann Payne (Sally) has been a performer with many companies in the Bay and beyond. However, this is her post-pandemic debut! Her credits include roles with TheatreWorks, New York Musical Theatre Festival, 42nd Street Moon, SF Playhouse, Hillbarn and Jewel Theatres. Lee Ann also spends time working as a director and choreographer with local companies. She earned an MFA in Musical Theatre from San Diego State University. She is the CFO of Montalvo Arts Center, a tap dance teacher at Zohar Dance in Palo Alto, and is tired most of the time.



Mark P. Robinson (Ben Stone) has been a mainstay on Bay Area stages in recent years. His theatrical credits include roles with Berkeley Playhouse (Bruce in *Fun Home*), 42nd Street Moon, South Bay Musical Theater, Chicago's This Moment Productions, Woodminster Summer Musicals, Bay Area Musicals, Silicon Valley Shakespeare, Hillbarn Theater, College of Marin Drama, Cinnabar Theater, and Opera Parallèle. He is also active in independent film (he stars as a villainous werewolf in a movie coming out this fall), commercials, and voiceover work. He still keeps a hand in his longtime side-hustle as a jazz crooner. www.markrobinson.org



Adam Weaver (understudy for Young Ben, understudy for Buddy, and Ensemble) is a recent graduate of Santa Clara University as an engineering major. He is currently singing with the Congregational

Concert Chorale at First Congregational Church of Palo Alto.



Brian Weaver (Young Solange and *Buddy's Blues Sally*) is thrilled to be back on stage in *Follies*! Brian has previously performed with Redwood Symphony in *Pride and Prejudice*. Other musical credits include *42nd Street* with Stage 1 Theatre, as well as *Mamma Mia!*, *Cendrillon*, *Seussical*, *Into the Woods*, and *1776* with Notre Dame de Namur University.



Paul Zawilski (Roscoe) is a pianist, singer, conductor, and semi-retired public school music teacher. He has recently appeared with Lyric Theatre of San Jose as the Mikado in *The Mikado*, Lord Mountararat in *Iolanthe*, and the Viceroy in *La Perichole*. He also conducted *The Yeoman of the Guard* and *The Gondoliers*. Paul is the staff piano accompanist in the San Mateo

Union High School District and the pianist and organist at Unitarian Universalists of San Mateo. Paul will next appear in the ensemble of The Lamplighters in *By Georges!*, a new opera about the life of composer Joseph Bologna, the Chevalier de St. Georges, and in the ensemble of Lyric Theatre in *Ragtime*.



Pacific Passions II

Our June concert presents works by newer West Coast composers — Reena Ismael, Saunder Choi, Eric Tuan, and others, plus Kevin Memley's *Gloria in excelsis Deo*, Morten Lauridsen's *Ubi Caritas et amor*, and Sanford Dole's *Glory to God for All Things*.

Friday, June 2, 8:00pm

Campbell United Methodist Church, Campbell

Saturday, June 3, 8:00pm

St. Mark's Lutheran Church, San Francisco

Sunday, June 4, 4:30pm

First Congregational Church, Palo Alto



BAY CHORAL GUILD

Tickets at the door or online, at baychoralguild.org

Notes from the Conductor

If youth is a time of optimism, old age is often a time of regrets and doubts about the decisions of the past; this is a major theme of *Follies*, best encapsulated in Ben's soliloquy, *The Road You Didn't Take*. Even minor decisions can have major ramifications, he sings, and he ends ruefully, "The Ben I'll never be, who remembers him?"

This is a theme that runs through many of Sondheim's shows, including *A Little Night Music*, *Pacific Overtures*, *Company* and *Merrily We Roll Along*. A 1998 Gwyneth Paltrow film called *Sliding Doors* showed, via split screen, the two directions her life takes after deciding whether to get on a subway train. The ultimate recent expression of this theme is the Academy award winning movie *Everything Everywhere All at Once*, which portrays the idea of a different universe created by every choice we make.

The plot of *Follies* sounds complicated, but it really depicts the illusions, lies, romantic

entanglements, and life disappointments of two couples: Ben and Phyllis, and Buddy and Sally. Sally thinks she's still in love with Ben; this is the trigger for most of what happens during the evening's reunion of the *Weismann Follies* performers. *Follies* can be understood in both senses of the word: a stage revue and foolishness!

– Eric K



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Sat, May 6, 2023 at 4pm
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Sat. May 13, 2023 at 2pm
All Saints' Episcopal Church, Palo Alto

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Clarity

without which nothing else matters.

– Stephen Sondheim, *Finishing the Hat*

Follies (1971)

Lyrics and Music by Stephen Sondheim

Book by James Goldman

Lyricist and composer **Stephen Sondheim**

(1930-2021) was born in New York City and,

over the course of his 91 years, became

recognized as one of the most important figures

in 20th Century musical theater, credited with

reinventing the American musical.

Follies, written in 1971 with a book by James

Goldman, is Sondheim's legendary theater

masterwork, yet it is seldom performed because

of its technical demands requiring ten triple-threat

leads and a large cast. *Follies* opened on April 4, 1971, at the Winter Garden Theatre in New York City and ran for 522 performances. The staged concert production presented by Redwood Symphony lessens these demands, making the production more intimate, capturing the genius of its creator, and bringing the audience deeper into the hearts of the protagonists.

To place *Follies* in the context of musical theater in the early 1970s, consider that the U.S. was reeling with the Vietnam war, racial violence, and assassinations of some of our greatest leaders. Sondheim and Goldman express the loss of innocence as America awakened from the delusions of the '50s and '60s.

Surreal, sophisticated, compelling, heart-wrenching and epic in scope, *Follies* uses the musical theatre as a metaphor for the collapse of American innocence and naiveté in the post-Kennedy years. The treasured chestnuts of the

golden era of the musical are satirized as shallow and empty.

The irony of *Follies* is that it represents both a tribute to the traditional musical and its requiem. *Follies* eloquently points out the folly of living in the past and of living in regret. Like Shakespeare's *Midsummer Night's Dream*, it provides a visionary flash of recognition that dashes its characters' romantic fantasies at the very moment they are conceived.

Another insight into *Follies* is that it is a profoundly feminist work. Written at a time when the women's movement was taking hold, it resonates even more profoundly today. The women who are the central figures of this story were brought up to see themselves as objects to be adored by men. Cast in a mold where all were required to have legs a certain length and kicks a certain height, how would they define themselves when their time in the headress was over? Who would they be when the wrecking ball flattened the theater?

Follies is a nostalgic look into the theater tradition in America and into our own American past.

Before *Follies*, Sondheim wrote lyrics for *West Side Story* (1957), working with Leonard Bernstein. From then on, Sondheim focused solely on writing both music and lyrics for the theater, including *Do I Hear a Waltz* (1970) and *Company* (1970).

Of course, after *Follies* came *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd: the Demon Barber of Fleet Street* (1979), *Merrily We Roll Along* (1981), and on down to the Pulitzer Prize-winning *Sunday in the Park With George* (1984), and *Into the Woods* (1987), to name just a few, where Sondheim wrote both lyrics and music.

Follies gave Sondheim the opportunity to write two kinds of songs – character songs for the four principals (Ben, Phyllis, Buddy and Sally), and pastiches for the other performers, in styles ranging from Irving Berlin to Hammerstein. As

Sondheim defines the term, “pastiche is fond imitations, unlike parodies or satires, which make comment on the work of the style being imitated ... paying homage without attitude to a genre he loved, the past he had known only through recordings and sheet music.”

Follies is an orgy of pastiche! Sondheim’s absolute mastery of musical theater allowed him to successfully imitate the reigning composers (and lyricists) from the era between the wars: Irving Berlin, Cole Porter, Richard Rogers, Harold Arlen, Jerome Kern, Burton Lane, George Gershwin, (lyricists) Hammerstein (both early and middle), Noel Coward, Arthur Freed, Ira Gershwin, and so many more.

The score of *Follies* plays like a greatest hits collection, offering the listener a revolving revue of memorable and emotionally stirring tunes. Sondheim nimbly skips among every genre and influence in the Great American Songbook, creating his own canon of showbiz standards in the process. The music of *Follies* is constructed of

largely 32-bar songs, which was the form that most, if not all, the composers used in musical theater of the era. Sondheim's choice of form laid an authentic foundation for the action. *Follies* is a love song to musical theater.

As for the book, Sondheim said, "*Follies* is virtually plotless, although, originally it was planned as a kind of murder mystery, a who'll-do-it other than a whodunit."

After many (nine) complete re-writes, the musical took on the shape of a reunion, "where emotions and relationships buried in the past gradually resurface with the help of nostalgia and alcohol."

Stephen Sondheim wrote:

"I'm interested in the theater because I'm interested in communication with audiences. ... Otherwise I would be in concert music. I'd be in another kind of profession. I love the theater as much as music, and the whole idea of getting across to an audience and making them laugh,

making them cry – just making them feel – is paramount to me.”

Follies plot synopsis and song sequence:

In 1971, on the soon-to-be demolished stage of the Weismann Theatre, a reunion is being held to honor the Weismann's *Follies* shows of the past, and the beautiful chorus girls who performed there between the two World Wars. The once resplendent theatre is now little but planks and scaffolding (*Prologue/Overture*). As the ghosts of the young showgirls slowly drift through the theatre, a majordomo enters with his entourage of waiters and waitresses. They pass through the spectral showgirls without seeing them.

Sally Durant Plummer, a former Weismann girl, is the first guest to arrive; her ghostly youthful counterpart moves toward her. Phyllis Rogers Stone, a stylish and elegant woman, also shows up with her husband Ben, a renowned philanthropist and politician. As their younger counterparts approach them, Phyllis comments to

Ben about their past. He feigns a lack of interest; there is an underlying tension in their relationship. As more guests come, Sally's husband, Buddy enters. He is a salesman, in his early 50s, appealing and lively, whose smiles hide inner disappointment.

Finally, Weismann enters to greet his guests. Roscoe, the old master of ceremonies, introduces the former showgirls (*Beautiful Girls*). Former Weismann performers at the reunion include Max and Stella Deems, who lost their radio jobs and became store owners in Miami; Solange La Fitte, a coquette, who is vibrant and flirtatious even at 66; Hattie Walker, who has outlived five younger husbands; Vincent and Vanessa, former dancers who now own an Arthur Murray franchise; Heidi Schiller, for whom Franz Lehár once wrote a waltz (or was it Oscar Straus? Facts never interested her; what matters is the song!); and Carlotta Champion, a film star who has embraced life and benefited from every experience.

As the guests reminisce, the stories of Ben, Phyllis, Buddy and Sally unfold. Phyllis and Sally were roommates while in the Follies, and Ben and Buddy were best friends at school in New York. When Sally sees Ben, her former lover, she greets him self-consciously (*Don't Look at Me*). Buddy and Phyllis join their spouses and the foursome reminisces about the old days of their courtship and the theatre, with their memories vividly coming to life in the apparitions of their young counterparts (*Waiting for the Girls Upstairs*). Each of the four is shaken at the realization of how life has changed them.

Meanwhile, Emily and Theodore Whitman, ex-vaudevillians in their 70s, perform an old routine (*The Rain on the Roof*). Solange proves she is still fashionable at what she claims is 66 (*Ah, Paris!*), and Hattie Walker performs her old show-stopping number (*Broadway Baby*).

Buddy warns Phyllis that Sally is still in love with Ben, and she is shaken by how the past threatens to repeat itself. Sally is awed by Ben's apparently

glamorous life, but Ben wonders if he made the right choices and considers how things might have been (*The Road You Didn't Take*). Sally tells Ben how her days have been spent with Buddy, trying to convince him – and herself (*In Buddy's Eyes*). But it is clear that Sally is still in love with Ben – even though their affair ended badly when Ben decided to marry Phyllis. She shakes off the thought and begins to dance with Ben, who is touched by the memory of the Sally he once cast aside.

Phyllis interrupts this tender moment and has a biting encounter with Sally. Before she has a chance to really let loose, they are both called to participate in another performance – Stella Deems and the ex-chorines line up to perform an old number (*Who's That Woman?*), as they are mirrored by their younger selves. Afterward, Phyllis and Ben angrily discuss their lives and relationship, which has become numb and emotionless.

Sally is bitter and has never been happy with Buddy, although he has always adored her. She accuses him of having affairs while he is on the road, and he admits he has a steady girlfriend, Margie, in another town, but always returns home. Carlotta amuses a throng of admirers with a tale of how her dramatic solo was cut from the *Follies* because the audience found it humorous, transforming it as she sings it into a toast to her own hard-won survival (*I'm Still Here*).

Ben confides to Sally that his life is empty. She yearns for him to hold her, but young Sally slips between them and the three move together (*Too Many Mornings*). Ben, caught in the passion of memories, kisses Sally as Buddy watches from the shadows. Sally thinks this is a sign that the two will finally get married, and Ben is about to protest until Sally interrupts him with a kiss and runs off to gather her things, thinking that the two will leave together. Furious, Buddy leaves the shadows and fantasizes about the girl he should have married, Margie, who loves him and makes

him feel like "a somebody," but bitterly concludes he does not love her back (*The Right Girl*).

He tells Sally that he's done, but she's lost in a fantasy world and tells him that Ben has asked her to marry him. Buddy says she must be either crazy or drunk, but he's already supported Sally through rehab clinics and mental hospitals and cannot take any more.

Ben drunkenly propositions Carlotta, with whom he once had a fling, but she has a young lover and coolly turns him down. Heidi Schiller, joined by her younger counterpart, performs *One More Kiss*, her aged voice a stark contrast to the sparkling coloratura of her younger self.

Phyllis kisses a waiter and confesses to him that she had always wanted a son. She then tells Ben that their marriage can't continue the way it has been. Ben replies by saying that he wants a divorce, and Phyllis assumes the request is due to his love for Sally. Ben denies this, but still wants Phyllis out. Angry and hurt, Phyllis considers

whether to grant his request (*Could I Leave You?*).

Phyllis begins wondering about her younger self, who worked so hard to become the socialite that Ben needed. Ben yells at his younger self for not appreciating all the work that Phyllis did. Both Buddys enter to confront the Bens about how they stole Sally. Sally and her younger self arrive, and Ben firmly tells Sally that he never loved her.

All the voices begin speaking and yelling at each other. Suddenly, at the peak of madness and confusion, the couples are engulfed by their follies, which transform the rundown theatre into a fantastical *Loveland*, an extravaganza even more grand and opulent than the gaudiest Weismann confection – “the place where lovers are always young and beautiful, and everyone lives only for love.”

Sally, Phyllis, Ben and Buddy show their “real and emotional lives” in “a sort of group nervous breakdown.”

What follows is a series of musical numbers performed by the principal characters, each exploring their biggest desires. The two younger couples sing in a counterpoint of their hopes for the future (*You're Gonna Love Tomorrow*). Buddy then appears, dressed in "plaid baggy pants, garish jacket, and a shiny derby hat," and performs a high-energy vaudeville routine depicting how he is caught between his love for Sally and Margie's love for him (*Buddy's Blues*).

Sally appears next, dressed as a torch singer, singing of her passion for Ben from the past and her obsession with him now (*Losing My Mind*). In a jazzy dance number, accompanied by a squadron of chorus boys, Phyllis reflects on the two sides of her personality, one naive and passionate and the other jaded and sophisticated – and her desire to combine them (*Lucy and Jessie*).

Resplendent in top hat and tails, Ben begins to offer his devil-may-care philosophy (*Live, Laugh, Love*), but stumbles and anxiously calls to the

conductor for the lyrics, as he frantically tries to keep going. Ben becomes frenzied, while the dancing ensemble continues as if nothing was wrong. Amid a deafening discord, Ben screams at all the figures from his past and collapses as he cries out for Phyllis.

Loveland has dissolved back into the reality of the crumbling and half-demolished theatre; dawn is approaching. Ben admits to Phyllis his admiration for her, and Phyllis shushes him and helps Ben regain his dignity before they leave.

After exiting, Buddy escorts the emotionally devastated Sally back to their hotel with the promise to work things out later. Their ghostly younger selves appear, watching them go. The younger Ben and Buddy softly call to their "girls upstairs," and the *Follies* end.

We highly recommend Sondheim's two-volume book, *Finishing the Hat, Collected Lyrics (1954-1981)* with Attendant Comments, Principles, Heresies, Grudges, Whines and Anecdotes

(Knopf, 2010), for a play-by-play of *Follies*, with commentary by the author, as well as his other works from that period.

– *Stephen Ruppenthal*

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