

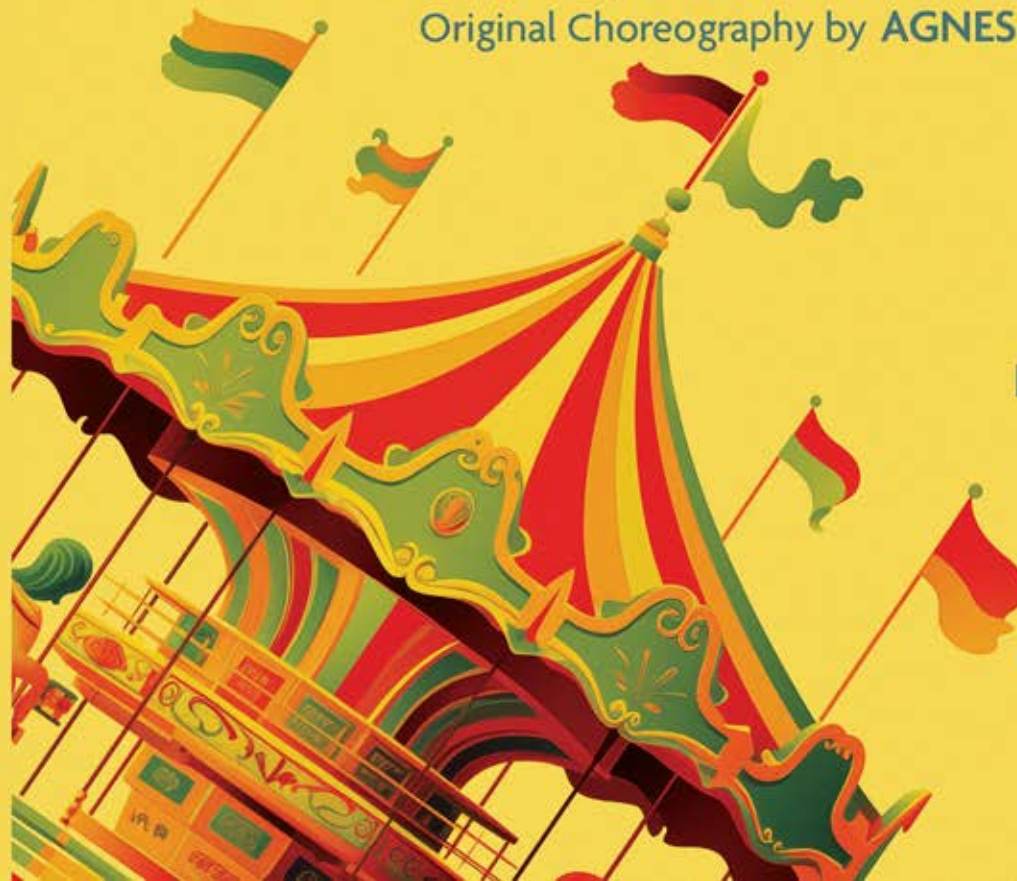
CHANDOS

RODGERS & HAMMERSTEIN'S
CAROUSEL

Music by
RICHARD RODGERS

Book and lyrics by
OSCAR HAMMERSTEIN II

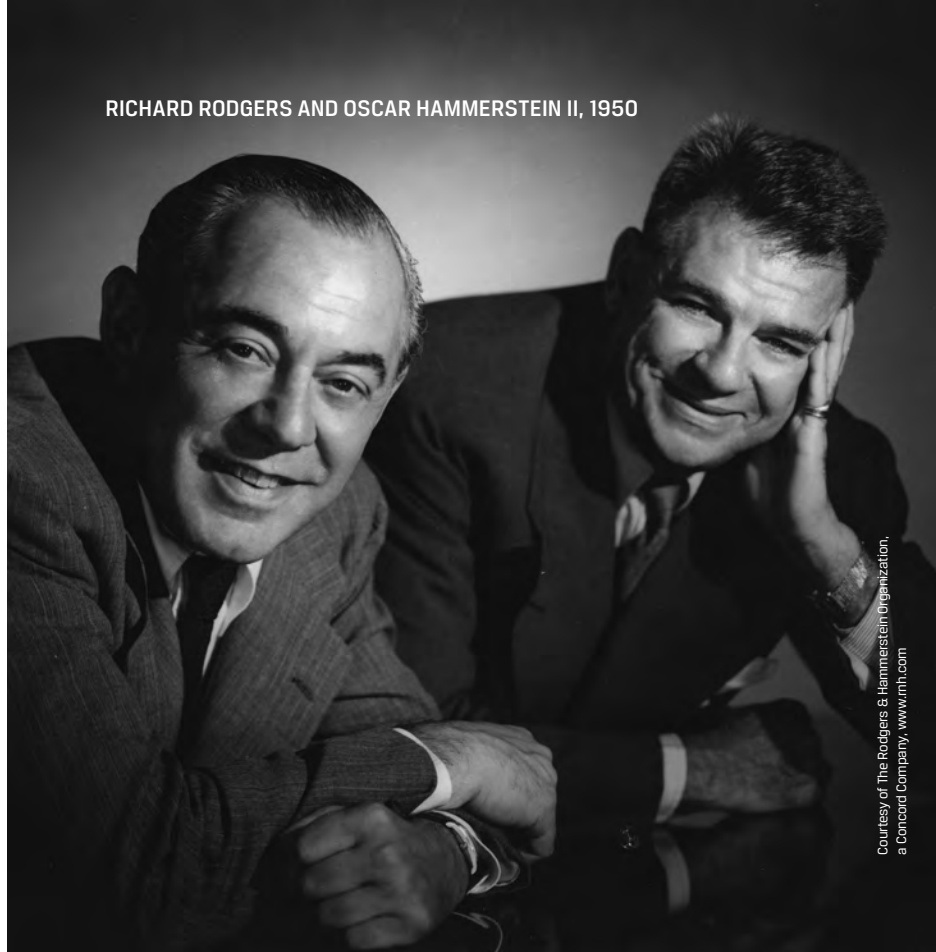
Based on Ferenc Molnar's Play 'LILIOM' • As adapted by **BENJAMIN F. GLAZER**
Original Choreography by **AGNES DE MILLE**



NATHANIEL HACKMANN
MIKAELA BENNETT
SIERRA BOGCESS
JULIAN OVENDEN
FRANCESCA CHIEJINA
DAVID SEADON-YOUNG

SINFONIA OF LONDON
JOHN WILSON

RICHARD RODGERS AND OSCAR HAMMERSTEIN II, 1950



Courtesy of The Rodgers & Hammerstein Organization,
a Concord Company, www.rh.com

RODGERS & HAMMERSTEIN'S **CAROUSEL** (1945)

A Musical Comedy in Two Acts

Music by Richard Rodgers (1902–1979)

Book and Lyrics by Oscar Hammerstein II (1895–1960)

Based on the play *Liliom* (1909)

by Ferenc Molnár (1878–1952)

as adapted in 1921 by Benjamin F. Glazer (1887–1956)

Original Choreography by Agnes de Mille (1905–1993)

Orchestrations by Don Walker (1907–1989)

Billy Bigelow.....Nathaniel Hackmann
Julie JordanMikaela Bennett
Carrie Pipperidge Sierra Boggess
Enoch SnowJulian Ovenden
Nettie Fowler Francesca Chiejina
Jigger Craigin..... David Seadon-Young
Starkeeper.....Matthew Seadon-Young
Louise..... Naomi Wakszlak

First Man (No. 6, Opening Act I, Scene 3) Ronan Burns
 Second Man (No. 6, Opening Act I, Scene 3) Leo Roberts
 A Woman (No. 7, 'June Is Bustin' Out All Over') Laura Harrison
 First Man (No. 7, 'June Is Bustin' Out All Over') Michael Colbourne
 First Woman (No. 7, 'June Is Bustin' Out All Over') Laura Sillett
 Second Man (No. 7, 'June Is Bustin' Out All Over') Joseph Claus
 Second Woman (No. 7, 'June Is Bustin' Out All Over') Claudia Kariuki
 A Man (No. 13, 'Blow High, Blow Low') Sharif Afifi
 First Man (No. 16, Finale Act I) Ronan Burns
 Second Man (No. 16, Finale Act I) Will Richardson
 A Man (Baritone Solo) (No. 19, 'A Real Nice Clambake') Leo Roberts
 First Woman (No. 20, 'Stonecutters Cut It on Stone') Claudia Kariuki
 Second Woman (No. 20, 'Stonecutters Cut It on Stone') Deborah Crowe
 Third Woman (No. 20, 'Stonecutters Cut It on Stone') Rebekah Lowings
 Army Charlotte Kennedy
 First Heavenly Friend (No. 24, 'Incidental'; No. 30, Porch Scene) Jordan Lee Davies
 Second Heavenly Friend (No. 24, 'Incidental') Tom Liggins
 Dr Seldon Nadim Naaman

'Carousel' Ensemble
Sinfonia of London
 John Mills *leader*
John Wilson

'Carousel' Ensemble

Alex Parker chorus master

Will Richardson

Michael Colbourne

Claudia Kariuki

Laura Sillett

Samantha Thomas

Joseph Claus

Laura Harrison

Tom Liggins

Jordan Lee Davies

Leo Roberts

Deborah Crowe

Charlotte Kennedy

Wendy Ferguson

Nadim Naaman

Rebekah Lowings

Ronan Burns

Tom Ping

Tom Partridge

Barry Drummond

Sharif Afifi

Heather Jackson

Eleanor Turner

COMPACT DISC ONE

TIME PAGE

Act I

1	1	Prologue (The Carousel Waltz)	6:52	33
2	2	Change of Scene	0:28	33
3	3	Opening Act I, Scene 2 with Carrie and Julie	0:40	33
4	4	Carrie and Julie: 'Mister Snow'	5:24	33
5	5	Billy and Julie: 'If I Loved You'	11:30	35
6	6	Opening Act I, Scene 3 with First Man and Second Man	0:35	40
7	7	Carrie, Nettie, and Ensemble: 'June Is Bustin' Out All Over'	5:22	40
8	8	Nettie and Ensemble: 'June Is Bustin' Out All Over' (Encore)	0:33	43
9	9	Girls' Dance: June Is Bustin' Out All Over	2:22	44
10	10	Julie's Entrance	0:18	44
11	11	Women, Carrie, and Enoch: 'Mister Snow' (Reprise)	2:43	44
12	12	Enoch and Carrie: 'When the Children Are Asleep'	5:24	45
13	13	Jigger, Billy, and Men: 'Blow High, Blow Low'	2:35	51
14	14	Hornpipe with Ensemble	4:40	52

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15	14a	Hornpipe Exit	0:15 52
16	15	Billy: 'Soliloquy'	8:19 53
17	16	Nettie and Ensemble: Finale Act I with Billy, Jigger, and Julie	2:25 55

TT 60:30

COMPACT DISC TWO

Act II

1	17	Entr'acte	4:47 58
2	18	Opening Act II	0:28 58
3	19	Nettie, Julie, Enoch, Carrie, and Ensemble: 'A Real Nice Clambake'	3:45 58
4	20	Enoch, Jigger, Arminy, and Ensemble: 'Geraniums in the Winder' / 'Stonecutters Cut It on Stone' with Carrie, Billy, and Nettie	4:22 59
5	21	Julie and Women: 'What's the Use of Wond'rin'?' with Billy and Jigger	3:42 65
6	22	Change of Scene	0:35 66
7	23	Julie and Nettie: 'You'll Never Walk Alone'	2:22 66
8	24	Incidental (Entrance of Heavenly Friends) with First Heavenly Friend, Billy, and Second Heavenly Friend	2:03 67

		TIME	PAGE
9	25 Billy: 'The Highest Judge of All'	1:41	68
10	26 Exit of Billy and Heavenly Friends	0:37	68
11	27 Ballet with Billy, Starkeeper, Enoch's Daughter, and Louise	12:06	68
12	28 Music under Scene (My Little Girl) with Billy and Starkeeper	1:30	70
13	29 Carrie: Carrie's Incidental	0:20	70
14	30 Billy: Porch Scene. 'If I Loved You' (Reprise) with First Heavenly Friend, Louise, and Julie	5:04	71
15	31 Finale Ultimo. Company: 'You'll Never Walk Alone' (Reprise)	1:50	72
16	32 Exit Music (If I Loved You)	1:31	73
		TT 46:48	



Sim Canetty-Clarke Photography

John Wilson

Rodgers & Hammerstein's Carousel

INTRODUCTION

Second time lucky

Accepting the Olivier award for his direction of the celebrated 1992 National Theatre revival of *Rodgers & Hammerstein's Carousel*, which travelled to New York's Lincoln Center, Nicholas Hytner self-deprecatingly said, 'I just directed the subtext'. The point being, of course, that *Carousel* is that rare thing: a musical that genuinely has subtext.

Until Richard Rodgers (1902–1979) and Oscar Hammerstein II (1895–1960) teamed up and wrote their first show together, *Oklahoma!* (1943), musicals barely bothered with text, let alone subtext. But this new partnership of gifted, experienced craftsmen jettisoned inconsequential evenings of song'n'dance with almost random songs interpolated, often at the whim of the star, and brought in sung plays in which characters and drama were determined by individually tailored songs. And because this revolutionary début was such a record-breaking Broadway smash, running for an unheard-of five and a half years, the entire theatre business sat up and took notice.

Despite having completely changed the way Broadway musicals were written, instead

of sitting on their laurels and ever-burgeoning bank balances, the two men returned separately to other projects – Hammerstein to updating and refashioning Bizet's opera *Carmen* into *Carmen Jones* while Rodgers reworked his earlier musical *A Connecticut Yankee* for a Broadway revival – before the two of them turned to Hollywood to make the only original film they wrote, *State Fair*.

But the itch to work together again in the theatre was strong. Although, had Puccini got his way, their return would have been very different.

Liliom, the translation of a 1909 play by the Hungarian playwright Ferenc Molnár (1878–1952), was such a hit in Europe and New York that two things happened. Firstly, it was revived on Broadway twice over the next two decades, the second time, in 1940, starring Burgess Meredith – now more famous for having later created the role of The Penguin in TV's *Batman*. The play appealed to Puccini so much that he wrote to Molnár, asking for the rights to turn it into an opera. He was promptly turned down on the grounds that Molnár wanted *Liliom* to be remembered as a play by Molnár, not as an

opera by Puccini. (Given that Sardou's hit play *La Tosca* basically vanished after the composer got his hands on it, he may have had a point.)

But others became interested. In the 1930s, Theresa Helburn, of the producing company the Theatre Guild – who would go on to take the idea of the play *Green Grow the Lilacs* to Hammerstein, who turned it into *Oklahoma!* – floated the idea of adapting *Liliom* into a musical. Her chosen composer grew increasingly excited by the notion. Writing to Helburn in 1937, he exclaimed:

The more I think about this idea, the more I feel it would be absolutely ideal. I have now very definite ideas about it, I know what to do with the book, how to introduce songs, in what style I would write and what form I would give it.

No, not Richard Rodgers: it was Kurt Weill. He even got as far as dreaming up his ideal casting for his leading man: the young boxer-turned-actor – and occasional song'n'dance man – James Cagney.

Molnár, meanwhile, remained unpersuadable but Helburn did not give up on the idea and, riding high on the critical and box-office success of *Oklahoma!*, suggested the property to its writers. This time, Molnár gave way. Not only had he seen and liked *Oklahoma!*, he was probably not averse to the

initial \$2,500 fee – around £44,000 in today's terms – plus, crucially, one per cent of the gross for the follow-up to what was already becoming the biggest musical in Broadway history.

Although *Carousel* is the musical and dramatic zenith of Rodgers & Hammerstein's near-two-decade-long collaboration, the first performance, one of four out-of-town in New Haven, did not suggest a wild success. For starters, it ran four hours. It was not that a few trims were called for, this needed major surgery. Which is what happened. In a two-hour meeting, almost half of Agnes de Mille's second act ballet, two complete songs, and several choruses were excised. Further changes were made in Boston before the musical arrived on Broadway, opening to a chorus of approval from the critics at the Majestic, on 19 April 1945.

One of the most impressive things about this perfectly crafted musical drama is that although Rodgers & Hammerstein retained their director and their choreographer, in all other respects they refused to take the easy option and repeat their winning *Oklahoma!* formula. They honed the compositional techniques they had found to embed music and song in text to create and build real drama, but the tone, manner, style, and, crucially, content of *Carousel* were, bravely,

completely different to their still-running smash hit.

Famously, the score's most enduring musical number is the stirring, quasi-religious 'You'll Never Walk Alone' which has since been covered by everyone from Frank Sinatra, Judy Garland, and Gerry and the Pacemakers to Elvis Presley and Marcus Mumford, not to mention Liverpool FC fans who sing it at every game. But the true musical audacity of *Carousel* lies elsewhere.

Nothing in musical comedy history could have prepared audiences for anti-hero Billy Bigelow's first act 'Soliloquy'. As the title suggests, this is a riveting solo of sung thought, an eight-minute expression of growing self-discovery and escalating determination for a character who has just discovered that he is going to be a father. Written for the magnificent high baritone voice of John Raitt, it is the closest Broadway had got to an operatic aria. This kind of vivid, punchy soul-searching is something that dramatic musicals now take for granted; for audiences entirely new to such a thing back in 1945, it must have been flabbergasting.

The other giant leap forward is the so-called bench scene. This early sequence, in which the mismatched Billy and Julie size one another up, puzzle at each other, listen to one another, and work slowly from attraction

through denial to an expression of love across more than eleven minutes of song, eloquent underscoring, and sung dialogue, was, like the 'Soliloquy', not uncommon in opera, but it was literally unheard of on Broadway.

Stephen Sondheim, Hammerstein's most famous protégé, later described it as 'probably the singular most important moment in the evolution of contemporary musicals'. And he should know since, on his fifteenth birthday, he was there at the first New Haven tryout. His floods of tears stained the fur coat of Hammerstein's wife, Dorothy. Decades later, asked how he rated the team's first two hits, he was typically pithy:

Oklahoma! is about who's going to take
Laurey to the box-social; *Carousel* is about
life and death.

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CONVERSATION

John Wilson talks to David Benedict about this first complete recording of 'Rodgers & Hammerstein's Carousel'

David Benedict: Following the success of your recording of *Rodgers & Hammerstein's Oklahoma!*, what made you choose Rodgers & Hammerstein's follow-up, *Carousel*, as your second complete recording of a musical?

John Wilson: If I'm honest, I wanted to do *Carousel* first – not least because it needed a complete recording much more. There's a lot more music in it than in the earlier show and far more of *Carousel* has never been recorded. But we wanted to start at Chandos with a piece which was less ambitious.

Carousel is Rodgers & Hammerstein's greatest achievement. In it, Rodgers manages to create a score with operatic aspirations and dimensions. Everything in the score serves a dramatic purpose. Even in its texture you can hear orchestral effects that are there to underline the drama's emotions, whether that's unease or joy or whatever. The drama is amplified by what's happening in the music.

DB: You're right about the sheer amount of music. The Original Broadway Cast recording lasts fifty-five minutes and the film soundtrack is only forty-seven. This recording runs an hour and forty-eight minutes. At last, we hear everything that was written rather than highlights. And listening allows us to focus on the details in that wealth of music because we're not being diverted by visuals. A recording puts the score into close-up.

JW: It allows us to listen and experience the show differently. Hearing this work

complete and performed acoustically without microphones and mixing desks – which is how it was originally done and why it was written in the exact way that it was – reveals it as a completely integrated work of art.

DB: When did you first encounter it?

JW: In amateur productions when I was a teenager. Even then I realised that it had more meat on the bones than most musicals. I think that's why I found the film vaguely disappointing. Looking at the musical now, I see that, dramatically and musically, *Carousel* features the tightest dramatic weave which its writers ever achieved. Rodgers's music serves Hammerstein's drama more tightly here than in any other work. There is so much detailed underscoring.

Oklahoma! was the first musical in which people heard characters developed through song in a musical; in *Carousel*, not only were characters developed through song but the scale of their emotions is so much bigger. Rodgers & Hammerstein consolidated everything they were experimenting with in *Oklahoma!* It's multi-dimensional.

DB: Because musicals are usually written and rewritten during rehearsals in the run-up to opening, Broadway composers

simply don't have the time to write their own orchestrations. Instead, they work with handpicked, highly skilled orchestrators. On *Carousel*, Don Walker – who went on to become one of the most prolific orchestrators in Broadway history with almost 150 shows to his name – took over as orchestrator from Robert Russell Bennett one week into rehearsals. He had always worked fast. A decade earlier, he had filled in at no notice, orchestrating a song, 'Down in the Depths (on the Ninetieth Floor)', that Cole Porter had only finished that morning for his leading lady, Ethel Merman, in *Red, Hot and Blue*. Walker completed it by 4pm and that night, Merman sang it and stopped the show. What was his influence on *Carousel*?

JW: It was so monumental a task that he had to farm out a couple of items. But he did such a great job, especially when you consider what tremendous time pressure he was under. The ballet alone lasts almost a quarter of an hour. And he was writing for the biggest orchestra that Rodgers ever used.

DB: These days, West End or Broadway pit bands very rarely have more than thirteen players – usually fewer. The original *Oklahoma!* had twenty-eight. On opening night, *Carousel* featured nine brass players,

six woodwind, harp, percussion, and twenty-two strings: an astonishingly costly total of thirty-nine musicians.

JW: Don Walker began as a saxophonist and worked his way up through dance bands and jazz, but was a very fine theatrical orchestrator. The scoring of *Carousel* has an operatic scope, the orchestration is very symphonic. And so much of it has never been recorded before. There are dance sequences, a hornpipe, a dance for the girls, the entr'acte, the ballet in its entirety, not to mention all the vital underscoring for dramatic moments.

DB: How did you go about casting singers?

JW: Building on *Oklahoma!*, I chose Nathaniel Hackmann and Sierra Boggess but decided not to pair them up again. Nate is one of my favourite singers in this repertoire. Billy fits him even more snugly because it sits slightly higher in the voice. Sierra has a great gift for comedy and Carrie has a lot of scope for that. I wanted to see what Sierra would bring to her. She leaped at it.

For Julie, I returned to Mikaela Bennett. We'd worked together when she played Maria in *West Side Story* at the Proms. There's a purity to her singing which is perfect for Julie and she's a fine actor. Julian Ovenden

is often cast as a baritonal leading man, but his is a great and glorious tenor which makes him an ideal Mr Snow. And Jigger is David Seadon-Young. He was Judd when I conducted *Oklahoma!* at the Proms. It was the performance of a lifetime: he was terrifying. That intensity pays dividends on a recording where you only have the aural element to portray character. He's an enormously impressive singing actor.

DB: The role of Nettie is tricky.

JW: I gave a lot of thought to that. She has huge songs which are entirely different. One is a kind of list requiring detailed, knowing characterisation. And 'You'll Never Walk Alone' has to sound noble and uplifting. Francesca Chiejina and I have worked together on everything from Alban Berg and Benjamin Britten to Samuel Barber. She nailed them all. This is the first time she's sung a role in a musical.

DB: You chose to record this in a theatre, not a recording studio.

JW: If I'm recording Vaughan Williams's Tallis *Fantasia*, I want to do it in a cathedral. I want the listener to experience *Carousel* in a similarly appropriate acoustic. This is

theatrical music conceived to be played and heard in a theatrical environment. The result should feel as though you are sitting front and centre in the theatre. That feels right. These writers assembled this great musical with supreme skill. Who are we to try and improve on that? I wouldn't have the temerity to do so. We want to serve the piece as best we can – which, frankly, is challenge enough.

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SYNOPSIS

CD 1

Act I

In a New England coastal fishing village, the carousel is the focus of young people's lives. The 'Carousel Waltz' Prologue (1) dramatises the silent scene-setting in which the magnetic, handsome, rough carousel barker Billy Bigelow meets innocent Julie and her more knowing friend Carrie. Billy helps Julie aboard the whirligig ride of the carousel, much to the fury of Mrs Mullins, his jealous employer, who runs the carousel (2). She sends the girls packing, claiming that Julie was leading Billy on. He proclaims Julie's innocence, which promptly gets him fired.

Puzzled by him, Julie questions him about his future. Billy, the least introspective of men, is swaggeringly in denial about how he

will survive. When he leaves, Carrie cannot believe that previously uncertain Julie seems to like aggressive Billy, but their possible connection allows her to tell Julie about her own new love (4).

Having collected his belongings from the carousel, Billy reappears, wondering why both girls are still there. Julie tells him that they work at Bascombe's Mill and must leave, for if one of them stays they will lose their job for breaking the curfew. But Julie is confused by her feelings for Billy whom she has watched from afar, and she chooses to stay even though Billy says she is 'dumb' since both of them will then be out of a job.

A policeman and then the mill-owner, Mr Bascombe, pass by, wondering at Julie's staying out with this chancer. The policeman tells Mr Bascombe about Billy's using women for money. Left alone, Julie and Billy puzzle over one another and their awkwardness (5). On such little acquaintance, they clearly do not love each other but they wonder 'what if?'. Finally, as blossoms fall, they recognise their feelings and Billy kisses Julie.

Some months later, Julie's Aunt Nettie and her women friends are planning the festive clambake (6), eagerly anticipated by the fishermen. Summer is on its way (7-8).

Now married, Julie is troubled (9) by Billy who is unemployed, frustrated, and hanging

out with an ex-con named Jigger. Carrie is horrified that when Julie suggested that Billy return to working with Mrs Mullins, Billy lashed out and hit her. Julie defends him on the grounds of his frustration. Changing the subject, Carrie explains that she and Enoch Snow are getting married on Sunday. In the midst of the excitement, Enoch appears (10).

Carrie introduces Julie to the eminently sensible Enoch whose idea of a romantic gesture is a present of flower seeds. Having stayed out all night, and fractious as ever, Billy returns and refuses to join the clambake fun. Humiliated by him, Julie goes home. Enoch and Carrie, left alone, dream up their future (12).

The sailors exuberantly prepare to go whaling (13-15) while Jigger hatches a plot for which he needs Billy. That night, Mr Bascombe will deliver thousands of dollars to the ship's captain. Jigger intends to use the darkness and fog to grab the money from him. The clambake will be their alibi.

Pressure rises further via Mrs Mullins. Exploiting the fact that Billy has hit Julie, she offers him his old job but only if he is no longer married, so that the girls will queue up for him.

On the brink of being persuaded, Billy finds his world turned upside down when Julie tells him that she is pregnant. Stunned

at the news, and having helped Julie back to the house, he turns Mrs Mullins down. Left alone, he considers fatherhood for the very first time, with its delights and also its responsibilities (16).

Suddenly, he realises that he needs money, so he tells Nettie that he will go to the clambake after all (17). As everyone prepares to leave, Billy craftily retrieves a kitchen knife to follow through on Jigger's plan.

CD 2

Act II

Everyone rests happily (1)–(2) in the wake of the clambake (3). As the men tidy up, Enoch goes to hide the prize for the treasure hunt. Jigger and Billy plot their attack on Mr Bascombe and his cash but Jigger is sidetracked by Carrie. After she refuses to kiss him, he pretends to teach her self-defence and gets her in a fireman's lift just as Enoch returns. Angrily, Enoch says that he would never marry a woman so loose. Furious with her, he demands to be left alone (4).

As he comforts Carrie, Jigger warns her about marrying too good a man. Upset, Carrie tries to calm Enoch as Nettie begins the treasure hunt. When Julie wonders about Billy's teaming up with Jigger, Billy dismisses her puzzlement and leaves with Jigger. Julie and the girls comfort Carrie and consider

their relationships with men (5). Just before Billy runs off with Jigger, Julie rests her hands on his chest and feels the hidden knife. She is instantly frightened.

As everyone hunts for the treasure, Billy and Jigger wait at the dock for Mr Bascombe. Billy wonders about being judged by God, something Jigger says is irrelevant to poor people like them. While they wait, they play cards for ever-spiralling stakes. Mr Bascombe appears, Billy delays him, and Jigger goes to stab him. But Mr Bascombe pulls a gun and yells for help. Jigger runs but when two policemen appear, Billy, threatened with prison, stabs himself. He is still breathing when Nettie and everyone return from the treasure hunt. Julie races to comfort Billy who tells her that he was trying to win enough money for them and their child. Julie holds Billy and says goodbye while Nettie gives her strength to continue, saying that they will raise the baby together (7).

Time passes. Two Heavenly Friends visit Billy (8). Although he is dead, they tell him that it is not over so long as one person on earth remembers him. They are to take Billy to see not God but a judge, the Starkeeper. But Billy furiously demands ultimate judgement (9)–(10).

Billy meets the Starkeeper who asks him if there is anything he has left unfinished; if he wishes, he can return to earth for one day.

Although quick-tempered Billy remains typically truculent, the Starkeeper questions him about his violence towards Julie and tells him that he has not done enough to go to heaven – but more effort on earth might change everything. If he were to return for a day he could help his now fifteen-year-old daughter, Louise, who will see him if he should choose it.

The Starkeeper shows him Louise with one of Carrie and Enoch's daughters, who denounces Louise's father as a poor thief. An extended ballet (11) then depicts Louise fascinated by a boy from a carnival troupe. This mirrors the meeting of Louise's parents, but the boy abandons Louise, leaving her alone and humiliated.

Frightened by the idea that history might repeat itself (12), Billy decides to return to earth. He watches Julie chatting to Carrie (13) before they go to the graduation of Louise and Enoch Jnr. Louise secretly tells Enoch Jnr that she plans to run away to become an actress. Despite knowing that his strait-laced father will be horrified at his marrying beneath his station, Enoch Jnr offers to marry her instead. Louise refuses and as Enoch Jnr leaves, Billy trips him up.

Revealing himself to Louise, Billy says that he knew her father and defends him with lies, but Louise will not believe him. He tries to give Louise a heavenly star but, suspicious, she makes to leave. In a panic, he grabs her arm and, as words fail him and she struggles, he slaps her hand. At her scream, Julie appears and Louise tells her what just happened. Shocked, Julie senses the truth and then sees Billy for an instant before he hides himself again. Caught up in his love, he reprises 'If I Loved You' (14). He is overcome with the need to make things right and asks the Heavenly Friend to let him see Louise's graduation.

At the ceremony, the local Doctor Seldon, strongly reminiscent of the Starkeeper, tells the students not to be ruled by the lives of their parents. Standing behind her, Billy urges Louise to believe this. The doctor leads a reprise of 'You'll Never Walk Alone' (15) and as Billy tells Julie that he loved her, her face lights up. His goodness, finally revealed, saves Billy, and the Heavenly Friend beckons him away (15).

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Nathaniel Hackmann



Mikaela Bennett



Matthew Murphy

Sierra Boggess

BIOGRAPHIES

Nathaniel Hackmann has emerged as an actor / singer of international renown. He has been seen on stage in some of the most demanding roles and alongside many of the world's greatest orchestras. He has portrayed Jean Valjean and Javert (*Les Misérables*) on Broadway, as well as the titular roles in *Jekyll and Hyde* and *The Hunchback of Notre Dame*. For the internationally televised BBC Proms, at the Royal Albert Hall, he appeared as Curly (*Rodgers & Hammerstein's Oklahoma!*) in the acclaimed production with the John Wilson Orchestra and portrayed Gabey (*On the Town*) for the 100th Birthday Celebration of Leonard Bernstein. He can currently be seen starring as Biff Tannen, in the Original Broadway production of *Back to the Future: The Musical*, at the Winter Garden Theatre. His Curly follows his recording as Steve (*Paint Your Wagon*), available on all music streaming platforms, and will in turn be followed by his Billy Bigelow (*Rodgers & Hammerstein's Carousel*). Among his favourite past roles are Gaston as well as the Beast (Disney's *Beauty and the Beast*), Quasimodo (Disney's *The Hunchback of Notre Dame*), and many of Frank Wildhorn's and Stephen Sondheim's antagonists. He is an alumnus of the prestigious Merola Opera Program, at San Francisco Opera, and has also appeared

with Virginia Opera, Michigan Opera Theatre, Opera Theatre of Saint Louis, San Francisco Lyric Opera, and others. On the concert stage, he has performed with the John Wilson Orchestra, Sinfonia of London, Hong Kong Philharmonic Orchestra, San Francisco Opera Orchestra, Springfield Symphony Orchestra, Midland Symphony Orchestra, Sun Valley Opera, Central Michigan University Symphony Orchestra, Northern Arizona University Symphony Orchestra, and Northwest Indiana Symphony Orchestra. Nathaniel Hackmann holds a Bachelor and Master of Music in vocal performance from Central Michigan University.

A native of Ottawa, Canada and a graduate of The Juilliard School, the celebrated singer and actress **Mikaela Bennett** made her professional stage début as Penelope (*The Golden Apple*) at City Center Encores!, originated the role of Norma (Dick Scanlan and Carmel Dean's musical *Renascence*) in New York City, sang the title role of *Rodgers & Hammerstein's Cinderella* at the Muny, St Louis, and originated the title role in Michael Gordon's opera *Acquanetta* at the Prototype Festival. She appeared in *The Most Happy Fella* at Bard SummerScape, made her Festival Napa Valley début as Laretta (*Gianni Schicchi*) under Kent Nagano, and

performed Wayne Shorter's *Aurora* with the Los Angeles Philharmonic under Gustavo Dudamel. She made her critically acclaimed début at Lyric Opera of Chicago as Maria (*West Side Story*). She made her BBC Proms début at London's Royal Albert Hall singing the same role with the John Wilson Orchestra and returned with these forces to perform music from the Warner Bros film studio. She has sung Mary Wintergreen (MasterVoices' concert production of Gershwin's *Let 'em Eat Cake*) at Carnegie Hall and recently made her débuts at The Glimmerglass Festival and Lyric Opera of Kansas City, as Maria (*The Sound of Music*), and Blossom Music Center, singing Mary Lou Williams's *Zodiac Suite* with The Cleveland Orchestra. Additional appearances include returns to MasterVoices to sing Rose of Sharon (*The Grapes of Wrath*) at Carnegie Hall and Micaëla (*Carmen*) at Jazz at Lincoln Center's Rose Theater, engagements with the Oakland Symphony and Philadelphia Orchestra, and her New York City recital début at Alice Tully Hall. Mikaela Bennett made her débuts with the New York Philharmonic under Leonard Slatkin and Philadelphia Orchestra under Yannick Nézet-Séguin, and under Michael Tilson Thomas has appeared with the San Francisco Symphony, National Symphony Orchestra, and New World Symphony.

Sierra Boggess has been seen on Broadway in *Harmony*, *School of Rock*, *It Shoulda Been You*, *The Phantom of the Opera*, *Master Class*, and *The Little Mermaid*. Her London theatre credits include *Les Misérables*, *The Phantom of the Opera* at Royal Albert Hall, and *Love Never Dies*. Among her other New York theatre credits are the off-Broadway production of *Harmony*, *The Secret Garden* at Lincoln Center, *Guys & Dolls* at Carnegie Hall, the final off-Broadway cast of *Love, Loss, and What I Wore*, and *Music in the Air* for City Center's Encores! series. She also starred as Christine Daae in the Las Vegas production of *The Phantom of the Opera*. Regionally, she has been seen in *The Secret Garden* (CTG), *Into the Woods* (Hollywood Bowl), *Ever After* (Alliance Theatre), *Age of Innocence* (world première, Hartford Stage and McCarter Theatre), and the national tour of *Les Misérables*. In film and on television she has appeared in, among others, *Vulture Club* and the web series *What's Your Emergency*. She appears in the recordings of *School of Rock*, *It Shoulda Been You*, the twenty-fifth-anniversary concert of *The Phantom of the Opera*, the symphonic recording of *Love Never Dies*, *The Little Mermaid*, and *A Little Princess*. She has performed in concert at the BBC Proms at the Royal Albert Hall, in *The Lyrics of David Zippel* at Lincoln Center, at The New York Pops

at Carnegie Hall, and Broadway by the Year at Town Hall. Sierra Boggess has toured across Australia, in Japan, Paris, and London with her concert show *Awakening: Live at 54 Below*, recorded live and issued on CD. She recently released an album of duets, *Together at a Distance*, with Julian Ovenden, made during the pandemic.

Over the last two decades, **Julian Ovenden** has built a reputation as a truly versatile performer, in constant demand on stage and screen, in concert, and in the recording studio. His theatre work includes leading roles at the Donmar, Almeida, Theatre Royal Haymarket, Young Vic, Royal Shakespeare Company, and Roundabout, in New York City, as well as in the West End and on Broadway. On stage he recently starred opposite Gillian Anderson in Ivo van Hove's *All about Eve* and played Emile de Becque in the smash hit revival of *Rodgers & Hammerstein's South Pacific*, directed by Daniel Evans, at the Chichester Festival and Sadler's Wells, for which he was nominated for the 2023 Olivier Award for Leading Actor in a Musical. He has starred in many TV shows on both sides of the Atlantic, including *Downton Abbey*, *Foyle's War*, *Person of Interest*, *Any Human Heart*, *Knightfall*, *Smash*, *The Crown*, *The Sound of Music*, and *Adult Material*. His recent screen

work includes the second season of Armando Iannucci's *Avenue 5*, for HBO, the global hit *Bridgerton*, for Netflix and Shonda Rhimes, and *The People You Hate at the Wedding*, for Amazon. He recently filmed the second season of *Trigger Point*, for ITV and Jed Mercurio. As a singer, Julian Ovenden has headlined at some of the world's great venues, including Lincoln Center, Carnegie Hall, Sydney Opera House, The Royal Opera, Covent Garden, Concertgebouw, Theatre Royal Drury Lane, Palladium, Royal Albert Hall, and Royal Festival Hall. He has been a recording artist for both Warner Music and Universal, his latest recording work including a Broadway duets album with the American soprano Sierra Boggess and *Rodgers & Hammerstein's Carousel* for John Wilson and Sinfonia of London.

The Nigerian-American soprano **Francesca Chiejina**, who studied at the University of Michigan with Martha Sheil and James Paterson, and at the Guildhall School of Music and Drama with Susan McCulloch, is a graduate of the Jette Parker Young Artists Programme, at The Royal Opera, Covent Garden, for which her roles included Countess Ceprano (*Rigoletto*), Lady-in-Waiting (*Macbeth*), Voice from Heaven (*Don Carlos*), Ines (*Il trovatore*), Micaëla (*La Tragédie de Carmen*), Melanto / Amore

(*Il ritorno d'Ulisse in patria*), and the soprano solos in Górecki's Third Symphony in the world première of a new work by Crystal Pite for The Royal Ballet. Highlights among her operatic appearances include the roles of Lauretta (*Gianni Schicchi*) at Scottish Opera, High Priestess (*Aida*) at The Royal Opera, Mimi (*La bohème*) for both English Touring Opera and Nevill Holt Opera, Melissa (*Amadigi di Gaula*) with English Touring Opera, Freia (*RhineGold*) at Birmingham Opera Company, Anne Trulove (*The Rake's Progress*) at Blackheath Halls Opera, Clara (*Porgy and Bess*) in a house and role début at Grange Park Opera, Serena (*Porgy and Bess*) in her début with the Orchestre symphonique de Montréal, Aldimira (*Sigismondo*) in her début with Capella Cracoviensis, and the title role in *Semele* at Blackheath Halls. On the concert platform, Francesca Chiejina has sung Berg's Seven Early Songs and Barber's *Knoxville: Summer of 1915* with the BBC Philharmonic and, at the Sage Gateshead, the Royal Northern Sinfonia, Handel's *Messiah* with the Royal Philharmonic Orchestra at the Royal Albert Hall, and Vaughan Williams's *Serenade to Music* at the Last Night of the BBC Proms.

David Seadon-Young received his training at Mountview Academy of Theatre Arts, in London. Since then he has appeared on the

theatrical stage as Pedro (*Man of La Mancha*) at the London Coliseum with English National Opera, Judd Fry (*Rodgers & Hammerstein's Oklahoma!*) at the BBC Proms in the Royal Albert Hall, Adam Hochberg (*An American in Paris*) at the Dominion Theatre, Perkins / Pierre (*A Damsel in Distress*) at Chichester Festival Theatre, Leon Czolgosz (*Assassins*) at the Menier Chocolate Factory, Carl Bruner (*Ghost: The Musical*) on a UK Tour and in Australia and Singapore, Sky (*Mamma Mia!*) on an international tour, Billy (*Jack and the Beanstalk*) at the Hackney Empire, Noah Claypole (*Oliver!*) at the Theatre Royal Drury Lane, and Charles Hamilton / Hugh Elsing (*Gone with the Wind*) at the New London Theatre, besides roles in *Aspects of Love* at the Menier Chocolate Factory and *Seasonal Sauce* at the Watermill Theatre. At the BBC Proms in the Royal Albert Hall he was featured in *Bernstein - Stage and Screen* and *My Fair Lady*. On television David Seadon-Young has been seen in *Doctors*, for the BBC, and as part of the *Les Misérables* Chorus at the 85th Annual Academy Awards. On film he has appeared in *Les Misérables*, for Working Title Films.

The '**Carousel**' Ensemble was put together especially for this recording and comprises some of the West End's brightest talents, many of whom have played leading roles.

Between them, they have starred in musicals such as *Les Misérables*, *The Phantom of the Opera*, *Wicked*, *Six*, *Mamma Mia!*, *Evita*, *Rodgers & Hammerstein's South Pacific*, *My Fair Lady*, and *Sweeney Todd*.

Sinfonia of London brings together outstanding musicians for special projects, live and recorded, under its Artistic Director and conductor, John Wilson. Described in the press as 'one of the best ensembles anywhere' (*The Guardian*), it includes a significant number of principals and leaders from orchestras based both in the UK and abroad, alongside notable soloists and members of distinguished chamber ensembles. The orchestra made its acclaimed live début in 2021 at the BBC Proms. Alongside subsequent annual Prom appearances, it has given live performances at the Aldeburgh Festival and Snape Maltings, as well as two concert tours of the UK, cementing its reputation for world-class excellence with 'typically exhilarating performances' (*The Arts Desk*) and five-star reviews. Its much celebrated recording profile on Chandos Records covers a wide range of repertoire, including works by Korngold, Respighi, Ravel, Dutilleul, Strauss, Rachmaninoff, Walton, and Rodgers & Hammerstein. The magazine *BBC Music*

declared that 'Wilson and his hand-picked band of musicians continue to strike gold with almost anything they turn their hands to' while *The Mail on Sunday* declared the album of English Music for Strings 'dazzling... some of the finest string playing ever put on disc by a British orchestra'. Alongside outstanding reviews ('leaves music critics ready to die for joy', in the words of *iNews*), the orchestra has received five *BBC Music Magazine Awards* in five years and, in 2022, a *Gramophone Award*. In 2023, *The Sunday Times* stated that 'Sinfonia of London sets the gold standard – an orchestra of generals that takes the unfashionable, the obscure, the overlooked, and makes it unmissable'. www.sinfoniaoflondon.com

Born in Gateshead and since 2011 a Fellow of the Royal College of Music where he studied composition and conducting, **John Wilson** is now in demand at the highest level across the globe and has over the past thirty years conducted many of the world's finest orchestras. In 2018 he relaunched Sinfonia of London, which *The Arts Desk* described as 'the most exciting thing currently happening on the British orchestral scene'. His much-anticipated BBC Proms début with this orchestra, in 2021, was praised by *The Guardian* as 'truly outstanding' and admired by *The Times* for its 'revelatory music-making'. They are

now highly sought-after across the UK, the 2023/24 season notable for returns to the BBC Proms, Aldeburgh Festival, and London's Barbican Centre, among other festivals and venues. Their large and varied discography having received near universal critical acclaim, in the autumn of 2023 they released their seventeenth album since 2019. Their CDs have earned several awards, including, for three successive years, the *BBC Music Magazine* Award in the Orchestral category: for recordings of Korngold's Symphony in F sharp (2020), Respighi's Roman Trilogy

(2021), and Dutilleux's *Le Loup* (2022). *The Observer* described the Respighi recording as 'Massive, audacious and vividly played' and *The Times* declared it one of the three 'truly outstanding accounts of this trilogy' of all time, alongside those by Toscanini (1949) and Muti (1984). In March 2019, John Wilson was awarded the prestigious Distinguished Musician Award of the Incorporated Society of Musicians for his services to music and in 2021 was appointed Henry Wood Chair of Conducting at the Royal Academy of Music.



Sarah Dunn

Julian Ovenden



Charles Chiejina

Francesca Chiejina



David Seadon-Young

CAROUSEL

COMPACT DISC ONE

Act I

1. Prologue (The Carousel Waltz)

2. Change of Scene

3. Opening Act I, Scene 2

Near sundown. Through the trees the lights of the amusement park can be seen on the curves of the bay. The music of the merry-go-round is heard faintly in the distance. There is a park bench just right of center. Soon after the curtain opens, Carrie backs on to the stage from down right.

Carrie Pipperidge (*spoken*)

C'mon, Julie, it's gettin' late... Julie!

(*Julie enters right.*)

That's right! Don't you pay her no mind.

(*looking offstage*)

Look! She's comin' around at you again.

Let's run!

Julie Jordan (*holding her ground*) (*spoken*)

I ain't skeered o' her.

4. Mister Snow

Carrie (*spoken*)

Julie, Julie, do you like him?

Julie (*sits on bench*) (*spoken*)

I dunno.

Carrie (*spoken*)

Did you like it when he talked to you today?

When he put you on the carousel, that way?

Did you like that?

Julie (*spoken*)

'Druther not say.

Carrie (*sung*)

You're a queer one, Julie Jordan!

You are quieter and deeper than a well,

And you never tell me nothin' -

Julie (*sung*)

There's nothin' that I keer t'choose t'tell!

Carrie

You been actin' most peculiar;

Ev'ry mornin' you're awake ahead of me,

Alw'ys settin' by the winder -

Julie

I like to watch the river meet the sea.

Carrie

When we work in the mill, weavin' at the
loom,
Y'gaze absent-minded at the roof,
And half the time yer shuttle gets twisted in
the threads
Till y'can't tell the warp from the woof!

Julie

'Tain't so!

Carrie

You're a queer one, Julie Jordan!
You won't ever tell a body what you think.
You're as tight-lipped as an oyster,
And as silent as an old Sahaira Spink!

Julie (*spoken*)

Spinx.

Carrie (*spoken*)

Huh?

Julie (*spoken*)

Spinx.

Carrie (*spoken*)

Uh-uh. Spink.

Julie (*spoken*)

Y'spell it with an 'x'.

Carrie (*spoken*)

That's only when there's more than one.

Julie (*spoken*)

Oh.

Carrie (*spoken*)

Julie, I been bustin' t'tell *you* somethin' lately.

Julie (*spoken*)

Y'hev?

Carrie (*spoken*)

Reason I didn't -
keer t'tell you before was 'cause you didn't
hev a feller of yer own.
Now y'got one, I ken tell y'about mine.

Julie (*spoken*)

I'm glad you got a feller, Carrie.
What's his name?

Carrie (*sung*)

His name is Mister Snow,
And an upstandin' man is he.
He comes home ev'ry night in his round-
bottomed boat
With a net full of herring from the sea.

An almost perfect beau,
As refined as a girl could wish,
But he spends so much time in his round-
bottomed boat,
That he can't seem to lose the smell of fish.

The fust time he kissed me, the whiff of his
clo'es
Knocked me flat on the floor of the room;
But now that I love him, my heart's in my
nose,
And fish is my fav'rite perfume.

Last night he spoke quite low,
And a fair-spoken man is he,
And he said, 'Miss Pipperidge, I'd like it fine
If I could be wed with a wife.
And, indeed, Miss Pipperidge, if you'll be
mine,
I'll be yours fer the rest of my life!

Next moment we were promised
And now my mind's in a maze,
Fer all it ken do is look forward to
That wonderful day of days...

When I marry Mister Snow,
The flowers'll be buzzin' with the hum of
bees,
The birds'll make a racket in the churchyard
trees,
When I marry Mister Snow.

Then it's off to home we'll go,
And both of us'll look a little dreamy-eyed,
A-drivin' to a cottage by the oceanside
Where the salty breezes blow.

He'll carry me 'cross the threshold,
And I'll be as meek as a lamb.
Then he'll set me on my feet,
And I'll say, kinda sweet:

(spoken)
'Well, Mister Snow, here I am!

(sung)
Then I'll kiss him so he'll know
That ev'rythin'll be as right as right ken be,
A-livin' in a cottage by the sea with me,
For I love that Mister Snow –
That young, seafarin', bold and darin',
Big, bewhiskered, overbearin'
Darlin'
Mister Snow!

5. If I Loved You

Billy Bigelow *(spoken)*
Say, tell me somethin' – ain't you scared of
me?
I mean, after what the cop said about me
takin' money from girls.

Julie *(spoken)*
I ain't skeered.

Billy *(spoken)*
That your name? Julie?
Julie somethin'?

Julie (*sung*)
Julie Jordan.

(*Billy whistles, reflectively.*)

Billy (*sung*)
You're a queer one, Julie Jordan.
Ain't you sorry that you didn't run away?
You can still go, if you wanta –

Julie
I reckon that I keer t'choose t'stay.

You couldn't take my money
If I didn't hev any,
And I don't hev a penny, that's true!
And if I did hev money
You couldn't take any
'Cause you'd ask, and I'd give it to you!

Billy
You're a queer one, Julie Jordan.
Have y'ever had a feller you give money to?

Julie (*spoken*)
No.

Billy
Ain't y'ever had a feller at all?

Julie (*spoken*)
No.

Billy
Well y'musta had a feller you went walkin'
with –

Julie (*spoken*)
Yes.

Billy
Where'd you walk?

Julie (*sung*)
Nowhere special I recall.

Billy
In the woods?

Julie (*spoken*)
No.

Billy
On the beach?

Julie (*spoken*)
No.

Billy
Did you love him?

Julie (*spoken*)
No!
Never loved no one – I *told* you that!

Billy (*spoken*)
Say, you're a funny kid. Want to go into town
and dance maybe? Or...

Julie (*spoken*)
No. I hev to be keerful.

Billy (*spoken*)
Of what?

Julie (*spoken*)
My character. Y'see, I'm never goin' to marry.

(*sung*)
I'm never goin' to marry.
If I was goin' to marry,
I wouldn't hev t'be sech a stickler.
But I'm never goin' to marry,
And a girl who don't marry
Has got to be much more pertickler!

Billy (*spoken*)
Suppose I was to say to you that I'd marry
you?

Julie (*spoken*)
You?

Billy (*spoken*)
That scares you, don't it?
You're thinkin' what that cop said.

Julie (*spoken*)
No, I ain't. I never paid no mind to what he
said.

Billy (*spoken*)
But you wouldn't marry anyone like me,
would you?

Julie (*spoken*)
Yes, I would, if I loved you, it wouldn't make
any difference what you – even if I died
fer it.

Billy (*spoken*)
How do you know what you'd do if you loved
me? Or how you'd feel – or anythin'?

Julie (*spoken*)
I dunno how I know.

Billy (*spoken*)
Ah –

Julie (*spoken*)
Jest the same, I know how I – how it'd be – if
I loved you.

(*sung*)
When I worked in the mill, weavin' at the
loom,
I'd gaze absent-minded at the roof,
And half the time the shuttle'd tangle
in the threads,

And the warp'd get mixed with the woof...
If I loved you –

Billy (*spoken*)
But you don't.

Julie (*spoken*)
No, I don't...

(*sung*)
But somehow I ken see
Jest exack'ly how I'd be...

If I loved you,
Time and again I would try to say
All I'd want you to know.

If I loved you,
Words wouldn't come in an easy way –
Round in circles I'd go!

Longin' to tell you, but afraid and shy.
I'd let my golden chances pass me by!

Soon you'd leave me,
Off you would go in the mist of day,
Never, never to know
How I loved you –
If I loved you.

Billy (*spoken*)
Well, anyway – you don't love me.
That's what you said.

Julie (*spoken*)
Yes...
(*Some blossoms drift down to their feet.*)
I can smell them, can you? The blossoms?
The wind brings them down.

Billy (*spoken*)
Ain't much wind tonight. Hardly any.

(*sung*)
You can't hear a sound – not the turn of a
leaf,
Nor the fall of a wave, hittin' the sand.
The tide's creepin' up on the beach like a
thief,
Afraid to be caught stealin' the land.
On a night like this I start to wonder what life
is all about.

Julie (*sung*)
And I always say two heads are better than
one, to figger it out.

Billy (*spoken*)
I don't need you or anyone to help me. I got it
figgered out for myself. We ain't important.
What are we? A couple of specks of nothin'.
Look up there.

(*sung*)
There's a helluva lot o' stars in the sky,
And the sky's so big the sea looks small,

And two little people –
You and I –
We don't count at all.

(spoken)

You're a funny kid. Don't remember ever
meetin' a girl like you.
You – are you tryin' t'get me to marry you?

Julie *(spoken)*

No!

Billy *(spoken)*

Then what's puttin' it into my head?
You're different all right. Don't know what it
is. You look up at me with that little kid
face like... like you trusted me.
I wonder what it'd be like.

Julie *(spoken)*

What?

Billy *(spoken)*

Nothin'.
I know what it'd be like.
It'd be awful. I can just see myself –

(sung)

Kinda scrawny and pale, pickin' at my food,
And lovesick like any other guy –
I'd throw away my sweater and dress up
like a dude
In a dickey and a collar and a tie...
If I loved you –

Julie *(spoken)*

But you don't.

Billy *(spoken)*

No, I don't.

(sung)

But somehow I can see
Just exactly how I'd be.

If I loved you,
Time and again I would try to say
All I'd want you to know.

If I loved you,
Words wouldn't come in an easy way –
Round in circles I'd go!

Longing to tell you, but afraid and shy,
I'd let my golden chances pass me by.

Soon you'd leave me,
Off you would go in the mist of day,
Never, never to know
How I loved you –
If I loved you.

(spoken)

I'm not a feller to marry anybody.
Even if a girl was foolish enough to want me
to, I wouldn't.

Julie *(spoken)*

Don't worry about it – Billy.

Billy (*spoken*)
Who's worried!

Julie (*spoken*)
You're right about there bein' no wind.
The blossoms are jest comin' down by
theirselves.
Jest their time to, I reckon.

6. Opening Act I, Scene 3

Men are carrying bushel baskets of clams and piling them on the dock, preparatory to loading the boats. During the scene more Men come on. A group stands outside the spa to heckle Nettie and the Women who are inside, cooking. Other Men enter and join the hecklers. The music continues under the dialogue.

First Man (*spoken*)
Nettie!

Second Man (*cupping his hands and calling*)
(*spoken*)
Oh, Nettie Fowler!

7. June Is Bustin' Out All Over

Women (*spoken*)
Give it to 'em good, Carrie,
Give it to 'em good!

Carrie (*sung*)
Get away, you no-account nothin's
With yer silly jokes and prattle!
If y'packed all yer brains in a butterfly's head
They'd still hev room to rattle.

Women (*spoken*)
Give it to 'em good, Carrie,
Give it to 'em good!
Tell 'em somethin' that'll l'arn 'em!

Carrie (*sung*)
Get away, you roustabout riff-raff
With yer bellies full of grog.
If y'packed all yer brains in a pollywog's
head,
He'd never even grow to be a frog!

Women (*sung*)
The pollywog'd never be a frog!

(*spoken*)
That'll l'arn 'em,
Darn 'em!

Men (*sung*)
Now jest a minute, ladies,
You got no call to fret.
We only asked perlately
If you was ready yet.
We'd kinda like this clambake
To get an early start,
And wanted fer to tell you
We went and done our part.

Basses

Look at them clams!

Baritones

Been diggin' 'em since sunup!

Basses

Look at them clams!

Second Tenors

All ready fer the boats.

Basses

Look at them clams!

First Tenors

We're all wore out and done up –

All Men

And what's more, we're hungry as goats!

All Women

You'll get no drinks er vittles
Till we get across the bay,
So pull in yer belts and load them boats
And let's get underway.
The sooner we sail, the sooner we start
The clambake 'cross the bay!

(Nettie Fowler enters, carrying a tray piled high with doughnuts.)

Nettie Fowler *(spoken)*

Here, boys! Here's some doughnuts and coffee. Fall to!

Men (as they fall to, speeches overlapping)

Doughnuts, hooray...! That's our Nettie...! Yer heart's in the right place, Nettie...!
Lemme in there...! Quit yer shovin'...!

Nettie *(spoken)*

Here now, don't jump at it like you was a lotta animals in a menag'ry!

A Woman *(spoken)*

Nettie...! After us jest tellin' 'em...! Watchere doin' that fer...?

Nettie *(spoken)*

They been diggin' clams since five this mornin' – I see 'em myself, down on the beach.

A Woman *(spoken)*

After the way they been pesterin' and annoyin' you...!

Carrie *(spoken)*

Nettie, yer a soft-hearted ninny!

Nettie *(spoken)*

Oh, y'can't blame 'em. First clambake o' the year they're always like this. It's like unlockin'

a door, and all the crazy notions they kep'
shet up fer the winter come whoopin' out
into the sunshine.
This year's jest like ev'ry other.

(sung)

March went out like a lion,
A-whippin' up the water in the bay.
Then April cried
And stepped aside,
And along come pretty little May!
May was full of promises,
But she didn't keep 'em quick enough fer
some,
And a crowd of Doubtin' Thomases
Was predictin' that the summer'd never
come!

Men *(sung)*

But it's comin', by gum!
Y'ken feel it come!
Y'ken feel it in yer heart,
Y'ken see it in the ground!

Girls *(sung)*

Y'ken hear it in the trees,
Y'ken smell it in the breeze –

All

Look around, look around, look around!

Nettie

June is bustin' out all over!
All over the meadow and the hill!
Buds're bustin' outa bushes,
And the rompin' river pushes
Ev'ry little wheel that wheels beside a mill.

All

June is bustin' out all over!

Nettie

The feelin' is gettin' so intense
That the young Virginia creepers
Hev been huggin' the bejeeppers
Outa all the mornin'-glories on the fence!

Because it's June!

Women and Men

June – June – June –

All

Jest because it's June – June – June!

Nettie

Fresh and alive and gay and young,
June is a love song, sweetly sung.

Women and Men

June is bustin' out all over!

First Man

The saplin's are bustin' out with sap!

First Woman

Love has found my brother, Junior!

Second Man

And my sister's even lunier!

Second Woman

And my Ma is gettin' kittenish with Pap!

All

June is bustin' out all over!

Nettie

To ladies the men are payin' court.
Lotsa ships are kept at anchor
Jest because the captains hanker
Fer a comfort they ken only get in port!

All

Because it's June!
June - June - June -
Jest because it's June - June - June!

Nettie

June makes the bay look bright and new,
Sails gleamin' white on sunlit blue.

Carrie

June is bustin' out all over!
The ocean is full of Jacks and Jill's.

With her little tail a-swishin'
Ev'ry lady fish is wishin'
That a male would come and grab her by
the gills!

All

June is bustin' out all over!

Nettie

The sheep aren't sleepin' any more.
All the rams that chase the ewe sheep
Are determined there'll be new sheep,
And the ewe sheep aren't even keepin' score!

All

On accounta it's June!
June - June - June -
Jest because it's June - June - June!

8. June Is Bustin' Out All Over (Encore)

All Women and Men

June is bustin' out all over!

Nettie

The beaches are crowded ev'ry night.
From Pennobscot to Augusty
All the boys are feelin' lusty,
And the *girls* ain't even puttin' up a fight.

(The Men begin to clear the baskets of clams.)

All Women and Men

Because it's June!
June - June - June -
Jest because it's June - June - June!

(One Girl begins to dance. Others gradually join in.)

9. Girls' Dance: June Is Bustin' Out All Over

The girls dance in celebration of this glorious June day. They welcome the warmth of the sun, opening themselves to all that nature has in store, as if experiencing everything for the first time. The Dancers seem to be pressing toward the sky, as do so many living things in June, on the verge of bursting into full bloom. After the dance all exit except Nettie, Carrie, and a small group of Girls. Julie enters.

10. Julie's Entrance

11. Mister Snow (Reprise)

Women

When you walk down the aisle
All the heads will turn.
What a rustlin' of bonnets there'll be!
And you'll try to smile,
But your cheeks will burn,
And your eyes'll get so dim, you ken hardly see!

With your orange blossoms quiv'rin' in your hand,
You will stumble to the spot where the Parson is.
Then your finger will be ringed with a golden band,
And you'll know the feller's yours - and you are his.

Carrie

When I marry Mister Snow -

Women

What a day!
What a day!

Carrie

The flowers'll be buzzin' with the hum of bees -

Women

The birds'll make a racket in the churchyard trees -

Carrie

When I marry Mister Snow.

Women

Heigh-ho!

Carrie

Then it's off to home we'll go -

Women

Spillin' rice
On the way!

Carrie

And both of us'll look a little dreamy-eyed,
A-drivin' to a cottage by the oceanside
Where the salty breezes blow –

(Enoch Snow enters.)

Women

You and Mister Snow!

(Enoch preens.)

Carrie

He'll carry me 'cross the threshold,
And I'll be as meek as a lamb.
Then he'll set me on my feet
And I'll say, kinda sweet:

(spoken)

'Well, Mister Snow, here I am!'

Enoch Snow *(sung)*

Then I'll kiss her so she'll know –

Carrie *(spoken)*

Mister Snow!

Women *(spoken)*

Mister Snow!

Enoch *(sung)*

That ev'rythin'll be as right as right ken be,
A-livin' in a cottage by the sea with me,
Where the salty breezes blow!
I love Miss Pipp'ridge and I aim to
Make Miss Pipp'ridge change her name to
Missus Enoch Snow!

12. When the Children Are Asleep

Enoch *(spoken)*

A man's got to make plans fer his life – and
then he's got to stick to 'em.

Carrie *(spoken)*

Your plans are turnin' out fine, ain't they,
Enoch?

Enoch *(spoken)*

All accordin' to schedule, so far.

(sung)

I own a little house,
And I sail a little boat,
And the fish I ketch I sell –
And, in a manner of speakin',
I'm doin' very well.

I love a little girl

And she's in love with me,
And soon she'll be my bride
And, in a manner of speakin',
I should be satisfied.

Carrie (*spoken*)

Well, ain't you?

Enoch

If I told you my plans, and the things I intend,
It'd make ev'ry curl on yer head stand on end!

When I make enough money outa one little
boat,

I'll put all my money in another little boat.
I'll make twic't as much outa two little boats,
And the fust thing you know I'll hev four little
boats!

Then eight little boats,
Then a fleet of little boats!
Then a great big fleet of great big boats!

All ketchin' herring,
Bringin' it to shore,
Sailin' out again
And bringin' in more,
And more, and more,
And more!

Carrie (*spoken*)

Who's goin' t'eat all thet herring?

Enoch (*spoken*)

They ain't going to *be* herring! Goin' to put
'em in cans and call 'em sardines. Goin' to
build a little sardine cannery - then a big
one - then the biggest one in the country.
Carrie, I'm goin' to get rich on sardines. I

mean, *we're* goin' t'get rich - you and me. I
mean you and me... and... all of us.

(*sung*)

The fust year we're married we'll hev one
little kid,

The second year we'll go and hev another
little kid.

You'll soon be darnin' socks fer eight little
feet -

Carrie (*sung*)

Are you buildin' up to another fleet?

Enoch

We'll build a lot more rooms,
Our dear little house'll get bigger,
Our dear little house'll get bigger.

Carrie (*to herself*)

And so will my figger!

Enoch (*spoken*)

Carrie, ken y' imagine how it'll be when all the
kids are upstairs in bed, and you and me sit
alone by the fireside - me in my armchair, you
on my knee - mebbe?

Carrie (*spoken*)

Mebbe.

(*And, to his great delight, Carrie sits on his
knee.*)







Enoch (*sung*)

When the children are asleep, we'll sit and
dream
The things that ev'ry other dad and mother
dream.
When the children are asleep and lights
are low,
If I still love you the way I love you today,
You'll pardon my saying, 'I told you so!'

When the children are asleep, I'll dream
with you.
We'll think, 'What fun we hev had!'
And be glad that it all came true.

Carrie (*sung*)

When children are awake,
A-rompin' through the rooms
Or runnin' on the stairs,
Then, in a manner of speakin',
The house is really theirs.

But once they close their eyes
And we are left alone
And free from all their fuss,
Then, in a manner of speakin',
We ken be really us.

When the children are asleep, we'll sit and
dream -

Enoch
Dream all alone -

Carrie

The things that ev'ry other dad and mother
dream.

Enoch

Dreams that won't be interrupted.
When the children are asleep and lights
are low,

Carrie

Lo and behold!
If I still love you the way I love you today,
You'll pardon my saying, 'I told you so!'

When the children are asleep, I'll dream
with you.

Enoch

You'll dream with me.

Carrie

We'll think, 'What fun we hev had!'
And be glad that it all came true.

Enoch

When today is a long time ago -

Both

You'll still hear me say
That the best dream I know is -

Enoch
You!

Carrie
When the children are asleep, I'll dream
with you.

13. **Blow High, Blow Low**

Men (*offstage*)
Blow high, blow low!
A-whalin' we will go!
We'll go a-whalin', a-sailin' away.
Away we'll go,
Blow me high and low!
(*Billy and Jigger Craigin enter, followed by
Friends from Jigger's whaler.*)
For many and many a long, long day!
For many and many a long, long day!

Blow high, blow low! *etc.*

Jigger Craigin (*spoken*)
Hey, Billy!
(*Billy turns.*)
Where are you goin'?
(*Jigger takes his arm and brings him
downstage.*)
Stick with me.

After we get rid of my shipmates, I wanna
talk to you. Got an idea, for you and me to
make money.

Billy (*spoken*)
How much?

Jigger (*spoken*)
More'n you ever saw in yer life.

A Man (*spoken*)
Hey, Jigger, come back here!

(*Billy and Jigger go back to the boys.*)

Jigger (*sung*)
The people who live on land
Are hard to understand –
When you're lookin' for fun, they clap you
into jail!
So I'm shippin' off to sea,
Where life is gay and free,
And a feller can flip
A hook in the hip
Of a whale.

All
Blow high, blow low!
A-whalin' we will go!
We'll go a-whalin', a-sailin' away.
Away we'll go,
Blow me high and low!
For many and many a long, long day!
For many and many a long, long day!

Billy
It's wonderful just to feel
Your hands upon the wheel
And to listen to wind a-whistlin' in a sail!
Or to climb aloft and be
The very first to see
A chrysanthemum spout
Come out o' the snout
Of a whale!

All

Blow high, blow low!
A-whalin' we will go!
We'll go a-whalin', a-sailin' away,
Away we'll go,
Blow me high and low!
For many and many a long, long day!
For many and many a long, long day!

Jigger

A-rockin' upon the sea,
Your boat will seem to be
Like a dear little baby in her bassinet,
For she hasn't learned to walk,
And she hasn't learned to talk,
And her little behind
Is kind of inclined
To be wet!

All

Blow high, blow low!
A-whalin' we will go!
We'll go a-whalin', a-sailin' away,
Away we'll go,
Blow me high and low!
For many and many a long, long day!
For many and many a long, long day!

14. Hornpipe

(Sailors and Fishermen start to dance a Hornpipe. The Women try to get their attention and join the dance, but are ignored and snubbed by the Men.)

First Voice (Man) (spoken)

Thar she blows!

All Men (spoken)

H'ist yer mud 'ook!

Second Voice (Man) (spoken)

Spread your sails and get underway!

Third Voice (Man) (spoken)

Looks like a rowboat ridin' up to a lighthouse!

Fourth, Fifth, and Sixth Voices (Men)

(spoken)

Kidge! Luff! Scud!

Seventh Voice (Woman) (spoken)

Go it, Hannah!

Eighth Voice (Man) (spoken)

Release your davits and jump!

Ninth Voice (Woman) (spoken)

Keep afloat!

Tenth Voice (Man) (spoken)

Climb aloft!

14a. Hornpipe Exit

16 15. Soliloquy

Billy

I wonder what he'll think of me!
I guess he'll call me
'The old man.'
I guess he'll think I can lick
Ev'ry other feller's father -
Well, I can!

(He gives his belt a hitch.)

I bet that he'll turn out to be
The spit an' image
Of his dad,
But he'll have more common sense
Than his puddin'-headed father
Ever had.

I'll teach him to wrassle,
And dive through a wave,
When we go in the mornin's for our swim.
His mother can teach him
The way to behave,
But she won't make a sissy out o' him -
Not him!
Not my boy!
Not Bill...

(spoken)

Bill!

(sung)

My boy, Bill! I will see
That he's named after me,
I will!
My boy, Bill -
He'll be tall.
And as tough as a tree,
Will Bill!

Like a tree he'll grow,
With his head held high
And his feet planted firm on the ground,
And you won't see no-
Body dare to try
To boss him or toss him around!
No pot-bellied, baggy-eyed bully'll boss him
around!

I don't give a damn what he does,
As long as he does what he likes.
He can sit on his tail
Or work on a rail
With a hammer, a-hammerin' spikes.

He can ferry a boat on a river
Or peddle a pack on his back
Or work up and down
The streets of a town
With a whip and a horse and a hack.

He can haul a scow along a canal,
Run a cow around a corral,

Or maybe bark for a carousel –
Of course it takes talent to do *that* well.

He might be a champ of the heavyweights
Or a feller that sells you glue,
Or President of the United States –
That'd be all right, too.

(spoken)

His mother'd like that.
But he wouldn't be President unless he
wanted to be!

(sung)

Not Bill!
My boy, Bill –
He'll be tall.
And as tough as a tree,
Will Bill!

Like a tree he'll grow,
With his head held high,
And his feet planted firm on the ground,
And you won't see no-
Body dare to try
To boss him or toss him around!
No fat-bottomed, flabby-face, pot-bellied,
baggy-eyed bastard'll boss him around!

And I'm damned if he'll marry his boss's
daughter,
A skinny-lipped virgin with blood like water,

Who'll give him a peck and call it a kiss,
And look in his eyes through a lorgnette...

(spoken)

Say! Why am I takin' on like this?

(sung)

My kid ain't even been born yet!

I can see him
When he's seventeen or so
And startin' in to go
With a girl!

I can give him
Lots o' pointers, very sound,
On the way to get 'round
Any girl.
I can tell him –

(spoken)

Wait a minute!
Could it be?
What the hell!
What if he is a girl?

Bill!

Oh, Bill!

What would I do with her?
What could I do *for* her?
A bum – with no money!

(sung)

You can have fun with a son,
But you got to be a father
To a girl!

She mightn't be so bad at that –
A kid with ribbons
In her hair,
A kind o' sweet and petite
Little tintype of her mother –
What a pair!

When I have a daughter,
I'll stand around in bar-rooms –
Oh, how I'll boast and blow!
Friends'll see me comin'
And empty all the bar-rooms,
Through ev'ry door they'll go,
Weary of hearin' day after day,
The same old things that I always say...

My little girl,
Sweet and light
As peaches and cream is she.
My little girl
Is half again as bright
As girls are meant to be!

Dozens of boys pursue her,
Many a likely lad
Does what he can to woo her
From her faithful dad.

She has a few
Sweet and light
Young fellers of two or three –
But my little girl
Gets hungry ev'ry night
And she comes home to me...

(spoken)

My little girl!
My little girl!

(sung)

I've got to get ready before she comes,
I got to make certain that she
Won't be dragged up in slums
With a lot o' bums –
Like me!

She's got to be sheltered
And fed, and dressed
In the best that money can buy!
I never knew how to get money,
But I'll try –
By God! I'll try!
I'll go out and make it,
Or steal it, or take it,
Or die!

17

16. Finale Act I

(Nettie comes out of the house, carrying a large jug.)

Nettie (*spoken*)

Hey you roustabouts! Time to get goin'! Come and help us carry everythin' on the boats!

First Man (*offstage*) (*spoken*)

All right, Nettie, we're comin'!

Second Man (*spoken*)

Don't need to hev a fit about it.

Nettie (*spoken*)

Hey, Billy! What's this Julie says about you not goin' to the clambake?

Billy (*spoken*)

Clambake?

Mebbe I *will* go, after all!

(*Jigger enters.*)

(*to Nettie*)

There's Jigger! I gotta talk to him. Jigger! Hey, Jigger! Come here – quick!

Nettie (*spoken*)

I'll tell Julie you're comin'. She'll be tickled pink!

(*She goes into the house.*)

Billy (*spoken*)

Jigger, I changed my mind! You know – about goin' to the clambake, and... I'll do everythin' like you said. Gotta get money on account of the baby, see?

Jigger (*spoken*)

Sure, the baby!

(*pulls Billy closer and lowers his voice*)

Did you get the knife?

Billy (*spoken*)

Knife?

Jigger (*spoken*)

I only got a pocket knife.

If he shows fight we'll need a real one.

Billy (*spoken*)

But I ain't got...

Jigger (*spoken*)

Go inside and take the kitchen knife.

Billy (*spoken*)

Somebody might see me.

Jigger (*spoken*)

Take it so they don't see you!

(*Billy looks indecisive.*)

(*Julie enters on the run to Billy from the house.*)

Julie (*spoken*)

Billy, is it true? Are you comin' to the clambake?

Billy (*spoken*)
I think so. Yes.

(She puts her arm around his waist. He puts his arms around her.)

Julie (*spoken*)
We'll hev a barrel of fun. I'll show you all over the island. Know every inch of it. Been goin' to picnics there since I been a little girl.

Jigger (*spoken*)
Billy! Billy! Y'better go and get that...

Julie (*spoken*)
Get what, Billy?

Billy (*spoken*)
Why...

Jigger (*spoken*)
The shawl. Billy said you oughter have a shawl. Gets cold at nights. Fog comes up - ain't that what you said?

(People start entering with baskets, pies, jugs, etc., ready to go to the clambake.)

Billy (*spoken*)
Y-yes. I better go get it - the shawl.

Julie (*spoken*)
Now, that was real thoughtful, Billy.

(Nettie comes out of the house. The stage is pretty well crowded by now.)

Billy (*spoken*)
I'll go and get it!

(He exits into the house quickly.)

Nettie (*spoken*)
C'mon, all!

(From the house come girls carrying cakes, pies, butter crocks; Men carrying baskets.)

(sung)
June is bustin' out all over!

Women and Men
The flowers are bustin' from their seed!

Nettie
And the pleasant life of Riley,
That is spoken of so highly,
Is the life that ev'rybody wants to lead!

All
Because it's June!
June - June - June!
Jest because it's June - June - June!
(They begin to exit.)
Because it's June!
Because it's June!

Because it's June!
Because it's June!

(The Curtain falls.)

End of Act I

COMPACT DISC TWO

Act II

1 17. Entr'acte

2 18. Opening Act II

3 19. A Real Nice Clambake

All
This was a real nice clambake,
We're mighty glad we came.
The vittles we et
Were good, you bet!
The company was the same.

Our hearts are warm,
Our bellies are full,
And we are feelin' prime.
This was a real nice clambake,
And we all had a real good time!

Nettie
Fust come codfish chowder,
Cooked in iron kettles,

Onions floatin' on the top,
Curlin' up in petals!

Julie
Threwed in ribbons of salted pork -

Men
An old New England trick!

Julie
And lapped it all up with a clamshell,
Tied on to a bayberry stick!

All
Oh-h-h -
This was a real nice clambake,
We're mighty glad we came.
The vittles we et
Were good, you bet!
The company was the same.

Our hearts are warm,
Our bellies are full,
And we are feelin' prime.
This was a real nice clambake,
And we all had a real good time!

Enoch
Remember when we raked
Them red-hot lobsters
Out of the driftwood fire?
They sizzled and crackled
And sputtered a song
Fittin' fer an angels' choir.

Women

Fittin' fer an angels',
Fittin' fer an angels',
Fittin' fer an angels' choir!

Nettie

We slit 'em down the back
And peppered 'em good,
And doused 'em in melted butter –

Carrie

Then we tore away the claws
And cracked 'em with our teeth
'Cause we weren't in a mood to putter!

Women

Fittin' fer an angels',
Fittin' fer an angels',
Fittin' fer an angels' choir!

A Man (Baritone Solo)

Then, at last, come the clams –

All Men

Steamed under rockweed
An' poppin' from their shells –

All

Jest how many of 'em
Galloped down our gulleets –
We couldn't say oursel's!
Oh-h-h –

This was a real nice clambake,
We're mighty glad we came.
The vittles we et
Were good, you bet!
The company was the same.

Our hearts are warm,
Our bellies are full,
And we are feelin' prime!
This was a real nice clambake,
And we all had a real good time!

We said it afore –
And we'll say it agen –
We all had a real good time!

*(Carrie turns upstage and crosses to Jigger.
He puts his arms around her. She starts to
whimper. Enoch looks out into space with
pained eyes, and sings.)*

4 20. Geraniums in the Winder / Stonecutters

Cut It on Stone

Enoch

Geraniums in the winder,
Hydrangeas on the lawn,
And breakfast in the kitchen
In the timid pink of dawn,

And you to blow me kisses
When I headed fer the sea –
We might hev been
A happy pair







Of lovers –
Mightn't hev we?

(another sob from Carrie)

And comin' home at twilight,
It might hev been so sweet
To take my ketch of herring
And lay them at your feet!

I might hev hed a baby –

Jigger *(spoken)*
What?!

Enoch
To dandle on my knee,
But all these things
That might hev been,
Are never,
Never to be!

*(At this point Carrie just lets loose and bawls,
and buries her head in Jigger's shoulder.
Some people hear this and enter as Jigger
consoles her.)*

Jigger *(sung)*
I never see it yet to fail,
I never see it fail!
A girl who's in love with a virtuous man
Is doomed to weep and wail.

Stonecutters cut it on stone,
Woodpeckers peck it on wood:
There's nothin' so bad fer a woman
As a man who thinks he's good!

*(Carrie bawls out one loud note. More people
enter, Nettie is with them.)*

Enoch *(spoken)*
Nice talk!

Jigger
My Mother used to say to me,
'When you grow up, my son,
I hope you're a bum like your father was,
'Cause a good man ain't no fun.'

Jigger and Chorus
Stonecutters cut it on stone,
Woodpeckers peck it on wood:
There's nothin' so bad fer a woman
As a man who thinks he's good!

Enoch
'Tain't so!

Jigger
'Tis too!

Enoch's Chorus
'Tain't so!

Jigger's Chorus

'Tis too!

(Enoch crosses to right, followed by Carrie.)

Carrie (spoken)

Enoch – say you forgive me! Say somethin' sweet to me, Enoch – somethin' soft and sweet.

(He remains silent and she becomes exasperated.)

Say somethin' soft and sweet!

Enoch (turning to Carrie, fiercely) (spoken)

Boston cream pie!

(He turns and exits. Carrie cries. Billy enters and crosses to Jigger.)

Billy (spoken)

Hey, Jigger – don't you think?

Jigger (spoken)

Huh?

(catches on, raises his voice to all)

When are we goin' to start that treasure hunt?

Nettie (spoken)

Right now! Y'all got yer partners? Two men to each team. You got half an hour to find the treasure. The winners can kiss any girls they want!

(A whoop and a holler goes up and all the Men and the Dancing girls start out. Julie enters from down left and sees Billy starting out with Jigger.)

Julie (spoken)

Billy – are you goin' with Jigger? Don't you think that's foolish?

Billy (spoken)

Why?

Julie (spoken)

Neither one of you knows the island good. You ought to split up and go with –

Billy (brushing her aside) (spoken)

We're partners, see? C'mon, Jigger.

Carrie (spoken)

I don't know what gets into men. Enoch put on a new suit today and he was a different person.

(They all group around Julie.)

First Woman

I never see it yet to fail.

All Women

I never see it fail.

A girl who's in love with any man
Is doomed to weep and wail.

First Woman (*spoken*)

And it's even worse after they marry you.

Second Woman (*spoken*)

You ought to give him back that ring, Carrie.
You'd be better off.

Third Woman (*spoken*)

Here's Arminy – been married a year. She'll
tell you!

Arminy (*sung*)

The clock jest ticks yer life away,
There's no relief in sight.
It's cookin' and scrubbin' and sewin' all day,
And Gawd-knows-what-in' all night!

All Women

Stonecutters cut it on stone,
Woodpeckers peck it on wood:
There's nothin' so bad fer a woman
As a man who's bad or good!

6 21. What's the Use of Wond'rin'?

All Women (*spoken*)

Tell it to her good, Julie,
Tell it to her good!

Julie (*sung*)

What's the use of wond'rin'
If he's good or if he's bad,
Or if you like the way he wears his hat?

Oh, what's the use of wond'rin'
If he's good or if he's bad?
He's your feller and you love him –
That's all there is to that.

Common sense may tell you
That the endin' will be sad,
And now's the time to break and run away.

But what's the use of wond'rin'
If the endin' will be sad?
He's your feller and you love him –
There's nothin' more to say.

Somethin' made him the way that he is,
Whether he's false or true.
And somethin' gave him the things that are
his –
One of those things is you.

So, when he wants your kisses
You will give them to the lad,
And anywhere he leads you, you will walk.

And anytime he needs you,
You'll go runnin' there like mad!
You're his girl and he's your feller –
And all the rest is talk.

(*Billy and Jigger enter.*)

Julie (*spoken*)
Billy! Billy! Where you goin'?

Billy (*spoken*)
Where we goin'?

Jigger (*spoken*)
We're lookin' for the treasure.

Julie (*spoken*)
I don't want you to, Billy. Let me come with you.

Jigger (*spoken*)
No!

Julie (*spoken*)
Billy!

(putting her hands to his chest and feeling the knife)

Billy (*spoken*)
I got no time to fool with women. Get out of my way!

(He succeeds in shoving her aside.)

Julie (*spoken*)
Let me have that. Oh, Billy. Please...

(He exits. Jigger follows. Nettie puts her arms around Julie to comfort her. The Girls group around them.)

Women (*sung*)
Common sense may tell you
That the endin' will be sad,
And now's the time to break and run away.

But what's the use of wond'rin'
If the endin' will be sad?
He's your feller and you love him –
There's nothin' more to say.

6 22. Change of Scene

7 23. You'll Never Walk Alone

Julie
When you walk through a storm
Keep your chin up high,
And don't be afraid of the...

(Julie breaks off, sobbing. Nettie starts the song over again.)

Nettie
When you walk through a storm
Keep your chin up high,
And don't be afraid of the dark.

At the end of a storm
Is a golden sky,
And the sweet, silver song of a lark.

Walk on through the wind,
Walk on through the rain,
Though your dreams be tossed and blown.

Walk on, walk on, with hope in your heart,
And you'll never walk alone!
You'll never walk alone.

24. Incidental (Entrance of Heavenly Friends)

(Julie and Nettie kneel in prayer. The Two Heavenly Friends enter and cross to Billy.)

First Heavenly Friend *(spoken)*
Get up.

Billy *(straightening up) (spoken)*
Who are you?

Second Heavenly Friend *(spoken)*
Shake yourself up. Got to get goin'.

Billy *(looking up at them and turning front, still sitting) (spoken)*
Goin'? Where?

First Heavenly Friend *(spoken)*
Never mind where. Important thing is you can't stay here.

Billy *(turning left, looks at Julie) (spoken)*
Julie!

First Heavenly Friend *(spoken)*
She can't hear you.

Billy *(spoken)*
Who decided that?

First Heavenly Friend *(spoken)*
You did. When you killed yourself.

(A curtain of stars comes down.)

Billy *(spoken)*
I see! So it's over!

First Heavenly Friend *(spoken)*
It isn't as simple as that. As long as there is one person on earth who remembers you - it isn't over.

Billy *(spoken)*
What are you goin' to do to me?

First Heavenly Friend *(spoken)*
We weren't goin' to do anything. We jest came down to fetch you - take you up to the jedge.

Billy *(spoken)*
Judge! I'm goin' before the Lord God himself?

First Heavenly Friend *(spoken)*
What hev you ever done that you should come before Him?

Billy (*his anger rising*) (*spoken*)
So, that's it. Just like Jigger said – 'No
supreme court for little people – just perlice
magistrates!'

First Heavenly Friend (*spoken*)
Who said anything about...?

Billy (*spoken*)
I tell you, if they kick me around up there
like they did down on earth, I'm goin' to do
somethin' about it! I'm dead and I got nothin'
to lose. I'm goin' to stand up for my rights! I
tell you, I'm goin' before the Lord God
Himself – straight to the top! Y'hear?

First Heavenly Friend (*spoken*)
Simmer down, Billy. Simmer down.

9 25. The Highest Judge of All

Billy
Take me beyond the pearly gates,
Through a beautiful marble hall,
Take me before the highest throne
And let me be judged by the highest Judge
of all!

Let the Lord shout and yell,
And His eyes flash flame,
I promise not to quiver when He calls my
name;
Let Him send me to hell,

But before I go,
I feel that I'm entitled to a hell of a show!

Want pink-faced angels on a purple cloud,
Twangin' on their harps till their fingers get
red.

Want organ music – let it roll out loud,
Rollin' like a wave, washin' over my head!

Want ev'ry star in heaven
Hangin' in the room,
Shinin' in my eyes
When I hear my doom!

Reckon my sins are good, big sins,
And the punishment won't be small.
So take me before the highest throne
And let me be judged by the highest Judge
of all!

10 26. Exit of Billy and Heavenly Friends

11 27. Ballet
Billy (*spoken*)
Where is she? What do I have to do to see
her?

[Introduction]
Starkeeper (*spoken*)
Jest look and wait. The power to see her will
come to you.

Billy (*spoken*)
Is that her? Little kid with straw-colored hair?

Starkeeper (*spoken*)
Pretty – ain't she?

Billy (*spoken*)
My little girl!

[Ballet begins.]
(*The daughter, Louise, is discovered standing alone on the beach in full morning light, She runs and leaps joyously in her bare feet.*)

(*Two ragged Ruffians come leap-frogging. Louise joins them in their rough play.*)

(*Enoch Snow enters, followed by six little Snows in Sunday hats in single file.*)

(*They stop in amazement to see the boisterous rough-housing of Louise and her companions – Enoch Snow strongly disapproves.*)

(*Louise asks them to play with her.*)

(*They snub her and leave.*)

(*A younger Miss Snow lags behind out of curiosity. She examines Louise's poor dress and bare feet with unfriendly dislike.*)

Enoch's Daughter (*boastfully*) (*spoken*)
My father bought me *my* pretty dress.

Louise (*spoken*)
My father would have bought me a pretty dress, too. He was a barker on a carousel.

Enoch's Daughter (*spoken*)
Your father was a *thief!*

(*Louise chases her in a rage and steals her fancy hat. The Boys approve.*)

(*A Carnival Troupe comes in, headed by a Young Man who is like what Louise believes her father to have been. She is enchanted by their costumes.*)

(*The Young Man notices Louise and goes to shake her hand.*)

(*The Young Man and Louise meet face to face.*)

(*The Carnival People exit.*)

(*Louise is alone on the beach with the Young Man who has waited behind.*)

(*Together they dance a pas-de-deux.*)

(He grows frightened at her intensity. Realizing she is only a child, He leaves Her and goes away.)

(She feels humiliated and ashamed. She weeps.)

(A Children's Party comes in dancing a Polonaise.)

(She tries to join them, but is constantly pushed out.)

(Louise tries to play by herself outside of the party. Her heart breaks.)

(Miss Snow makes fun of her. All the Children begin to mock.)

(Louise turns on them in desperation – They are frightened by her fury.)

Louise *(whispers)*
I hate you – I hate all of you!

(The Children begin dancing again.)

12 **28. Music under Scene (My Little Girl)**
(Billy and Starkeeper enter.)

Billy *(spoken)*
Why did you make me look?

Starkeeper *(spoken)*
You said you wanted to.

Billy *(spoken)*
I know what she's going through.

Starkeeper *(spoken)*
Somethin' like what happened to you when you was a kid, ain't it?

Billy *(spoken)*
Somebody ought to help her.

Starkeeper *(spoken)*
Ay-ah. Somebody ought to.
You can go down any time. Offer's still open.

(Heavenly Friend appears.)
(Billy steals a star. Then, whistling, walks off with Heavenly Friend.)

18 **29. Carrie's Incidental**

Carrie *(spoken)*
She threw her leg over a fence like this –
(She swings her leg over the chair and pulls her skirt up over her knee.)
and she sung–

(unaccompanied)
I'm a Tomboy, jest a tomboy!
I'm a madcap maiden from Broadway!
I'm a Tomboy, a merry Tomboy!
I'm a madcap maiden from Broadway!

34 **30. Porch Scene. If I Loved You (Reprise)**
(Julie comes out of the house, agitated. She stops suddenly. Billy turns to her. She stares at him.)

Billy *(to Heavenly Friend, but looking at Julie)*
(spoken)
I don't want her to see me.

First Heavenly Friend *(spoken)*
Then she doesn't.

Billy *(spoken)*
She looks like she saw me before I said that.

Louise *(coming out of the house and crossing downstage of Billy, almost touching him)*
(spoken)
Oh, he's gone!
(turning to Julie)
I didn't make it up, Mother. Honest – there was a strange man here and he hit me – hard – I heard the sound of it – but it didn't hurt, Mother! It didn't hurt at all – it was jest as if he – kissed my hand!

Julie *(spoken)*
Go into the house, Child!

Louise *(spoken)*
What happened, Mother?
(Julie just stares at the same place.)
Don't you believe me?

Julie *(spoken)*
I believe you.

Louise *(coming closer to Julie)* *(spoken)*
Then why don't you tell me why you're actin' so funny?

Julie *(spoken)*
It's nothin', darlin'.

Louise *(spoken)*
But is it possible, Mother, fer someone to hit you hard like that – real loud and hard – and not hurt you at all?

Julie *(spoken)*
It is possible, dear, fer someone to hit you – hit you hard – and not hurt at all.

(Louise embraces her mother and runs into the house. Julie sees the star, walks to the chair, picks the star up.)

Billy *(spoken)*
Julie – Julie!

(She stands transfixed.)

(sung)
Longing to tell you,
But afraid and shy,
I let my golden chances pass me by.
Now I've lost you;

Soon I will go in the mist of day,
And you never will know –
How I loved you,
How I loved you.

*(The curtain of stars falls, leaving Billy and
Heavenly Friend in front.)*

(spoken)
She took the star – she took it! Seems like
she knew I was here.

First Heavenly Friend *(spoken)*
Julie would always know.

Billy *(spoken)*
She never changes.

First Heavenly Friend *(spoken)*
No, Julie never changes.

Billy *(spoken)*
But my little girl – my Louise – I gotta do
somethin' fer her.

First Heavenly Friend *(spoken)*
So far you haven't done much.

Billy *(spoken)*
I know. I know.

First Heavenly Friend *(spoken)*
Time's runnin' out.

Billy *(spoken)*
But it ain't over yet. I want an extention! I
gotta see her graduation.

First Heavenly Friend *(spoken)*
All right, Billy!

*(They exit.)
(Music increases for change of scenery to
Graduation Scene.)*

15 31. **Finale Ultimo. You'll Never Walk Alone
(Reprise)**

Dr Seldon *(spoken)*
Mebbe you still sing it – I dunno.
'When you walk through a storm, keep your
chin up high...'
(to the Kids)
Know that one?

Girls *(sung)*
And don't be afraid of the dark.

Billy *(to Louise) (spoken)*
Believe him, darling! Believe!

*(Louise starts to sing the melody, others sing
softly.)*

Louise and Kids
At the end of the storm
Is a golden sky,
And the sweet, silver song of a lark.

(Billy crosses back of bench and stands behind Julie, who is now the only person sitting.)

Walk on through the wind,
Walk on through the rain,
Though your dreams be tossed and blown.

Billy *(to Julie)* *(spoken)*
I loved you, Julie. Know that I loved you!

(Julie's face lights up, she stands as she starts singing with the rest.)

Louise, Kids, and Julie

Walk on, walk 'on, with hope in your heart,
And you'll never walk alone!
You'll never walk alone.

(Louise moves in closer to the group. Tentatively, she puts her arm around the Girl

to her right. Responding, the Girl turns to Louise and smiles. Louise's eyes shine. The First Heavenly Friend smiles and beckons Billy to follow him. Billy does. As they pass the Doctor, he watches and smiles wisely.)

End of Act II

32. Exit Music (If I Loved You)

The End

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Book and Lyrics by Oscar Hammerstein II (1895–1960)

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'Carousel' Ensemble
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CD 1 TT 60:30	Act I No. 1. Prologue – No. 16. Finale Act I
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CD 2 TT 46:48	Act II No. 17. Entr'acte – No. 32. Exit Music
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