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**RICHARDSON**  
CHAMBER  
PLAYERS

Sunday, **November 11, 2018**  
Sunday, **February 10, 2019**  
Sunday, **March 3, 2019**

Full  
announcement  
coming soon!

# RICHARDSON CHAMBER PLAYERS

**Jo-Ann Sternberg**, *Clarinet*  
**Peter DeLong '18**, *Horn*  
**Allison Halter '18**, *Horn*  
**Nivanthi Karunaratne '18**, *Horn*  
**Jacob Williams '20**, *Horn*  
**Kevin Cobb**, *Trumpet*

**Lucas Makinen '20**, *Trumpet*  
**Christian Venturella '21**, *Trumpet*  
**Benjamin Herrington**, *Trombone*  
**Rajeev Erramilli '18**, *Trombone*  
**Jeffrey Caswell**, *Bass Trombone*

**Mitchell Hamburger '18**, *Tuba*  
**John Ferrari**, *Percussion*  
**Henry Peters '20**, *Percussion*  
**Barbara Rearick**, *Mezzo-soprano*  
**Jennifer Tao**, *Piano*

## BERNSTEIN AND FRIENDS:

### *A Centennial Celebration*

**AARON  
COPLAND**  
(1900-1990)

Fanfare for the Common Man

DELONG, HALTER, KARUNARATNE,  
WILLIAMS, COBB, MAKINEN,  
VENTURELLA, HERRINGTON,  
ERRAMILI, CASWELL, HAMBURGER,  
FERRARI, PETERS

**LEONARD  
BERNSTEIN**  
(1918-1990)

7 Anniversaries for Solo Piano

TAO

For Aaron Copland  
For My Sister, Shirley  
In Memoriam: Alfred Eisner  
For Paul Bowles  
In Memoriam: Nathalie Koussevitzky  
For Sergei Koussevitzky  
For William Schuman

**WILLIAM  
SCHUMAN**  
(1910-1992)

American Hymn:  
Variations on an Original Melody  
for Brass Quintet

KARUNARATNE, COBB,  
MAKINEN, HERRINGTON,  
CASWELL

## INTERMISSION

<b>LUKAS FOSS</b> (1922–2009)	<i>For Lenny</i> Variation on “New York, New York” for Solo Piano	TAO
<b>LEONARD BERNSTEIN</b>	Two Love Songs: Extinguish my eyes When My Soul Touches Yours  “What a Movie” from <i>Trouble in Tahiti</i> “Some Other Time” from <i>On the Town</i>	REARICK, TAO
<b>LEONARD BERNSTEIN</b>	Sonata for Clarinet and Piano  Grazioso Andantino	STERNBERG, TAO
<b>LEONARD BERNSTEIN</b>	<i>West Side Story</i> Suite for Brass Quintet, <i>arr. Jack Gale</i>  Prologue Something’s Comin’ Maria Tonight America One Hand, One Heart I Feel Pretty Somewhere	KARUNARATNE, MAKINEN, VENTURELLA, HERRINGTON, CASWELL

## ABOUT THE PROGRAM

By John Ahern, Graduate Student ©2018

### **LEONARD BERNSTEIN** (1918-1990)

7 Anniversaries for Solo Piano

Two Love Songs for Mezzo-soprano & Piano

Clarinet Sonata

*West Side Story* Suite for Brass Quintet

Leonard Bernstein looms large in the history of American music because he inhabited so many roles in the public imagination, not just as a composer, as we see him here today, but as a conductor and public educator. One of my favorite clips on YouTube, titled “Bernstein Dances to Ravel’s *La Valse*” simply shows him in the final minutes of conducting the draining debacle that concludes *La Valse*, and he does indeed dance. The three-minute clip has 170,000 views or so; and so perhaps we should add “dancer” to the list of ways in which he has imprinted himself, even after his death, on our minds.

Perhaps most impressively, Leonard Bernstein managed to bridge the impossible gap between American art music and American popular music, better than practically anyone else has ever done. He was a man who loved jazz and Broadway, but a man acquainted with the most hard-headed and brutal

experimentalisms to come out of Europe. Somehow he manages to combine the two so expertly in his music.

*On the Town*, from which we get to hear “Some Other Time” today, was one of his early successes in 1944, getting him onto people’s minds as a composer of musicals and eventually inspiring Lukas Foss to write his *For Lenny*, which we also get to hear today. The story of *On the Town* tells of three sailors who get a day on shore in New York City, and the portrayal of the urban environment, seen through the wide eyes of these socially starved sailors, wears only a thin veneer of romanticism, and the surface is frequently disturbed by the kind of portrayals of the city that will characterize *West Side Story*: dissonant, thrilling, dangerous. By 1957, he has perfected the Broadway genre and produced one of the greatest musicals ever written, such that the *West Side Story* suite is sure to be among the most familiar on the program. The opening intervals of the musical are unforgettable: it is what seems at first an innocuous fanfare that suddenly hits a “wrong note” at the end. “What a Movie” from *Trouble in Tahiti* (1951) is a strange and impressive feat for

Bernstein that comes between *On the Town* and *West Side Story*: rather than a traditional or edgy Broadway musical, Bernstein chooses to write an opera in the tradition of Bertolt Brecht and Kurt Weill's *Threepenny Opera*, but he himself writes the libretto.

Bernstein's first published work, the Sonata for Clarinet and Piano (1942), further illustrates Bernstein's natural ability to join art and popular music, drawing on jazz elements, Cuban-inspired rhythms, and Copland-esque soaring melodies. The Sonata was composed just before Bernstein's career took off, after his first summer as a conducting student at Tanglewood and a vacation in Key West - the influence of his frequent listening to Radio Havana can be heard in the second movement of the piece. While reviews of the premiere were mixed, with the *Daily Boston Globe* noting, "it abounds in ideas without sure direction, with the piano part more interesting than the clarinet," it has since become a staple of the clarinet repertoire, inspiring a 1994 orchestration for solo clarinet with orchestra, and other transcriptions of the work, including one by Yo-Yo Ma for cello and piano.

Finally, and mentioned last for its continuity with much of the rest of the program,

7 Anniversaries for Piano (1943) are brief songs in honor of many of the most important figures of Bernstein's life: Aaron Copland, Bernstein's lifelong mentor and friend, William Schuman, another composer on today's program, Sergei Koussevitzky, a teacher both to him and to his friend Lukas Foss, and many others.

### **AARON COPLAND** (1900-1990)

Fanfare for the Common Man

Sometimes music strikes us with its ambiguity and its subjectivity, the ways in which it can mean radically different things to different people. But to many Americans, it is almost uncanny how well Copland captures America in a sound, and once it is heard, it is difficult to hear it any other way. While the classical and jazz sounds of composers like George Gershwin and Art Tatum may have encapsulated American city life of the early-to-mid 20th century, it is Copland who limns for us the wide open ranges of middle America in his—not coincidentally—wide open sonorities. His chords, especially in Fanfare for the Common Man, are marked by their lack of notes; they are the barest outlines of a B-flat chord, especially suited to the overtones of brass instruments. It is stark and angular music. Whatever is

heraldic and glorious in it arises not from its sophistication or its civilization, but from its wildness and vastness. Its sound has become something of a cliché one might be likely to find in war movies or particularly patriotic scenes of superhero films: the theme song of *Superman*, composed by John Williams, is in every respect, even down to the rhythms and orchestration, an unambiguous nod to Fanfare. None of this detracts from the sheer power of Copland's original conception, which remains impressive to this day.

The words “the common man” are inspired by a speech from then-vice-president Henry Wallace, who described the 20th century as the century of the common man. Yet all this fanfare for common people, for the average Joe or Jill, in our current political climate, might lead us to think that Copland was on the opposite side of the political spectrum he in fact inhabited; as it turns out, this “common man” must have looked to Joseph McCarthy too much like “the proletariat.” McCarthy interpreted this, and much of Copland's output, as communist propaganda in the red-scared 1950s. It remains one of the most fascinating anecdotes of music history, available now in public record and online, when McCarthy called in Copland, who for decades had been a

patriotic icon of American music, for an interrogation. McCarthy suspected Copland of proliferating communist tracts, of having relationships with communist governments in South America, and for having in general communist sympathies. It may well have been that Copland was guilty of this last charge. Interestingly, Copland's defense to McCarthy was that he was merely a musician. He insisted that music had no politics, no creed, no national boundary. This move to de-politicize music became a common one in the 20th century, not merely in the McCarthy era, but also generally in the aftermath of World War II, when the memory had not yet died of governments too quickly reading political agenda into art and banning it. This impulse—to resist art's political side—remains with Americans to this day, such that it surprises us to read in histories and program notes that composers of the great works of the Classical canon were mired so frequently in sordid affairs of their political times. Copland was not indicted or investigated further, at least so far as we know.

Copland was the first of a great train of composers to come and it is his influence and Bernstein's friendship that unite all the members of the program here today. Without Copland's example and Bernstein's

warmth, American music would have little of its richness and breadth.

**WILLIAM SCHUMAN** (1910-1992)

American Hymn

William Schuman ought to be known better in his own right and not merely as a composer with a name dangerously similar to a 19th-century German “Robert.” Like the other members of today’s program, he came into contact with Sergei Koussevitzky and began to emerge on the American scene as a young talented composer. Much of his life, however, was spent on the crucial but often thankless task of musical administration. He was responsible, in large part, for making The Juilliard School of Music what it is today when he combined the Juilliard Graduate School and the Institute of Musical Art in 1945. He served as the president of Lincoln Center for nearly a decade, and his friendship with John D. Rockefeller 3rd allowed him to found and chair many endowments for composers whose benefit has been long-lasting, including the Koussevitzky and Naumburg Foundations. By the late 1960s, he returned to full-time composition after paving the way and influencing many younger composers, and during this fruitful time he produced

American Hymn (1980). Here there are moments of the two sides of America that, to choose examples at random, Copland and Bernstein tend to portray in their own music: on the one hand, a rather clumsy imitation of European society enacted by the rustic frontier (the thumpy polka and off-kilter waltz in the middle section), and on the other, the sublime beauty of vast open landscapes untouched by urbanity portrayed in the chorale sections of the beginning and end.

**LUKAS FOSS** (1922-2009)

*For Lenny* for Solo Piano

Lukas Foss, who died less than a decade ago, was one of America’s delightful and maybe underrated mid-century composers. In many ways he was a miniaturist version of his contemporary Leonard Bernstein: he received an education in the Classical canon, studying composition with Randall Thompson and Paul Hindemith and conducting under Fritz Reiner and Serge Koussevitzky (the same Koussevitzky who was a dedicatee of one of Bernstein’s 7 Anniversaries). like Bernstein he also discovered jazz and serialism, and this infiltrated his compositions, particularly after the 1950s. Not surprisingly, he and Bernstein were life-long friends and he

became a dedicatee of some of Leonard Bernstein's works. By 1987, when he composed *For Lenny: Variation on New York, New York*, there is an eclectic but thoroughly coherent amalgamation of it all: it swings like Gershwin's *Promenade* but has rhythmic and harmonic eccentricity

like Conlon Nancarrow's *Studies* or the humorous works of Charles Ives. The combination is a little spoonful of sugar that makes the avant-garde go down, and we're happy to receive it. You may be able to guess on your own who is the "Lenny" referred to in the title.

## ABOUT THE ARTISTS

### **RICHARDSON CHAMBER PLAYERS**

The Richardson Chamber Players were co-founded by Nathan Randall and Michael Pratt during the 1994-1995 Centennial Season of Princeton University Concerts. The ensemble comprises musicians who teach instrumental music and voice at Princeton University, distinguished guest artists, and supremely talented students. The repertoire largely consists of works for singular combinations of instruments and voices, which would otherwise remain unheard. The artistic direction of the group rotates. This season's programs were conceived by a small committee consisting of cellist Alistair MacRae, soprano Sarah Pelletier, and trombonist Benjamin Herrington.

### **JEFFREY CASWELL, Bass Trombone**

Jeff enjoys a diverse career in his home of New York City, playing with the Metropolitan

Opera, the Orchestra of St. Luke's, the New York City Chamber Orchestra, the Stamford Symphony, the Little Orchestra Society, American Ballet Theater, and the orchestra at Radio City Music Hall. He has been bass trombonist of the American Symphony Orchestra since 1992. Jeff has played in many Broadway shows including *The King and I*, *Mary Poppins*, *The Little Mermaid*, *An American in Paris*, and, most recently, *Bandstand*. He earned a Bachelor of Music degree from the New England Conservatory and his Master of Music degree from the Manhattan School of Music. In addition to many American Symphony Orchestra live recordings, Jeff can be heard with David Byrne and St. Vincent on their brassy *Love This Giant* Grammy nominated release and also with the Metropolitan Opera Brass on their three acclaimed CDs.



**KEVIN COBB**, *Trumpet*

Trumpeter Kevin Cobb became a member of the American Brass Quintet in the fall of 1998. Prior to his joining the ABQ, he had been a member of the Manhattan Brass Quintet and Meridian Arts Ensemble. Currently Mr. Cobb serves on the faculties of NYU Steinhardt, The Juilliard School, SUNY Stony Brook, The Hartt School, and the Aspen Music School. He performs regularly in New York with such organizations as the Metropolitan Opera Orchestra, New York Philharmonic, and the New York City Ballet Orchestra. He has served as guest principal trumpet with numerous orchestras throughout the United States and Europe, and is co-principal trumpeter of the Aspen Festival Orchestra. His first solo CD, entitled *One*, features an all-American program of unaccompanied trumpet solos on the Summit Label. He holds a BM from The Curtis Institute of Music and an MM from The Juilliard School.

**JOHN FERRARI**, *Percussion*

Percussionist John Ferrari has concertized and given master classes nationally and abroad, and appears on dozens of recordings as percussionist, drummer and conductor. He is a founding member of the Naumburg Award winning New Millennium Ensemble, a regular guest artist of The Chamber Music Society

of Lincoln Center and Chamber Music Northwest, and has been a member of Meridian Arts Ensemble since 1993. Mr. Ferrari has also appeared or recorded with Bang On A Can All-Stars, Da Capo Chamber Players, Orpheus Chamber Players, Riverside Symphony, John Hollenbeck Large Ensemble and many others. He plays on Broadway, most recently included *Finding Neverland*, *She Loves Me*, and *Evita*. Recent film scores have included Wes Anderson's *Moonrise Kingdom* and Charlie Kaufman's *Anomalisa*. Mr. Ferrari holds DMA and MM degrees from SUNY Stony Brook, and a BM from William Paterson University where he has served on faculty since 2002. Mr. Ferrari also serves on the faculties of the Manhattan School of Music and the Elisabeth Morrow School. He is member of the Performance Faculty at Princeton University.

**BENJAMIN HERRINGTON**, *Trombone*

Benjamin Herrington is a founder of the Meridian Arts Ensemble. This group of brass and percussion has performed over 1,000 concerts in 16 countries, recorded 15 CDs and, over the past 30 years, received scores of awards and accolades. As a New York City freelancer in high demand, versatility is the hallmark of Benjamin's career, as evidenced by performances with The Chamber Music Society of Lincoln

Center, Orchestra of St. Luke's, American Brass Quintet, American Composers Orchestra, and countless others. Prolific in contemporary music, he has premiered or recorded hundreds of new offerings from composers representing every continent. His most recent collaborations have produced five exciting new works for solo trombone. Benjamin indulges his passion for experimental jazz and rock as a member of avant-rock powerhouse Dr. Nerve and contemporary big band Pittsburgh Collective, led by acclaimed composers Nick Didkovsky and David Sanford, respectively. Also, as a member of Tom Pierson Big Band, he co-produced the group's latest recording scheduled for release in May. Benjamin began his Broadway career in 2001 with the hit musical *Urinetown* and has since become a fixture in the Broadway scene. You might also see Benjamin in the pit with the Radio City Orchestra at Rockefeller Center – he has played there regularly since 2008. Trained at Juilliard and New England Conservatory, he now resides in Harlem. He can currently be heard nightly in Broadway's beautiful princess fantasy musical, *Anastasia*. He is member of the Performance Faculty at Princeton University for seventeen years.

**NIVANTHI KARUNARATNE '18, Horn**

Nivanthi Karunaratne is a senior in the Neuroscience Department pursuing a Certificate in Musical Performance. Despite her concentration in science, Nivanthi has remained musically active at Princeton, studying with Chris Komer, Principal Horn of the New Jersey Symphony and member of the performance faculty at Princeton, and Erik Ralske, Professor at Juilliard and Principal Horn of the Metropolitan Opera. She completed a study abroad program in Fall 2016 at London's Royal College of Music, where she studied with the principal horns of the Royal Opera House and Philharmonia Orchestra, Simon Rayner and Nigel Black. Nivanthi won Princeton's 2017 Concerto Competition and performed Richard Strauss' Second Horn Concerto with the Princeton University Orchestra.

**LUKAS MAKINEN '20, Trumpet**

Lucas Makinen is a Washington, DC, native and Physics major at Princeton University. He has been playing the trumpet since he was ten years old, studying with Garth Greenup of the New Jersey Symphony, Wayne du Maine of New York University, Andy Wilson of the U.S. Air Force Band, Steve Hendrickson of the National Symphony Orchestra, and with Juhani Listo of the Sibelius Academy. He plays with the Princeton University Orchestra

and Princeton Camerata, and also DJs for the campus radio station, WPRB. He plans to take his musical studies abroad to the Royal College of Music next fall.

**BARBARA REARICK**, *Mezzo-Soprano*  
Mezzo-soprano Barbara Rearick's career has taken her around the world singing with orchestras including Chicago, Houston, Baltimore, Buffalo, Colorado, Indianapolis, the City of Birmingham Symphony Orchestra, Orchestra of St. John Smith's Square in London, the Orquesta Sinfónica Nacional in Costa Rica, and the Rundfunk Sinfonieorchester Berlin where she portrayed several roles for the world-premiere performance and recording of Kurt Weill's *The Eternal Road*. Ms. Rearick is a founding member of the Britten-Pears Ensemble, a chamber group based in London and specializing in contemporary music. During her career she has performed several premieres including the world premiere performance of Douglas Cuomo's Arjuna's *Dilemma* at BAM; *The Blind* with American Opera Project for the Lincoln Center Festival; *A History of the The Dansant* — a song cycle written especially for Barbara by the late composer-pianist Sir Richard Rodney Bennett; the US premiere of Nicholas Maw's *Nocturne* with Leon Botstein and the American Symphony Orchestra;

and at the 2012 Virginia Arts Festival she gave the world premiere performance of *Three Eady Songs* by the late Ethan Frederick Greene. She made her Chicago Symphony debut in their "MusicNow" series performing *Twice Through the Heart* by Mark Anthony Turnage. She has appeared in recital at London's Wigmore Hall and has sung with the Winter Park, Northwest and Shenandoah Bach Festivals. A native of Pennsylvania, she is a graduate of Manhattan School of Music. She has been a member of the Performance Faculty at Princeton for 17 years.

**JO-ANN STERNBERG**, *Clarinet*  
Clarinetist Jo-Ann Sternberg is a member of the Borealis Wind Quintet, Sequitur Ensemble, the Saratoga Chamber Players, Wind Soloists of New York, the Richardson Chamber Players and the Riverside Symphony. She is the Principal Clarinet of the orchestras of the Oratorio Society of NY, the NY Choral Society, and St John the Divine; and she also regularly performs and tours with Orpheus Chamber Orchestra, the American Composers Orchestra, Mark Morris Dance Group, the American Symphony, The Chamber Music Society of Lincoln Center, and Musicians from Marlboro; and can often be heard playing in a number of different Broadway musicals. Following her undergraduate

years in the combined Tufts University/ New England Conservatory dual degree program (BA in English/BM in Clarinet Performance) where she was mentored by Peter Hadcock, Ms. Sternberg continued her studies at Yale University with David Shifrin and at The Juilliard School with Charles Neidich where she was awarded the William Kappell Memorial Award. In the summer months, Ms. Sternberg lives in Maine where she is the Founder and Artistic Director of The Maine Chamber Music Seminar at Snow Pond. Currently, Ms. Sternberg serves on the faculty of the Music Advancement Program at The Juilliard School, and maintains an active teaching studio from her New York City home. She is member of the Performance Faculty at Princeton University.

**JENNIFER TAO**, *Piano*

Jennifer Tao has performed in recital in New York City at Carnegie/Weill Recital Hall, Merkin Hall, the New York Historical Society, Caramoor and The New School, and overseas at venues including the Philharmonic Hall in Lublin, Poland, the Chopin Music Academy in Warsaw, Poland, the Liceo Music Conservatory in Barcelona, Spain, Magasinet Hall in Odense, Denmark and the Esplanade Theatre in Singapore. Ms. Tao has collaborated with many noted

conductors including Frederick Fennell, Clyde Roller, Paul Wolfe and Gunther Schuller and has recorded for Centaur Records and Eroica Records. She has been a member of the Performance Faculty at Princeton University since 1989.

**CHRISTIAN VENTURELLA** '21, *Trumpet*

Christian Venturella is a freshman at Princeton University from New Providence, NJ. He is a prospective Chemistry major and hopes to pursue a career in the chemical industry or as a doctor. He is also a member of both the Princeton University Orchestra and Princeton Chamber Orchestra. He also occasionally plays trumpet in the Princeton Sinfonia and the Princeton Large Jazz Ensemble.

## SONG TEXTS

### TWO LOVE SONGS

poems by Rainer Maria Rilke

#### EXTINGUISH MY EYES

Extinguish my eyes, I still can see you,  
Close my ears, I can hear your footsteps fall,  
And without feet I still can follow you,  
And without voice I still can to you call.  
Break off my arms, and I can embrace you,  
Enfold you with my heart as with a hand.  
Hold my heart, my brain will take fire of you  
As flax ignites from a lit fire-brand—  
And flame will sweep in a swift rushing flood  
Through all the singing currents of my blood.

#### WHEN MY SOUL TOUCHES YOURS

When my soul touches yours a great chord sings!  
How can I tune it then to other things?  
Oh! If some spot in darkness could be found  
That does not vibrate when your depths sound.  
But ev'rything that touches you and me  
Welds us as played strings sound one melody.  
Where is the instrument whence the sounds flow?  
And whose the magic hand that holds the bow?  
Oh! Sweet song! Oh!

*Turn the page for more*

## “WHAT A MOVIE” FROM TROUBLE IN TAHITI

Lyrics by Leonard Bernstein

What a movie!  
 What a terrible, awful movie!  
 It's a crime what they put on the screen!  
 I can hardly believe what I've seen!

Do they think we're a lot of children?  
 It would bore any four-year old!  
 What drive! What nonsense!  
 What escapist Technicolor twaddle!

“Trouble in Tahiti,” indeed!  
 “Trouble in Tahiti,” imagine!  
 There she is in her inch or two of sarong  
 Floating, floating, floating, all among the  
 floating flowers.

Then she sees him, the handsome American.  
 (I must say he's really a man.  
 Six feet tall, and each foot just incredible!)  
 Well, they're madly in love,  
 But there's trouble ahead;

There's a legend:  
 “If a princess marry white man,  
     and rain fall that day,  
 Then the white man shall be sacrifice without delay.”

Sure enough, on the night of their wedding day,  
 There's a storm like nothing on earth;  
 Tidal waves and siroccos and hurricanes;  
 And to top it all off,  
 The volcano erupts.  
 As the natives sing: Ah! Ah! Ah! Olé!

They go crazy with the drumming  
     and the chanting and ritual dance,  
 While the lovers sing a ballad of  
     South Seas romance.  
 It's so lovely, I wish I could think of it;  
 Da da dee da da...  
 It was called “Island Magic,”  
 I think it was.  
 Oh, a beautiful song!  
 I remember it now:

“Island Magic, where the midnight breezes caress us,  
 And the stars above  
 seem to bless us,  
 That's Island Magic, Island Magic.”

Well, in any case, the hero is tied to a tree.  
 (Did I tell you he's a flyer  
 who got lost at sea?)  
 Anyway, all the natives are crazy now,  
 Running wild with lances and knives;  
 Then they pile up the wood for the sacrifice,  
 And the witch doctor comes,  
 And he sets it on fire.  
 As the natives sing: Ah! Ah! Ah! Olé!

But at this point, comes the good old U.S. Navy,  
 A-singin' a song.  
 They come swarming down in parachutes a thousand strong!

Everything now is cleared up and wonderful:  
 Everyone is happy as pie;  
 And they all do a great rumba version of  
     “Island Magic” of course!  
 It's a dazzling sight;  
 With the sleek brown native women  
     dancing with the U.S. Navy boys,  
 And a hundred-piece symphony orchestra:

Island Magic! Where the palm trees whisper together,  
 And it's always warm summer weather,  
 That's Island Magic,

Island Magic! With the one I love very near;  
 Island Magic, Whispering native words in my ear.  
 Island Magic,  
 Only you, my darling, could weave it,  
 And I never ever will leave it,  
 And I simply cannot believe  
 It really is mine!

Island Magic!  
 Island Ma...”

What a terrible, awful movie!

**“SOME OTHER TIME” FROM ON THE TOWN**

Lyrics by Betty Comden and Adolph Green

**[CLAIRE]**

Twenty four hours can go so fast  
You look around, the day has passed  
When you're in love, time is precious stuff  
Even a lifetime isn't enough

Where has the time all gone to?  
Haven't done half the things I want to  
Oh, well, we'll catch up some other time

This day was just a token  
Too many words are still unspoken  
Oh, well, we'll catch up some other time

Just when the fun is starting  
Comes the time for parting  
But let's be glad for what we had and what's to come

There's so much more embracing  
Still to be had, but time is racing  
Oh, well, we'll catch up some other time

**[HILDY]**

Didn't get half my wishes  
Never have seen you dry the dishes  
Oh, well, we'll catch up some other time

Can't satisfy my craving  
Never have watched you while you're shaving  
Oh, well, we'll catch up some other time

**[CLAIRE, HILDY, CHIP, AND OZZIE]**

Just when the fun's beginning  
Comes the final inning

**[OZZIE]**

Haven't had time to wake up  
Seeing you there without your makeup  
Oh, well, we'll catch up some other time

**[CLAIRE, HILDY, CHIP, AND OZZIE]**

Just when the fun is starting  
Comes the time for parting  
But let's be glad for what we had and what's to come

There's so much more embracing  
Still to be had, but time is racing  
Oh, well, we'll catch up some other time

