

Concert Program for October 28 and 29, 2011

Live at Powell Hall
St. Louis Symphony

Phantom of the Opera

Ward Stare, conductor
Rick Friend, piano

ACT I

Intermission

ACT II

Original music and improvisations by Rick Friend
Excerpt from *Danse macabre*, op. 40 (Saint-Saëns)
Selections from Ballet Music and Finale from
Faust (Gounod)

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These concerts are sponsored by PNC Bank.



Don Dennis

Ward Stare

Ward Stare is currently the Resident Conductor of the St. Louis Symphony—a position created for him in the fall of 2008 by Music Director David Robertson. In April 2009, Stare made his highly successful Carnegie Hall debut with the orchestra, stepping in at the last minute to conduct while Robertson made his debut as chansonnier in H.K. Gruber's *Frankenstein!!*.

In addition to his duties with the St. Louis Symphony, Stare is the Music Director of the St. Louis Symphony Youth Orchestra and, in June 2010, led the group in its New York City debut at the historic Riverside Church.

In August 2007, Stare made his debut with the Cleveland Orchestra at the famed Blossom Music Center. Highlights of recent seasons include appearances with the Detroit Symphony Orchestra, Memphis Symphony, Moscow Chamber Orchestra, and the DITTO festival (Seoul, South Korea). In 2009, Stare made his debut with the Deutsches Symphonie-Orchester Berlin, as second conductor in Ives' Symphony No. 4, as well as his critically acclaimed subscription debut with the St. Louis Symphony.

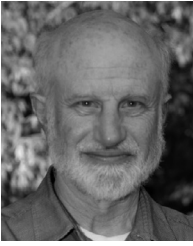
The winter of the 2010-11 season included Stare's return to the Deutsches Symphonie-Orchester Berlin as guest conductor, as well as his European operatic debut at the Norwegian Opera in Oslo in a new production of Britten's *The Rape of Lucretia*.

Upcoming engagements include performances with the Toronto Symphony, the Colorado Music Festival Orchestra, and Stare's debut as guest conductor with the Lyric Opera of Chicago.

Stare spent the 2007-08 season as a League of American Orchestras Fellow with the Los Angeles Philharmonic, and conducted concerts on the orchestra's Toyota Symphonies for Youth Series. In the fall of 2008, Stare served as assistant conductor to Sir Andrew Davis at the Lyric Opera of Chicago for its new production of Alban Berg's *Lulu*.

Stare was the recipient of both the Robert J. Harth Conductor Prize and the Aspen Conducting Prize at the Aspen Music Festival and School and returned in the summer of 2008 as Assistant Conductor to the Festival and its former music director, David Zinman. In addition to his studies with Zinman, he has worked with János Fürst and Jorma Panula as well as Michel Merlet in composition and musical analysis.

Following in the path of many orchestral conductors whose careers began as instrumentalists, Ward Stare was trained as a trombonist at the Juilliard School in Manhattan. At the age of 18, he was appointed principal trombonist of the Lyric Opera of Chicago and has performed as an orchestral musician with the Chicago Symphony Orchestra and the New York Philharmonic, among others. As a soloist, he has concertized in both the U.S. and Europe.



Rick Friend

A native of Clifton, New Jersey, Rick Friend studied piano and composition at the Oberlin College Conservatory of Music.

An avid movie buff since childhood, Friend became interested in silent movies in his high school days, when, just for fun, he and his friends rented from the library a 20-minute version of Buster Keaton's *The General*. Watching it in silence for a few minutes piqued his curiosity to go over to the piano and start improvising for the film as it played. From then on, he was hooked on silent-movie improv music. Serious improvisations began 20 years later at the Loyola Movie Palace in Los Angeles, where he accompanied international silent movies such as *Faust*, and *Madame Dubarry*. In Canada, he played for 4 seasons of the Toronto International Film Festival's Open Vault Series, and for 10 seasons at the Toronto Film Society. He became involved in Cinemateque Ontario, accompanying their showings of Fritz Lang's *Metropolis*, and Carl Dreyer's *The Passion of Joan of Arc*. Later, he mounted his own showing of *The Passion of Joan of Arc* with his own score for nine musicians, at the Music Gallery in Toronto.

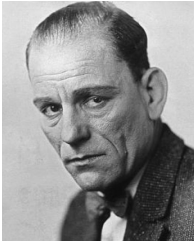
Friend has performed his arrangements for *The Mark of Zorro*, *The General*, *The Thief of Bagdad*, *The Phantom of the Opera*, and *Nosferatu* with the Fort Worth Symphony, Atlanta Symphony, Orchestre Symphonique de Quebec, Ocean City Pops in New Jersey, Springfield (Massachusetts) Symphony Orchestra, Regina Symphony in Canada, Elgin (Illinois) Symphony, and the Traverse Symphony in Interlochen, Michigan.

Also, he played at the annual Savannah Music Festival three times, accompanying Buster Keaton's *Steamboat Bill, Jr.*, Alfred Hitchcock's *Blackmail*, and Charlie Chaplin's *The Kid* as part of its American Heritage series.

Friend has developed a never-ending passion for live music for silent movies. His favorite venue is the symphony orchestra, which, with its infinite variety of colors, serves well the values, moods, and feelings in these works of art from the Golden Age of silent movies.

In 1997, Friend helped Toronto honor its own Mary Pickford (1891-1979) in a TV biography special, *The Life and Times of Mary Pickford*, which airs periodically on the CBC. In the same year, he finished scoring a dramatic short film, *The Red Window*. His piece "Wilcox Street" for brass quintet was performed in Los Angeles in 2000.

Rick Friend continues to play for local showings in Los Angeles. His mission is to bring back the art-form of live music with silent movies.



Lon Chaney

Born on April 1, 1883, in Colorado Springs, Colorado, Leonidas Chaney was one of four children born to deaf parents (his maternal grandparents founded Colorado's first deaf school in 1874). As a result, Chaney learned how to communicate with his hands and face while growing up, expressing a variety of emotions without ever uttering a single word. At an early age, he was familiar with what it was like to be an outsider, to be at

once a part of the everyday world and simultaneously distanced from it. This, more than anything, informed his choice of roles and provided him with the sensitivity to perform each of them extraordinarily well.

It is unknown how many films Chaney made during his career (the official count stands at 157), given that he appeared as an extra in numerous films at Universal Studios. He was so adept at changing his appearance with makeup—a trade he learned during his many years on the stage—that Chaney forsook the leading-man roles and went for character roles instead. During his five years at Universal, Chaney essayed numerous types of characters, a trait that would later make him famous, and occasionally wrote and directed as well.

Two of Chaney's best-remembered films are also considered classics of the silent era: *The Hunchback of Notre Dame* (1923) and *Phantom of the Opera* (1925). In both films, Chaney dominates the subject matter and etches a distinctive personality. He was capable of not only repelling audiences with his character's visage but generating a tremendous amount of empathy with them as well. In both films, Chaney completely distorted his own face by using wax, false teeth, and greasepaint. To become the hunchback Quasimodo, he faithfully copied Victor Hugo's description. When Chaney was finished with the makeup, it was as if the hunchback of Hugo's book had walked directly off the pages. The same was true for the Phantom. Chaney carefully re-created the details of the Phantom's face (described as a living skull) onto his own by using several tricks of the makeup trade. He once said that "the success of the makeup relied more on the placements of highlights and shadows, some not in the most obvious areas of the face."

By 1923, Chaney was known as the "Man of a Thousand Faces" for his ability to transform himself into any type of character. His roles ranged from pirate, to Chinese shipwreck survivor, to tough Marines sergeant, to Russian peasant during the Russian revolution, to Mandarin, to circus clown, to crusty railroad engineer, to Fagin in *Oliver Twist* (1922). His gift for playing a vast array of characters even made him the subject of a popular joke at the time: "Don't step on that spider! It might be Lon Chaney!"

Chaney was very press-shy, making a rare appearance at a movie premiere, granting few interviews, and often claiming that "between pictures, there is no Lon Chaney." Mostly, this was done as a publicity ploy on Chaney's part to keep the public guessing and coming back for more in his next film. Away from the camera, Chaney was an avid fly-fisherman,

enjoyed camping with his second wife, and entertained a small circle of friends in his Beverly Hills home. He was often described as looking more like a modest businessman than a major movie star. He was extremely helpful to struggling actors (he once gave a then-unknown Boris Karloff some helpful advice), as well as being a champion of the crew members on the studio lot. Once, he was seen placing some baby birds back into the nest out of which they had fallen, and begged a witness not to tell anyone: "I will never hear the end of it. Everyone thinks I am so hard-boiled!"

When he died at the age of 47, Chaney had acted in more than 150 films and was arguably the most beloved film star of the late 1920s. He was not only a great actor, but he had become an authority on the art of makeup, helping everyone from Will Rogers to Jack Dempsey. He even wrote the "makeup" entry for the 1929 edition of the *Encyclopedia Britannica*. Unlike so many of his peers, Chaney entered the world of sound films with the same grace and proficiency he had shown throughout his career. Seven weeks after completing what would be his only talking picture, Chaney died. All throughout Hollywood, studios observed a moment of silence in his honor. Fellow actor Wallace Beery, who said that Chaney "was the one man I knew who could walk with kings and not lose the common touch," flew his plane over the funeral and dropped wreaths of flowers. Despite his untimely death, Chaney left an unmistakable mark on Hollywood cinema and gave us a glimpse into the souls of outsiders who were different from the rest.

Biography from pbs.org, "Lon Chaney, the Man of a Thousand Faces"

Lon Chaney's *The Phantom of the Opera*, 1925

The Phantom of the Opera came as a boost to Lon Chaney's static career playing second-rate characters with disfigured faces and bodies. Finally, in 1925, there was to be a vehicle for his compassion for these destitute people, surrounded by a classic story, based on the gothic horror/love novel of Gaston Leroux published in France in the early 1900s. Here in the part of the enigmatic Phantom, Lon Chaney, the "Man of a Thousand Faces," had an opportunity to revel in its twisted emotions and frightening anger, which he played to the hilt, in *The Phantom of the Opera*, his most famous of movies (along with *The Hunchback of Notre Dame*).

Many versions of *The Phantom* have been filmed since then, some with lavish sets, others with elaborate music and opera. But only the original silent version truly emphasized the starkness of the basement of the Paris opera house, as well as the dark emotions of the phantom, thanks partly to Lon Chaney himself.

The score prepared for this version by Rick Friend is faithful to the emotions of the film. With excerpts from Gounod's *Faust*, Saint-Saëns' *Danse macabre*, and Friend's original music, the score weaves his piano improvisations, together with the orchestra, and the sounds of three different pipe organs.

The Players

Lon Chaney.....	Erik, The Phantom
Mary Philbin	Christine Daae
Norman Kerry	Vicomte Raoul de Chagny
Arthur Edmund Carewe.....	Ledoux
Gibson Gowland.....	Simon Buquet
John St. Polis.....	Comte Philip de Chagny
Snitz Edwards	Florine Papillon

Directed by Rupert Julian