

BRUSSELSPHILHARMONIC

EN

SINGIN' IN THE RAIN



A SYMPHONIC NIGHT AT THE MOVIES

SAT 17.09
SUN 18.09

SINGIN' IN THE RAIN - LIVE IN CONCERT
CONDUCTOR **DIRK BROSSÉ** CONCERTMASTER **HENRY RAUDALES**
FILM BY **GENE KELLY & STANLEY DONEN**
MUSIC BY **NACIO HERB BROWN & ARTHUR FREED**

FLAGEY
BRUSSELS

CAST:

Gene Kelly: Don Lockwood
Donald O'Connor: Cosmo Brown
Debbie Reynolds: Kathy Selden
Jean Hagen: Lina Lamont
Millard Mitchell: R.F. Simpson
Cyd Charisse: Dancer
Douglas Fowley: Roscoe Dexter
Rita Moreno: Zelda Zanders

STORY & SCREENPLAY BY:

Adolph Green, Betty Comden

PRODUCTION CREDITS:

Producer: John Gوبرman
Live Orchestra Adaptation:
Patrick Russ
Technical Supervisor: Pat McGillen
Music Preparation: Larry Spivack
Original Orchestrations
Reconstructed by John Wilson,
Paul Campbell and Andrew Cottee

SONGS:

Lyrics by Arthur Freed
Music by Nacio Herb Brown
Musical Numbers Staged and
Directed by Gene Kelly and
Stanley Donen
Produced by Arthur Freed
Directed by Gene Kelly and
Stanley Donen

**YOU DANCE LOVE, AND YOU
DANCE JOY, AND YOU DANCE
DREAMS. AND I KNOW IF I
CAN MAKE YOU SMILE BY
JUMPING OVER A COUPLE
OF COUCHES OR RUNNING
THROUGH A RAINSTORM,
THEN I'LL BE VERY GLAD TO
BE A SONG AND DANCE MAN.**

GENE KELLY

Film Courtesy of Warner Bros.
Entertainment Inc.

The producer wishes to acknowledge the
contributions and extraordinary support
of John Waxman (Themes & Variations).
A Symphonic Night at the Movies is a
production of PGM Productions, Inc.
(New York) and appears by arrangement
with IMG Artists.

**MUSICIANS BRUSSELS
PHILHARMONIC**

Conductor
Dirk Brossé

Concertmaster
Henry Raudales

Violin 1
Nadja Nevolovitsch ⁽¹⁾
Bart Lemmens ⁽²⁾
Olivia Bergeot, Annelies Broeckhoven,
Cristina Constantinescu, Veerle
Houbraken, Justine Rigutto, Kristina
Rimkeviciute, Elizaveta Rybentseva,
Anton Skakun, Alissa Vaitsner, Veerle
Van Roosbroeck, Gillis Veldeman

Violin 2
Mari Hagiwara ⁽¹⁾
Anne Balu, Alexis Delporte, Francisco
Dourthé Orrego, Nicolás Fernández
Mancebo, Aline Janeczek, Mireille
Kovac, Eléonore Malaboeuf, Sayoko
Mundy, Naoko Ogura, Eline Pauwels,
Julien Poli

Viola
Mai Antal Carol ⁽¹⁾
Griet François ⁽²⁾
Philippe Allard, José-Miguel Freitas,
Phung Ha, Hélène Koerver, Agnieszka
Kosakowska, Barbara Peynsaert,
Stephan Uelpenich, Patricia Van Reusel

Cello
Karel Steylaerts ⁽¹⁾
Kirsten Andersen, Aude Dubois,
Barbara Gerarts, Sophie Jomard,
Maria Palazon, Emmanuel Tondus,
Elke Wynants

Double Bass
Jan Buyschaert ⁽¹⁾
Nassim Attar, Thomas Fiorini, Daniele
Giampaolo, Simon Luce, Luzia Vieira

Flute
Wouter Van den Eynde ⁽¹⁾
Sarah Miller

Oboe
Joris Van den Hauwe ⁽¹⁾
Lode Cartrysse ⁽²⁾

Clarinet
Maura Marinucci ⁽¹⁾
Anne Boeykens ⁽¹⁾
Letizia Maulà ⁽²⁾
Midori Mori ⁽²⁾

Bassoon
Karsten Przybyl ⁽¹⁾
Alexander Kuksa

Horn
Kristina Mascher ⁽¹⁾
Mieke Ailliet ⁽²⁾
Claudia Rigoni

Trumpet
Ward Hoornaert ⁽¹⁾
Steven Bossuyt, Luc Sirjacques

Trombone
Guido Liveyns ⁽¹⁾
Søren Brassært
Tim Van Medegael ⁽²⁾

Timpani
Gert D'Haese ⁽¹⁾

Percussion
Bjorn Denys, Stijn Schoofs,
Bart Swimberghe

Harp
Eline Groslot ⁽²⁾

Piano/celesta
Anastasia Goldberg ⁽²⁾

Banjo/guitar
Inti De Maet ⁽²⁾

Saxophone
Pieter Pellens ⁽¹⁾
Asagi Ito ⁽²⁾
Adèle Pham-Minh ⁽²⁾
Nele Tiebout ⁽²⁾
Bart Van Beneden ⁽²⁾

¹ principal
² soloist

WELCOME

A genuine feel-good classic, full of lovely tunes that everyone can sing, whistle or tap along to. According to the American Film Institute, *Singin' in the Rain* is the best musical of all time, with a legendary and award-winning cast including Gene Kelly, Donald O'Connor, and Debbie Reynolds. Enjoy the film's iconic soundtrack while the re-mastered film is shown on the big screen with the original vocals and dialogue intact.

Singin' In The Rain takes place in 1927 at the dawn of "talkies" in Hollywood. Don Lockwood (Gene Kelly) and Lina Lamont (Jean Hagen) are two silent-film era stars that must make a "talkie" if they want to continue working in Hollywood. Unfortunately, Lina has a shrill voice which doesn't match her on-screen persona. Enter Kathy Selden (Debbie Reynolds), a young singer with lots of talent, but no star power. The studio decides to dub her voice in for Lina's, and the film becomes a massive success. Will that result in Lina continuing on in pictures, or will Kathy become the star she wants to be?

PROGRAMME NOTES

Hollywood's best-loved musical of all time, *Singin' in the Rain*, celebrates its 70th birthday this year. Even after its premiere in 1952, for many, it remains one of the most imaginative

musicals. Director, choreographer and lead actor, the one and only Gene Kelly, elevated the film – and waving an umbrella and jumping into puddles of rain – to iconic heights. Every generation rediscovers the film when a famous pop artist scores a hit with his or her version of the legendary music. You only have to say the film title out loud on a rainy day, and there will always be someone humming the melody of the title track. That's how catchy *Singin' in the Rain* is!

GREAT MOMENT IN FILM HISTORY

Although the success of the silent film dominated cinemas in the 1920s, its glory days soon faded with the advent of the spoken film, the "talkies". The directing duo Stanley Donen and Gene Kelly managed to capture this key moment in a brilliant cinematic way, with stunning choreography and a symphonic soundtrack full of unforgettable songs and tunes, that even today captivates a young audience that grew up with IMAX, 3-D and other technological wonders such as *Marvel* or *A galaxy far, far away*.

Various trivia from film history provides inspiration for some historical scenes. As a film viewer, you experience in a hilarious way how characters from the film industry experience the difficulties and challenges of this transition.

Although the storyline in *Singin' in the Rain* is fictional, there are parallels in

the careers of many film stars who have disappeared from Hollywood's history books. In fact, the very first scenes in *Singin' in the Rain*, which depict the wild, almost anarchic beginnings of the modern film industry, are very accurate in depicting that innovative and improvisational time. For example, the character Lina Lamont, played by the sublime and Oscar-nominated Jean Hagen, is not a laughing stock because she is a silent movie star; she is laughable because of her own pretension and lack of self-awareness. This is certainly also recognisable in some of today's Hollywood stars. This warm nostalgia is indicative of the filmmakers' great respect for their predecessors in the silent era. *Singin' in the Rain* is not only a breathtaking example of 1950s studio filmmaking, it is also one of the best films ever made about the history of film.

JUKEBOX MUSICAL

Although many great cinema musicals of the 1930s, 40s and 50s were adaptations of pre-existing stage productions, *Singin' in the Rain* was an exception. Producer Arthur Freed was looking for a way to bring his own songs, written for other films, back into the spotlight. Freed, himself a successful lyricist in the 1920s and '30s, worked with composer Nacio Herb Brown on dozens of songs for the well-known Metro-Goldwyn-Mayer (MGM) musicals. In 1939, after working as a producer on *The Wizard of Oz*, Freed was given his

own department at MGM, where he oversaw the production of some 45 big-screen musicals over the next 23 years. It is thanks to him that MGM became synonymous with the musical genre. The head of the studio in the film *Singin' in the Rain*, R.F. Simpson, is based on him, by the way.

The term "jukebox musical" did not yet exist, but then there were a few films that fit the description. Old songs that had nothing in common except their authors and were used as a framework for new stories. In 1951, when Freed was pitching *An American in Paris*, based on George and Ira Gershwin, he thought of doing the same with the songs he had written with Brown. Writers Betty Comden and Adolph Green came on board the project. They wrote the script especially for the film and incorporated the old songs into it.

The only "original" song' written especially for the film, 'Make 'em Laugh', is actually a copy. When shooting of the film was about to begin, directors Stanley Donen and Gene Kelly realised that Donald O'Connor had no solo song. Nothing from the Freed/Brown collection seemed to fit, so the duo had to come up with something new, something along the lines of 'Be a Clown' (from Cole Porter's 1947 MGM musical *The Pirate*). Freed and Brown did just that, with 'Make 'em Laugh', a song that Donen later called "100 percent plagiarism" of 'Be a Clown'. The

similarities were overwhelming and unmistakable. According to the gossip on the worldwide net, Cole Porter would not have minded (or at least he did not complain) because he was grateful to Freed for all the support he had received from him in his own career.

MYTH UNRAVELLED

Icon Gene Kelly was a hugely influential innovator who transformed dance on screen from elegant steps to an art form for all, combining classical, folk and popular styles. His pioneering contributions to choreography and direction had a particular impact on musical theatre, contemporary dance and film-making. He paved the way for the work of Bob Fosse, Jerome Robbins and Twyla Tharp. The public loved him as an actor, singer and dancer, and above all his personality, with which they could identify - even when marvelling at his spectacular production numbers.

Widow Patricia Ward Kelly keeps his spirit alive, travelling the world to speak about her late husband and to dispel some of the myths surrounding Singin' in the Rain, among other things. Prince may have sung about purple rain, but it was long believed that Kelly danced in water mixed with milk for the title track. Supposedly, the mix of milk with water would make the raindrops shine brighter on screen. "Absurdly, it's all thanks to the phenomenal cinematography

and lighting that were responsible for making those raindrops shine," she proclaimed in various interviews, lectures and podcasts. "Gene has always said that it was very difficult to light the rain from behind, especially because of the reflection in the windows that he dances in front of. And in the production notes you can read that they had to do other shots because some of the equipment reflected in the glass of the windows. Gene Kelly also made his choreography for this song very accessible. That also makes this scene in the film very timeless. People think they can imitate that dance in the rain. "Gene even choreographed the puddles in the street, so that he would hit them in a certain way! He always wanted dance to tell the story, and the 'Singin' in the Rain' song is one of the best examples of that," says widow Kelly proudly. It conveys so much in such a simple way.

So what is the underlying message of Singin in the Rain? In a sense, the rain represents a new life. For Gene Kelly's character, the rain washes away all the unhappiness and annoyances of his previous life and now he can start over, with his new movie personality and his new love. Or as we say in modern life: there is sunshine after the rain.

Steven Verachtert

DIRK BROSSÉ, CONDUCTOR

www.dirkbrosse.be

Dirk Brossé is a multi-faceted composer and a respected conductor on the international music scene. In 2020 he celebrated his 60th birthday and a 40-year career in music, with one of the highlights being the release of the new CD 'Brussels Philharmonic plays Dirk Brossé'.

Dirk Brossé, an internationally acclaimed conductor and award winning composer, is currently Music Director of the Chamber Orchestra of Philadelphia, and Music Director of the Ghent Film Festival. He is also professor of composition and conducting at the School of Arts / Royal Conservatory of Music in his hometown Ghent, Belgium.

Dirk Brossé has guest-conducted many top orchestras, all over the world, among them, the London Symphony Orchestra, London Philharmonic Orchestra, Royal Philharmonic, Vancouver Opera, Opéra de Lyon, Hong Kong Chinese Orchestra, l'Orchestre de la Suisse Romande and the Philharmonic Orchestras of Brussels, Antwerp, Rotterdam, Basel, Madrid, Birmingham, Ulster, Liverpool, Glasgow, Stavanger, Goteborg, Prague, Copenhagen, Shanghai, Hong Kong, Seoul, Queensland, St Petersburg, Caracas, Hiroshima, Osaka, Munich, Dublin, Krakow, Budapest, Vancouver, and Los Angeles. In 2008 he made his first appearance at the Royal Albert Hall in London, conducting the London

Symphony Orchestra. In 2016 he made his debut at the Carnegie Hall, New York.

Maestro Brossé is also a highly-regarded, award-winning composer, whose body of some 400 works includes concerti, oratorios, lieder, chamber music and symphonic pieces, as well as scores for cinema, television and stage, such as the Emmy-nominated score for the BBC/HBO series, Parade's End. Other scores include Prince of Africa, Daens, Sacco & Vanzetti, Tintin, Rembrandt, Ben X, Pauline & Paulette, 14-18 and Scrooge.

Maestro Brossé's versatility is evident in the works he has composed for age-old instruments from around the world, an enthusiasm that has led him to champion variety in repertoire and to integrate broad cultural traditions in his programmes for the Chamber Orchestra of Philadelphia. His Pictures at an Exhibition, inspired by a series of paintings on display in the Philadelphia Museum of Art, was commissioned by the Chamber Orchestra of Philadelphia in 2015 and had its world premiere in Perelman Hall, followed by a performance in New York City's Carnegie Hall.

Maestro Brossé is a versatile and creative performer with a keen interest in cinematic music; he is an early advocate of bringing movie scores to orchestral venues. He was chosen by John Williams to conduct the Star Wars in Concert World

Tour in 2009, the first world tour of its kind. He is also director of The World Soundtrack Academy at the prestigious Ghent Film Festival.

He has made more than 100 CD recordings and has collaborated with world-class artists such as José Van Dam, Barbara Hendricks, Julia Migenes, Claron McFadden, Julian Lloyd Webber, Sabine Meyer, Alison Balsom, Salvatore Accardo, John Williams, Toots Thielemans, Gabriel Yared, Hans Zimmer, Elmer Bernstein, Emma Thompson, Kenneth Branagh, Randy Crawford, Lisa Gerrard, Mel Brooks, Sinéad O' Connor, Maurice Jarre, Michel Legrand, Youssou N'Dour, Marcel Khalifé, John Malkovich. He has worked with directors Stijn Coninx, Frank Van Laecke, Susanna White and Roland Joffé, and with writers Gabriel Garcia Marquez, Seth Gaaikema and Didier Van Cauwelaert.

Dirk Brossé has been awarded the title Cultural Ambassador of Flanders, the Flemish Parliament's Gold Medal for Merit, the Achille Van Acker Prize, the Joseph Plateau Honorary Award and the Global Thinkers Forum Award for Excellence in Cultural Creativity. In 2013 he was elevated to Belgium's hereditary nobility, with the personal title of Ridder (Sir). He is a member of the Royal Flemish Academy of Belgium for Science and the Arts and, since 2018, also a Fellow in Arts & Humanities at the Brussels University VUB. His Majesty King Filip of Belgium recently awarded Dirk Brossé the

Belgian Monarchy's highest honour: Commander in the Order of Leopold.

BRUSSELS PHILHARMONIC

www.brusselsphilharmonic.be

"The world needs symphonic music. And symphonic music needs the world."

That is the firm belief of the Brussels Philharmonic. As a symphony orchestra founded in 1935 under the auspices of the Belgian public broadcaster, unveiling the symphonic world as best we can is deep in our DNA. By innovating while maintaining full respect for the value of the past, we keep the symphonic music of the past, present and future relevant and inspiring - for ourselves and all of society. We do this from the historic Studio 4 at Flagey in Brussels, together with our music director Kazushi Ono: he shares our open and adventurous spirit and our rock-solid belief in the need for cross-fertilization between art, life and society.

With our activities firmly based in our home city of Brussels, the Brussels Philharmonic focuses resolutely on 4 areas, each of which is intended to bring people together around symphonic music:

> Brussels Philharmonic Bucket List: our own distinctive selection of the great symphonic repertoire, with works that we think you must hear live in a concert hall at least once in your life.

> Brussels Philharmonic Atelier: back to the source of symphonic music, the art of playing music in a smaller formation. We work carefully and in depth, with extra attention to delicate details.

> Brussels Philharmonic Lab: a place where contemporary music is given the leading role, researched and tested, and exposed to other arts or forms of performance. A radical decision to experiment and focus on the future, with guest conductor Ilan Volkov.

> film & festival: as a former broadcast orchestra, the Brussels Philharmonic has a deeply rooted love of film music. And we love to share our enthusiasm, knowledge and expertise with partners and festivals.

In, around and throughout the many concerts we offer, the golden thread is the theme of EXPLORE: a wide range of diverse, joined-up initiatives that invite audiences to discover, explore in greater depth, admire, share, and connect. By means of meetings, podcasts, chamber music, guided walks, educational materials and workshops, discussions after concerts, customized introductions, digital initiatives and much more, the Brussels Philharmonic comes to you. Thanks to the youth orchestra programme, young musicians also receive the opportunity to get down to work themselves: from an amateur level at BOENK! Brussels Young

Philharmonic (BOENK!) to the pre-professional at the Youth Orchestra Flanders.

The vision of our music director, Kazushi Ono, an experienced conductor whose reputation crosses continents, cultures and genres, overlaps in so many ways with that of the orchestra: the authenticity with which the great repertoire is kept alive, the permanent quest for innovation and evolution, the commitment to giving the music of today and tomorrow a central role, and the passion for sharing the love of symphonic music widely and generously.

That sharing takes place first and foremost in our home port at Flagey, where the orchestra rehearses, performs and throws open the doors to its activities, as well as on the major stages and at festivals in Flanders. The orchestra's international reputation comes to the fore in its specialisation in recording soundtracks (including the Oscar-winning music for 'The Artist'), the many successful recordings for labels such as Deutsche Grammophon, and the ambitious projects on prestigious stages around the world (Carnegie Hall, New York, Philharmonie de Paris, Musikverein Wien, Grosses Festspielhaus Salzburg, Cadogan Hall, London).

Brussels Philharmonic is an institution of the Flemish Community.

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