

The Arizona Musical Theatre Orchestra Presents

TITANIC

THE MUSICAL

TITANIC: The Musical

Music & Lyrics by
Maury Yeston

Story & Book by
Peter Stone

Produced on Broadway by Dodger Theatricals, Richard S. Pechter and the John F. Kennedy
Center for the Performing Arts

Orchestrations by Jonathan Tunick

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Musical Numbers

Act One

Overture.....	Orchestra
In Every Age	Andrews
How Did They Build Titanic?/There She Is.....	Barrett, Fleet, Bride, Select Ensemble
The Largest Moving Object/I Must Get On That Ship/Godspeed Titanic.....	Company
Wolf Rock/Put Your Backs To It.....	Captain Smith & Crew
Boiler Room/Barrett's Song.....	Barrett, Bell
The Glinka #1/#2.....	Alice & Edgar Beane/Charles Clarke & Caroline Neville
What a Remarkable Age.....	Etches, Serving Staff, First Class
Trio da Pranzo I/II/III.....	First Class Passengers/Captain & Ship's Crew
Coda: What a Remarkable Age This Is.....	The Major, Etches, Serving Staff, First Class
Cap Lights.....	Captain Smith & Crew
To Be a Captain.....	Murdoch
Transition to Third Class.....	Kate McGowan, Kate Mullins, Kate Murphey, Farrell, Steward
Lady's Maid.....	The Kates, Third Class
Mystery Bridge #1.....	Andrews, Ismay, Captain Smith, Lightoller, Murdoch
The Proposal/The Night Was Alive.....	Barrett/Bride
Hymn: God Lift Me Up.....	First Class
Doing the Latest Rag.....	Hartley, Bricoux, Taylor (The Band) & First Class
I Have Danced	Alice & Edgar Beane
Mystery Bridge #2.....	Lightoller, Murdoch, Hitchens, Captain Smith
Deck Scene/Up Goes the Red Room/Gamblers	Ensemble
No Moon #1.....	Fleet/Ensemble
Autumn.....	Hartley/Ensemble
No Moon #2.....	Fleet, Andrews, Bride, Barrett, Company
End Act One.....	Fleet, Murdoch, Hitchens, Lightoller

There will be a 15-minute intermission

Act Two

Entr'acte	Orchestra
Wake Up, Wake Up!.....	Etches, Stewards, First Class/Second Class/Third Class, Crew
Dressed In Your Pyjamas In the Grand Salon.....	Etches, First Class/Second Class
Staircase.....	The Kates, Farrell, Barrett
The Blame.....	Captain Smith, Andrews, Ismay
To the Lifeboats.....	Company
We'll Meet Tomorrow.....	Barrett, Charles Clarke, Company
To Be A Captain (Reprise).....	Etches
Still.....	Ida & Isidor Straus
Mr. Andrews' Vision	Andrews
The Foundering.....	Ensemble
Finale/Godspeed Titanic (Reprise).....	Company

ROLES

Thomas Andrews: Chad Millar
Captain E.J. Smith: Darren Friedman
J. Bruce Ismay: Zach Wetzel
Frederick Barrett: Thomas Smith
Frederick Fleet: Tony Castellanos
Harold Bride: Matt Braver
Henry Etches: Billy Mattison
William Murdoch: Trevor Howell
Isidor Straus: Aaron Schneider
Ida Straus: Patti Graetz
Alice Beane: Robyn Pitman
Edgar Beane: Tom Glow
Charles Clarke: Michael Samuel
Caroline Neville: Jennifer Alexander
Charles Lightoller: Sean McComb
Wallace Hartley: Christian Fronckowiak
John Thayer/Roger Bricoux: Jon Lang
Marion Thayer: Mary LaValley
Benjamin Guggenheim: David E. Weck

Mme. Aubert: Kelley Roberts
John Jacob Astor IV: Robert Wilkinson
Madeleine Astor: Amanda Chiaro
George Widener: Gary Crumm
Eleanor Widener: Nicole Baker
Wallace Pitman/The Major: Matt Ortega
Kate McGowan: Kendra Martinez
Kate Murphey: Mandy Ressler
Kate Mullins: Jennifer Michele
Jim Farrell: Cody DeLisa
Andrew Latimer: Taryn Landis
Robert Hitchens: Kolby Kelly
Joseph Boxhall/Percy Taylor/Rogers: Zack Wells
Edith Corse Evans: Laura Feghali
Charlotte Cardoza: Joanna Torla
Bellboy Edward Harris: Zion Schneider
Bellboy W.A. Watson: Gracie Smith
Narrator: Kyle Varble

ENSEMBLE/SPOTLIGHT ROLES*

Soprano 1

Jennifer Alexander
Bailey Bydalek
Laura Feghali
Mary LaValley
Sarai Phillips-
Dunlap*
Robyn Pitman
Mandy Ressler
Joanna Torla

Soprano 2

Erika Andrus*
Kerri Christie
Stacy Holyfield
Kendra Martinez
Margaret Miller
Linda Peters
Gracie Smith
Julie Teplik

Alto 1

Nicole Baker
Kathryn Barakat
Patti Graetz
Pam Griffin*
Stephanie Larsen
Jennifer Michele
Annabella Mitchell
Kelly Nurenberg
Kathy Travous*
Valarie Vousden

Alto 2

Nancy Browne
Amanda Chiaro
Susan Kujawski
Natalie Lang
Kelley Roberts
Zion Schneider*

Tenor 1

Tony Castellanos
Cody DeLisa
Darren Friedman
Trevor Howell
Taryn Landis*
Chad Millar

Tenor 2

Matt Braver
Christian
Fronckowiak
Jon Lang
Billy Mattison
Matt Ortega
David E. Weck
Gabriel Calácio

Bass 1

Sean McComb
Michael Samuel
Aaron Schneider
Thomas Smith
Zack Wells

Bass 2

Lee Cook
Gary Crumm
Tom Glow
Kolby Kelly
Kyle Varble
Zach Wetzel
Robert Wilkinson

The chorus of TITANIC is flexible, and represents first, second, and third class passengers at various points in the show. Context assists the audience in determining the represented class.

ORCHESTRA

Reeds

R1: Tim Solarz
R2: Suzanne Johnsen
R3: Heather Van Beek
R4: Melissa Malork
R5: John Friedeman

Brass

Tpt 1: Bobby Pirtle
Tpt 2: Teddi English
Tbn 1: Ryan Pratt
Tbn 2: Ryan Diefenderfer
Horn 1: Brian Alan
Horn 2: Andrew Jan

Keyboard 1:

Thomas Hartwell

Keyboard 2:

Jean Spanko

Violin:

Melisa Karic*
Jamie Ahler
Heather Merchut
Lali Breen
Dylan Suehiro
Josh Lynch
Sarah Wetzal

Viola

Dwight Lear
Brenna Goth
Whitney Smith

Cello

Liz Galpin
Eleanor Faussane
Mark Pyle
Rudy Trujillo

Bass

Joe Ellis
Byron Edgar

**Denotes Concertmaster*



Thrilled to be a part of AZMTOs *Titanic*, **Billy Mattison** (Chorusmaster) joins the staff and cast with extensive music theatre experiences on stage and in the pit. Acting credits include Winthrop in Pocono Playhouse's *The Music Man*, Enjorlas in a neighboring high school's edition of *Les Miserables*, and winning two regional awards for Horton in his Alma mater's edition of *Seussical*. Chorus Master credits include *9 to 5*, *Hello Dolly* and *Disaster*. Billy would like to thank Stephen, TJ, and Ella for their inspiration and for his Scranton, Tucson and Ascension families for their motivation!



Stephen Schermitzler (Founder, AZMTO; *he/him/his*), an Arizona native, is a local music director, singer, and collaborative pianist. After earning a BFA in Music Composition from Arizona State University in 2010, Stephen became the resident music director for Detour Company Theatre and the Broadway Palm Dinner Theatre, along with several independent local community productions. On his journey, he has collaborated with artists who have performed Broadway and National Touring runs of *1776*, *Dear Evan Hansen*, *Hamilton*, and *42nd Street*. A member of the *Phoenix Chorale*, Stephen has also been a featured soloist or choral section leader with Arizona Musicfest, the Arizona Bach Festival, Symphony of the Southwest, and the West Valley

Symphony, among others. He is the creator of the *Sing Phoenix!* Choral Festival (2016-2018), which hosted internationally-renowned choral composers Morten Lauridsen and Mark Hayes. His passion is fostering the authentic artistic development of young actors and musicians. Love always to Raylah.

Arizona Musical Theatre Orchestra: Why?

The Arizona Musical Theatre Orchestra (AZMTO) was originally borne out of frustration. Late last year, founder Stephen Schermitzler was upset by what he perceived to be a diminishing value of *music* in *musical theatre*. With pit sizes shrinking (or disappearing altogether) due to budget cuts at the local level, and with directors finding themselves without adequate time to foster creative nuance in their casts, the problem became clear: *theatres rarely have an opportunity to communicate the stories of musical theatre with the full lifeblood that they deserve.*

There is nothing that can adequately replace the merits of live music as it pertains to our personal growth in our theatrical careers. With the erosion of each chair, each rehearsal, and each harmony part from our theatre landscape, actors and musicians are suffering. But aren't we forgetting something here? Music provides subtext; it illuminates how to feel; it provides the blueprint that teaches characters how to adapt through any given consequence. Watching a production without hearing the benefits of its full orchestration is akin to watching the world through a thin layer of film. Sure, we can understand it, but...*just how much are audiences missing?*

More to the point: how can we expect actors to reach a pinnacle of professional artistry so inherently sought-after in this industry without allowing them to hear the full musical consequence of their work? And how can developing musicians be expected to prepare for the unique challenge of a pit orchestra without the adequate opportunities?

It is no surprise that 2021 brought sweeping changes to the theatre industry desperately trying to retain its identity in a pandemic...but the *types* of changes that were implemented, specifically in the world of musical theatre, transcended Covid-19 in a truly jolting manner. In April of 2021, it was announced that the Phantom of the Opera orchestra on the West End was reducing its pit size by *nearly 50%*, from 27 players down to 14. Then, national touring houses like Gammage were told that local musicians would not be hired as often (if at all) for pit orchestra gigs (those jobs would go to players who would travel with the shows).

Unfortunately, pit musicians have grown accustomed to such deterioration, as it's been looming on Broadway's doorstep for years (take, for example, the removal of the Tony Award for Sound Design in 2014 or the Musician's Union striking to save their jobs from synthesizers twenty years ago). But *why* has it been looming for so long?

If appreciation for quality music in the theatre is declining, it should become the duty of all theatre musicians to "Showcase" why this artform is so valuable and so *necessary*. Enter...the Arizona Musical Theatre Orchestra. The concept is the first of its kind in this country. It is a blatant rejection of its own plight. It is a breath of fresh air after years of social isolation. It is a way to reconnect with our shared humanity. Quite simply, it's theatre as you've never experienced it before.

AZMTO doesn't just seek to perform shows as they were intended; rather, it aims to include as many people as possible to keep this beloved artform vibrant. As it grows, it will provide unique opportunities from the professional level to the casual theatre lover. This orchestra is out to prove that it's called a *musical* for a reason – not a *dance-ical* or a *stage-ical* – and it is on a mission to establish a robust way for all to savor musical theatre storytelling at its core.

Thank you for your support of the arts, and for celebrating this mission with us.

About *TITANIC: The Musical*

TITANIC takes one of the most well-known tragedies of human invention and focuses it on the hopes, dreams, and aspirations of a sampling of over two thousand passengers and crew, each with their own personal stories. The Third Class aspires to a better life in America; the Second Class lives out dreams of hobnobbing with the rich and famous in efforts to climb the social ladder; and the First Class anticipates of cementing their legacy in a land of burgeoning opportunities.

Of course, everyone knows what happened to TITANIC on her maiden voyage. While journeying from Southampton to New York City, the ship famously collided with an iceberg and mercilessly sank, marking one of the largest tragedies of the 20th Century. In total, more than 1500 men, women, and children lost their lives...but their stories live on through their representation of Peter Stone's heartwrenching book and Maury Yeston's captivating score.

The original production of TITANIC debuted in 1997 and was proclaimed the winner of five Tony Awards, including three of the highest honors: Best Musical, Best Score, and Best Book.

When asked why the story of TITANIC continues to captivate audiences worldwide, Maury Yeston said "It's a grand story about people's bravery, cowardice, and a coming together of humanity....As a dramatist, until the ship hit the iceberg the passengers were having the time of their lives. The audience comes into the theatre already knowing the ending, but when you have a character telling his girlfriend 'I'll be back in a fortnight', the audience goes, 'Oh my God, I know what's going to happen but he doesn't.'

Over the course of the evening, may you find unique ways to view this tragedy with fresh eyes and ears.

Donate

Please consider helping the sustainability of AZMTO in its early stages by making a contribution. Donations are tax-deductible, and all of the money AZMTO receives is reinvested directly into its future. Checks can be made out to Satellite Collective, with "c/o AZMTO" in the memo line. Thank you for your generous support!

GIVE HERE:

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Special Thanks

CUMC Staff, AZMTO Volunteers, AZMTO Donors, Liza Ballard, Shawn Jordan, Sonja Branch, Andrea Gudeyon, Joni Van Rossum, Billy Mattison, Lyle Cherry, Sharon Hansen, Kalinka Taylor

Upcoming Showcase

Saturday, April 22nd, 2023
Central United Methodist Church
7:00 PM

Social Media

Facebook: Arizona Musical Theatre Orchestra (Group/Page)
Instagram: @AZMTOrch
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