

scholarship student at the N.C. School of the Arts under the tutelage of John and Margaret Mueller and subsequently studied with Donna Robertson, David Lowry and Robert Glasgow. He continued private study with the late William Whitehead and with his friend and mentor the late, great Thomas Hazleton.

Critically acclaimed and sought after as a classical recitalist, theatre organist and silent film accompanist, he has played and recorded some of the greatest pipe organs in the US, Canada and Europe. He currently has seven solo organ CDs to his credit with additional projects pending.

As an accomplished church organist he has served several prominent congregations. He has served on the administrative boards of the ATOS and AGO at local and national levels and holds the Service Playing and Colleague certifications from the AGO. Having played for national and regional conventions of the AGO and the OHS he has been a featured artist for five national conventions of the ATOS. He resides in Kansas City, MO where he plays the great Robert Morton theatre pipe organ at the Kansas City Music Hall, originally installed in the Midland Theatre, and is the Organist-Choirmaster of St. Vincent de Paul Catholic Church, a traditional congregation of the Society of St. Pius X. In addition to his ecclesiastical duties, he maintains a very active schedule as a solo performer. Mr. Foppiano was named the 2007 ATOS Organist of the Year.

THE ORGAN

The Robert-Morton Organ Company of Van Nuys, CA built the Great Theatre Pipe Organ of the Arlington in 1928. Although Robert-Morton made thousands of organs before they ceased production in 1931, only five special, large instruments dubbed "Wonder Mortons" were built. These "wonder" organs were originally installed in the deluxe Loew's Theatres built in and around New York City: Loew's Valencia (Queens), Loew's Kings (Brooklyn), Loew's Paradise (Bronx), Loew's 175th Street (Manhattan) and Loew's Jersey in Journal Square, Jersey City, NJ - from whence came the Arlington's Wonder Morton.

The organ as originally installed in Loew's Jersey totaled 24 ranks. It was removed from the theatre in 1977 and purchased by the North Texas chapter of the American Theatre Organ Society with the hopes of being restored and installed. After being stored for nearly ten years in a Dallas warehouse, it was donated to the people and City of Santa Barbara with the stipulation that it be restored and playing within two years. The organ was brought to Santa Barbara in 1986 and fully restored to "as-new" condition by the newly formed Santa Barbara Theatre Organ Society (SBTOS). To accomplish this transformation, twenty-seven SBTOS volunteers labored over 37,000 hours guided by master organ builders Stephen Leslie and Roger Inkpen of Newton Pipe Organ Service.

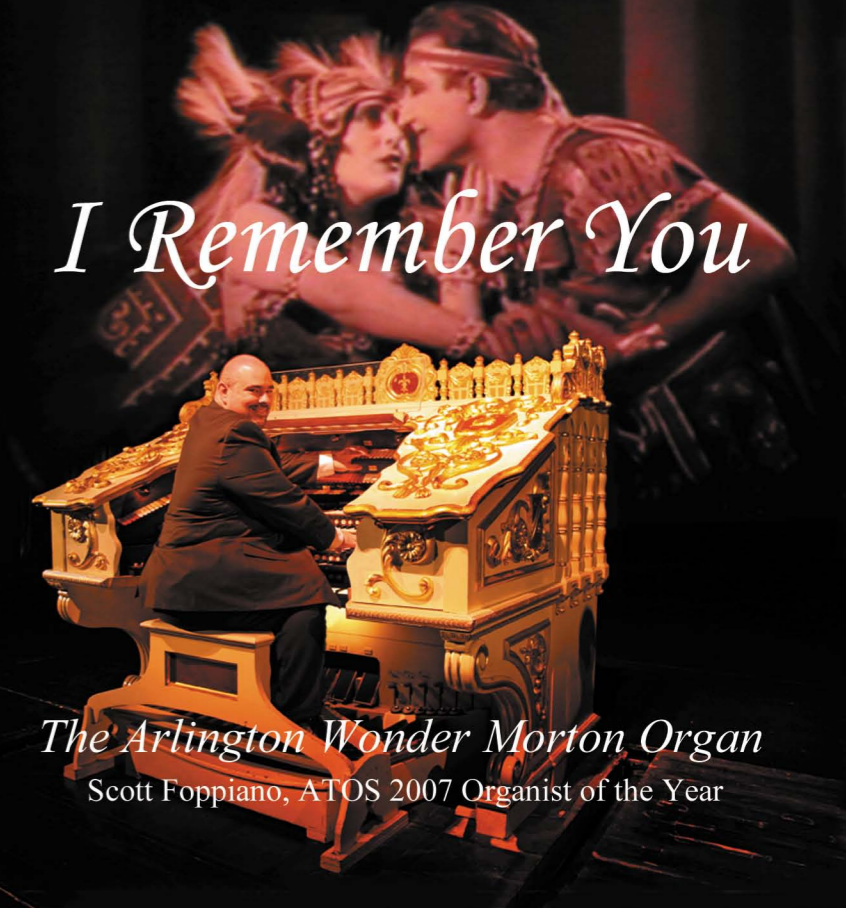
The premiere performance of the newly restored Wonder Morton Organ was on 1 October 1988 and featured world-renowned concert and recording organist Thomas Hazleton playing to the capacity audience of 2,017 crowding the Arlington's Spanish atmospheric auditorium. At that time only 18 ranks were playable yet met with critically high acclaim. Since its premiere, the organ has been enlarged to its current 27 ranks (about 2000 pipes) with each rank producing a different type of orchestral sound (clarinet, trumpet, violin, saxophone, tuba, flute, etc.). There are also seven tuned percussions (marimba, glockenspiel, xylophone, chrysoglot, vibraphone, piano, and chimes) as well as non-tonal percussions such as a variety of drums, bells, horns, horse hoofs, surf, wind, wood block and other special effect sounds. The chest, wiring and winding for the 28th rank are in place awaiting the acquisition of a suitable set of Quintadena pipes.

SPECIAL THANKS

As you enjoy the sounds of the great Robert-Morton organ on this CD, I wish to sincerely thank the Santa Barbara Theatre Organ Society, most especially Bruce Murdock and George Ferrand, for their continued friendship, support and encouragement at making the dream of this project a reality as well as their untiring efforts, in conjunction with Roger Inkpen of Newton Pipe Organ Services, at keeping the Arlington's organ singing as beautifully as it does. In addition, many heartfelt thanks are extended to the theatre's General Manager Karen Killingsworth, and Stage Manager Mike Cooley, both of whom I have the pleasure of reacquainting and working with on this since my very first visit to the Arlington and recording there in 1996. With them, "kudos" goes to the entire staff and volunteer corps of the theatre. And finally I wish to thank you, my listeners, without whom the presentation of theatre organ music, whether live or digitally recorded, would be possible. On a personal, closing note the title of this CD, "I Remember You" not only recalls the beautiful Johnny Mercer song on track 16 but also my very fond memories of my many returns to the city of Santa Barbara to play the Arlington's world-class Wonder Morton organ. With this being my third digital recording of the great Arlington Theatre Robert Morton "Wonder" organ (wow!) and also part of a long line of live performances including the 20th anniversary of the organ's installation and dedication, which took place in October 2008, I not only remember but will always look forward to my next visit to make music for the people of Santa Barbara and enjoying one of my absolute favorite "Heavens on earth" and organs. I would like to dedicate this CD to the memory of my recently departed little beloved canine companion, Sweet Pea.

TECHNICAL

Recorded: 4-8 July 2011
Mastered: 9 July 2011
Recording Engineer: Paul Ebert, True-Stereo Location Recording
Microphones: Shure KSM-27, Schoeps CMC6 + MK8
Organ Technicians: Newton Pipe Organ Service - Roger Inkpen, President
Cover photo: Bill Zeldis, Zeldis Photography
Artwork and CD Preparation: Bruce Murdock



PROGRAM NOTES

1. *Pietro's Return*

Italian Accordion Player Pietro Deiro (1888-1954) toured worldwide and gained notoriety with his concerts and recordings. "Pietro's Return" showcased his extraordinary accordion technique and featured his own name in the title.

2. *I Write the Songs*

Bruce Johnston wrote: "I Write the Songs" in 1975 and Barry Manilow made it famous. His version reached number one on the Billboard Hot 100 chart in January 1976. It won a Grammy Award for Song of the Year, was nominated for Record of the Year in 1977, concurrently becoming one of Manilow's signature songs. The Captain & Tennille on their 1975 album "Love Will Keep Us Together" recorded the original version.

3. *Broadway Rhythm*

"Broadway Melody of 1936" was a musical released by MGM in 1935. It starred Jack Benny, Eleanor Powell, and Robert Taylor and was nominated for the Academy Award for Best Picture. In an interview promoting That's Entertainment! III, Ann Miller claimed that MGM was on the verge of bankruptcy when Broadway Melody of 1936 was made, and it (along with subsequent Powell films) became so popular the company became profitable again.

4. *You and the Night and the Music*

"You and the Night and the Music" is a popular song composed by Arthur Schwartz with lyrics by Howard Dietz. The song was debuted in the Broadway show "Revenge with Music." The show originally opened on 28 November 1934. Authors Caryl Brahms and Ned Sherrin, in their book "Song by Song: 14 Great Lyric Writers," say that "...the musical yielded two enduring hits and a profit although it was an artistic failure." The song has since become an enduring jazz standard.

5. *Theme from "Somewhere In Time"*

John Barry wrote this hauntingly beautiful melody for the 1980 film of the same name: "Somewhere in Time." The movie starred Christopher Reeve and Jane Seymour and was filmed at the beautiful and historic Grand Hotel on Mackinac Island, which is a favorite vacation spot on Michigan's Upper Peninsula. This selection features the Morton's wonderful Tibia Plena rank as a solo stop.

6. *In a Monastery Garden*

Albert Ketelby was born and raised in the city of Birmingham, England and was a composer, conductor and pianist who lived from 1875-1959. Among the many compositions he was famous for is "In a Persian Market." He wrote this in 1915 after a visit to a real monastery during which he spent time in its garden and was inspired to write this composition.

7. *O Mio Babbino Caro*

"O Mio Babbino Caro" (Oh My Dear Papa) is a soprano aria from the 1918 opera "Gianni Schicchi" by Giacomo Puccini, to a libretto by Giovacchino Forzano. Lauretta sings it after tensions between Schicchi and his prospective in-laws have reached a breaking point that threatens to separate her from Rinuccio, the boy she loves. A contrasting interlude is provided expressing lyrical simplicity and single-hearted love in the atmosphere of hypocrisy, jealousy, double-dealing and feuding in medieval Florence of Puccini's only comedy, and it provides the only set-piece in the through-composed opera. The aria's premiere was on 14 December 1918 at the Metropolitan Opera House in New York by the popular Victorian English soprano Florence Easton. The 5-bar orchestral prelude consists of octave tremolos by the strings, but many recital arrangements start with a presentation of the melodic theme; the remaining accompaniment uses strings and a harp playing broken chords. It has been sung subsequently by many sopranos. Dame Joan Hammond won a Gold Record in 1969 for 1 million sold copies of this aria and it is frequently performed in concerts and as an encore beloved by opera lovers and even non-opera lovers alike.

8. *El Relicario*

El Relicario is a musical setting used for a Spanish dance called a *pasodoble* (double step). Spanish composer Jose Padilla penned this particular, exciting pasodoble setting's music and lyrics in 1949.

9. *I Dreamed a Dream*

"I Dreamed a Dream" is one of the most recognizable and beloved songs from the musical Les Misérables. It is a solo that is sung by the character Fantine during the first act. The music is by Claude-Michel Schönberg with orchestrations by John Cameron. The English lyrics are by Herbert Kretzmer, based on the original French libretto by Alain Boublil. This plaintive song is a lament sung by the anguished, dying and impoverished Fantine, who thinks back to happier days and wonders at all that has gone wrong in her life.

10. *Overture to "The Pirates of Penzance"*

"Pirates," otherwise known as "The Slave of Duty," is a comic opera in two acts written in collaboration between librettist W.S. Gilbert and composer Sir Arthur Sullivan revolving around the exploits of a band of slightly naive and rather tender-hearted pirates. The operetta opened at the Fifth Avenue Theatre in New York City on 31 December 1879 following the immense success of "HMS Pinafore" and was debuted in London, England in April 1880.

1. With Cat-Like Tread
2. Ah, Leave Me Not to Pine
3. Pray, Observe the Magnanimity
4. When You Had Left Our Pirate Fold
5. How Beautifully Blue the Sky

11. *Mean to Me*

The collaboration between Murray Horowitz and Thomas "Fats" Waller resulted in music which was written in tribute to the black musicians of the 20's and 30's and who were part of the Harlem Revival of jazz music in the U.S. "Mean to Me" was widely recorded and performed upon its composition and was revived and included in the immensely popular 1978 musical "Ain't Misbehavin'."

12. *If*

"If" is a song written by American singer-songwriter David Gates in 1971. Originally popularized by the band Bread, it charted at #4 on Billboard's Hot 100 when released as a single. The song also spent three weeks at number one on the Easy Listening chart. It was quickly covered by other singers (including Petula Clark, Cleo Laine, Perry Como and Frank Sinatra). It was also covered by Damien Leith on his album "Catch the Wind: Songs of a Generation," which was released in 2008. "If" has been a perennial favorite at weddings (for example, as a first-dance song) since its release. This arrangement is yet another example of a song not originally written for the organ being transcribed and arranged into a beautiful rendition that is extremely successful on the Unit Orchestra.

13. *Funeral March of a Marionette*

"Funeral March of a Marionette," slight as it is, has never lost its charm. It was originally written by Charles Gounod as one of the movements of his "Suite Burlesque," which was never completed. The music in the beginning is supposed to tell the listener that two of the members of the Marionette troupe have had a duel and one of them has been killed. A party of pallbearers is organized and the procession sets out for the cemetery in march time. The music soon takes on a more cheerful spirit, for some of the troupe, wearied with the march, seek consolation at a wayside inn, where they refresh themselves and also descant upon the many virtues of their late companion. At last they get into place again and the procession enters the cemetery to the march rhythm, the whole closing with the bars intended to reflect upon the briefness and weariness of life even for marionettes. "Funeral March" achieved great renown in the mid-20th century as the signature theme for the television series "Alfred Hitchcock Presents."

14. *When You Believe*

"When You Believe" is an Academy Award-winning song by American recording artists Mariah Carey and Whitney Houston. The song was written and composed by Stephen Schwartz for the 1998 DreamWorks animated feature "The Prince of Egypt." A version of "When You Believe" was produced as a single with additional music by writer-producer Babyface for the film's soundtrack album. It was awarded the Academy Award for Best Original Song at the 71st annual ceremony in and was featured in two music videos. Additionally it gained resurgence as sung by David Archuleta on the 2008 season of American Idol. As sung by the Israelites during their exodus from Egypt into the desert and to an unknown destiny other than that defined by their faith alone, "When

You Believe" is a poignant, beautiful and powerful ballad, with meaningful and inspirational lyrics describing the ability each person has to achieve miracles when they reach out to God and believe.

15. *Li Biamo ne'lieti calici*

"Li Biamo" (Drinking Song) is the most famous duet from Giuseppe Verdi's grand opera "La Traviata," one of the most well known fragments of opera around the world, and an obligatory performance (as is this opera itself) for any great tenor. The song is categorized as a Brindisi, which encourages alcoholic drinking. Those who have performed it include some of the greatest soprano and tenor opera singers in the world. Francesco Maria Piave wrote the words. The duet is performed in the first act of the opera, at Violetta Valéry's house, and Alfredo Germont and Violetta sing it. Alfredo is a young man in love with Violetta. The scene is a late-night party at Violetta's house. Alfredo is convinced by Gastone (Alfredo's friend) and Violetta to show off his voice. He sings this drinking song and she then joins in.

16. *I Remember You*

The title song of our CD was written by Victor Schertzinger with lyrics by Johnny Mercer and was published in 1941. It was one of several songs introduced in the 1942 movie "The Fleet's In" as sung by Dorothy Lamour (with harmony by Bob Eberly, and Helen O'Connell and featuring the Jimmy Dorsey Orchestra) and is one of the songs most associated with the singer/actress. According to the TCM documentary "Johnny Mercer: The Dream's On Me," Mercer wrote the song for Judy Garland, to express his strong infatuation with her. He gave it to her the day after she married David Rose. The song is now something of both a country and jazz standard. Nat King Cole's velvety recording of the song reached the top of the charts for an extended period.

17. *Marche aux Flambeaux*

This energetic, Victorian-era march was written in 1869 by English organist-composer Frederick Scotson Clark (1840-1883). Originally scored for Harmonium or Pianoforte, it was later transcribed to the full organ arrangement heard here. The score for this piece was given to Mr. Foppiano by Tom Hazleton following his performance of it on the great M.P. Moller organ in the Philadelphia Convention Hall during the 1992 Convention of the American Theatre Organ Society.

THE ARTIST

Scott Foppiano was born in Memphis, TN in 1965. He began private study of the piano with Evelyn Maschmeyer and organ with John Hooker while a student at St. Paul the Apostle where he soon thereafter began playing for Parish Masses. While attending Christian Brothers High School he discovered the Mighty Wurlitzer organ at the Orpheum Theatre where he would go on to play for overtures and intermissions. He went on to thorough training as a classical organist as a