



LIGHTS, MUSIC & WORDS

**Powell Gallery
September 10 – 28, 2022**

The **LIGHTS, MUSIC & WORDS** Exhibit is an exposition melding three art forms – visual arts, performing arts and literary arts. The imagery depicts direct sources of light as key elements. The theme is based on selected musical works of various genres ranging from classical to contemporary. The words are short narratives drawn from the artist's musical experiences as both listener and performer.

***Leo Mascariñas** has been a member of the Toronto Camera Club since 2003. He is the first and only Filipino-Canadian to have reached the Masters Division and served as a Director on the Board of the TCC in its 134-year history. This Mensa-certified genius can aptly be described as a Renaissance man whose talents and interests span the sciences and the arts. He is a software engineer, a scholar, an educator, a singer, a photographic imagineer, an author, a raconteur, a polyglot, a world-traveller, and a multiple brain tumours survivor.*

Excerpts from the musical works featured in the LIGHTS, MUSIC & WORDS exhibit can be heard on YouTube:

<https://youtu.be/O1CMzoMKZNE>

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PIANO CONCERTO NO. 1 in B \flat minor, Op. 23

PYOTR ILYICH TCHAIKOVSKY

Russian composer, 1840 – 1893

Among the first international artists to have performed at the Cultural Center of the Philippines was the prominent American pianist Harvey Lavan “Van” Cliburn Jr. He shocked the cultural world by emerging as the winner of the inaugural International Tchaikovsky Competition in Moscow in 1958 during the Cold War era. At the competition finale, he played Tchaikovsky's Piano Concerto No. 1.

For his CCP concert, he didn't find any suitable concert grand piano from among those at the CCP. So, he tried the pianos at several music schools and other venues. He ultimately picked a Steinway in the Abelardo Hall Auditorium of the University of the Philippines College of Music.

That piano was the very same one that the University of the Philippines Concert Chorus used for rehearsals and performances. I was a member of the choir and occasionally, I'd use that piano to learn the bass part of the choral pieces in our repertoire. Frankly, I'd call it tinkering with the keys. But hey! At least I can claim that I had touched its keys before Van Cliburn laid his hands on it to play Tchaikovsky's Piano Concerto No. 1.



SYMPHONY NO. 9 in D minor, Op. 125
"Choral Symphony"

LUDWIG VAN BEETHOVEN

German composer, 1770 – 1827

FRIEDRICH SCHILLER (German text of "Ode to Joy")

German poet, philosopher, physician & playwright, 1759 – 1805

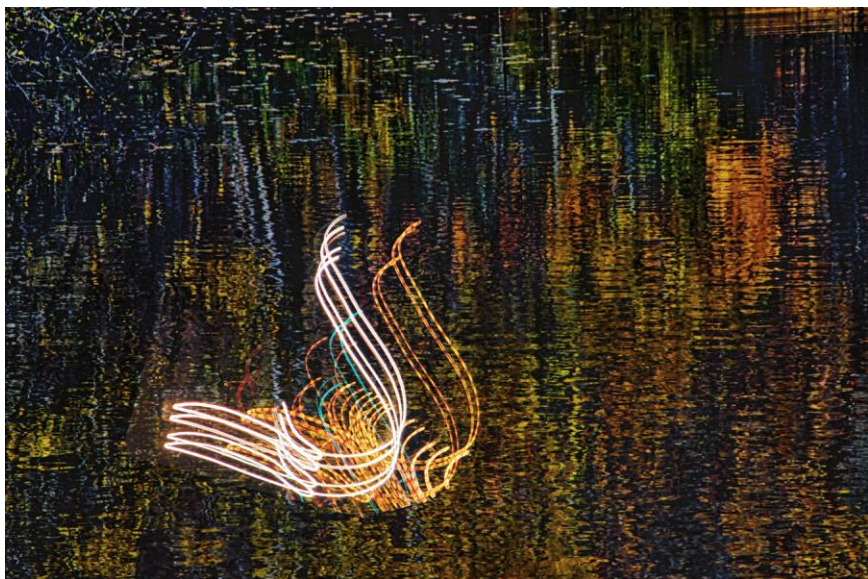
Have you ever wondered why the diameter of a compact disc is 12 centimeters? When Philips engineers were working on a novel concept for data storage on polycarbonate plastic discs layered with optical transparent foil, they were thinking of 11.5cm. On the other hand, Sony, a CD development collaborator, considered 10cm. to be more compact. One wise guy insisted that it hold a complete performance of Beethoven's Ninth Symphony typically somewhere between 65 and 74 minutes, depending on the conductor. You can guess who won.

Beethoven's 9th is a staple in the Toronto Symphony Orchestra's annual concert offerings with at least three performances each year. To maintain interest, TSO mixes it up with different sets of vocal soloists and/or guest conductors. One constant? The Toronto Mendelssohn Choir.

All four movements are performed without a break. Soloists and the choir are onstage with the orchestra from the beginning, sit through the first three movements; and sing only in the fourth movement.

2020 marks the 250th birthday of Beethoven. It's a certainty a lot of musical organisations all over the world will celebrate his music in one form or another. His music is pervasive. The Symphony No. 9's choral part *An die Freude (Ode to Joy)* has found its way into hymnals as *Joyful, Joyful We Adore Thee*; and its tune adopted by the European Union as the *Anthem of Europe*.

Handel's Messiah is another oft-performed piece by the TSO. During my six concert seasons with the TMC, we had at least five performances each Christmas season. Counting in all the other times I've sung the Hallelujah Chorus with other choirs, it feels like I've sung it forever and ever, forever and ever, forever and ever, forever and ever, forever and ever and ever and ever ...



SWAN LAKE Op. 20

PYOTR ILYICH TCHAIKOVSKY

Russian composer, 1840 – 1893

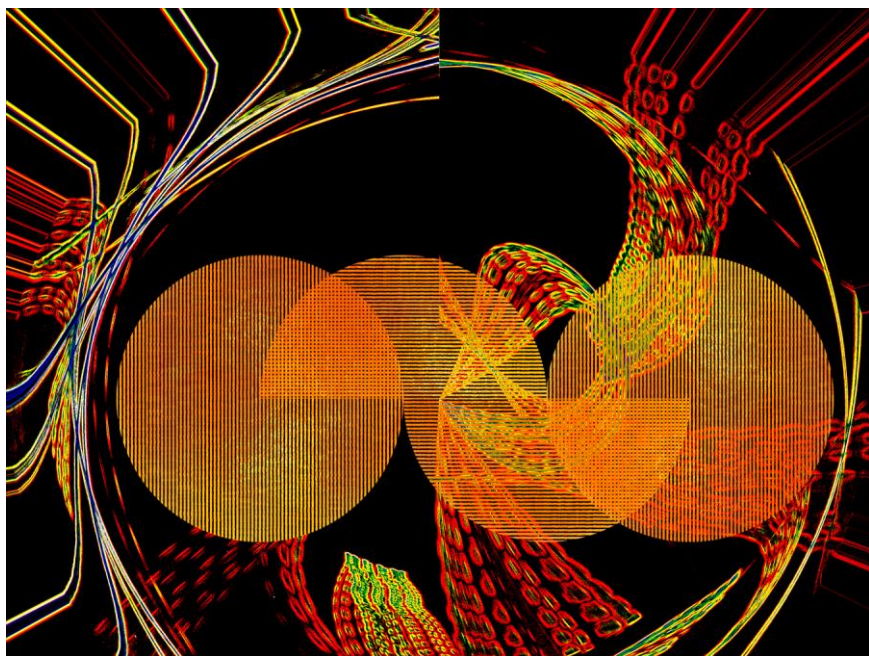
With so many frequent flyer points about to expire, I pondered my options of destinations on the KLM route network that would take me the farthest.

Kazakhstan! Yes, that glorious nation made famous by the Borat movie. But the movie came five years later and so I didn't have a clue as to what there was to visit and see.

Since I had an open invitation from a couple whom I met at a church choir when I first came to Canada, Moscow it had to be. The husband was responsible for setting up the initial operations of the Mars candy company in Russia. My flights were booked by the time I learned they were in London, England for long-term medical care. So, there goes my lifeline.

They advised me though to be extra careful since crime in Moscow at that time during its transition period was at its highest. How exciting could my first trip to Moscow be, especially since I'd be travelling all by myself! I armed myself by buying a DK Eyewitness Travel Guide and a Berlitz Russian Phrase Book from which I learned and memorised the Cyrillic alphabet. I likewise bought two disposable film cameras for fear that carrying a real camera would make me an easy target.

On my Moscow bucket list was the Bolshoi Theatre. So, I asked the hotel concierge to get me tickets for two shows/concerts, one of which should be at the Bolshoi. The next time I saw her, she handed me two tickets: an all-star ballet top hits at the Bolshoi and the full Swan Lake ballet at the Kremlin State Palace. And that's how I met Odile and Odette.



L'AMOUR DES TROIS ORANGES

(The Love for Three Oranges)

SERGEI PROKOFIEV

Russian Soviet composer, pianist and conductor, 1891 – 1953

Of all the music I've sung, I'd have to give *L'amour des trois oranges* a sight-reading index of difficulty an 11 (out of 10). It would make sightreading qualify as an Olympic sport. These are some elements which determine the index of difficulty:

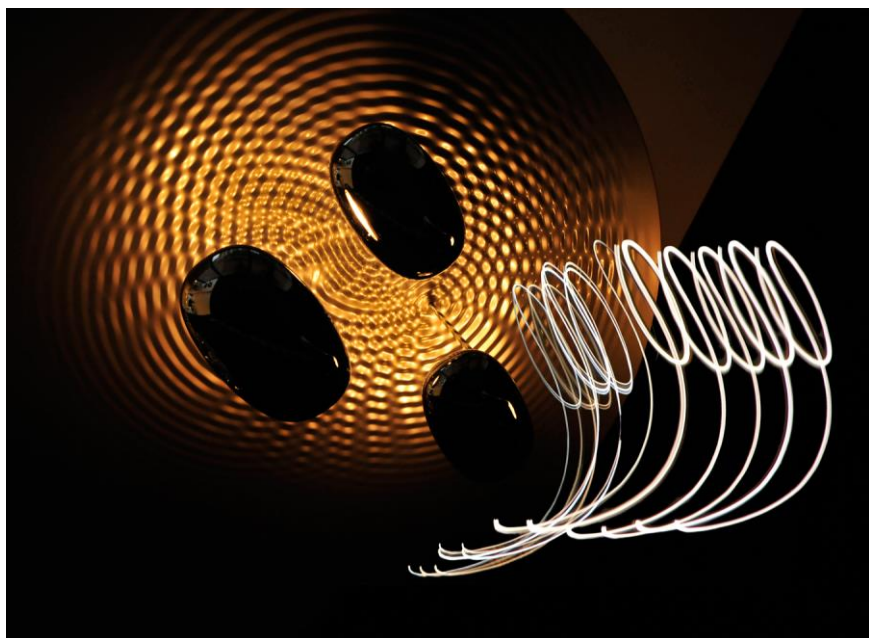
- ✓ complex rhythmic contortions
- ✓ high jumps
- ✓ nose dives
- ✓ stratospheric high notes
- ✓ infernal low notes
- ✓ unfathomable atonality
- ✓ discombobulating accidental shifts
- ✓ mix of notes sustained for several seconds
and tons of notes sung in one second

I sang *L'Amour des Trois Oranges* with Toronto's Opera-in-Concert, a professional choir comprising of around 24 singers who are mostly music majors (I was one of the few exceptions). As is customary, the scores were handed out at rehearsals and the choir was expected to immediately dive into all the choral parts in one session. After a few pages, I just knew. It was going. To be a looong. Tough night ahead. Since my sight-reading skills fell flat for this piece.

I was so relieved when the rehearsal break came. I learned it wasn't just me who was having such difficulty in sight-reading. Practically everybody did; one even said she was developing a headache. I was in good company!

If you're up to testing your sight-reading skills, may I suggest these "easier" pieces just for fun (*listed in random order of difficulty*):

Janacek – Glagolitic Mass	Orff – Carmina Burana
Stravinsky – Symphony of Psalms	Hindemith – Von Hausregiment
Schoenberg – Friede auf Erden	Ravel – Trois chansons
Bernstein – Chichester Psalms	Ligeti – Lux Aeterna
David Fanshaw – African Sanctus	Rachmaninoff – Vespers



THREE BLIND MICE

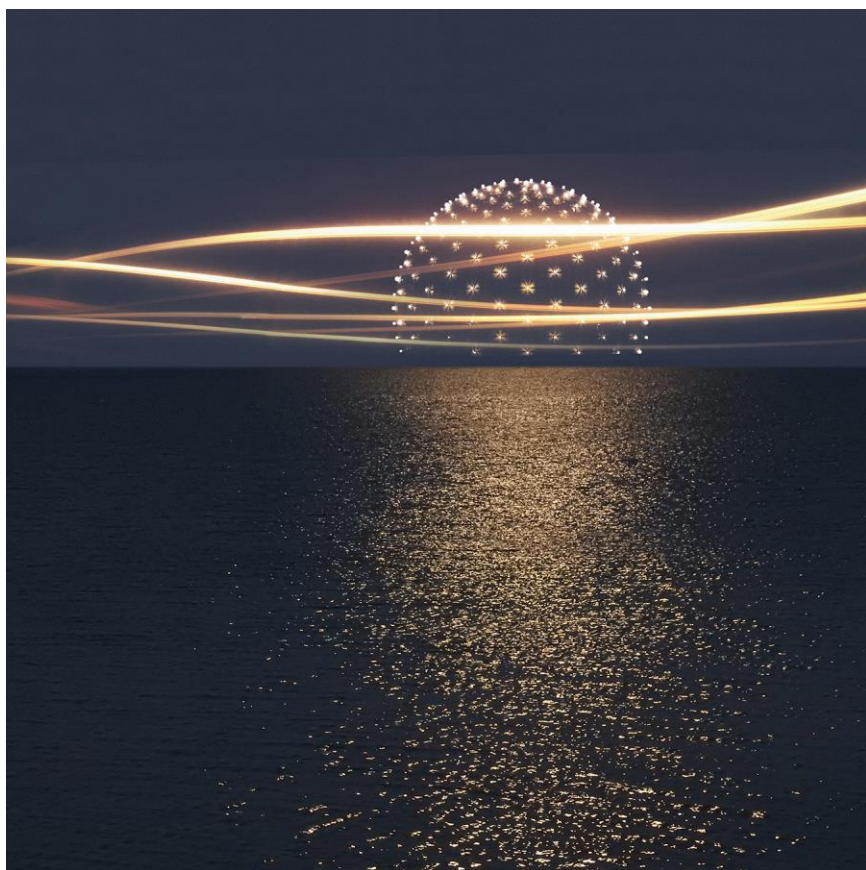
English-language nursery rhyme and musical round

One English nursery rhyme I learned is *Three Blind Mice*. It's usually sung in a musical round like a canon where the singers are divided into groups. Each group basically sings the same melody and typically in unison. The groups however start at different times. The verse is repeated indefinitely as in a perpetual canon until the leader signals to end the song. Usually, the first group finishes the verse, and the next group follows suit. Consequently, the sound tapers off until the last group's final cadence.

Looking back, I now find the lyrics dreadful and inappropriate for little children as they depict violence, cruelty to animals and insensitivity to those with disabilities. Wouldn't you agree that the following merits an **R** rating or at least a **PG**?

*Three blind mice. Three blind mice.
See how they run. See how they run.
They all ran after the farmer's wife,
Who cut off their tails with a carving knife,
Did you ever see such a sight in your life,
As three blind mice?*

But then, in today's technological world, the mice that kids know of are handheld. While it used to be that most had "tails", the more common species now are not only "tailless" but wireless as well as Bluetooth-enabled.



CLAIR DE LUNE

from SUITE BERGAMASQUE

CLAUDE DEBUSSY

French composer, 1862 – 1918

My musical development started at an early age with piano lessons. Oh... I still remember the books – Hanon and Czerny exercises, and a thick book with a green cover called *Piano Pieces for Children*. One of the pieces in that compendium is *Au Clair de la Lune*, a French folk song.

There's another piece of music similarly titled – Claude Debussy's *Clair de Lune*. This piece's original title was *Promenade Sentimentale* with a marking of *andante très expressif* (walking pace with no metrical regularity).

Fast forward to 2017, to the week after my third brain surgery when my right hand was still practically dead. Fortunately, I was admitted to the world-class Toronto Rehab Institute where an expert team looked after me for a month. Eventually, I regained limited hand function on the right. When I complained to the rehab specialist about STILL being unable to play the piano, she looked worried. Then burst out into laughter when I said, "NEVER DID, even before the surgery!"

Those piano lessons didn't make a concert pianist of me but surely gave me the ability to recognise and understand musical notation printed on a score. Now that was priceless as I was learning how to sight-read.



MADAMA BUTTERFLY

GIACOMO PUCCINI

Italian opera composer, 1858 – 1924

LUIGI ILICA (*libretto*)

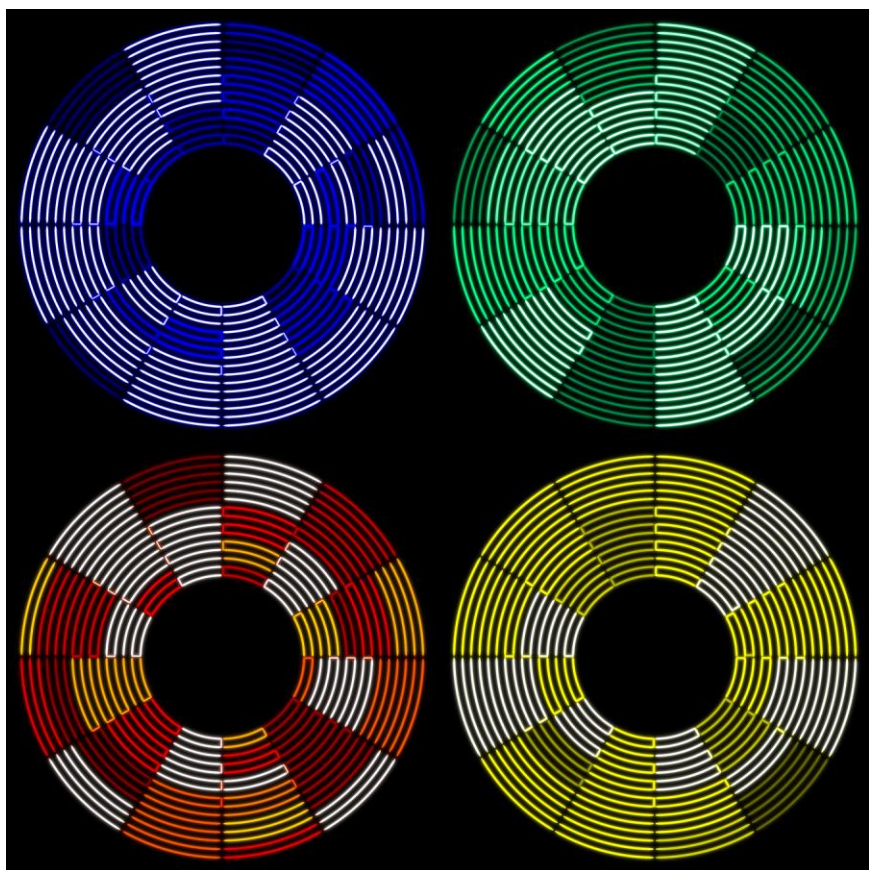
Italian librettist, 1857 – 1919

GIUSEPPE GIACOSA

Italian librettist, 1847 – 1906

By my count, I have sung in twenty opera productions, the very first of which was a “top hits” show billed Gems of Opera. The University of the Philippines Madrigal Singers sang the choral parts of three featured operas in that production: Puccini’s *Madama Butterfly*, Gounod’s *Faust*, and Lehar’s *Merry Widow*.

It’s not always the case that performers are in full view of the audience when they sing. A popular example is *Coro a bocca chiusa* (Humming Chorus) in *Madama Butterfly* where the choir sings offstage in the wings. Now isn’t it just the neatest idea for cutting costs on costumes? Not only that, were singers paid by the note, then the basses would have earned exactly zilch for the *Humming Chorus*. There’s a sign in that choral piece which says, “BASSES NOT INCLUDED!”



LE QUATTRO STAGIONI *(The Four Seasons)*

from SUITE BERGAMASQUE

ANTONIO VIVALDI

Italian composer, virtuoso violinist, teacher, and priest, 1678 – 1741

Most Torontonians would remember a most iconic neon sign of the “Sam, The Record Man” flagship store on the east side of Yonge St., just a block north of Dundas St. The two gigantic signs, eight meters tall, gave the illusion of spinning records that later became its trademark. Originally, there was only one record; a second was added a few years later.

Once Canada's largest music recording retailer, its sales declined continually with the entrance of competitors like HMV and more significantly, the advent of the internet as a music distribution channel.

Before it permanently closed its doors in 2007, it had a massive sale with unbelievable discounts. I found a pile of CDs of Vivaldi's Four Seasons. I could not resist the temptation of buying the whole lot. This album sold for only 50 cents apiece. Knowing I'd soon be travelling home to the Philippines, I thought they would make great pasalubongs. It's tradition among Filipinos to bring gifts for family members and friends when visiting from a distant place.

There was another more compelling reason why this particular album stood out. It was performed by Vladimir Spivakov, a prominent Russian violinist and conductor who was captivated by the charms of one olive-skinned madrigal singer and pursued her in 1976, during the Philippine Madrigal Singers' month-long concert tour of the then USSR.

On my next visit home in 2008, I handed one of the leftover copies of the CD to a friend, who remarked “*Thank you! Now, I have Vivaldi's **Eight Seasons!***” Evidently, I'd forgotten he already got the same album from me on my previous home visit.

The neon sign has been restored and is now atop a tall building. It is visible from the Yonge-Dundas Square but since it sits way above in the sky, it has lost its sense of enormity and reachability. A sign of a distant past.



LES OISEAUX DANS LA CHARMILLE

"Doll Song"

from **LES CONTES D'HOFFMANN** (*The Tales of Hoffmann*)

JACQUES OFFENBACH

German-French composer, cellist and impresario, 1819 – 1880

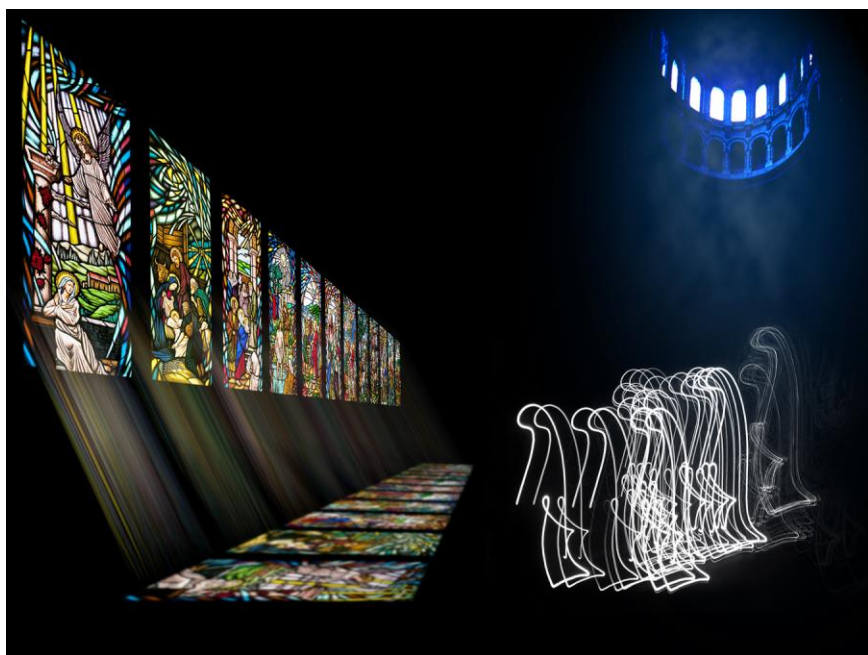
JULES BARBIER (*libretto*)

French poet, writer and opera librettist, 1825 – 1901

What would be the most insanely difficult song ever written for a soprano? It's arguably the *Doll Song* from *The Tales of Hoffmann* sung by Olympia, a wind-up doll. The highest note goes to the stratospheric A-flat above high C. Even though the *Der Hölle Rache (Queen of the Night)* aria in Mozart's *The Magic Flute (Die Zauberflöte)* is far more popular, its highest note of F above high C pales in comparison.

The types of soprano include coloratura soprano, soubrette, lyric soprano, spinto soprano and dramatic soprano. The female voice category referred to as *mezzo-soprano* really does not fall under soprano as its vocal range is below that of a soprano's. *Mezzo* means *half* and so, mezzo-soprano literally means half-soprano.

The Tagalog word *medyo* is derived from the Spanish *medio* or half. In the Philippine language, it means *somewhat, a little bit*. As Filipinos love puns, those who can barely carry a tune are jokingly referred to as *medyo soprano*.



REQUIEM in D minor, Op. 48

GABRIEL FAURÉ

French composer, organist, pianist and teacher, 1845 – 1924

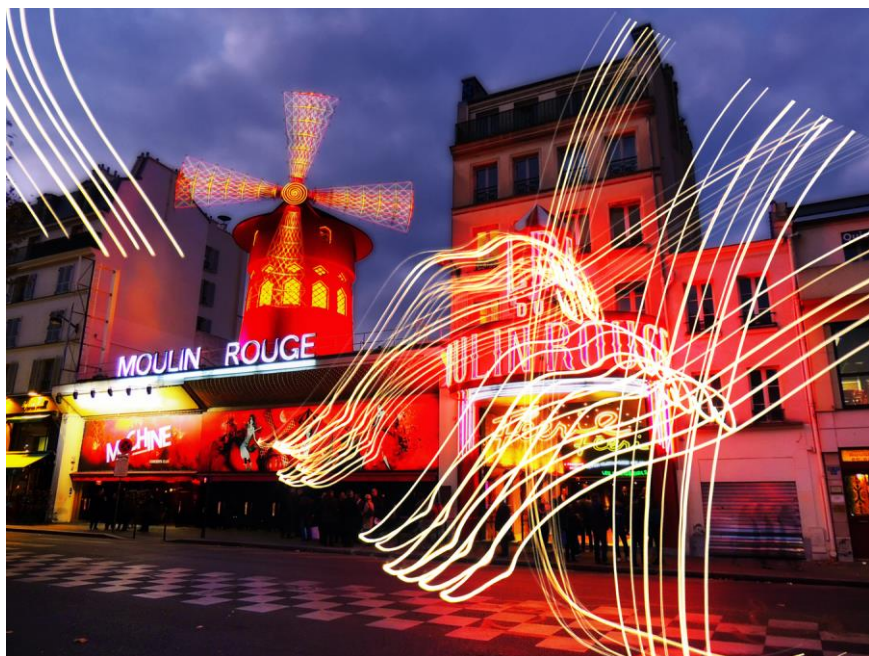
Requiem is the mass in honor and remembrance of the dead. *Requiem*, meaning *rest*, comes from the phrase “*Requiem aeternam dona eis, Domine*” which translates to “*Grant them eternal rest, O Lord.*”

Several composers have used the requiem as a compositional setting, and not all of them compose for all sections of the full requiem mass. Each does his own cherry-picking from this menu::

Introitus: Requiem aeternam
Kyrie
Graduale: Requiem aeternam
Tractus: Absolve, Domine
Sequentia: Dies Irae
Offertorium: Domine, Jesu Christe
Sanctus and Benedictus
Agnus Dei
Lux Aeterna
Pie Jesu
Libera me
In Paradisum

I’ve sung those by Brahms, Mozart, Verdi and Fauré. When I was new to Canada, I joined the York Classics Ensemble, a Newmarket-based chamber choir. For one of its concerts, I was designated to sing the baritone solo in the *Offertorium* of Fauré’s *Requiem*. The church where we performed was close to a train track.

After the concert, I learnt that a train had hurtled along in the middle of my solo. I was oblivious to it as I was super-concentrating on my lines. I must have made out the sound of its chug-chug-chugging as part of the orchestration.



GALOP INFERNAL

"Can-can"

from ORPHÉE AUX ENFERS (Orpheus in the Underworld)

JACQUES OFFENBACH

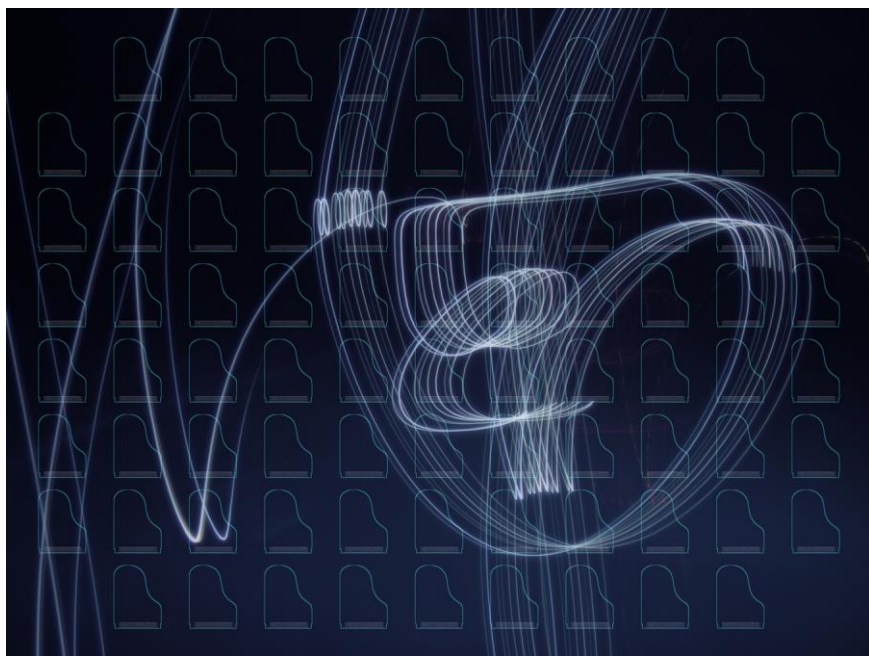
German-French composer, cellist and impresario, 1819 – 1880

Think French music, and voila! Edith Piaf's *La vie en rose* pops up. Some may even mistake it for the French national anthem, to the disdain of the French, of course. But can-can, made popular in the mid-1800s at French cabarets, is just as iconic and easily identifiable as French, the best-known of which comes from a comic opera, Offenbach's *Orphée aux enfers*.

It is said that the dance itself had been performed by men and women. Since then, it has evolved into an art form associated with a female chorus line seen at famous Parisian cabarets the likes of Le Moulin Rouge, Le Lido and Crazy Horse.

Once considered to be scandalous and extremely immoral, its risqué signature dance maneuvers includes the revealing high-kick *piéd en l'air* (foot in the air). Many artists -- Toulouse-Lautrec, Seurat and Picasso included -- have been fascinated enough to capture this art form in their art.

I love Paris in springtime, in summertime, and in autumn, too. Maybe even in winter, who knows? I've never been there during that season but I'm almost certain that I can-can.



RHAPSODY IN BLUE

GEORGE GERSHWIN

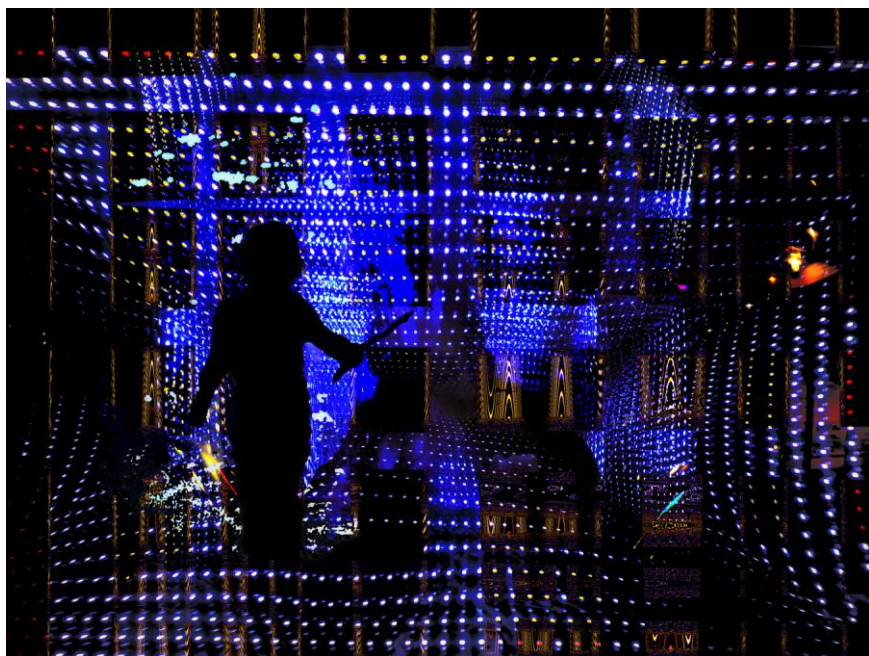
American composer and pianist, 1898 – 1937

Gershwin's *Rhapsody in Blue* played by 84 pianists was a most memorable number at the opening ceremony of the 1984 Summer Olympic Games held at the Los Angeles Memorial Coliseum. It was in typical larger-than-life Hollywood style. I guess that number had something to do with the year. Do you think they would have gone for 1900 more pianos had the venue been much larger?

At the time, I was a member of the University of Southern California Concert Choir, which was among those included in the Olympic Choir. Unfortunately, I finished my studies in March 1984 and my visa expired in April.

There was no way I could get an extension for my Philippine red passport issued for official government missions; nor my U.S. J-1 exchange visitor visa granted via the United Nations from which I received a fellowship grant. I heeded the advice of a former college roommate, then a Philippine consul in the U.S. He told me to return to the Philippines before the end of April. Otherwise, I'd be classified as a CIA – Certified Illegal Alien.

For the same reasons, I missed yet another opportunity, that of appearing on the game show *Wheel of Fortune*. After hurdling two rounds of auditions earlier that year, the producers had chosen me to represent USC in the *Wheel of Fortune* 1984 College Tournament edition instead of being a contestant in a regular show. Guess what? The taping was scheduled for May. Arrgh! There goes my date with Vanna White.



SE (IF)

Love theme from CINEMA PARADISO

ENNIO MORRICONE

Italian composer, orchestrator and conductor, 1928 – 2020

When my right brain soaks up the ultra-melancholic lines of “Se”, my left brain takes over; and “Se” is interpreted as part of one of the most basic constructs of software engineering. In computer program logic, “Se” or “If” is by itself incomplete.

IF is a mere decision block that checks whether a condition is met, a logical test that branches into two conditions: TRUE / FALSE. False being the ELSE part. The control flow structure’s endpoint is an ENDIF. Thus, the full program logic structure is referred to as **IF–THEN–ELSE–ENDIF**. IF true THEN do-this ELSE do-that ENDIF.

But that’s indubitably unpoetic for a song title from an artist’s point of view. There are no IFs, ANDs or BUTs about that.

I know; I know! The song SE is not about decisions and conclusions. Rather, it’s about possibilities. Thus, should my left brain agree, an empathetic version of the logic construct would perhaps be WHAT IF – MAYBE. At least, statistical probability is scientific.

Now you can see how the two sides of my brain agree to disagree. Which of them is the Mensa-certified genius? That’s another bone of contention for the two rivals to settle. Perhaps, in time, the two of them will sing Joni Mitchell’s *Both Sides Now* in perfect harmony.



COME FLY WITH ME

JIMMY VAN HEUSEN (*music*)

American composer, 1913 – 1990

SAMMY CAHN (*lyrics*)

American lyricist, songwriter and musician, 1913 – 1993

"When once you have tasted flight, you will forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return."

— Leonardo da Vinci

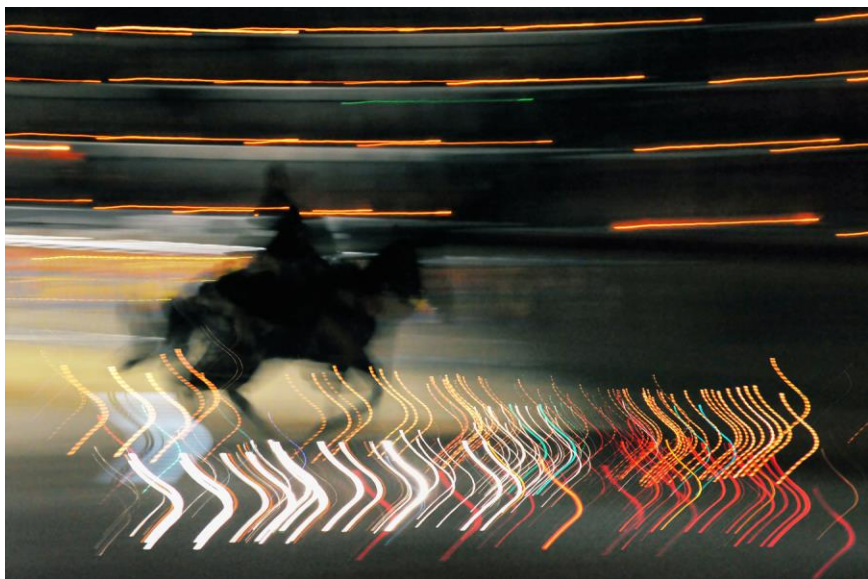
Since childhood, I've been fascinated by flying. I used to look up to the sky and follow the contrails of passing planes, imagining the distant places to which they were headed.

I had my first taste of flying at the age of seven. Through the years, I did have the good fortune of having had great opportunities to travel the world, see wonderful sights, and experience almost forty countries spanning four continents -- a lot of them practically for free.

While I was a member of the Philippine Madrigal Singers, the group travelled a lot as goodwill ambassadors for the government. That role did mean regularly obliging to command performances at the Malacañang Presidential Palace for visiting heads of state, royalty and other international dignitaries.

Even after our concert tour days with the choir were over, I still constantly travel with a couple who live in Chicago. The wife and I were both members of the Philippine Madrigal Singers. The husband works for a major U.S. airline and I'm able to avail of his buddy pass privileges. So, my lucky star for travel hasn't faded one bit!

Chicago's O'Hare is my second most-visited airport, the Manila International Airport being the first. If you happen to pass through O'Hare, don't miss the underground pedestrian tunnel connecting Concourses B and C of Terminal 1. I have passed through that tunnel at least a dozen times and it never ceases to enthrall me.



IF EVER I WOULD LEAVE YOU

from CAMELOT

FREDERICK LOEWE *(music)*

Austrian-American composer, 1901 – 1988

ALAN JAY LERNER *(book and lyrics)*

American lyricist and librettist, 1918 – 1986

In 2017, I had a month-long all-expenses paid stay at Club Med. The all-inclusive package covered accommodation, all meals, unlimited use of a computer, Wi-Fi, and the fitness room with a customised programme designed by personal trainers, a guided tour plus other client services. For the last ten days of my stay, I was upgraded to a suite with its own kitchen with basic food provisions.

This particular Club Med is rather peculiar in that it operates on a non-commercial basis. Moreover, each and every one of its clientele must undergo a rigid screening process, akin to being scrutinized under the microscope. To be more precise, they use MRI and CT scan technology. Surprised? Actually, this Club Medical is the world's #1 rehab research facility, formally known as the Toronto Rehabilitation Institute.

Toward the end of my stay, I thanked TRI for the wonderful care I had received. There was food for all 11th floor medical specialists and support staff and my co-ABI (acquired brain injury) patients. I also provided the entertainment with a program I dubbed as "European Tour" consisting of five show tunes set in England, France, Spain, Italy and Austria. The song ***If Ever I Would Leave You*** from *Camelot* was a must.

It's always a great pleasure to be invited back by TRI to join their celebrations and to lead the singing of carols over the past three yuletide seasons. I'm looking forward to the next celebration sans the month-long stay.



THE PHANTOM OF THE OPERA

ANDREW LLOYD WEBBER

British composer and impresario, 1948 –

CHARLES HART

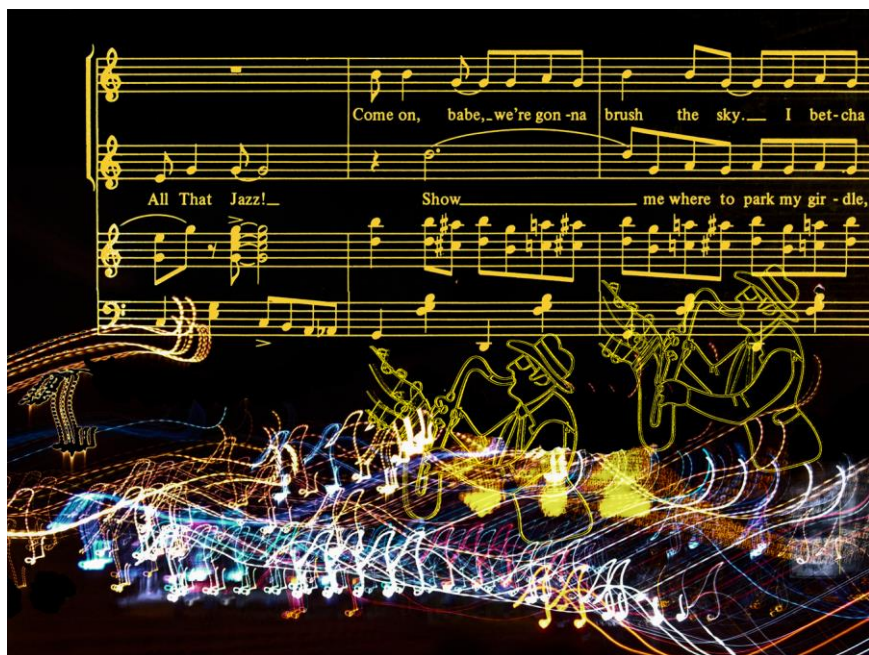
British lyricist, songwriter and musician, 1961 –

The first musical I saw after moving to Toronto was *The Phantom of the Opera*. It was phantastic and phantasmagoric, especially the part where the chandelier comes crashing down.

Phantom was playing at what was then called the Pantages Theatre. The Pantages Theatre circuit started out as a small group of vaudeville and motion picture houses. The circuit grew into a large entertainment company until its collapse in 1930 due to a scandal involving Alexander Pantages who was charged with the rape of a teenaged girl.

The theatre was sold and then renamed Imperial Theatre. In 1972, it was transformed into a six-cinema multiplex called Imperial Six. The structure sat on three separate lots owned by different owners, besetting long legal battles. Eventually, the theatre's name came full circle to Pantages Theatre.

Now, the *Phantom*. Some years ago, a major fundraising campaign for United Way sought volunteers for their entertainment program à la American Idol. A co-worker who sings soprano thought it would be fun to participate and so we decided on doing the duet of the Phantom title song, replete with costumes and props. We didn't know that everyone else would be lip-synching recordings by the original artists. Although we used a minus one, we did sing live. By the end of the just-for-fun competition, we were the only act to receive perfect 10's from the faux-judges. We must have been that good since most in the audience believed we too were just lip-synching.



ALL THAT JAZZ

from CHICAGO

JOHN KANDER (*music*)

American composer, 1927 –

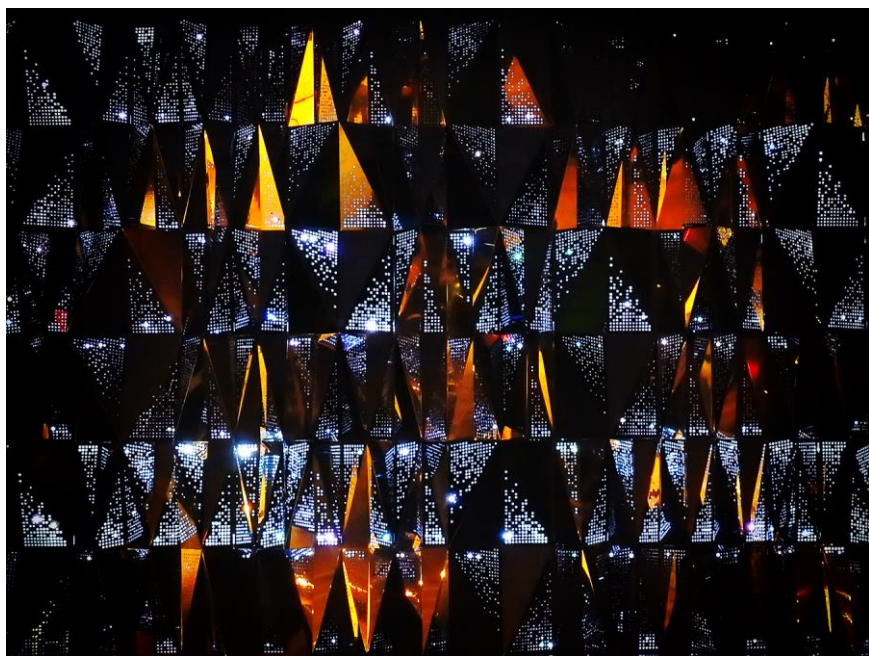
FRED EBB (*lyrics*)

American musical theatre lyricist, 1928 – 2004

On occasion, I do sit back, my favorite poison in hand, with some jazz wafting in the background. Though I'd never call myself an aficionado.

A jazz musical score is a simplified notation that serves merely as a guide with actual note placements often off-beat or swung. Jazz performance requires much improvisation. And that's what makes it interesting!

Also, difficult for someone who reads in a metronomically correct manner. And difficult it was the few times I sung jazz with some vocal groups.



I LOVE THE NIGHTLIFE

ALICIA BRIDGES

American singer and songwriter, 1953 –

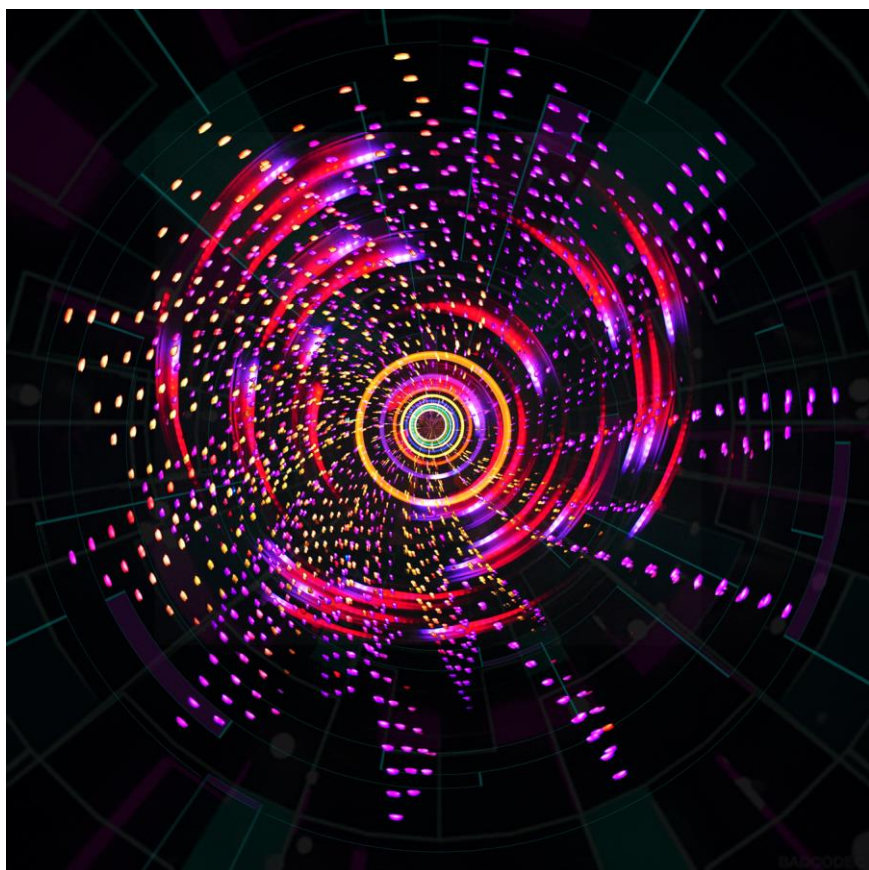
SUSAN HUTCHESON

American songwriter

Not many Filipinos know that there once was a disco at the Malacañang Palace, the official residence of the Philippine President. It was where the First Couple and their children held private socials with the Ceremonial Hall reserved for formal state dinners.

In 1979, the San Francisco Opera came to Manila to perform Puccini's *Tosca*, headlined by Eva Marton in the title role with Plácido Domingo as Cavaradossi and Justino Diaz as Scarpia. After their last performance, a private reception was held at the Disco with a local band providing the night's entertainment. The Philippine Madrigal Singers were on the guest list without having to perform.

In the middle of the band's rendition of *I Love the Nightlife*, composed and popularised by Alicia Bridges, a very distinct voice joined in. It was Plácido's. Imagine the sound of the lines "*Oh, I love the nightlife, I got to boogie, on the disco 'round, oh yeah*" in burnished tenor set in full throttle, replete with disco dance moves. Of course, he did it in jest. He showed he could be an entertainer as well and not just an opera star.



THE WINDMILLS OF YOUR MIND

Les moulins de mon cœur

from The Thomas Crown Affair soundtrack

MICHEL LEGRAND

French composer, arranger, conductor, and jazz pianist. 1932 – 2019

ALAN BERGMAN

American lyricist and songwriter. 1925 –

MARILYN BERGMAN

American lyricist and songwriter. 1929 – 2022

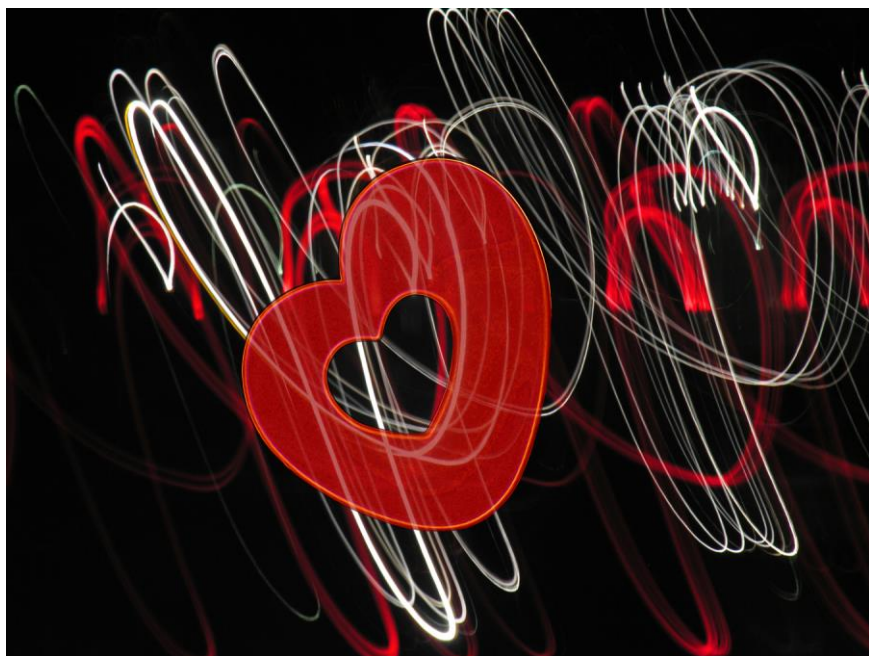
Michel Legrand's compositions speak to me. I have a long list of favourites but *The Windmills of Your Mind* appeals to me the most. It is well within my range and my bass-baritone seems to be of the right timbre. Yet, I'm perplexed that I'm unable to sing it in the way I hear the music in my mind.

*Round like a circle in a spiral, like a wheel within a wheel
Never ending or beginning on an ever-spinning reel
Like a snowball down a mountain, or a carnival balloon
Like a carousel that's turning running rings around the moon
Like a clock whose hands are sweeping past the minutes of its face
And the world is like an apple whirling silently in space
Like the circles that you find in the windmills of your mind!*

*Like a tunnel that you follow to a tunnel of its own
Down a hollow to a cavern where the sun has never shone
Like a door that keeps revolving in a half-forgotten dream
Or the ripples from a pebble someone tosses in a stream
Like a clock whose hands are sweeping past the minutes of its face
And the world is like an apple whirling silently in space
Like the circles that you find in the windmills of your mind!*

*Keys that jingle in your pocket, words that jangle in your head
Why did summer go so quickly, was it something that you said?
Lovers walking along a shore and leave their footprints in the sand
Is the sound of distant drumming just the fingers of your hand?
Pictures hanging in a hallway and the fragment of a song
Half remembered names and faces, but to whom do they belong?
When you knew that it was over you were suddenly aware
That the autumn leaves were turning to the color of her hair!*

*Like a circle in a spiral, like a wheel within a wheel
Never ending or beginning on an ever-spinning reel
As the images unwind, like the circles that you find
In the windmills of your mind!*



MY HEART WILL GO ON

from TITANIC

JAMES HORNER (*music*)

American composer, conductor and orchestrator, 1953 – 2015

WILL JENNINGS (*lyrics*)

American songwriter, 1944 –

My guess is that there are more have-seens than have-nots, when it comes to the mega-blockbuster movie *Titanic*. And who would have heard of Celine Dion without ever hearing her sing *My Heart Will Go On* on any media? And how many bleeding ears (yes, dear, ears.) still ache from hearing the power ballad on loop?

Furthermore, how many karaoke habitués and Celine Dion wannabes swear they've never-ever sung it?

I plead guilty, your Honour!

It goes on and on and on (as promised).

