

TOM DEERING ON CAROUSEL ORCHESTRATION

PODCAST TRANSCRIPTION

*INTRO MUSIC *

[EDWARD SECKERSON]

Tom, I think it's one of the worst kept secrets in the world that I regard *Carousel* as the greatest score ever written for Broadway Lyric Stage, bar none. And it was certainly Rodgers's finest hour and his favourite score of course – and there's something about the ache of it which is really almost impossible to put into words but you recognise it, feel it the moment you hear it. Is it like that for you as well?

[TOM DEERING]

Absolutely. From the opening strains of the deconstructed Carousel waltz at the very beginning all the way through to the spine tingling 'You'll Never Walk Alone' that the full company sing at the end, there's an aching and a longing and other worldliness to the piece that drew me in and trapped me inside the score and I agree, I think it's Rodger's greatest work and I think that it's the apex – for me the apex of the relationship and the working craftsmanship between Rodgers and Hammerstein.

[EDWARD SECKERSON]

There are many gifts in it for an imaginary orchestrator and imaginative director as well and it's a very dark tale adapted from a Hungarian language piece called *Liliom* by Molnar and at the heart of it is essentially domestic abuse. There's a love affair but there's also domestic abuse and that's sometime we've been hearing about a lot during this pandemic – and I guess that any current production of the piece or any contemporary reading of the piece has got to have that at its core – just to bring it closer to us – and you know, I'm interested to hear therefore that Timothy Sheader is transporting it from New England to Old England, if you like – another fishing community and there are lots of parallels you can draw without distorting the intention of the piece. So that's what he's doing, he's bringing it closer to us in a sense. Also, in time, cause it's the 1960s setting, thereabouts.

[TOM DEERING]

Well yes, so trying to make the story have immediate resonances was one of the crucial directorial choices that Tim has made and I think there are emotional resonances of various English working class fishing communities and indeed, Timothy Sheader grew up in Scarborough in a working class fishing environment but also the time, it's not literally set in the 1960s but certainly that kind of post war 1960s, 1970s emotional resonance is going to play a crucial part in bringing this story in a more immediate nature.

[EDWARD SECKERSON]

Emotional memory is something composers use all the time and you know, a simple reprise will do that for you. Rodgers uses it in an extraordinarily sophisticated way in his scores. But one of the characteristics of *Carousel* as a score is its lushness and it was a very big band on Broadway originally – they were in those days - but *Carousel* was 39, 40 I think. Acoustic of course, whatever happened to that, and of course when the

movie was made it was even lush. It was 20th Century Fox orchestra and super banner vision and Alfred Newman relishing it. Now, when you haven't got a big string section, or even a small string section and half the time we don't know what we're hearing these days because there is so much sampling going on, that's a real challenge for the orchestrator and I share with the listeners because I already know about this – what your kind of influence mood board was for this piece and you've done something really remarkable I think as an idea for the score and that is to exclude strings all together.

[TOM DEERING]

Yes, well my first job was to try to imagine a musical palette that felt suitable for this radically reimagined production and so with Tim bringing it over to the UK and it being set in an imaginary post war time, perhaps these lush strings, weren't the most appropriate option and indeed when I heard the table read that we did and people using their own accents from all across the United Kingdom, I was certainly sure that it needed to address the relationship between the text and the music – that is to say the first job was to try to make sure that the songs themselves were in appropriate keys, particularly for the women singing and obviously *Carousel* written in 1945 that's what 75 years ago and actually the relationship between speaking voice and singing voice has changed over that time as have ladies voices dropped significantly, so it didn't feel appropriate that we would be singing "Mister Snow" in G Major or "If I Loved You" in D Flat Major. So the first job was to drop those keys and once I'd done that, I started to think about how to orchestrate that and so I wanted to start with the community sound, with the home sound and I sort of realised that the sound of the brass band and you mention something about emotional musical memory and I think when we listen to a brass band, something happens to us, and we all have, obviously one has a unique approach and experience with music but I think there are shared emotional resonances with that – there's a warmth, there's a softness to it and there is something about it being just a few years ago, it's not now perhaps in the prevalence of things like Grimethorpe and the Black Dyed Bands, bands all over the country and then second to that, I wanted to find a more sort of rhythm section based approach to some of this music, so I was inspired by things like Joni Mitchell, Judee Sill, and particularly the Beatles, to find that kind of sound – so they're sort of your of terrestrial sounds and obviously the piece operates on different planes and there's sort of a celestial sound to it and I think this is where the strings were employed and they became so beautiful that you felt like you took off into the stars, if you like, and that's where I found a very contemporary sound and someone like John Hopkins has been an inspiration so the contemporary sort of electronic composer.

[EDWARD SECKERSON]

Yes, didn't Alfred Newman or one of the orchestrators, there's a whole bunch in the movie, didn't they use a kind of synthesiser at one point to create that heavenly kind of -

[TOM DEERING]

Did they? Well that's interesting because we're using electric guitars inspired by people like Jónsi from Sigur Ros to create the sort of shimmering textures in place of the strings and in fact somethings like glass harmonica which are going to be playing the opening strings of the *Carousel* theme at the beginning – so there's otherworldly nature to it.

[EDWARDS SECKERSON]

Yeah see I get tingles down my spine when I hear a brass band and when I hear a solo trumpet or hornet, it's such a lyric sound, has a kind of historical resonance to it

[TOM DEERING]

I agree

[EDWARD SECKERSON]

So I can actually hear this as you're describing it, actually hear what it's going to sound like.

MUSICAL INTERLUDE "IF I LOVED YOU" BRASS BAND

[EDWARD SECKERSON]

The interesting thing about the keys, bring down the keys and easing that transition from speech to song which is always tricky in musicals. I mean the great ones, the Sondheim's of this world, you know, work with people who make that transition. You know, you don't know where the book leads off and where the lyrics begin – but that interests me a lot because in something like the bench scene, which is "If I Loved You", the love duet, one of those wonderful conditional love duets, so what they're saying is not necessarily what they are feeling which makes it very poignant and it goes from 10 minutes to tentative beginnings of a relationship to the first kiss,

[TOM DEERING]

Yes

[EDWARD SECKERSON]

But in that, you're constantly going in and out of music, aren't you?

[TOM DEERING]

Yes, yes.

[EDWARD SECKERSON]

Yes, and if the voice changes, if the singing voice changes, you've got a problem.

***Voice Clip –**

Billy: Wanna go into town and dance baby?

Julie: No I have to be careful.

Billy: Of what?

Julie: My character. You see, I'm never gonna marry. Singing: I'm never gonna marry, if I was gonna marry, I wouldn't have to be such a stickler. But I'm never gonna marry and a girl who don't marry has got to be much more particular.

Billy: Speaking: Suppose I was to say that I'd marry you?

Julie: You?

Billy: That scares you don't it? You're thinking about what that cop said.

Julie: No I ain't. I never paid any mind to what he said. But you wouldn't marry anyone like me would ya? Yes, I would, if I loved you. Would make no difference, what you.. even if I died for it.
Billy: How do you know what you'd do?. Voice fades*

[TOM DEERING]

There's a sort of operetta like nature of the original setting both of the keys and of the orchestration is beautiful, it's wonderful, there's some terrific -

[EDWARD SECKERSON]

Of course, of its time

[TOM DEERING]

Of its time, and not least the absolutely terrific Bill Brohn orchestration from the 90s which is remarkable.

[EDWARD SECKERSON]

Wasn't that special.

[TOM DEERING]

I think that something has happened, in the last 30 years we're now – with shows wide ranging as *Hamilton* or something like *Hadestown*, we can look at a piece of musical theatre and it not have to just literally be a psychologically real piece of some dialogue between two people. So in so much to say that there are almost sort of, the piece knows that it's a musical at certain points like *Hadestown* and *Hamilton* and can be quite post-modern itself self-referential and that doesn't really happen if its set in an operetta sort of fashion – and I think it puts some distance particularly between a younger audience, between the audience and the story itself – and actually for me there are two sort of predominant settings of music within *Carousel*, you have this quite traditional sort of, speech into song lift off which it was necessary to bring the keys down so that when we do that, we don't feel like we've gone from the ground immediately into space.

*** Voice Clip:**

Julie: Speaking: If I loved you. Singing: When I worked in the mill weavin' at the loom, I'd gaze absent minded at the roof. And half the time the shuttle would tangle in the threads And the warp get mixed with the woove. If I loved you...

Billy: Speaking: But you don't.

Julie: No I don't. Singing: But somehow I can see. Just exactly how I'd be. If I loved you, time and again I would try to say, All I'd want you to know. If I loved you, Words wouldn't come in an easy way, Round in circles I'd go! Longin' to tell you, But afraid and shy, I'd let my golden chances pass me by! Soon you'd leave me, Off you would go in the mist of day, Never, never to know how I loved you, If I loved you.*

[TOM DEERING]

But also, there are numbers in the show that have a sort of diegetic quality to them that is to say that, those songs are taking place literally within those scenes. So, for instance,

I'd include in that things like "Blow High", "Clambake", "June" where you think oh ok, I am perhaps in a pub in "Blow High".

[EDWARD SECKERSON]

Of course and there's a folk element to them -

[TOM DEERING]

And there's a folk element.

[EDWARD SECKERSON]

You know, a local community element -

[TOM DEERING]

Exactly

[EDWARD SECKERSON]

They're very - so you again, you've got a sound you can create with those numbers.

[TOM DEERING]

Exactly so I sort of drew up on the diegetic inspiration of that to find the sound world and then that sort of infiltrated into things like "Mister Snow" and also "If I Loved You" which, of course, exist in a slightly more traditional musical theatre environment

[EDWARD SECKERSON]

I mean tell us what your palette is, what your instrumental layout is for your orchestration because when I hear something like "Blow High, Blow Low" I can hear accordions,

[TOM DEERING]

Yes

[EDWARD SECKERSON]

I can hear guitars, I can hear those kind of things

[TOM DEERING]

Yes

[EDWARD SECKERSON]

So, what's your line up?

[TOM DEERING]

So, in the band we have 3 cornets and one of them will be doubling the -

[EDWARD SECKERSON]

3 cornets!

[TOM DEERING]

Ah yes, it's an amazing sound. One of them will be doubling the soprano cornet and in fact the soprano cornet plays a sort of solo line across Julie's refrain of "If I Loved You"

again as you struck on a very haunting sound. 3 cornets and then we have a tenor horn and a baritone horn, and then 2 trombones and a tuba doubling with 1 of those trombones and a euphonium doubling one of those trombones. So that's sort of 7 brass players and what I tried to do, we couldn't have 25 players but I've tried to preserve the ratios of players between the sections and within the sections – and then over in the rhythm section we have an accordion, we have some keyboards which will be playing things like – they're not going to be sample instruments as you struck on earlier

LAUGHTER

[TOM DEERING]

But where do want to employ strings, we're going to mellotron strings, like 60s, 70s sound. We've got things like Pha Pheezer playing those sort of traditional organs and Vox Continental. We've got samples of glass harmonicas, obviously it's through pub piano sounds and then some sort of heavy, reverby piano sounds for when we're away in sort of dreamland. A double bass, a bass guitar and then 2 guitars, 1 of them playing – 1 of them will be electric with electric baritones so you get that nice 1960s Ennio Morricone sound and then also ukulele for those sort of, skiffle like moments. And so we can use those sounds in a very traditional way

[EDWARD SECKERSON]

And they belong.

[TOM DEERING]

And they belong

[EDWARD SECKERSON]

They belong

[TOM DEERING]

Yes

[EDWARD SECKERSON]

And that's the key really, if they didn't belong, you would be betraying the original spirit of the score.

[TOM DEERING]

Absolutely, and the finding a sort of an ethereal plane with bowed vibraphones, we have 2 percussionists as well, and then mixing all those up so using those traditional sound of the rhythm section but in a non-traditional way, so utilising the bowed guitars, bowed vibraphone and that sort of coming together with the home sound of the brass band to create this quite idiosyncratic palette.

[EDWARD SECKERSON]

You're whetting my appetite, certainly.

*** LAUGHTER***

[EDWARD SECKERSON]

At the heart of the show is Billy Bigelow's justly famous "Soliloquy" where he learns he's about to be a father basically. There is more music in this 10 minutes than there is in some entire musicals I think. I mean isn't it the most astonishing piece of - not just from the lyric point of view, I mean Hammerstein's most inspired lyrics but lyrically, it is just - and dramatically extraordinary.

[TOM DEERING]

Yes

[EDWARD SECKERSON]

What have you done with the soliloquy, how have you approached it?

[TOM DEERING]

So, I agree, that is just probably one of the most - well it is, it's not probably it is one of the most extraordinary moments of music drama, I think across the whole canon. And as you say, you know, all these different styles of music and different harmonic languages he goes on this journey from despair all the way through to elation - and so at the beginning, we'll be starting off with baritone guitar and muted electric bass as he tries to figure out I wonder what he'll think of me, I guess he'll call me the old man and then we go to the celebratory moment of my boy, my Bill, and that's where the brass band I'm sure you can imagine how that's going to work, it's a lot of fun and then obviously he finds this moment where he's thinking romantically about her and how he can teach his boy to talk to ladies and all that sort of thing and then this moment where he thinks, hold on a second, what if it's a girl and then exploring that and again the solo cornet comes in just haunting - and then there's this moment at the end of this epiphany of this realisation where he thinks ok I'm going to do this and I'm going to do this properly and that is where I've employed the Ennio Morricone sound, *The Good The Bad and The Ugly* from similar time periods, 1966 ...the profound sound of those baritone guitar, tubular bells and this sort of low, resonant sound of the tuba and of the euphonium and these huge stabs that come in which, for me, are the sounds of inevitability. She's got to be sheltered and fed and dressed. And that is just the inevitability of the events of the second act arriving

[EDWARD SECKERSON]

And that only works when, because of what's gone before it, a few minutes before when My Little Girl.

[TOM DEERING]

Well

[EDWARD SECKERSON]

I mean, that melody alone, I think Rodgers is the greatest popular melodist of them all

[TOM DEERING]

Oh yes

[EDWARD SECKERSON]

I mean, It's a bold claim but when you think there's probably a thousand songs still in circulation and I mean, I adore Gershwin too and Kerr and all these people, but Rodgers was so versatile. And that moment, you know, My Little Girl is ravishing. And that's what generates his determination

[TOM DEERING]

Yes, yes

[EDWARD SECKERSON]

I mean, that melody alone, I think Rodgers is the greatest popular melodist of them all

[TOM DEERING]

Oh yes

[EDWARD SECKERSON]

And that's what turns him into a father, suddenly is this rough diamond. And golly, it does sound very exciting. One Rodgers speciality in his shows is what I would call the "hymn-like anthem." And, in this score of course it's the football song as Mary Rodgers liked to call it

*** LAUGHTER***

[TOM DEERING]

The football song, right

[EDWARD SECKERSON]

With deference to Liverpool Football Club "You'll Never Walk Alone." On your playlist of inspirations, which in itself you should publish because it's fascinating. Is the Grimethorpe Colliery band playing "Nimrod". Elgar's "Nimrod" from the "Enigma Variations."

[TOM DEERING]

Oh yes

[EDWARD SECKERSON]

And I came across the other day, a wind band version of "You'll Never Walk Alone." And the two inhabit the same world, that kind of hymnic, you know consonance.

[TOM DEERING]

Yes yes

*** MUSIC PLAYS - ELGAR'S "NIMROD" then "YOU'LL NEVER WALK ALONE" ***

[TOM DEERING]

I'm fascinated by, you know, people coming together and singing songs together as a community. I myself grew up in a cathedral choir and obviously that was at the centre of that religious community. It doesn't necessarily have to be in a religious context but very often it is. And so there are these moments aren't there and particularly "You'll

Never Walk Alone" where again this, I think, this could operate in a diegetic sense where somebody, just a solo voice can sing just to galvanise a community in order to give strength and we all sing these songs. We sing "Auld Lang Syne" at New Year's Eve and, you know, we sing national anthems. Now, what one thinks of national anthems is probably for a separate podcast but there are certainly songs that bind us in a community and musically are at the heart of it. And I'm fascinated by this, sort of, hymn-like nature and how that can have, can be approached in a secular manner. It can just be with a group of people. But it can also be in a sacred environment and obviously there are, there's a relationship between heaven and earth in *Carousel* with Billy ending up in purgatory and eventually going to heaven and coming back to earth and this sort of, communion excuse the pun if you like between the two things. And how these two sound worlds can talk together. And for me, perhaps, "You'll Never Walk Alone" and the hymn-like nature of that could be the bridge between the earth and then when we're in heaven and we're in dream land.

[EDWARD SECKERSON]

And of course the other thing, Tom, is that it's a quieter show. Of course we always think of "You'll Never Walk Alone" as this big communal, big thing but of course Nettie Fowler's moment in the show is very quiet. It's this simple sharing between Julie and Nettie.

[TOM DEERING]

Yes Yes

[EDWARD SECKERSON]

At that moment and it only becomes the community song at the end of the show doesn't it?

[TOM DEERING]

Yes yes.

[EDWARD SECKERSON]

Another song which maintains that modesty and I think that's something Rodgers was great at doing. Is possibly my favourite Rodgers and Hammerstein song of all is "What's the Use of Wond'rin' "

[TOM DEERING]

Yes

[EDWARD SECKERSON]

The way I describe it, it's a mighty ballad with a homespun quality. It's so simple but every time I hear it, I tear up. I can't stop myself, you know, within three phrases there's something about - how do you define? Why does this combination of notes elicit these emotions in you. Isn't that black magic.

[TOM DEERING]

I think you're asking excellent questions about this, that can only be answered, really in the experience of it. And I think that, you know, going through this wonderful score

and sitting down and stripping back some of these songs to the bare bones, which is, a lyric, melody and a particular rhythm of that melody. And then the harmony and the relationship between the melody and the harmony, just on a piano or even a cappella but obviously a cappella you can't be reconciling the harmony. And you find that these things, as you've said, are timeless. "What's the Use In Wond'rin'" has a resigned longing to it. "If I Loved You " has a feeling for me of pure elation, of dreamlike you know. "June Is Bustin' Out all Over" has a sort of adolescent sort of *frizzante* to it, if you like. So, I don't know is the answer to your question. But I know that It works and by stripping back and starting from the beginning we can find a modesty to this so that it doesn't feel like these are sort of big, bombastic moments and these quiet moments of sort - can be hugely intimate even within a Regent's Park setting.

[EDWARD SECKERSON]

I think that's certainly true. Rodgers always said, and I'm interested to hear your take on this, that "a great melody always implies its own harmony." What do you think he meant by that? I've heard different people answer this in different ways.

[TOM DEERING]

Yes. I think he's absolutely right. I mean, of course it depends what you consider to be. I mean, particularly in the context of a popular musical of course if you hear a melody It is going to imply a sense of harmony but I suppose what I mean is. You can say something through a particular harmony that is either at odds or in sympathy with a melody and that's the subtext If you like

[EDWARD SECKERSON]

Right, right. I suppose what I took away from that comment is that a great melody shouldn't hide behind the harmony

[TOM DEERING]

Oh I hear what you're saying.

[EDWARD SECKERSON]

Do you see?

[TOM DEERING]

Yes.

[EDWARD SECKERSON]

Because sometimes people write, again, very modest tunes that sound ravishing when they're harmonised.

[TOM DEERING]

I understand-

[EDWARD SECKERSON]

I wonder whether there is an element of that as well

[TOM DEERING]

I wonder what you're saying. Yes, yeah. You're absolutely right. Where just on its own it is what it is.

[EDWARD SECKERSON]

Yeah.

[TOM DEERING]

Yes, so I think he's a genius at that.

[EDWARD SECKERSON]

Yeah.

[TOM DEERING]

Probably all on his own.

MUSIC PLAYS SERGEANT PEPPER'S LONELY HEART CLUB BAND - THE BEATLES

[EDWARD SECKERSON]

You mention in your playlist some popular influences around this score. One was The Beatles' *Sergeant Pepper*. No, obviously there are things in that like the title song, which has got a brass band in it so that's a sound in itself but there's things like "Mr Kite" of the Beatles you know, have a fairground, a circus feel around them. Was this an aspect of the show, because it's right there in the show. How have you managed to translate those influences into sound in the show.

[TOM DEERING]

So I've been obsessed with *Sergeant Pepper's* and anyone who knows me is probably rolling their eyes at me mentioning it yet again. And there are two things to the things, I think, that are extraordinary about it not just the content, but the sort of philosophical idea around it. Rather than having - and I take inspiration for this for all sorts of projects - classical projects, new writing projects or re-imaginings because what doesn't happen on that album is not sort of one sound or one, kind of, vibe that goes across the whole record. There's no continuity of sound world at all across it. The unification of experience is provided by the listener actually experiencing it. Bookended by these two, sort of, you know, title tracks if you like and an epilogue at the end. And I take such inspiration from that. Because some people might say how can you have something as crazy as "Being For the Benefit of Mr Kite" with this psychedelic, dream like carousel nature and this sort of beautiful, almost Ravel-like inspired string arrangement going on. And also "When I'm Sixty-Four." Well, these things can't exist - well yes they can. And as long as there's some sort of experience being provided and I think they provide a context which is well, you're just kind of walking through a, sort of, seaside town and there's a bandstand playing and all of these different things. And that's our experience that we're having. Well I think you can do that and that's what Timothy is doing bringing in all of these different people into this seaside town. You don't have to have one accent, you know, as we know there are many different people from many backgrounds in cities. And so I felt liberated by this album to orchestrate and arrange the show in a way that felt specific to the characters as opposed to a homogenised sound all the way through. And secondly the actual sound world itself, for me, is

addictive. You have these accordions and again, this sound world of a fair. And In fact - I hope I'm getting his name right - I think his name is Pablo Fanque who is mentioned in "Being For the Benefit of Mr Kite " and he is referenced in it. And so they were referencing real life references of fairgrounds and carousels. The actual content per se, as well is relevant. And introduced into the overall sound world of *Carousel* itself is a lot of fun.

MUSICAL INTERLUDE

[EDWARD SECKERSON]

It's funny, when I saw your mood list, your playlist as soon as I spotted *Sergeant Pepper* It all made sense.

[TOM DEERING]

Yeah.

[EDWARD SECKERSON]

If someone had said to me earlier on - "How would that sound world be absorbed into *Carousel*, how would that place in *Carousel*?" - I might not have thought of it but it's a natural thing because it has an element of, as you say, walking through all of these sideshows.

[TOM DEERING]

Yes, yeah.

[EDWARD SECKERSON]

And experiences of a community. It's very clever so little did Mr McCartney and-

[TOM DEERING]

Well, I think George Martin should take a lot of the credit-

[EDWARD SECKERSON]

Yes he should

[TOM DEERING]

And I kind of went off into this sort of brass band route. And that, obviously, as we've discussed is at the heart of it and at the heart of the community and that sound world bringing people together.

[EDWARD SECKERSON]

Yeah, and given that you're working in a difficult environment because the Open Air, you have to be very careful with how you amplify the sound.

[TOM DEERING]

Yes.

[EDWARD SECKERSON]

How it's received by the audience.

[TOM DEERING]

Yes.

[EDWARD SECKERSON]

So I completely get the key dropping aspect of it. And the colours. The sound design is going to be Incredibly Important In this.

[TOM DEERING]

Yes.

[EDWARD SECKERSON]

Although you've got a group of brass instruments

[TOM DEERING]

Yes.

[EDWARD SECKERSON]

That could almost be played acoustically in the open air.

[TOM DEERING]

Well, you've struck on something very interesting. Nick Lidster who's going to be doing the sound design there. I've worked with him a couple of times at Regent's Park. You're absolutely right this is something which is hugely important, much like, I think, a record producer is just as important as the artist themselves in bringing this vision to life. Philosophically I want the band to balance themselves so really in a room. If there are no microphones, no amplification other than the guitars and the keyboards which will require speakers. But, within that unit, it balances. But what I want Nick to do is lift that into the auditorium as opposed to feeling like it's being blasted out. Because of the drawing from these, particularly from these brass band Idioms there are no microphones in there it balances itself. But look, I think there's going to be some trickery to make it work in that environment. But I'm also intrigued to play around with okay - so where are the brass band going to be at certain times? Because they can operate in their own unit as seven. Perhaps, you know, at the beginning we see them in isolation just playing. Perhaps they're moving around the space.

[EDWARD SECKERSON]

I was going to say, can they be part of the action?

[TOM DEERING]

These are all really Interesting conversations that we're having at the moment and I think that - are they going to be playing before the piece even starts?

[EDWARD SECKERSON]

There's an idea.

[TOM DEERING]

In the bar, or whatnot.

[EDWARD SECKERSON]

This is why it's exciting to record this before rehearsals really begin before it really takes shape.

[TOM DEERING]

Yes to listen back after we've done it.

[EDWARD SECKERSON]

Yes, absolutely. Carly Bawden and Declan Bennett are Julie and Billy. You've mentioned about the keys dropping in that key duet we've talked about. And the colours change throughout their duet. I've now heard a studio recording you made of it. And the listeners of this podcast will be hearing bits, have already heard probably some of it.

[TOM DEERING]

Yeah

[EDWARD SECKERSON]

And that brings home, I think, the big responsibility of reinventing, if you like. Not reinventing it's the wrong word. But rediscovering a piece like *Carousel*. Because it's so fixed in our ears in its original version.

[TOM DEERING]

Yes.

[EDWARD SECKERSON]

And yet materially so strong that, you know, with a little bit of imagination which is what, clearly, you're showing here. I'd be so interested to know what Rodgers would make of it.

[TOM DEERING]

Well yes, so would I! And I try to think about what was the authorial intent when they were writing it in 1945. How have things changed since 1945? If Richard Rodgers was alive now, what would he be doing? And how can we fashion an immediate connection to these characters. The casting of Carly and Declan is absolutely crucial and vital for this production. Both of them are extraordinary singers and actors, but when they go into their individual refrains of *If I Loved You* there is quite a contemporary sound to what they're singing. Particularly now we've moved Carly from D flat to - don't get me wrong she can sing anything in any key, she's extraordinary - but in A flat our ears just tune in, in a particular way.

[EDWARD SECKERSON]

Listening to the bench scene and the great duet *If I Loved You* and the course it takes musically. Because the colours change throughout it but it's all built around this ravishing melody. But it brings together the two key characters in the show.

[TOM DEERING]

Yes.

[EDWARD SECKERSON]

But what it made me wonder was. It's important that great pieces like this are contemporarised, if you like, and brought closer to our audiences today.

[TOM DEERING]

Yes. Yes.

[EDWARD SECKERSON]

Without, you know, destroying their original ethos If you like.

[TOM DEERING]

Yes. Yes.

[EDWARD SECKERSON]

But also what someone like Rodgers might make of, you know, a new way of listening to the drama. He was famous for wanting things to be done the way he wrote them. He didn't much care for people messing around with his stuff, it has to be said.

[TOM DEERING]

Okay.

[EDWARD SECKERSON]

So who knows how he'd react. But I think if he were alive today.

[TOM DEERING]

Yes.

[EDWARD SECKERSON]

You know, he'd see that the dramatic intent was intact.

[TOM DEERING]

Yes. And all of these musical choices be that the keys or the orchestrations are being led by the philosophical change of location and time. And always from the drama. And so listening to "If I Loved You" being sung in the original key, particularly Julie's chorus if you like. It feels like there's some sort of. It's not so immediate as hearing it in a lower key.

[EDWARD SECKERSON]

Bit too much of a divide.

[TOM DEERING]

Bit too much of a divide, exactly. And I think, in terms of stylistically. The vocal style of Carly and Declan, they're both incredibly beautiful singers and I mean beautiful in all possible meanings of that world. And can connect with text and music superbly. But I think people watching It will get inside their emotional-

[EDWARD SECKERSON]

Connect emotionally?

[TOM DEERING]

Connect emotionally to them both.

MUSIC PLAYS - IF I LOVED YOU

Billy: Even If a girl was foolish enough to want me to, I wouldn't.

Julie: Don't Worry About It Billy

Billy: Who's worried?

Julie: You're right about there being no wind. Blossoms are coming down by themselves. Just their time to, I reckon.