

# THE PHANTOM OF THE OPERA

FRIDAY, OCT. 31, 2014 | TWO PERFORMANCES


CAMPUS ONLY: 6:15 P.M. | PUBLIC: 8 P.M.

KILWORTH MEMORIAL CHAPEL

*The 1925 silent film, directed by Rupert Julian,  
starring Lon Chaney, with live piano  
and organ accompaniment.*

Duane Hulbert, piano  
Sarah Stone '15, organ

Limited seating



JACOBSEN  
SERIES 2014-15



UNIVERSITY of  
**PUGET  
SOUND**

School of Music

# JACOBSEN SERIES

Established in 1984 the Jacobsen Series features performances by the School of Music faculty, alumni, and guest artists for the university and the community. The series, which is named in honor of Leonard Jacobsen, professor of piano and chair of the piano department at Puget Sound from 1932 to 1965, consists of theme-related concerts presented between September and April each academic year.

The Jacobsen Series Scholarship Fund awards annual music scholarships to outstanding student performers and scholars. This fund is sustained entirely by season subscribers and individual ticket sales. University of Puget Sound wishes to recognize and thank our many patrons whose support has assisted worthy students and has contributed to this successful series.

## 2014–15 SCHOLARSHIP RECIPIENTS

Brenda Miller '15, Sigma Alpha Iota  
Whitney Reveyard '15, Sigma Alpha Iota

As a courtesy to the performers and fellow audience members, please take a moment to turn off all beepers on watches, pagers, and cell phones. Flash photography is not permitted during the performance.

Thank you.

# The Phantom of the Opera

*Far beneath the majesty and splendor of the Paris Opera House, hides the Phantom in a shadowy existence. Shamed by his physical appearance and feared by all, the love he holds for his beautiful protégée Christine Daaé is so strong that even her heart cannot resist.*

1925 black and white silent film

Directed by Rupert Julian (uncredited), Edward Sedgewick

Produced by Carl Laemmle (uncredited)

Screen play by Elliott J. Clawson, Raymond L. Schrock

Bernard McConville, Jasper Spearing

Richard Wallace, Walter Anthony

Tom Reed, Frank M. McCormack (all uncredited)

Based on the book *The Phantom of the Opera* by Gaston Leroux

Starring Lon Chaney, Mary Philbin

Norman Kerry, Arthur Edmund Carewe, Gibson Gowland

FRIDAY, OCT. 31, 2014

Campus Only 6:15 p.m. | Public 8 p.m.

Duane Hulbert, piano

Sarah Stone '15, organ

- \*Little Fugue in G Minor . . . . . J.S. Bach  
(1686–1750)
- \*Toccatà and Fugue in D Minor . . . . . J.S. Bach
- Attack of the Uhlans, Opus 213. . . . . Carl Bohm  
(1844–1920)
- Excerpts from selected sonatas including. . . . . Ludwig van Beethoven  
“Pathétique,” “Tempest,” “Moonlight,” “Appassionata”  
(1770–1827)
- Prelude, Chorale, and Fugue . . . . . César Franck  
(1822–1890)
- Variations on a Theme of Paganini, Opus 43 . . . . . Sergei Rachmaninoff  
(1873–1943)

Rondo Capriccioso, Opus 14 . . . . .	Felix Mendelssohn (1809–1847)
Morning Mood, Opus 46, No. 1 . . . . .	Edvard Grieg (1843–1907)
Peer Gynt’s Homecoming . . . . .	Edvard Grieg
Papillon, Opus 2. . . . .	Robert Schumann (1810–1856)
March from <i>The Love of Three Oranges</i> . . . . .	Sergei Prokofiev (1891–1953)
Venice and Naples . . . . .	Franz Liszt (1811–1886)
Valley of the Obermanns Sonata on Dante’s “Inferno”	
*Suite Gothique. . . . .	Léon Boellmann (1862–1897)
*Works for Organ	

## PERFORMERS

**DUANE HULBERT**, chair of piano, professor of music, has appeared as soloist with many major orchestras in the United States, including Minnesota, Dallas, and North Carolina symphonies and Rochester Philharmonic. His New York recital debut in 1991 was at Merkin Recital Hall. Dr. Hulbert’s CD of Glazunov piano works was nominated for a 2002 Grammy Award. *The Complete Works of Glazunov* recording was released in October 2014. Dr. Hulbert began his studies with Sascha Gorodnitzki and Jeaneane Dowis in New York, receiving his bachelor’s and master’s degrees from The Juilliard School and a doctorate from Manhattan School of Music. In 1980 Dr. Hulbert captured the grand prize in the prestigious Gina Bachauer International Piano Competition. At University of Puget Sound, he was honored in 2005, and again in 2009 with the title, “Distinguished Professor of Music.”

**SARAH STONE ’15**, is a native of Kingston, Wash. She is completing a Bachelor of Arts degree at Puget Sound, graduating in May. Ms. Stone has studied piano with Dr. Duane Hulbert and currently studies organ with Joseph Adam. Her other areas of interest are music theory and music analysis.

Ms. Stone is very excited about the collaboration between film and music, and is looking forward to pursuing similar opportunities in the future!

## THE PHANTOM OF THE OPERA

### The man who created the book

By Peter Haining, September 1986

Gaston Leroux, the versatile French author who created *The Phantom of the Opera*, was a man with an abiding passion for the theater and it seems appropriate that after years of struggle, writing newspaper reviews and a number of unsuccessful plays, he should have left his mark on literature with a novel about an extraordinary episode in the history of France's greatest opera house.

Admittedly, it has taken the magic of the cinema, and the art of the dramatist, to familiarize the public with *The Phantom of the Opera*, but Leroux also managed to capture in his pages the atmosphere of the times he was writing about—the latter part of the 19th century, when France was rampant with belief in the supernatural and the spirit world.

Born in Paris in 1868, Leroux is himself as interesting as his story. Photographs reveal him to have been a big, rather plump man with slicked-back dark hair and a moustache, who dressed fashionably and sported a gold pince-nez. He was, evidently, a flamboyant character and once claimed that his family was directly descended from William the Conqueror.

Although his literary inclinations put him at the top of his class, when his father decided that he was to become a lawyer, Leroux changed from an energetic pupil to an idle student. The theater was obviously gripping his imagination and it is not surprising that, after he finally completed his legal study and was called to the bar as a probationer, he continued to write in his spare time. However, the course of his life was changed when his father died suddenly and left him heir to a fortune of almost 1 million francs. At once, Leroux abandoned the law and flung himself into a round of gambling (poker was his particular vice) and pleasure in the colorful society of Paris. In less than a year he had squandered his inheritance.

Not downhearted, Leroux begged a job on *L'Echo de Paris* in 1890, and was asked to combine his knowledge of the law and love of the theater as court reporter and drama critic. It was as an investigative reporter that Leroux found the greatest satisfaction at this period of his life. His paper allowed him to probe suspected malpractice in the local police force and public administration, and his hard-hitting reports not only exposed several corrupt officials but also made his name as a journalist. This passport to adventure took him from Finland, south to the Caspian Sea, through Italy, Egypt, and Morocco, frequently disguising himself in order to be able to witness events firsthand.

The strain on his health and a natural enough desire to settle down with his family made him give up the footloose life of a roving correspondent and become a novelist. His first books were unashamed potboilers, full of blood and thunder. Then, in 1907, he used his admiration for Edgar Allan Poe and Sir Arthur Conan Doyle to develop a young

detective, Joseph Rouletabille, who solved a seemingly impossible crime committed in a locked room. The book was called *The Mystery of the Yellow Room*.

In 1911 he published *Le Fantôme de l'Opéra*, introducing it to his readers by explaining how he carried out his own inquiry into the strange events that had occurred in the famous opera house in the 1880s. He tells of how he visited the huge underground lake where the phantom hid and even stumbled upon the skeletons of "some poor wretches who had been massacred under the Commune in the cellars of the Opera."

However, sales of the book were only moderate and the reviews—such as they were—were disappointing. The only kind of public interest seems to have been generated by the serialization of the story in French, English, and American newspapers with suitably graphic illustrations of the phantom stalking the dimly lit caverns of the opera house. It was to be the reading of this serial by a researcher for Universal Pictures which set in motion the chain of events which were to bring the *The Phantom of the Opera* to the screen for the first time in 1925, and make a star of Lon Chaney.

Tragically, Leroux did not live to see the full triumph of his opera story, though it is believed he did visit the cinema in Paris to see the Universal film in 1926. He was by then in failing health and died of uremia on 15 April 1927. He was 59 years old and had written more than 60 novels, none of which had made him rich. Today, copies of most are difficult to find, aside from *The Phantom of the Opera* and *The Mystery of the Yellow Room*.

## **MOVIE DETAILS**

Source: Wikipedia

## **FILM PRODUCTION**

In 1922, Carl Laemmle, president of Universal Pictures, took a vacation to Paris. During his vacation Laemmle met the author Gaston Leroux, who was working in the French film industry. During a conversation they had, Laemmle told Leroux that he admired the Paris opera house. Leroux gave Laemmle a copy of his 1911 novel *The Phantom of the Opera*. Laemmle read the book in one night and bought the film rights as a vehicle for actor Lon Chaney. Production started in late 1924 at Universal Studios and did not go smoothly. According to the director of photography, Charles Van Enger, throughout the production Chaney and the rest of the cast and crew had strained relations with director Rupert Julian. The first cut of the film was previewed in Los Angeles on Jan. 7 and 26, 1925. The score was prepared by Joseph Carl Breil. No information survives as to what the score consisted of other than Universal's release: "Presented with augmented concert orchestra, playing the score composed by J. Carl Briel, composer of music for *Birth of a Nation*." *Moving Picture World* reported that "The music from '*Faust*' supplied the music [for the picture]." Due to poor reviews and reactions, the January release was pulled. On advice from Chaney and others, Universal told Julian

to re-shoot most of the picture and change the style, as it was feared that a Gothic melodrama would not recoup the film's massive budget. Julian eventually walked out.

Edward Sedgwick (later director of Buster Keaton's 1928 film *The Cameraman*) was then assigned by producer Carl Laemmle to re-shoot and redirect the bulk of the film. Raymond L. Schrock and original screenwriter Elliot Clawson wrote new scenes at the request of Sedgwick. The film was then changed into more of a romantic comedy with action elements, instead of the dramatic thriller that was originally made. Most of the newly added scenes depicted added subplots, with Chester Conklin and Vola Vale as comedic relief to the heroes and Ward Crane as the Russian "Count Ruboff" dueling with Raoul for Christine's affection. This version was previewed in San Francisco on April 26, 1925, and did not do well at all, with the audience booing it off of the screen. "The story drags to the point of nausea," one reviewer stated.

The third and final version was the result of Universal holdovers Maurice Pivar and Lois Weber, who edited the production down to nine reels. Most of the Sedgwick material was deleted, though notably the ending, with the phantom being hunted by a mob and then being thrown into the Seine River, remained. Much of the originally deleted material, directed by Julian, was re-edited into the picture, though some important scenes and characters were still missing. This version, containing material from both the original 1924 shooting, and some from the Sedgwick reworking, debuted on Sept. 6, 1925, at the Astor Theatre in New York City, and premiered on Oct. 17, 1925, in Hollywood. The score for the Astor opening was to be composed by Professor Gustav Hinrichs, but it was not prepared in time, so, according to *Universal Weekly*, the premiere featured a score by Eugene Conte, composed mainly of "French airs" and the appropriate *Faust* cues. No expense was spared at the premiere; Universal even had a full organ installed at the Astor for the event.

## MAKEUP

Following the success of *The Hunchback of Notre Dame* in 1923, for which he created his own makeup, Lon Chaney was given the freedom to develop his own look for Phantom. He painted his eye sockets black, giving a skull-like impression to them. He also pulled the tip of his nose up and pinned it in place with wire, enlarged his nostrils with black paint, and put a set of jagged false teeth into his mouth to complete the look of the phantom. When audiences first saw *The Phantom of the Opera*, they were said to have screamed or fainted at the scene where Christine pulls the concealing mask away, revealing his features.

Chaney's appearance as the phantom in the film has been the most accurate depiction of the title character, based on the description given in the novel, where Erik the Phantom is described as having a skull-like face with a few wisps of black hair on top of his head. As in the novel, Chaney's phantom has been deformed since birth, rather than having been disfigured by acid or fire, as in later adaptations of *The Phantom of the Opera*.

## **ABOUT THE ORGAN**

The Bethel Schneebeck Organ was modeled by Paul Fritts and Company after ancient pipe organs from the early Baroque period. Paul Fritts '73, built his first organ in 1978 and Paul Fritts and Company organs have since become known and respected throughout the world. The Bethel Schneebeck Organ, built in 1990, was the largest and most intricate of his creations at that time. Each level of construction, from the shaping of the pipes to the final touches of the originate cabinet, has been specifically customized for Kilworth Memorial Chapel.

## **SPECIAL THANKS**

Helen Fickes, chapel manager, Kilworth Memorial Chapel  
Lorraine Black '16, chapel assistant, Kilworth Memorial Chapel



## **JACOBSEN RECITAL SERIES 2014–15**

Friday, Sept. 12, 2014 | 7:30 p.m.

### **Musical Excursions**

Trio Seraphin: Keith Ward, piano; Christina Kowalski, soprano; Jennifer Nelson, clarinet

Sunday, Sept. 28, 2014 | 2 p.m.

### **New Faculty for the New Year**

David Krosschell, bass trombone; Jooeun Pak, piano; Francine Peterson, bassoon;  
Meta Weiss, cello; joined by Judson Scott, trumpet

Sunday, Oct. 26, 2014 | 2 p.m.

### **Romantic Bass Trombone and Friends!**

Stephen Abeshima '16, euphonium; Rodger Burnett, horn;  
Brian Chin, trumpet, guest artist; Duane Hulbert, piano  
David Krosschell, tenor and bass trombone; John Rojak, bass trombone, guest artist;  
Ryan Schultz, bass and contrabass tuba; Judson Scott, trumpet

Friday, Oct. 31, 2014 | Campus Only: 6:15 p.m. | Public: 8 p.m.

### **The Phantom of the Opera**

Duane Hulbert, piano; Sarah Stone '15, organ  
Accompanying the 1925 silent film

Friday, Jan. 23, 2015 | 7:30 p.m.

### **Music for Carillon, Percussion, and Hammered Dulcimer**

Gerard Morris, conductor; Gunnar Folsom, percussion;  
Matthew Coley, percussion, guest artist; Neil Thornock, composer, guest artist

Friday, Feb. 6, 2015 | 7:30 p.m.

### **An Evening of Baroque Music**

Dawn Padula, mezzo-soprano; Maria Sampen, violin;  
Timothy Christie, violin; David Requiro, cello; Stephen Schermer, bass;  
Duane Hulbert, piano; Joseph Adam, harpsichord

Friday, March 6, 2015 | 7:30 p.m.

### **Exotic Ensembles**

Patricia Wooster, harp; Carol Wollenberg, flute, guest artist; Maria Sampen, violin;  
Timothy Christie, viola; Joyce A Ramée, viola; David Requiro, cello; Meta Weiss, cello

## UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | [pugetsound.edu/calendar](http://pugetsound.edu/calendar)

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236, [accessibility@pugetsound.edu](mailto:accessibility@pugetsound.edu), or [pugetsound.edu/accessibility](http://pugetsound.edu/accessibility)

November

through Saturday, Nov. 15, Kittredge Gallery Exhibits: *Ripple and Unfold*, artworks by Associate Professor of Painting, Elise Richman, and Associate Professor of Printmaking, Janet Marcavage. Free

through Friday, Nov. 28, Collins Memorial Library Exhibit: *Brandywine Workshop: Prints from Six Contemporary Artists*. Free

through Thursday, Jan. 15, Collins Memorial Library Exhibit: *Sparking Imaginations*. Free

Saturday, Nov. 1, 7:30 p.m. Theater: *365 Days/365 Plays* by Suzan-Lori Parks, directed by Geoff Proehl, Norton Clapp Theatre, Jones Hall. Tickets: \$11 general; \$7 seniors, students, military, Puget Sound faculty/staff/students, available at Wheelock Student Center, 253.879.3100, and online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu), and at the door. Additional performances Nov. 6–8. Adult themes and content. No late seaing.

Monday, Nov. 3, 7 p.m. Performance: "Poetry Above the Roar: Words and Music From the Puget Sound," Erin Calata, mezzo-soprano, guest artist; poems by William Kupinse, faculty; music by Gregory Youtz, guest composer, faculty, Pacific Lutheran University, Tahoma Room, Commencement Hall. Free

Friday, Nov. 7, 7:30 p.m. Performance: Jazz Orchestra, Tracy Knoop, director, Schneebeck Concert Hall. Free

Sunday, Nov. 9, 2 p.m. Performance: 24th Annual Bethel Schneebeck Organ Recital, Joseph Adam, organ, faculty, Kilworth Memorial Chapel. Free

Friday, Nov. 14, 7:30 p.m. Performance: Faculty Recital Series: *Inspiration* by Dawn Padula, mezzo-soprano, faculty; Joeun Pak, piano, faculty; Maria Sampen, viola, faculty; and Margaret Shelton '11, harp, works by Debussy, Hutchinson, Bridge, Britten, Brahms, and White. Tickets: \$15 general; \$10 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at Wheelock Student Center, 253.879.3100, and online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu), and at the door.

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

[pugetsound.edu/music](https://pugetsound.edu/music) | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

[pugetsound.edu/communitymusic](https://pugetsound.edu/communitymusic) | 253.897.3575

