

I LEFT  
MY  
HEART

A SALUTE to the MUSIC  
of TONY BENNETT

Created by **David Grapes & Todd Olson**

Arrangements by **Vince di Mura**

Directed by **Todd Olson**

Music Direction by **Richard Carsey**

Milwaukee Repertory Theater presents

*I Left My Heart:  
A Salute to the Music  
of Tony Bennett*

**PLAY GUIDE**

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# I LEFT MY HEART

**August 23 – October 20**  
STACKNER CABARET

Created by **David Grapes & Todd Olson**  
Arrangements by **Vince di Mura**  
Directed by **Todd Olson**  
Music Direction by **Richard Carsey**



Tickets: 414-224-9490

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Mark Clements  
Artistic Director

Chad Bauman  
Managing Director

Milwaukee Repertory Theater  
108 E. Wells Street  
Milwaukee, WI • 53202



## MARK'S TAKE

"Tony Bennett is one of those extraordinary artists who is constantly being rediscovered by new generations - and a terrific testament to the fact that wonderful songs sung by wonderful artists truly do stand the test of time. *I Left My Heart* is a fantastic vehicle to experience the fun and intimacy of the Stackner Cabaret for those who already love Tony Bennett, and for those who will come to love him!"

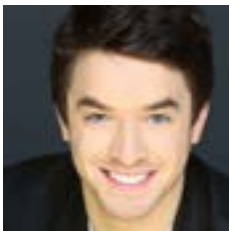
-Mark Clements, Artistic Director

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# SYNOPSIS

*I Left My Heart* is the brainchild of David Grapes and Todd Olson, the co-creators of *My Way: A Musical Tribute to Frank Sinatra*. *I Left My Heart* features one hit song after another as the cast journeys through Bennett's career. Rather than attempt to imitate Tony Bennett's matchless style and persona, *I Left My Heart* showcases three tenors performing the songs of Tony Bennett with each performer's own distinctive sound. Together and in tandem, these three tenors celebrate the songbook of one of America's most enduring crooners.



Andrew McMath  
Tenor #1



Rob Tucker  
Tenor #2



Eric Hahlum  
Tenor #3



Richard Carsey  
Pianist/Music Director

## THE SONGS OF *I LEFT MY HEART*

### ACT ONE

#### Opening Set

STEPPIN' OUT WITH MY BABY by Irving Berlin  
TOP HAT, WHITE TIE, AND TAILS by Irving Berlin  
WITH PLENTY OF MONEY AND YOU by Al Dubin and Harry Warren

#### Early Years Set

BOULEVARD OF BROKEN DREAMS by Al Dubin and Harry Warren  
BECAUSE OF YOU by Arthur Hammerstein and Dudley Wilkinson  
STRANGER IN PARADISE by Robert Wright and George Forrest  
THE BEST IS YET TO COME by Carolyn Leigh and Cy Coleman

#### Crazy Rhythm Set

CRAZY RHYTHM by Joseph Meyer, Roger Wolfe Kahn, and Irving Caesar  
LULLABY OF BROADWAY by Al Dubin and Harry Warren  
LET'S FACE THE MUSIC AND DANCE by Irving Berlin

#### Tribute to Friends Set

I GOT RHYTHM by George and Ira Gershwin  
NIGHT AND DAY by Cole Porter  
THAT OLD BLACK MAGIC by Johnny Mercer and Harold Arlen  
I GOT IT BAD AND THAT AIN'T GOOD by Duke Ellington  
IT'S WONDERFUL by Irving Berlin  
COME RAIN OR COME SHINE by Johnny Mercer and Harold Arlen  
PUTTIN' ON THE RITZ by Irving Berlin  
IT DON'T MEAN A THING by Duke Ellington

- Intermission -

### ACT TWO

#### Film Set

WHERE DO I BEGIN by Carl Sigman and Francis Lai  
THE DAYS OF WINE AND ROSES by Johnny Mercer and Henry Mancini  
AS TIME GOES BY by Herman Hupfield  
THE SHADOW OF YOUR SMILE by Paul Francis Webster and John Mandel

#### Quiet Set

YOU MUST BELIEVE IN SPRING by Bill Evans  
A CHILD IS BORN by Bill Evans  
FLY ME TO THE MOON by Bart Howard  
STREET OF DREAMS by Samuel Lewis and Victor Young

#### Last Blast

HOW DO YOU KEEP THE MUSIC PLAYING? by Michel LeGrand and Alan Bergman  
I'M JUST A LUCKY SO AND SO by Duke Ellington  
I WANNABE AROUND by Johnny Mercer and Sadie Vimmerstedt  
THE GOOD LIFE by Jack Reardon and Sascha Diestel  
RAGS TO RICHES by Richard Adler and Jerry Ross

#### Finale

I LEFT MY HEART IN SAN FRANCISCO by Douglass Cross and George Cory

#### Encore

MAKE SOMEONE HAPPY by Adolph Green and Betty Comden

# A DISCUSSION WITH TODD OLSON

Co-creator and Director of *I Left My Heart*



Todd Olson, Co-Creator and Director of *I Left My Heart*

**Neal Easterling, Milwaukee Rep Education Associate:**

What was the driving force behind creating *I Left My Heart*?

**Todd Olson:** Well, we had had such a success with *My Way*; there was the obvious instinct to follow it up with something. In my mind, there was no one quite like Sinatra, and the suggestion came up to create a piece around the songbook of Tony Bennett. I didn't think there was the human story there, but after literally cogitating on it for a few years, I realized that the music was the story.

**Neal:** What do you find exciting about returning to a show you helped create?

**Todd:** I think the opportunity to treat it as a new work again and the search for three remarkable tenors. You know we are doing this version with just the piano, so with Richard Carsey - and all that he brings to the table - that's really exciting. Also really tailoring it for these three tenors is very exciting. All three that we used in the world premiere were all on Broadway within 24 months of doing our production. Those folks were talented, and these folks are very talented. These folks have Broadway credits as well, or will have Broadway credits really shortly. So, I am excited about just being among that talent, that much

music, and being able to sort of visit Tony's song book cleanly, clearly, powerfully.

**Neal:** You mentioned the three tenors. What was the idea behind using three different tenors to perform the songbook of Tony Bennett?

**Todd:** It was such a phenomenon, *The Three Tenors*, and then people clung onto that. Then it became the three sopranos, and the three... I mean, there were the three everything. I thought, it is such a deceptively simple structure. It is just three guys singing their hearts out, and they are singing the best music ever written. Those were the days when I was really resisting writing a Tony Bennett review because I thought - you know, being a dramatist - it needed conflict. It needed a journey, and Tony Bennett does not have a lot of conflict. I think if we ever do a sequel to this, we will get into all the duets that he did. His career has had a whole lot of chapters in duets, and it could be very funny dramatizing all these oddball pairings he has done. So, I suppose using three tenors was a way to disencumber myself from having to manufacture a Sinatra-like story. The purity of three tenors - and goodness, if Tony Bennett is anything, he is a natural tenor - singing this very difficult music, and let that be the event. People just have such affection for this man, even though clearly we are not impersonating Tony Bennett at all in *I Left My Heart*. People have such affection for this music and this period. As we pay tribute to the man, the audience pays tribute to the man too... so turns out, that is the event.

# TONY BENNETT



Tony Bennett

Tony Bennett was born Anthony Dominick Benedetto in Astoria, Queens, New York on August 3, 1926. He grew up in a poor family whose circumstances were made worse by the Great Depression and his father's death when he was nine. He attended the High School for the Industrial Arts in New York City, where he studied painting. While in school, he worked as a singing waiter to help support the family. Having served in the Army infantry during World War II, he took advantage of the G.I. Bill to study singing and acting at the American Theatre Wing.

His first big break came while performing with Pearl Bailey in Greenwich Village. Bob Hope attended a performance and subsequently hired Bennett (performing under the name Joe Bari at the time) in 1949 to perform in his road show. Hope suggested "Joe Bari" change his name to Tony Bennett. By 1950, the newly named Bennett had signed with Columbia Records. His early hits included "Rags to Riches," "Because of You," and "Stranger in Paradise." Bennett released his signature song "I Left My Heart in San Francisco," written by two unknown songwriters George Cory and Douglass Cross, in 1962 as a B-side on a single. It also earned him his first Grammy Award in 1963.

## TONY BENNETT'S AWARDS & NOTABLE RECOGNITION

**1963 Grammy Award:** Record of the Year for "I Left My Heart in San Francisco".

**Grammy Award:** Best Vocal Performance, Male for "I Left My Heart in San Francisco".

**1969 New York City's Bronze Medallion**

**1993 Grammy Award:** Best Traditional Pop Vocal Performance for *Perfectly Frank*.

**1994 Grammy Award:** Best Traditional Pop Vocal Performance for "Steppin' Out".

**1995 Grammy Award:** Album of the Year for *MTV Unplugged*.

**Grammy Award:** Best Traditional Pop Vocal Performance for *MTV Unplugged*.

**1996 CableACE Award:** Performance in a Musical Special or Series for *Tony Bennett Live By Request: A Valentine Special* (1996) (TV)

**Emmy Award:** Outstanding Individual Performance in a Variety or Music Program for *Tony Bennett Live by Request: A Valentine's Special* (1996) (TV)

**1997 Grammy Award:** Best Traditional Pop Vocal Album for *Here's to the Ladies*.

**Induction into the Big Band and Jazz Hall of Fame**

**1998 Grammy Award:** Best Traditional Pop Vocal Album for *On Holiday*.

**2000 Grammy Award:** Best Traditional Pop Vocal Performance for *Bennett Sings Ellington: Hot & Cool*.

**2001 Grammy Lifetime Achievement Award**

**2002 ASCAP Pied Piper Award** for His Unparalleled Contributions to Popular Music

**2003 Grammy Award:** Best Traditional Pop Vocal Album for *Playing' With My Friends: Bennett Sings The Blues*.

Bennett's success caused some strife with his record company. He wanted to continue singing quality new songs and exploring new styles of music, but Columbia wanted Bennett to repeat the style used in his earlier hits. Bennett and his producer Mitch Miller compromised by each selecting half of the songs on each record, but eventually Miller told Bennett not to do any new songs. Coupling this frustration with the rise of rock music and the record industry's focus on that genre, Bennett decided to leave the label in 1972.

Bennett recorded a couple more albums on his own label, Improv, and with a few other companies, but low record sales forced him out of the market. Bennett took a hiatus from recording for almost the next 10 years, performing almost exclusively in Las Vegas. In 1979, after some personal difficulties and a near-death drug overdose, Bennett reached out to his sons to help his foundering career. Danny Bennett, whose own music career was also troubled, signed on as his father's manager. With the 1980s growing appreciation for traditional pop music, performers like Linda Ronstadt began to release albums from the Great American Songbook. In 1986, Bennett resigned with Columbia and released *The Art of Excellence*, his first album to reach the pop charts in over 14 years. Bennett's son Danny's business acumen proved to be stronger than his music abilities. Scheduling his father Tony for television appearances on *The Simpsons*, *David Letterman*, *Jay Leno*, and *MTV Unplugged*, Danny earned his father a new generation of fans.

With the release of the *MTV Unplugged* album (which won the Grammy for Album of the Year in 1995), Bennett sealed his come back. Over the next ten years, Bennett won eight more Grammy Awards, two Emmys, a CableACE Award, *Billboard's* Century Award, a NEA Jazz Master Award, and became a Kennedy Center honoree. To mark his 80th birthday in 2006, Bennett released an album of duets that included songs with Barbra Streisand, Elton John, Elvis Costello, Bono, and Sting. This album's success led Bennett to release *Duets II* to commemorate his 85th birthday in 2011. The album featured his work with many performers, but his duets with Lady Gaga, Queen Latifah, and the late Amy Winehouse's final recording of "Body and Soul" drew the most accolades.

Tony Bennett has also been an advocate for human and social rights throughout his life. Having marched with Martin Luther King, Jr. in 1965, Bennett received the Martin Luther King's Salute to Greatness Award 2002. His humanitarian efforts with the UN earned him a High Commissioner for Refugees Award. He is also a strong supporter of arts education in New York, and founded, along with the Department of Education of New York City, the Frank Sinatra School of the Arts, and, with his wife Susan, Exploring the Arts, a charitable organization

**2004 Grammy Award:** Best Traditional Pop Vocal Album for *A Wonderful World*.

**2005 Kennedy Center Honoree**

**2006 Grammy Award:** Best Traditional Pop Vocal Album for *The Art of Romance*.

**Billboard Century Award**

**United Nations High Commissioner for Refugees Humanitarian Award**

**National Endowment for the Arts Jazz Masters Award**

**Emmy Award:** Outstanding Individual Performance in a Variety or Music Program for *Tony Bennett: An American Classic* (2006) (TV)

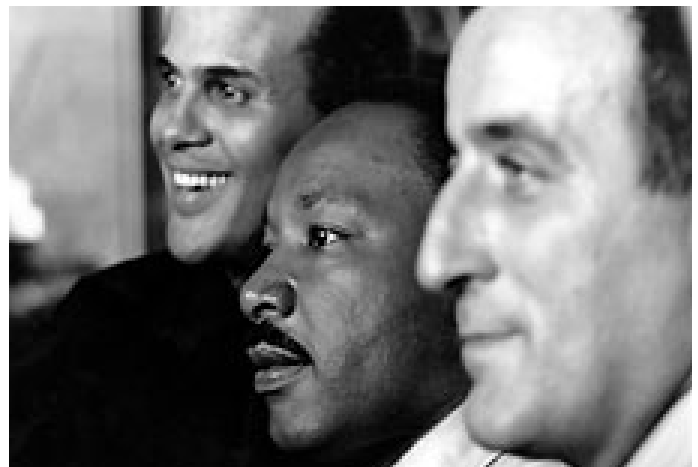
**2007 Grammy Award:** Best Pop Collaboration with Vocals for "For Once in My Life".

**Induction into the International Civil Rights Walk of Fame**

**2011 Induction into the New Jersey Hall of Fame**

**2012 Grammy Award:** Best Pop Duo/Group Performance for "Body and Soul."

**Grammy Award:** Best Traditional Pop Vocal Album for the album *Duets II*.



Harry Belafonte, Dr. Martin Luther King, Jr. and Tony Bennett

supporting arts education in over 14 public high schools throughout New York City.

# DISCOGRAPHY OF TONY BENNETT

Because of You • 1952  
Cloud 7 • 1955  
Alone at Last with Tony Bennett • 1955  
Tony • 1957  
The Beat of My Heart • 1957  
Live at the Latin Casino in Philadelphia with Count Basie • 1958  
Long Ago and Far Away • 1958  
Blue Velvet • 1958  
Tony's Greatest Hits • 1958  
In Person! With Count Basie and His Orchestra • 1959  
Strike up the Band with Count Basie and His Orchestra • 1959  
Hometown, My Town • 1959  
To My Wonderful One • 1960  
More Tony's Greatest Hits • 1960  
Tony Sings for Two • 1961  
Alone Together • 1961  
Sings a String of Harold Arlen • 1961  
My Heart Sings • 1961  
I Left My Heart in San Francisco • 1962  
Tony Bennett at Carnegie Hall • 1962  
Mr. Broadway: Tony's Greatest Broadway Hits • 1962



I Wanna Be Around... • 1963  
This is All I Ask • 1963  
The Many Moods of Tony • 1964  
From This Moment On: Live at the Sahara • 1964  
When Lights are Low • 1964  
Who Can I Turn To • 1964  
If I Ruled the World: Songs for the Jet Set • 1965  
Tony Bennett's Greatest Hits, Vol. III • 1965  
The Movie Song Album • 1966  
A String of Tony's Hits • 1966  
A Time for Love • 1966

Tony Makes It Happen • 1967  
For Once in My Life • 1967  
Yesterday I Heard the Rain • 1968  
Snowfall: The Tony Bennett Christmas Album • 1968  
I've Gotta Be Me • 1969



Tony Bennett's Greatest Hits Vol. IV • 1969  
Love Story: 20 All-Time Great Recordings • 1969  
Tony Sings the Great Hits of Today! • 1970  
Tony Bennett's Something • 1970  
Tony Bennett Sings His All-Time Hall of Fame Hits • 1970  
Love Story • 1971  
The Summer of '42 • 1971  
Get Happy With the London Philharmonic • 1971  
With Love • 1972  
The Good Things in Life • 1972  
Listen Easy • 1972  
Life Is Beautiful • 1972  
Tony Bennett Sings 10 Rodgers and Hart Songs • 1973  
Tony Bennett Sings More Great Rodgers and Hart • 1973  
The Tony Bennett/Bill Evans Album • 1975  
Tony Bennett with the McPartlands and Friends Make Magnificent Music • 1977  
Together Again With Bill Evans • 1977  
The Very Best of Tony Bennett: 20 Greatest Hits • 1977  
The Art of Excellence • 1986  
16 Most Requested Songs • 1986  
Bennett/Berlin • 1987  
Jazz • 1987  
Astoria: Portrait of the Artist • 1990  
Forty Years: The Artistry of Tony Bennett • 1991  
Perfectly Frank • 1992

Steppin' Out • 1993  
MTV Unplugged: Tony Bennett • 1994  
Here's to the Ladies • 1995  
Tony Bennett on Holiday: Tribute to Billie Holiday • 1997  
Tony Bennett: The Playground • 1998  
The Essential Tony Bennett (A Retrospective) • 1998  
Bennett Sings Ellington: Hot and Cool • 1999  
The Ultimate Tony Bennett • 2000  
Playin' with My Friends: Bennett Sings the Blues • 2001  
Christmas in Vienna VII with Charlotte Church, Vanessa Williams, Placido Domingo • 2001  
Christmas with Tony Bennett and the London Symphony Orchestra • 2002  
A Wonderful World with k.d. lang • 2002  
The Essential Tony Bennett • 2002  
The Art of Romance • 2004  
Fifty Years: The Artistry of Tony Bennett • 2004  
Tony Bennett: Take My Hand • 2005  
That San Francisco Sun • 2006  
Duets: An American Classic • 2006  
Tony Bennett: An American Classic • 2006  
Tony Bennett Sings for Lovers • 2006  
Tony Bennett's Greatest Hits of the '60s • 2006  
Tony Bennett: Through the Years • 2006  
The Classic Collection • 2007  
Tony Bennett Sings the Ultimate American Songbook, Vol. 1 • 2007  
Tony Bennett • 2007  
A Swingin' Christmas with Count Basie Big Band • 2008  
The Complete Tony Bennett/Bill Evans Recordings • 2009  
Duets II • 2011  
Tony Bennett: Live • 2011  
The Classic Christmas Album • 2011  
Viva Duets • 2012  
Duets II – The Great Performances • 2012  
Duets & Duets II • 2012  
Isn't It Romantic? • 2012  
As Time Goes By: Great American Songbook Classics • 2013

# THE ARTISTIC EVOLUTION

of The Legendary Tony Bennett – a Q&A

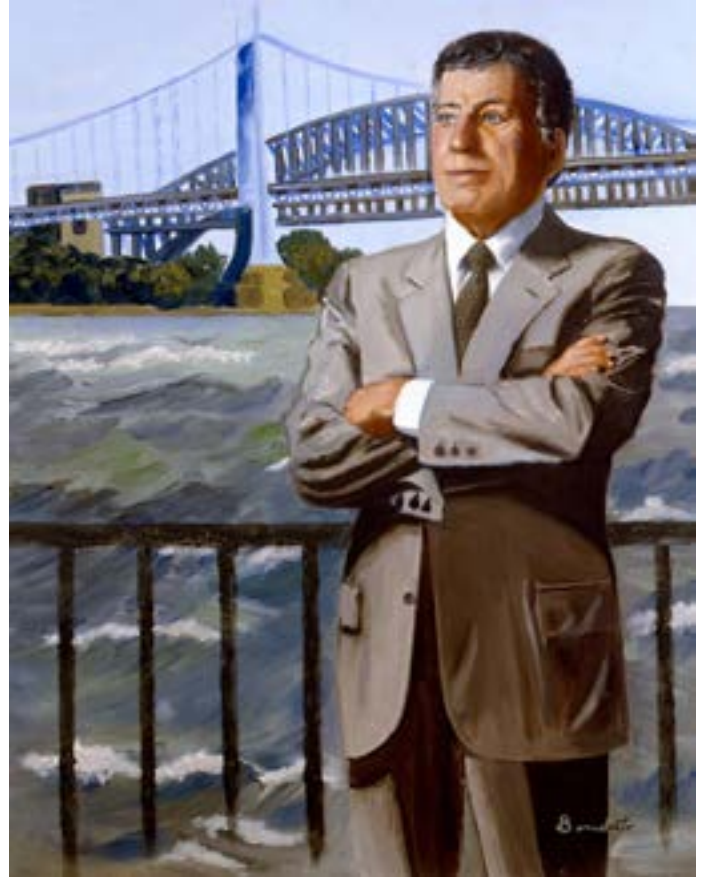
Excerpted from a July 2013 interview in *ICON Magazine*. For the full article, visit <http://www.wrti.org/post/artistic-evolution-legendary-tony-bennett>.

**Bruce Klauber:** As an artist, you are your own toughest critic. Let's just take the past ten years—what do you think is different about your singing?

**Tony Bennett:** You know, it is funny. This album that I did with Dave Brubeck from 1962 [*Bennett & Brubeck: The White House Sessions, Live 1962*] that was just released, everybody's raving about it and I forgot that I actually did it. Columbia found this thing that we recorded, when President Kennedy asked us to perform on the White House Lawn. What Dave and I did together was completely spontaneous. It is getting great reviews. It is number one on Amazon.com and with Barnes and Noble. It is a complete surprise. They are calling it a great jazz album. So I listened to it and the way I was singing and, to me, I don't think I sound better, but I think I sound the same now as I did 50 years ago, which is unusual. I was able to sustain my voice and still keep it on good shape.

**BK:** You have spoken eloquently and extensively about Duke Ellington and how important he was to you personally and professionally. But I get the sense, even after reading many of the books written about him, that not a lot of us really knew the guy. I think you did.

**TB:** He was a complete genius. He never stopped writing. Every night he composed, and the next day the band would play it at a rehearsal. The band was his sketch pad. An artist uses a sketch pad to plan a painting. That orchestra was his sketch pad. He was so different from anyone and so creative. For instance, any other bandleader would hire saxophones, trumpets and trombones and a rhythm section. He would search for individual artists like Paul Gonsalves, Johnny Hodges. Everyone in the orchestra was an artist in his own right. They were completely different. Johnny Hodges just was not another saxophone player. He was Johnny Hodges. And the same thing with Paul Gonsalves. Everyone in the band was special. He chose artists that were individuals who knew how to make things work. And that is how Duke



Self-Portrait, Anthony Benedetto

worked. He did not write for a saxophone player. He wrote for Johnny Hodges. He respected all his musicians very much. He taught me to do two things. He said, "Don't do one thing, do two." I had a passion for painting and Duke turned me on to painting every day, and I've been doing that for many years. And that came from Duke Ellington, and that was important to me, because music and art share the same premise and they feed one another. What you learn when you paint, you learn about music, and what you learn from music, you learn about painting. It is funny how it worked for me. I am very content with what I do. There is a continuity going with the two mediums that I work with, and it is a pleasure to keep learning that way. My ambition is to keep getting better as I get older, to swing it, and to prove that you do not have to give up on life just because you are getting old.



# THE PAINTINGS OF ANTHONY BENEDETTO

As well as being a singer, Tony Bennett is also an accomplished painter. He began drawing chalk pictures on the sidewalks of his hometown in Astoria, Queens at the age of five. Painting under his family name Benedetto, he continues to paint nearly every day, even while touring. The United Nations has commissioned his artwork on two occasions, and three Bennett originals are part of the permanent collection of the

Smithsonian Institution, including his portrait of Duke Ellington, recently accepted into the National Portrait Gallery. His paintings are also on permanent display at the Butler Institute of American Art in Youngstown, Ohio and at the prestigious National Arts Club in Gramercy Park in Manhattan.

For more information and examples of his work, visit [https://tonybennett.com/benedetto\\_arts.php](https://tonybennett.com/benedetto_arts.php)



*Golden Gate Bridge*, Anthony Benedetto



*Astoria Dreaming*, Anthony Benedetto



*Golden Pavilion*, Anthony Benedetto



*My Daughter Antonia*, Anthony Benedetto



*Jazz*, Anthony Benedetto

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