



BE OURS TONIGHT: ELVIS AND THE SYMPHONY

The Cape Symphony Orchestra presents [Be Ours Tonight: Elvis and the Symphony](#)
at the [Barnstable Performing Arts Center](#)
Saturday, May 9 at 7:30 PM and Sunday, May 10, 2026 at 3:00 PM

CAPE SYMPHONY

Bryan English, Guest Conductor
Patrick Dunn, Vocals

THE ORCHESTRA

VIOLIN I

Rhiannon Banerdt, *asst. concertmaster*
Benjamin Carson
Lino Tanaka
Norma Stiner
Jiuri Yu
Lawrence Chaplan

VIOLIN II

Heather Goodchild Wade, *principal*
Daniel Faris
Melissa Carter
Igor Cherevko
Svitlana Kovalenko
Kaede Kobayashi-Kirker

VIOLA

Danielle Farina, *principal*
Sachin Shukla, *asst. principal*
Sara DeGraide
Susan Gable
Nissim Tseytlin

CELLO

Velleda Miragias, *asst. principal*
Elizabeth Schultze
Norma Kelley
Michael Czitrom

DOUBLE BASS

Carion Chu, *principal*
Peter Walsh
Caroline Samuels

FLUTE

Mariellen Sears

OBOE

Laura Pardee Schaefer

CLARINET

Janice Smith

BASSOON

Meryl Summers, *principal*

FRENCH HORN

Virginia Morales
Anne Howarth

TRUMPET

Bijon Watson
Tobias Monte

TROMBONE

Alexei Doohovskoy

BASS TROMBONE

James Monaghan

TIMPANI

Michael Weinfield-Zell

PERCUSSION

Paul Gross, *principal*

*This roster lists the musicians performing today's concert, and is subject to change.
Cape Symphony's official roster, including recognition of our musician chair supporters, is [here](#).*



BE OURS TONIGHT: ELVIS AND THE SYMPHONY

A Tribute to the King

Arr. Ted Ricketts

2001 Intro

Richard Strauss, Orch. Bryan English

See See Rider

Ma Rainey, Arr. Richard Maslove

Burning Love

Dennis Linde

Heartbreak Hotel

Mae Boren Axton, Tommy Durden; Arr. Maslove

It's Now or Never

Wally Gold, Aaron Schroeder

Always on My Mind

Johnny Christopher, Mark James, Wayne Thompson

All Shook Up

Otis Blackwell

One Night

David Bartholomew, Pearl King

Bridge Over Troubled Water

Paul Simon, Art Garfunkel

If I Can Dream

Walter Earl Brown, Arr. Matt Podd

INTERMISSION

Prelude to Act 2

Bryan English

Blue Suede Shoes

Carl Perkins

CAPE SYMPHONY

A Little Less Conversation

Mac Davis, Billy Strange; Arr. Lindberg

Love Me Tender

George Poulton, Arr. Vera Matson

My Way

Claude Francois, Jacques Revaux; Arr. Figueiredo

Teddy Bear/Don't Be Cruel

Kal Mann/Otis Blackwell

In The Ghetto

Mac Davis, Arr. Maslove

Amazing Grace

John Newton, Arr. English

Hound Dog

Jerry Lieber, Mike Stoller

Jailhouse Rock

Jerry Lieber, Mike Stoller, Arr. Maslove

Suspicious Minds

Mark James, Arr. McKenzie

An American Trilogy

Mickey Newbury, Arr. McKenzie

Can't Help Falling in Love

H. Peretti, L. Creatore, G.D. Weiss; Arr. McKenzie

ABOUT TODAY'S PROGRAM

Elvis Presley grew to superstardom from humble Mississippi beginnings and the gift of a guitar for his 11th birthday in 1946. Drawing from gospel, country, and rhythm and blues traditions, he transformed American popular music forever. His distinctive voice, good looks, and magnetic stage presence were a full-on cultural phenomenon by the late 1950s. "Elvis Presley is the greatest cultural force in the 20th century," said Leonard Bernstein in 1966. "He introduced the beat to everything, and he changed everything—music, language, clothes, it's a whole new social revolution." Today, we'll relive the magic.

CAPE SYMPHONY

Bryan English and your Cape Symphony Orchestra put us instantly in Elvis Presley's musical world with ***A Tribute to the King***, a lively collage of familiar riffs and hooks. Then, the thunderous opening of ***2001*** fills the hall—the same dramatic cue that built anticipation to a near breaking point before Elvis took the stage in his Las Vegas years. Here comes the award-winning Patrick Dunn, and away we go!

See See Rider, first recorded by blues legend Ma Rainey, was a staple of Presley's live shows. It's an earthy, driving nod to the musical traditions he absorbed in Memphis. That energy carries into the urgency and rhythm of the 1972 hit ***Burning Love***.

Eerie and desolate, ***Heartbreak Hotel*** (1956) was Presley's first chart-topper and announced a new, grittier voice in rock and roll. Across the Atlantic, young John Lennon, Mick Jagger, Robert Plant, and others all felt a thrill. Needless to say, music was forever changed.

By contrast, ***It's Now or Never*** (1960), inspired by the Neapolitan *O Sole Mio*, shows off a lyrical, romantic style. Swoon!

Traveling through the decades, we'll visit ***Always on My Mind***, the famous portrait of regret that Elvis recorded in 1972. The bouncy exuberance of 1957's ***All Shook Up*** feels almost weightless by comparison. ***One Night*** follows, blending blues origins with mainstream pop appeal. Its original title, "One Night of Sin," had to be scrapped to satisfy the record label's 1957 sensibilities.

Presley's version of Simon & Garfunkel's ***Bridge Over Troubled Water*** transforms a gentle ballad into something almost gospel in scale. ***If I Can Dream***, written after the assassination of Martin Luther King Jr. in 1968, channels grief into soaring hope to close our program's first half.

INTERMISSION

Prelude to Act 2 resets the stage, leading into the rockabilly spark of ***Blue Suede Shoes*** (1957), all attitude and forward motion: Go, cat, go! ***A Little Less Conversation*** (1968) adds swagger and a more modern rhythmic bite.

Presley's romantic side comes through in a different palette. ***Love Me Tender***, adapted from a Civil War-era melody, is disarmingly simple and sincere.

My Way was a 1970s Elvis concert staple, and Pat Dunn does it justice on the Cape Symphony stage. Then we'll lighten the mood with ***Teddy Bear/Don't Be Cruel***, a pairing that balances charm and rhythmic snap.

CAPE SYMPHONY

In the Ghetto (1969), a stark narrative ballad that stands apart for its direct social commentary, is followed by *Amazing Grace*, a sacred standard that reconnects with Presley's lifelong grounding in gospel music.

Our final stretch captures the full force of Elvis's stage persona. *Hound Dog* and *Jailhouse Rock* deliver humor, swagger, and a beat that won't sit still. *Suspicious Minds* (1969), Elvis's last number-one single, laments a mistrusting relationship, and *An American Trilogy* weaves multiple melodies into a sweeping theatrical statement.

Can't Help Falling in Love (1961) brings our concert to a close. Gentle, direct, and instantly recognizable (it's still played for the first dance at many a wedding), this song served as Presley's own farewell onstage—a tender conclusion that lingers long after the final note.

Thank you for attending today's concert.
We hope you had a wonderful time and that we'll see you again soon.

BEHIND THE SCENES

PRODUCTION TEAM:

Director of Concert Operations

Patrick Gallagher

Stage Manager

Kimberly Monteiro

Assistant Stage Manager

Brendan Gallagher

Lighting Designer

Kendra Murphy

Stage Crew

Jay Ivanof

John Bishop

STAFF:

Assistant Conductor

Joe Marchio

Box Office

CAPE SYMPHONY

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Personnel Manager
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Ticket sales cover only part of the cost to maintain a professional orchestra on Cape Cod. Generous donations and community support make the difference.

Donating is easy, online at www.capesymphony.org/donations or by mail to Cape Symphony, 2235 Iyannough Road, West Barnstable, MA 02668. For more information about ways to support Cape Symphony, please contact Director of Development Kevin McLain at kmclain@capesymphony.org. Thank you!

Program Notes by [Susan Sundermeyer](#). References include biography.com, elvisthemusic.com, graceland.com, time.com.