



## LET'S GROOVE TONIGHT: MOTOWN AND THE PHILLY SOUND

The Cape Symphony Orchestra presents [Let's Groove Tonight: Motown and The Philly Sound](#)  
at the [Barnstable Performing Arts Center](#)

Saturday, June 13, 2026 at 3:00 PM and 7:30 PM and Sunday, June 14, 2026 at 3:00 PM

Please enjoy a performance in the lobby at 2:00 PM on June 13  
by the Cape Symphony Conservatory Seaside String Ensemble.

### THE CAPE SYMPHONY ORCHESTRA

**Troy Quinn, Guest Conductor**

**Chester Gregory, Cherise Coaches, and Brik.Liam, Vocals**

#### **VIOLIN I**

Jae Cosmos Lee,  
*concertmaster*  
Rhiannon Banerdt,  
*asst. concertmaster*  
Benjamin Carson  
Lino Tanaka  
Jiuri Yu  
Norma Stiner

#### **VIOLIN II**

Heather Goodchild Wade,  
*principal*  
Daniel Faris  
EmmaLee Holmes-Hicks  
Marc Benador  
Deborah Bradley  
Lawrence Chaplan

#### **VIOLA**

Danielle Farina,  
*principal*  
Sachin Shukla,  
*asst. principal*  
Lilit Muradyan  
Susan Gable  
Nissim Tseytlin

#### **CELLO**

Jacques Lee Wood,  
*principal*  
Velleda Miragias,  
*asst. principal*  
Michael Czitrom  
Norma Kelley

#### **FLUTE**

Wendy Rolfe  
Mariellen Sears

#### **OBOE**

Laura Pardee Schaefer  
Elizabeth England

#### **CLARINET**

Mark Miller,  
*principal*  
Janice Smith

#### **TENOR**

**SAXOPHONE**  
Nick Suchecki

#### **BARITONE**

**SAXOPHONE**  
Berke McKelvey

#### **FRENCH HORN**

Clark Matthews,  
*principal*

Neil Godwin  
Marina Krickler  
Virginia Morales

#### **TRUMPET**

Kyle Spraker,  
*principal*  
Tobias Monte  
Andrew Sorg

#### **TROMBONE**

Robert Hoveland,  
*principal*  
Michael Tybursky

#### **BASS TROMBONE**

Gabriel Rice

#### **TIMPANI**

Michael Weinfield-Zell,  
*principal*

#### **PERCUSSION**

Paul Gross,  
*principal*  
Michael Iadevaia

#### **PIANO**

Ben Cook

#### **GUITAR**

Jon Finn

*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](#).*

**LET'S GROOVE TONIGHT: MOTOWN AND THE PHILLY SOUND**

**The Sound of Philadelphia**

Kenneth Gamble, Leon Huff

**Let's Groove**

Maurice White, Wayne Vaughan

**I Heard It Through the Grapevine**

Barrett Strong, Norman Whitfield

**Could It Be I'm Falling In Love**

Melvin and Mervin Steals

**You'll Never Find Another Love Like Mine**

Kenneth Gamble, Leon Huff

**Hurt So Bad**

Bobby Hart, Teddy Randazzo

**My Girl**

Smokey Robinson, Ronald White

**I'll Be Around**

Thom Bell, Phil Hurtt

**Back Stabbers**

Leon Huff, Gene McFadden, John Whitehead

**Don't Leave Me This Way**

Kenneth Gamble, Leon Huff

**INTERMISSION**

**A Fifth of Beethoven**

Ludwig van Beethoven, Arr. Walter Murphy

**Ball of Confusion**

Norman Whitfield, Barrett Strong

**People Make the World Go Round**

Linda Creed, Thom Bell

# CAPE SYMPHONY

## **Me and Mrs. Jones**

Kenneth Gamble, Leon Huff

## **I'm Coming Out**

Bernard Edwards, Nile Rodgers

## **Rock the Boat**

Waldo Holmes

## **Love Train**

Kenneth Gamble, Leon Huff

## **Ain't No Stoppin' Us Now**

Jerry Cohen, Gene McFadden, John Whitehead

## **ABOUT TODAY'S PROGRAM**

Motown and The Philly Sound are two of the most influential soul music movements of the twentieth century. While both grew from African American musical traditions and produced countless hits, they developed distinct personalities. Motown, founded in Detroit by Berry Gordy in 1959, emphasized concise songwriting, driving rhythms, memorable hooks, and polished vocal performances designed to appeal to audiences across racial and cultural lines. Its recordings by artists such as Marvin Gaye, Diana Ross, and Stevie Wonder helped define the sound of the 1960s.

A decade later, Philadelphia producers and songwriters Kenneth Gamble and Leon Huff crafted a more sophisticated style. The Philly Sound paired lush strings, prominent horns, intricate arrangements, and smooth vocal harmonies with rhythms that paved the way for disco. These productions gave rise to artists such as Lou Rawls, Billy Paul, and The O'Jays.

Together, Motown and Philly Soul created a soundtrack for social change, celebration, romance, and the dance floor. Many of its greatest hits are featured in today's concert. Let's groove!

Recorded in 1974 by MFSB featuring The Three Degrees, **The Sound of Philadelphia** was originally written as theme music for *Soul Train*. It became the first television theme song ever to reach No. 1 on the Billboard Hot 100 and won a Grammy Award for Best R&B Instrumental Performance. Its soaring strings, driving rhythms, and exuberant groove became so closely associated with Philadelphia International Records that the title effectively named an entire musical style.

# CAPE SYMPHONY

Earth, Wind & Fire's smash hit **Let's Groove** arrived in 1981, proving that despite the growing anti-disco sentiment of the time, dance music was far from finished. Built around synthesizers and funk rhythms, it became one of the group's biggest hits. The song's (then) futuristic [music video](#) was the first ever to be played on BET's *Video Soul*, and helped usher in the MTV era.

**I Heard It Through the Grapevine** almost never happened! Smokey Robinson and Marvin Gaye both recorded the song, but Berry Gordy declined to release either version. After a competing recording by Gladys Knight & the Pips became a hit, radio DJs began playing Gaye's 1968 album track so frequently that Motown finally issued it as a single. The result was a seven-week No. 1 hit and Motown's biggest-selling single up to that time.

The Spinners' first great Philly Soul classic, **Could It Be I'm Falling In Love** paired producer Thom Bell's elegant arrangements with the songwriting talents of brothers Melvin and Mervyn Steals, who sometimes wrote under the names "Mystro" and "Lyric." The 1972 recording helped establish the Spinners as one of the defining vocal groups of the decade.

Written specifically for Lou Rawls in 1976 after he joined Philadelphia International Records, **You'll Never Find Another Love Like Mine** became his signature song and biggest hit. The velvety ballad topped the R&B charts, reached No. 2 on the Billboard Hot 100, and introduced a new generation to Rawls's rich baritone.

More widely remembered from Linda Ronstadt's later recording, the dramatic pop-soul ballad **Hurt So Bad** first became a hit for Little Anthony & the Imperials in 1965. Songwriter Bobby Hart would later achieve even greater fame as half of the songwriting team behind many hits for The Monkees.

Few songs capture Motown's warmth and optimism more perfectly than **My Girl**. Written by Miracles members Smokey Robinson and Ronald White for their own band, the song was recorded by the Temptations after Robinson decided David Ruffin's voice was better suited to it. It became their first No. 1 hit.

Originally intended as a B-side, 1972's **I'll Be Around** became so popular with radio stations that Atlantic Records flipped the single. The result was the Spinners' first million-selling hit and one of producer Thom Bell's finest achievements, combining heartbreak and elegance in equal measure.

With **Back Stabbers**, the O'Jays transformed a tale of betrayal into one of The Philly Sound's defining recordings, reflecting the growing sophistication of early '70s soul. The song helped establish Philadelphia International Records as a major force in popular music.

Featuring Teddy Pendergrass's soaring lead vocals, **Don't Leave Me This Way** became a major R&B hit before later finding international fame through Thelma Houston's disco version. Its

emotional intensity and danceable groove perfectly capture the bridge between Philly Soul and disco.

### **INTERMISSION**

Walter Murphy transformed the opening of Beethoven's Fifth Symphony into a dance floor sensation with **A Fifth of Beethoven**. The 1976 recording reached No. 1 on the Billboard Hot 100 and gained additional fame as part of the *Saturday Night Fever* soundtrack, illustrating disco's ability to absorb influences from virtually anywhere.

Recorded by The Temptations, **Ball of Confusion** captured the turbulence of America in 1970. Referencing war, politics, social unrest, and generational conflict, it remains one of Motown's boldest social commentaries.

**People Make the World Go Round** offered a thoughtful look at urban life and human behavior in 1972. Songwriter Linda Creed would later co-write "The Greatest Love of All," while Thom Bell became one of the architects of the Philadelphia Sound.

Billy Paul's tale of illicit romance, **Me and Mrs. Jones** became one of the 1970s' most enduring ballads. According to Gamble and Huff, the song was inspired by conversations about real-life affairs among friends and acquaintances. Its smooth sophistication made it a defining Philly Sound recording.

Written in 1980 by Chic founders Bernard Edwards and Nile Rodgers, **I'm Coming Out** was inspired by Diana Ross impersonators at a New York drag club. Its exuberant message of self-expression made it an LGBTQ+ anthem. It's also one of very few pop hits to feature a trombone solo!

Waldo Holmes's **Rock the Boat**, recorded by The Hues Corporation in 1973, is one of the earliest disco songs to top the Billboard charts. Its buoyant rhythm, infectious chorus, and carefree optimism helped pave the way for the disco explosion that followed.

The O'Jays' international anthem **Love Train** calls on listeners around the world to join together in peace and harmony. Reaching No. 1 in 1973, it became one of the Philly Sound's most enduring statements of optimism and unity. Its message is relevant all these decades later. Ride this train, y'all.

McFadden & Whitehead wrote **Ain't No Stoppin' Us Now** out of frustration with their record label, turning personal determination into a universal declaration of perseverance. It became a crossover smash and is still heard at celebrations, sporting events, and whenever a spirit of triumph is called for: "Don't you let nothing, nothing, stand in your way."



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**

Rebeka Broitman, Supervisor

Eleanor Fothergill

#### **Hospitality Coordinator**

Charlotte Baxter

#### **Librarian**

Victoria Krukowski

#### **Managing Artistic Principal**

Jae Cosmos Lee

#### **Personnel Manager**

Wesley Hopper

#### **Usher Supervisor**

Betty Morse



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The Cape Symphony Orchestra's CapePOPS! series is sponsored by [Cape Cod 5](#).

## **SUPPORT YOUR CAPE SYMPHONY ORCHESTRA**

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](http://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](mailto:kmclain@capesymphony.org). Thank you!

Program Notes by [Susan Sundermeyer](#).