**[Richard Sacher: Richard Sings Richard: The Songs of Richard Rodgers](https://cabaretscenes.org/2023/07/07/richard-sacher-richard-sings-richard-the-songs-of-richard-rodgers/" \o "Permanent Link to Richard Sacher: Richard Sings Richard: The Songs of Richard Rodgers)**

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**Richard Sacher**

Richard Sings Richard: The Songs of Richard Rodgers

Don’t Tell Mama, NYC, June 29, 2023

Reviewed by Bart Greenberg

A person smiling at the camera

Description automatically generated

Richard Sachler

Richard Sacher used his fine baritone, his intelligence, and his humor to pay tribute to the entire career of Richard Rodgers, as he traveled, mostly chronologically, from Lorenz Hart to Oscar Hammerstein II to other assorted lyricists. The well-thought-out song list included both the classics and the obscure, the stirring anthems and the light-hearted comic ditties. His patter was spare but interesting. It mixed biographical facts of Rodgers’ professional life with tales of how these songs impacted Sacher’s own personal life. This was a show that could not have been presented as effectively by anyone else; it was clearly a top-notch cabaret entertainment.

Guided by the light hand of director Eadie Scott and with the valuable assistance of music director/pianist Ricky Ritzel, Sacher used the entire stage and even performed a charming waltz with the mic stand during the enchanting “Falling in Love with Love.” He displayed a series of posters with photos of the artists he referred to. In addition, he deserves plaudits for the way he handled his microphone, a rare skill these days. He clearly understands when to move closer to it and when to move away from him for his big, powerful notes. No lyrics were lost thanks to this skill.

He opened with “The Girlfriend,” catching all of its bouncy fun and then moved on to the sweeping romance of “With a Song in My Heart” and the sweet melancholy of “My Funny Valentine” blended with “Where or When.” These numbers were presented with a mix of youthful exuberance and wise maturity that deepened their emotional content. Later, Sacher told of his first exposure to Rodgers and Hammerstein when he was 15years old and was cast as Emile de Becque in a school production of *South Pacific*. His following delivery of “This Nearly Was Mine” that followed was emotionally rich and moving.

It was a great pleasure that along with the standard R&H anthems such as “You’ll Never Walk Alone” and “The Sound of Music” were some truly obscure items such as “Keep It Gay” from *Me and Juliet* (not to be confused with Mel Brooks’ “Keep It Gay” or the song in the current Broadway production of *& Juliet*). He also offered a generous sampling of Rodgers’ work post-Hammerstein, including the seductive “The Sweetest Sounds” and the gorgeous simplicity of “I Do Not Know a Day I Did Not Love You.” Sacher truly encompassed the entire career of the prolific Rodgers with both respect and great love. It’s hard to believe this is only his third solo show; here’s to what he comes up with next.