

Lincoln Center's

January–April 2016

American Songbook

Lead Support provided by PGIM

The Program

Wednesday Evening, March 30, 2016, at 8:00

The Story Goes On: Liz Callaway Sings Maltby & Shire

David Loud, *Musical Director and Piano*

Sarah Seiver, *Cello*

Bruce Doctor, *Percussion*

Dan Foster, *Director*

This evening's program is approximately 75 minutes long and will be performed without intermission.

Please make certain all your electronic devices are switched off.

Major support for Lincoln Center's American Songbook is provided by Amy & Joseph Perella.

Endowment support provided by Bank of America

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Steinway Piano

Stanley H. Kaplan Penthouse

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Artist catering provided by Zabar's and zabars.com

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UPCOMING AMERICAN SONGBOOK EVENTS IN THE STANLEY H. KAPLAN PENTHOUSE:

Thursday Evening, March 31, at 8:00

Imani Uzuri

Friday Evening, April 1, at 8:00

Grace McLean

IN THE DAVID RUBENSTEIN ATRIUM:

Tuesday Evening, April 5, at 7:30

Rick Barry

The Stanley H. Kaplan Penthouse is located in the Samuel B. and David Rose Building at 165 West 65th Street, 10th floor. The David Rubenstein Atrium is located on Broadway between West 62nd and 63rd Streets. Shows at the Atrium are free, with seating available on a first-come, first-served basis.

For tickets, call (212) 721-6500 or visit AmericanSongbook.org. Call the Lincoln Center Info Request Line at (212) 875-5766 or visit AmericanSongbook.org for complete program information.

Join the conversation: #LCSongbook

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. Flash photography and the use of recording equipment are not allowed in the building.

Closer Than Ever: The Intimacy of Maltby & Shire

By Barry Singer

“Small” has always suited Richard Maltby Jr. and David Shire exceedingly well. Certainly they have also worked “Big” throughout their years together, including creating a Broadway musical by that name. Intimacy, nonetheless, permeates all the music they have made as lyricist and composer; emotional intimacy in the “closer than ever” sense.

The revue that they assembled under that title, *Closer Than Ever*, remains one of the most fondly recollected Off-Broadway musicals ever produced. Its songful reflections on the vast spectrum of our interpersonal relations (and failed relations) illuminated rejection, loneliness, illicit sexual bliss, need, solitude, aging, marriage, second marriage, and, of course, love. It did so both fearlessly and effusively, with dry-eyed musical pathos, droll lyric wit, and always underlying sweetness—a perfect encapsulation of the sound and sensibility of Maltby and Shire in sum.

They met at Yale in the 1950s, writing musicals for the Yale Dramatic Association. As the son of bandleader Richard Maltby Sr. (best known for his 1954 hit recording of “[Themes From] The Man With the Golden Arm”), the Wisconsin-born, New York–bred Maltby and the Buffalo-born Shire (also the son of a local bandleader) came to the city from Yale to make music for the stage. In 1961 their maiden produced effort, *The Sap of Life*, played at One Sheridan Square Theater in Greenwich Village. Their first Broadway credit in 1968 was the interpolation of one song, “The Girl of the Minute,” into the revue *New Faces of 1968*.

Shire was simultaneously working his way up from dance-class pianist to Broadway rehearsal pianist to Broadway pit pianist, ultimately playing for the original productions of both *The Fantasticks* and *Funny Girl*. Shire became Barbra Streisand’s accompanist, as well as conducting and arranging for her (especially Streisand’s early television specials *Color Me Barbra* and *The Belle of 14th Street*). Streisand recorded five Maltby–Shire songs during this period, including “Autumn,” which they’d written together at Yale, and “Starting Here, Starting Now,” later deployed as the title song for their breakout theatrical success.

Originally called simply *Theater Songs by Maltby and Shire*, that show was first produced by the Manhattan Theatre Club in 1976, directed by Maltby. A musical sampler of Maltby and Shire’s indelibly wrought “story songs” (mostly about romance in the big city), the revue transferred from MTC to the Barbarann Theater Restaurant in March 1977 under a new title, *Starting Here, Starting Now*, and ran for 120 performances. Many of its songs originally had been written for shows that were either never produced or had closed out of town. Woven together, they yielded an

evening of musical theater mini-dramas that were deeply engrossing and delectably entertaining.

The following year, at MTC's instigation, Maltby conceived, directed, and contributed additional lyrics for a revue celebrating the music and the life of the jazz legend Thomas "Fats" Waller. *Ain't Misbehavin'* proved a landmark achievement, a radical racial rediscovery of a neglected master and a smash hit, transferring from MTC's Upper East Side cabaret space to Broadway, where it ran for 1,604 performances and won a Tony Award for Maltby as director.

Like Maltby, Shire pursued (and continues to pursue) a hugely successful parallel career—in his case as a distinguished composer of television and film scores. He won an Academy Award for Best Original Song for the 1979 film *Norma Rae*. Shire's soundtrack work also included *The Conversation*, *All the President's Men*, and parts of *Saturday Night Fever*. Then, in 1983, he returned to Broadway to collaborate with Maltby on the delightfully unlikely musical about pregnancy and childbirth, *Baby*.

It was a subject that only Maltby and Shire could have tackled. Focusing on the emotional impact of becoming pregnant (also the trauma of not being able to), the team composed a host of thrillingly theatrical songs for an exceptional cast that featured (in a Tony-nominated performance) our star tonight, the incomparable Liz Callaway, who stopped the show nightly with *Baby's* majestic anthem "The Story Goes On." Against all odds, *Baby* ran for 241 performances and garnered seven Tony nominations, including Best Director for Maltby and Best Original Score for Maltby and Shire.

Closer Than Ever followed in 1989, cementing Maltby and Shire's shared reputation as a very special songwriting team. Maltby continued to direct other people's shows, like *Fosse* in 1999, for which he received another Tony nomination, while contributing lyrics to some pretty big shows, including Alain Boublil and Claude-Michel Schönberg's *Miss Saigon* in 1991. Shire continues to compose film scores and conduct symphony orchestras. In 1996, the two tackled *Big* itself, based on the Tom Hanks movie, receiving Tony nominations for their efforts. To this day, they remain exceedingly active; their latest musical, *Take Flight*, premiered in London at the Menier Chocolate Factory in 2007, and in the U.S. at the McCarter Theatre in 2010.

All of their music has been meticulously sifted for you tonight to be savored in the intimate premises of Lincoln Center's Stanley H. Kaplan Penthouse. It is the perfect spot, an intensely beautiful little space (atop a very big building) that will now be filled with Maltby and Shire songs, big and small, emphatically scaled to life.

Barry Singer blogs about the arts, literature, and Winston Churchill for The Huffington Post.

Meet the Artists



BILL WESTMORELAND

Liz Callaway

Tony nominee and Emmy winner Liz Callaway made her Broadway debut in Stephen Sondheim's *Merrily We Roll Along*, received a Tony Award nomination for her performance in Maltby & Shire's *Baby*, and for five years, won acclaim as Grizabella in *Cats*. She also starred in the original casts of *Miss Saigon*, *The Three Musketeers*, and *The Look of Love*.

Off-Broadway appearances include *The Spitfire Grill* (Drama Desk nomination), *Marry Me a Little*, and *Brownstone*. Other New York appearances include the legendary *Follies in Concert* at Lincoln Center, *A Stephen Sondheim Evening*, *Fiorello!* (New York City Center Encores!), and *Hair in Concert*.

Ms. Callaway sang the Academy Award–nominated song “Journey to the Past” in the animated feature *Anastasia*. Other film work includes Jasmine in the two *Aladdin* sequels, *Beauty and the Beast*, the title character in *The Swan Princess*, and *The Rewrite* with Hugh Grant. She received an Emmy Award for hosting *Ready to Go*, a daily, live children’s program on CBS in Boston. Other TV credits include *In Performance at the White House*, *Inside the Actor’s Studio: Stephen Sondheim*, *The David Letterman Show*, and *Senior Trip* (CBS).

Ms. Callaway’s extensive concert and symphony career has included appearances in London, Paris, Barcelona, Iceland, Australia, China, Korea, and nearly every major city in the U.S. She performs regularly with her sister Ann Hampton Callaway, as well as composer Stephen Schwartz, and has had the great pleasure of singing with Jimmy Webb, Paul Williams, and the legendary Johnny Mathis.

Ms. Callaway has released six solo recordings: *Passage of Time*, *The Beat Goes On*, *The Story Goes On: Liz Callaway On and Off-Broadway*, *Anywhere I Wander: Liz Callaway Sings Frank Loesser*, *Merry and Bright*, and her newest album, *The Essential Liz Callaway*. Her numerous other recordings

include *Sibling Revelry*, *Boom! Live at Birdland*, *The Maury Yeston Songbook*, *Dreaming Wide Awake: The Music of Scott Alan*, *A Stephen Sondheim Evening*, the original cast album of *A Christmas Story*, and *Rodgers & Hammerstein's Allegro, First Complete Recording*.

David Loud

David Loud (musical director, piano) most recently served as music director for the Broadway premiere of *The Visit*, starring Chita Rivera and Roger Rees. Other credits include the original Broadway productions of *The Scottsboro Boys*, *Sondheim on Sondheim*, *Curtains*, *Ragtime*, *A Class Act*, and *Steel Pier*, and revivals of *Porgy and Bess*, *She Loves Me*, *Company*, and *Sweeney Todd*. He originated the role of Manny in Terrence McNally's *Master Class* (starring Zoe Caldwell), played Sasha in *Curtains*, and made his Broadway debut in Harold Prince's original 1981 production of Stephen Sondheim's *Merrily We Roll Along*. Off-Broadway, Mr. Loud created the vocal and dance arrangements for Kander & Ebb's *And the World Goes 'Round*. He conducted the incidental music for Mike Nichols's revival of *Death of a Salesman*, and he collaborated with Wynton Marsalis and John Doyle on *A Bed and a Chair*, a jazz interpretation of Sondheim's music. Other recent projects include *The Land Where the Good Songs Go*, a concert of Jerome Kern songs at Merkin Concert Hall, and three programs at the 92nd St. Y's Lyrics and Lyricists series. He is a graduate of Yale University and has been on the faculty of the Yale School of Drama and Fordham University.

Sarah Seiver

Sarah Seiver (cello) is a member of the New Jersey Symphony Orchestra and the American Ballet Theatre Orchestra. She has been the cellist for many Broadway musicals, including, most recently, *On the Twentieth Century*, *Cinderella*, and *Porgy and Bess*. Ms. Seiver was also heard on the recorded music played during *Death of a Salesman*, conducted by David Loud. She has recorded with artists as varied as the New York Philharmonic, RZA, Kelly Clarkson, and David Byrne. She studied with Leonard Rose at The Juilliard School.

Bruce Doctor

Bruce Doctor (percussion) has played drums and percussion for more than a dozen Broadway shows, including *The Visit*, *Bullets Over Broadway*, *The Nance*, *The Scottsboro Boys*, *Curtains*, the original *Ragtime*, *Steel Pier*, and the Roundabout Theatre's revivals of *The Boys from Syracuse*, *Company*, and *She Loves Me*. His Off-Broadway credits include *And the World Goes 'Round*, *Personals*, the 1994 revival of *Pacific Overtures*, *Tomfoolery*, and the New York Center City Encores! production of *Call Me Madam*. Among his regional credits are *Little Dancer* at the Kennedy Center in Washington, D.C., *Curtains* at the Ahmanson Theatre in Los Angeles, and *The Visit* at the Goodman Theatre in

Chicago. His international productions include *Peter Pan* in Moscow and *Guys and Dolls* at the Macau International Music Festival.

Dan Foster

Dan Foster (director) is a co-founder of Hudson Stage Company. He has directed several productions for the company including *Outside Mullingar*, *4000 Miles*, *A Number*, *Stones in His Pockets*, *Murderers*, *Mary's Wedding*, and *Boston Marriage*. He has worked at Playwrights Horizons, Manhattan Theatre Club, Ensemble Studio Theatre, and the New York International Fringe Festival. Internationally Mr. Foster has directed at London's Donmar Warehouse, Barcelona's Gran Teatre del Liceu, and Moscow's State Estrada Theatre. Regional productions include *Sunday in the Park with George*, *Twelfth Night*, and the world premiere of *The Molly Maguires*. He directed the award-winning *Sibling Revelry*, starring Ann Hampton Callaway and Liz Callaway, in New York and London; its sequel, *Relative Harmony*; and *Boom! Live at Birdland*. Recent projects include *Seven* starring Meryl Streep, *Direct from Broadway* with Faith Prince and Anthony Warlow at the Sydney Opera House, *The Chocolate Show!* at the 47th Street Theatre, and *Other Desert Cities* at Theatre Workshop of Nantucket, as well as the Santa Fe Theater Festival and Women in the World summit. Mr. Foster was a member of the Circle Rep Directing Lab. As an actor, he appeared in the Broadway production of *City of Angels*, Off-Broadway in *Cymbeline*, the Chicago production of *Baby* (Jefferson Award nomination, Best Actor), and on television in *The Fitzgeralds and the Kennedys*, *Against the Law*, and *All My Children*.

American Songbook

In 1998, Lincoln Center launched American Songbook, dedicated to the celebration of popular American song. Designed to highlight and affirm the creative mastery of America's songwriters from their emergence at the turn of the 19th century up through the present, American Songbook spans all styles and genres, from the form's early roots in Tin Pan Alley and Broadway to the eclecticism of today's singer-songwriters. American Songbook also showcases the outstanding interpreters of popular song, including established and emerging concert, cabaret, theater, and songwriter performers.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center

Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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