

Lincoln Center's

February–May 2017

American Songbook

Lead Support provided by PGIM

The Program

Friday, April 14, 2017, at 7:30 pm

Sutton Foster

Michael Rafter, *Music Director*

Kevin Kuhn, *Guitars*

Leo Huppert, *Bass*

Clint de Ganon, *Drums*

Kory Grossman, *Percussion*

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.

This evening is made possible through generous support from Meg and Bennett Goodman.

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

Endowment support provided by Bank of America

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Alice Tully Hall

Starr Theater, Adrienne Arsht Stage

Additional support for Lincoln Center's American Songbook is provided by Meg and Bennett Goodman, Rita J. and Stanley H. Kaplan Family Foundation, Inc., The DuBose and Dorothy Heyward Memorial Fund, Jill & Irwin B. Cohen, The Shubert Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

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Artist catering provided by Zabar's and Zabars.com

UPCOMING AMERICAN SONGBOOK EVENT IN ALICE TULLY HALL:

Saturday, May 13, at 7:30 pm

Rhiannon Giddens

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.

Sutton Foster



Sutton Foster is an award-winning actor, singer, and dancer who has performed in 11 Broadway shows—most recently the revival of *Violet*—and originated roles in the Broadway productions of *The Drowsy Chaperone*, *Little Women*, *Young Frankenstein*, *Shrek the Musical*, and her Tony Award-winning performances in *Anything Goes* and *Thoroughly Modern Millie*.

She was first seen on television on *Star Search* at age 15 and has more recently appeared in *Bunheads*, *Psych*, *Johnny and the Sprites*, *Flight of the Conchords*, *Sesame Street*, *Law & Order: SVU*, and *Royal Pains*. She is currently starring in TV Land's new series *Younger*, created by Darren Star.

As a solo artist, Ms. Foster has performed across the country as well as internationally with her music director Michael Rafter, featuring songs from her debut solo CD, *Wish*, as well as her follow-up album, *An Evening with Sutton Foster: Live at the Café Carlyle*. She has graced the stages of Carnegie Hall, Feinstein's, Lincoln Center's American Songbook series, Joe's Pub, and many others.

In 2011 Ms. Foster received an honorary doctorate degree from Indiana's Ball State University, where she also is on faculty as a teacher and advisor to the Department of Theatre and Dance.

Michael Rafter

Michael Rafter (music director) has been touring the world as Sutton Foster's music director, arranger, and pianist for the last several years. Most recently he performed with her in Japan and at Carnegie Hall with the New York Pops, as well as the National Symphony Orchestra at the Kennedy Center and the Houston Symphony. He was music director for the Broadway production of *Violet* and, in recent months, has vocal-coached actors such as Adam Driver and Emily Blunt for upcoming film roles.

Mr. Rafter has also served as music director for *When Everything Was Possible* at New York City Center and as music director/pianist for Laura Benanti's concerts in Chicago and San Francisco. Other Broadway credits as music director/conductor include *Thoroughly Modern Millie*, *The Sound of Music*, and *The King & I*. Mr. Rafter conducted *Gypsy* on Broadway and won an Emmy Award for his music direction of the television movie starring Bette

Midler. Other movie credits include the 2011 re-make of *Arthur*, for which he wrote additional scoring and arrangements.

Currently, he is working as music director/arranger for the upcoming revival of *The Unsinkable Molly Brown*. A graduate of Dartmouth College, Mr. Rafter has also been the music director for *Broadway's Best* on Bravo television, where he worked with such artists as Trisha Yearwood, Kevin Bacon, Joan Osborne, Mandy Moore, Cyndi Lauper, Darius Rucker, and Shawn Colvin. As a guest conductor, Mr. Rafter conducted the Memphis Symphony Orchestra and Tulsa Philharmonic for an evening of Jule Styne's music.

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.

Lincoln Center Programming Department

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For American Songbook

Matt Berman, *Lighting Design*

Scott Stauffer, *Sound Design*

Angela M. Fludd, *Wardrobe Assistant*

Janet Rucker, *Company Manager*

Matt Berman

Matt Berman is the resident lighting designer for Lincoln Center's American Songbook. He most recently designed the lighting for Kristin Chenoweth's *My Love Letter to Broadway* at the Lunt-Fontanne Theatre, and for "Meow Meow's Pandemonium" with the London Philharmonic Orchestra and Thomas Lauderdale of Pink Martini at Royal Festival Hall. Mr. Berman continues his design work for Chenoweth, Liza Minnelli, Alan Cumming, Meow Meow, Brian Stokes Mitchell, and Elaine Paige on the road. Through his work with ASCAP and several U.S.-based charities, he has designed for a starry roster that includes Bernadette Peters, Barbra Streisand, Reba McEntire, Melissa Errico, Deborah Voigt, Michael Urie, Stevie Wonder, India.Arie, Garth Brooks, Billy Joel, and Sting. His international touring schedule has allowed him to design for iconic venues such as Royal Albert Hall, Paris Opera, Royal Theatre Carré in Amsterdam, the Sporting Club in Monte Carlo, the Acropolis, the famed amphitheater in Taormina, Sicily, as well as Luna Park in Buenos Aires, and the Sydney Opera House. Closer to home, he has done work for the Hollywood Bowl, Alice Tully Hall, and Carnegie Hall. Other Broadway credits include the Tony Award-winning *Liza's at the Palace*, *Bea Arthur on Broadway* at the Booth Theatre, Nancy LaMott's *Just in Time for Christmas*, and *Kathy Griffin Wants a Tony* at the Belasco Theater.

Scott Stauffer

Scott Stauffer has been the sound designer for Lincoln Center's American Songbook since 1999. His Broadway design credits include *A Free Man of Color*, *The Rivals*, *Contact* (also in London and Tokyo), *Marie Christine*, *Twelfth Night*,

and *Jekyll & Hyde*. Off-Broadway Mr. Stauffer has worked on *Subverted*, *Promises, Hereafter*, *A Minister's Wife*, *Bernarda Alba*, *Third*, *Belle Epoque*, *Big Bill*, *Elegies*, *Hello Again*, *The Spitfire Grill*, *Pageant*, and *Hedwig and the Angry Inch*. His regional credits include productions at the Capitol Repertory Theatre, University of Michigan, Hanger Theatre, Berkshire Theatre Festival, Chicago Shakespeare Theater, and Alley Theatre. His concert credits include many Lincoln Center galas, as well as the Actors Fund concerts of *Frank Loesser*, *Broadway 101*, *Hair*, and *On the Twentieth Century*. At Carnegie Hall he has worked with Chita Rivera and Brian Stokes Mitchell. As a sound engineer, Mr. Stauffer has worked on *The Lion King*, *Juan Darién*, *Chronicle of a Death Foretold*, *Carousel*, *Once on This Island*, and the original *Little Shop of Horrors*.

Arts in the Middle



Jean Taylor

Students from South Bronx Academy for Applied Media

Several studies have examined how exposure to the arts in middle school strongly impact a student's social skills and development as well as likelihood to graduate from high school. In 2013, Lincoln Center Education launched a pilot program in partnership with the New York City Department of Education aimed at this specific issue. Called *Arts in the Middle*, it focuses on arts education as a potential catalyst for improved student engagement and success in and out of school, as well as parent engagement, teaching practices, and school and community culture.

Through *Arts in the Middle*, Lincoln Center Education is working with more than a dozen underserved New York City middle schools that have little to no arts programs. LCE is supporting schools with efforts to hire a part-time or full-time arts teacher, in addition to deploying its own roster of skilled teaching artists to help in the classroom and provide professional development for teachers and family engagement. Early results of these efforts to support educators and students are showing positive results. Metis Associates, hired by LCE to evaluate short- and long-

term effectiveness of the program, has documented increased parent engagement, which can have an impact on student success. Some schools have also noted that students are becoming vibrant and vocal participants when the arts are integrated into classrooms. If results continue in this direction, Lincoln Center Education hopes to develop an adaptable model of the program that can be disseminated nationally to bring arts education to underserved communities.

"As our partnership with the New York City Department of Education continues to grow, so, too, does our commitment to supporting whole communities by providing thoughtful programs for students and families around New York City's five boroughs," said Russell Granet. "*Arts in the Middle* is just one of many ways Lincoln Center Education is leveraging high-quality arts programs to improve the lives of all New Yorkers."

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Lincoln Center Education 

4 decades of thinking like an artist

Accessibility at Lincoln Center

Reflecting a quote by Lincoln Center's first president John D. Rockefeller III that "the arts are not for the privileged few, but for the many," Lincoln Center has had as a central mission from its start making the arts available to the widest possible audiences. In 1985, that led to the establishment of the Department of Programs and Services for People with Disabilities to ensure full participation in the thousands of events presented annually across the Lincoln Center campus. It was the first such program at any major performing arts center in the U.S. and has long-served as a model for other arts institutions around the country.

Celebrating its 30th anniversary with a new name, ***Accessibility at Lincoln Center***, the program continues to provide exceptional guest care to all visitors, as well as training in accessibility to colleagues at Lincoln Center's resident organizations, including the Film Society of Lincoln Center, the New York Philharmonic, and Jazz at Lincoln Center.

Accessibility oversees the production of large-print and Braille programs for hundreds of performances taking place each year at various Lincoln

Center venues. Another major component of *Accessibility* is its longstanding "Passport to the Arts." The program annually distributes to children with disabilities thousands of free tickets to a variety of Lincoln Center performances, including New York City Ballet and the New York Philharmonic—a welcoming introduction to the arts. A parent who participated in a recent "Passport" event commented "It allowed my family and I to enjoy and learn along with everyone else. The accessibility... made it easier for our family to "relax" and truly enjoy the experience."



Accessibility is expanding the ways it serves adults with disabilities. It introduced and oversees American Sign Language-led official tours of Lincoln Center, and offers live audio description for select *Lincoln Center Festival* performances. *Accessibility*

looks forward to growing its inclusive programs in the years to come.

To learn more about *Accessibility at Lincoln Center*, please contact access@lincolncenter.org or call **212.875.5375**.