

Lincoln Center's

January 24–March 27, 2018

American Songbook

Lead Support provided by PGIM, the global investment management business of Prudential Financial, Inc.

The Program

Wednesday, February 7, 2018, at 8:30 pm

Stew & The Negro Problem

Stew, *Guitar and Vocals*

Heidi Rodewald, *Bass and Vocals*

Art Terry, *Keyboards and Vocals*

Dana Lyn, *Violin and Keyboards*

Christian Gibbs, *Guitar and Vocals*

Urbano Sanchez, *Percussion*

Vinnie Sperrazza, *Drums*

Curtis Wiley, *Vocals*

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.

Endowment support provided by Bank of America

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

The Appel Room

Jazz at Lincoln Center's Frederick P. Rose Hall

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

Public support is provided by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

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Artist catering provided by Zabar's and Zabars.com

UPCOMING AMERICAN SONGBOOK EVENTS IN THE APPEL ROOM:

Thursday, February 8, at 8:30 pm

Shelby Lynne & Allison Moorer

Friday, February 9, at 8:30 pm

Aaron Tveit

Saturday, February 10, at 8:30 pm

Rachel Bloom & Adam Schlesinger

Wednesday, February 14, at 8:30 pm

Lizz Wright

Thursday, February 15, at 8:30 pm

Justin Vivian Bond Sings The Carpenters

Friday, February 16, at 8:30 pm

The Blind Boys of Alabama

Saturday, February 17, at 8:30 pm

The Songs of Scott Frankel & Michael Korie

Randy Newman's performance, scheduled for March 26 in the Rose Theater, has been cancelled.

The Appel Room is located in Jazz at Lincoln Center's Frederick P. Rose Hall.

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: [@LincolnCenter](https://twitter.com/LincolnCenter)

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.

Stew

Stew is a Tony and Obie Award-winning singer-songwriter. His extensive credits in theater, music, and television include composing “Klown Wit’ Da Nuclear Code” for Spike Lee’s *She’s Gotta Have It* Netflix series. Stew wrote the book and was co-composer and lyricist for the musical *Passing Strange*, for which he won the 2008 Tony Award for Best Book of a Musical and two 2007 Obie Awards for Best New Theater

Piece and Best Ensemble. Other credits include *Family Album* (2014, Oregon Shakespeare Festival); *Notes of a Native Song* (2015, Harlem Stage); *Wagner! Max! Wagner!* (2015, Kennedy Center); *The Total Bent* (2016, Public Theater); *Making It* (spring 2010, St. Ann’s Warehouse); *Brooklyn Omnibus* (fall 2010, BAM); *Resurrection City* (workshop, Studio Theatre); *Chicago Omnibus* (2012, Museum of Contemporary Art, Chicago). Film work includes Spike Lee’s *Passing Strange*. Stew leads Stew & The Negro Problem, which has released the albums *Post Minstrel Syndrome*, *Joys and Concerns*, *Guest Host* and *The Naked Dutch Painter*, *Welcome Black*, *Something Deeper Than These Changes*, *Making It*, and the cast album of *Passing Strange*.

Heidi Rodewald

Heidi Rodewald is the Tony Award-nominated, Obie Award-winning co-composer of the musical *Passing Strange*, which transferred from the Public Theater to Broadway in 2008. She is a Sundance Institute alumna and the co-writer with Stew of the screenplay *We Can See Today*. Ms. Rodewald composed music for Karen Kandel’s *Portraits: Night and Day* (2004) and *Brides of the Moon* by The Five Lesbian Brothers (2010). With Stew, she co-composed music for Shakespeare’s *Othello*, *Much Ado About Nothing*, and *Romeo and Juliet* (2010–12); the musical *Family Album*, which premiered at the Oregon Shakespeare Festival in 2014; *Notes of a Native Song* at Harlem Stage (2015); *Wagner, Max! Wagner!* at the Kennedy Center (2015); and *The Total Bent*, which finished a successful run at the Public Theater in 2016. Ms. Rodewald joined The Negro Problem in 1997, and has since worked alongside Stew, performing, producing, arranging, and composing.

Ms. Rodewald is the composer of *The Good Swimmer*, with librettist Donna DiNovelli, which was presented at the Prototype Festival in 2016. She also scored the film *I Dream Too Much*, which had its world premiere

at the 2015 SXSW Film Festival, and is currently working on her second short film score for director Leigh Silverman.

Art Terry

Art Terry (keyboards, vocals) is a London-based singer-songwriter. He was born and raised in Los Angeles, where he studied music with teachers from the African American folk and classical disciplines. Mr. Terry first worked with Stew in 1976 in Los Angeles, and they later performed together in Holland and Germany from 1986–87, a stint which partly inspired the musical *Passing Strange*. For ten years, Mr. Terry has hosted the weekly radio show *Is Black Music* on the London radio station Resonance FM. He composes and performs regularly in venues as diverse as underground punk clubs to the Royal Opera House, Covent Garden. His new album, *Sex Madness*, will be released this year on the TNP label.

Dana Lyn

Multi-instrumentalist and composer Dana Lyn (violin, keyboards) is at home in multiple musical worlds, ranging from classical to folk, to contemporary and improvisatory music. She has worked and performed with a wide variety of artists, including Stew and Heidi Rodewald, Irish poet Louis de Paor, Taylor Mac, avant-garde cellist Hank Roberts, the Elysian Fields, the Walkmen, and actors Ethan Hawke and Vincent D'Onofrio. As a composer, Ms. Lyn has received commissions from Brooklyn Rider, the Apple Hill String Quartet, National Arts Council of Ireland, fiddler Martin Hayes, violist Nicholas Cords, and the New Orchestra of Washington. Her own projects include the mixed quintet Mother Octopus, a collaboration with D'Onofrio called Slim Bone Head Volt, and a duo with guitarist Kyle Sanna, all of which have upcoming releases in 2018. Ms. Lyn is also a well-versed fiddle player in the Irish tradition.

Christian Gibbs

Christian Gibbs (guitar, vocals) is an American songwriter and performer who has released over 12 albums under monikers such as "C. Gibbs," "Lucinda Black Bear," and others. His projects have been praised in *New York Times*, *Rolling Stone*, NPR, and other notable media. Once the lead guitarist of Modern English on tour in the '90s, he also played with James Thirlwell's project Foetus, fronted the New York rock trio Morning Glories, and settled into a solo career as C. Gibbs with Atlantic Records. Mr. Gibbs played guitar in the Broadway production of *Passing Strange*, and in 2014 made his acting debut in the Oregon Shakespeare Festival's production of Stew and Heidi Rodewald's *Family Album*. He also worked in Europe at the Gessnerallee Zürich, where he forayed into monologues and improvisational dance in a

show called *Love and Happiness*. He is working on his 13th album under the moniker “He Arrived By Helicopter.”

Urbano Sanchez

Urbano Sanchez (percussion) is a talented percussionist who has been a freelance musician performing internationally for the past 20 years. He grew up traveling between two musically rich islands—Manhattan and Puerto Rico—where he developed the ability to play a diverse and eclectic array of musical styles including African, Caribbean, Latin, jazz fusion, Brazilian, R&B, rock, and folk music. He won *Star Search* as well as an international band competition in the early '90s, and later made appearances on *Late Night with David Letterman*, *Late Night with Conan O’Brian*, *Today*, *Live with Regis and Kathie Lee*, and on VH1 and MTV. Over the years, Mr. Sanchez has played with Dizzy Gillespie, Lionel Richie, October Project, Barrio Boyzz, Richard Bona, and Heritage O.P.; recorded for Nickelodeon’s *Blue’s Clues* and played with Brooklyn-based children’s rock band AudraRox; and has toured extensively in Africa, Europe, and the Caribbean.

Vinnie Sperrazza

Vinnie Sperrazza (drums) has released five albums in collaboration with Jacob Sacks and Masa Kamaguchi on Fresh Sound Records, each one focusing on a single composer from the Broadway or jazz tradition. His first album of original compositions, *Apocryphal* (Loyal Label), was released in 2014 to wide acclaim. In 2017 he released *Juxtaposition* (Posi-Tone Records), a straight-ahead jazz record, and *Hide Ye Idols* (Loyal Label) as a follow-up to *Apocryphal*.

Curtis Wiley

Curtis Wiley (vocals) first collaborated with Stew and Heidi Rodewald during *The Total Bent* at New York’s Public Theater, which he counts as one of the greatest creative experiences of his life. Other New York credits include *Attack of The Elvis Impersonators* (Lion Theatre); *Rothschild & Sons* (York Theatre Company); *The Artist & The Scientist* (Cap21); *Straight Faced Lies* (Fringe NYC); *Pageant: The Musical* (Off-Broadway revival); *The Great Society* (York Shakespeare Company); *TUT* (New York Musical Festival); *King Lear* (Exit, Pursued by a Bear); and *The Wild Party* (Columbia Stages). Major musical credits include *Diner*, *Jersey Boys*, *The Lion King*, and *Motown the Musical*. Mr. Wiley is an alumnus of the Theatre Program at the Sundance Institute, where he performed in a production of *Wig Out!* by playwright Tarell Alvin McCraney. Mr. Wiley had the distinct pleasure of working with the Negro Ensemble Company on *Martin*, and has been featured in the Future Classics series at the Classical Theatre of Harlem.

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 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

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Jordana Leigh, *Director, David Rubenstein Atrium*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Viviana Benitez, *Associate Producer, David Rubenstein Atrium*

Walker Beard, *Production Coordinator*

Meera Dugal, *Programming Manager, David Rubenstein Atrium*

Nana Asase, *Assistant to the Artistic Director*

Olivia Fortunato, *Programming Assistant*

Dorian Mueller, *House Program Coordinator*

For American Songbook

Matt Berman, *Lighting Design*

Scott Stauffer, *Sound Design*

Janet Rucker, *Company Manager*

Matt Berman

Matt Berman is the resident lighting designer for Lincoln Center's American Songbook. He 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 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 *Mother Freaking Hood*, *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 Manhattan School of Music, 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*.