

# NEW YORK FESTIVAL OF SONG 2010 GALA

## ***LET YOURSELF GO!*** a gala evening of Irving Berlin songs

Monday, April 12 at 7 PM at Weill Recital Hall at Carnegie Hall  
With After-Dinner Concert at The Russian Tea Room

Featuring Kate Baldwin, John Brancy, Jonathan Estabrooks, Judy Kaye, Becca Jo Loeb,  
Howard McGillin, and Terri White; with Steven Blier and Michael Barrett at the piano

### Program and Lyrics

Steppin' Out With My Baby	Ms. White
You're Just in Love	Ms. Kaye and Mr. McGillin
Love You Didn't Do Right by Me	Ms. Baldwin
Slumming on Park Avenue	Ms. Kaye
The Best Thing for You Would Be Me	Mr. McGillin
Love and the Weather	Ms. Baldwin and Mr. Estabrooks
Sisters	Ms. Baldwin and Ms. White
My Twelve-Tone Melody (a 100 <sup>th</sup> birthday tribute to Berlin, words and music by Leonard Bernstein)	Mr. Estabrooks and Mr. Barrett
Isn't It a Lovely Day	Mr. McGillin
Harlem on My Mind	Ms. White
Through a Keyhole	Mr. McGillin
I Got Lost in His Arms	Ms. Kaye
Blue Skies	Ms. White
Count your Blessings	Ms. Baldwin
There's No Business Like Show Business	Tutti

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Let Yourself Go	Ms. Loeb
Let Me Sing and I'm Happy	Mr. Brancy
It's a Lovely Day Today	Ms. Loeb and Mr. Estabrooks
Anything You Can Do I Can Do Better	Ms. Loeb and Mr. Brancy

## Lyrics

### **Steppin' Out With My Baby**

Here he comes lookin' for his baby  
It's for sure, sure and not for maybe  
Don't ask when will the lucky day be  
Here he comes and let him tell you himself:

If I seem to scintillate  
It's because I've got a date  
A date with a package of  
The good things that come with love  
You don't have to ask me  
I won't waste your time  
But if you should ask me  
Why I feel sublime  
I'm

Steppin' out with my baby  
Can't go wrong 'cause I'm in right  
It's for sure, not for maybe  
That I'm all dressed up tonight

Steppin' out with my honey  
Can't be bad to feel so good  
Never felt quite so sunny  
And I keep on knockin' wood

There'll be smooth sailin' 'cause I'm trimmin' my sails  
With a bright shine on my shoes and on my nails

Steppin' out with my baby  
Can't go wrong 'cause I'm in right  
Ask me when will the day be  
The big day may be tonight

### **You're Just in Love**

I hear singing and there's no one there  
I smell blossoms and the trees are bare  
All day long I seem to walk on air  
I wonder why  
I wonder why  
I keep tossing in my sleep at night  
And what's more I've lost my appetite  
Stars that used to twinkle in the skies  
Are twinkling in my eyes  
I wonder why

You don't need analyzing  
It is not so surprising  
That you feel very strange but nice  
Your heart goes pitter patter  
I know just what's the matter  
Because I've been there once or twice  
Put your head on my shoulder  
You need someone who's older  
A rubdown with a velvet glove

There is nothing you can take  
To relieve that pleasant ache  
You're not sick  
You're just in love

### **Love You Didn't Do Right by Me**

Love, you didn't do right by me  
You planned a romance that just hadn't a chance  
And I'm through

Love, you didn't do right by me  
I'm back on the shelf and I'm blaming myself  
But it's you

My one love affair didn't get anywhere from the start  
To send me a Joe who had winter and snow in his  
heart  
Wasn't smart

Love, you didn't do right by me  
As they say in the song  
"You done me wrong!"

### **Slumming on Park Avenue**

Put on your slumming clothes and get your car  
Let's go sightseeing where the high-toned people are  
Come on, there's lots of fun in store for you  
See how the other half lives on Park Avenue

Let's go slumming, take me slumming  
Let's go slumming on Park Avenue

Let us hide behind a pair of fancy glasses  
And make faces when a member of the classes passes

Let's go smelling where they're dwelling  
Sniffing ev'rything the way they do

Let us go to it, they do it  
Why can't we do it too?  
Let's go slumming, nose thumbing, on Park Avenue

Let's go slumming...

Where the social hearts for Broadway lights are  
throbbing  
And they spend their nights in smart cafes  
hobknobbing, snobbing

Come let's eye them, pass right by them  
Looking down our noses as they do

Let us go to it, they do it  
Why can't we do it too?  
Let's go slumming, crumb bumming, on Park Avenue

### **The Best Thing for You Would Be Me**

Please let me say from the start  
I don't pretend to be smart  
I just suggest what I think best  
Having your int'rest at heart

I only want what's the best thing for you  
And the best thing for you would be me

I've been convinced after thinking it through  
That the best thing for you would be me

Ev'ry day  
To myself I say  
Point the way  
What will it be

I ask myself what's the best thing for you  
And myself and I seem to agree  
That the best thing for you would be me

### **Love and the Weather**

Unpredictable, irresponsible  
Unbelievable, unreliable  
Ever since the world began  
Are Cupid and the weather man

Love and the weather, birds of a feather  
Can't be depended upon  
One day it's sunny, next day the sunshine has gone

Love and the weather, always together  
Planning another surprise  
Bringing the raindrops just like the tears to your eyes

There was I with love close by  
So cozy and warm  
Love walked out and so did I  
Right out of the warm  
Into a storm

Moonlight romances have to take chances  
That's what I learned with the dawn  
Love and the weather can't be depended upon

### **Sisters**

Sisters, sisters  
There were never such devoted sisters,  
Never had to have a chaperone, no sir,  
I'm there to keep my eye on her

Caring, sharing  
Every little thing that we are wearing  
When a certain gentleman arrived from Rome  
She wore the dress, and I stayed home

All kinds of weather, we stick together

The same in the rain and sun  
Two different faces, but in tight places  
We think and we act as one

Those who've seen us  
Know that not a thing could come between us  
Many men have tried to split us up, but no one can  
Lord help the mister who comes between me and my  
sister  
And Lord help the sister, who comes between me and  
my man

### **My Twelve-Tone Melody**

Irving Berlin, I'm sorry.  
Irving Berlin, forgive me.  
Each night you'll hear me croon  
My twelve-tone lullaby.  
This dreadful little tune,  
When baby starts to cry.  
Irving Berling, forgive me.

I only want to celebrate you,  
Without having to imitate you,  
And certainly not to irritate you.

(Spoken:) You see, I did set that rhyme after all.

So please accept this dodecaphony,  
This nasty little waltz.  
This plaintive piece of schmaltz,  
My twelve-tone melody.

Not a simple scale,  
Not a major third,  
Not 'Another word',  
But...'Always'.

### **Isn't It a Lovely Day**

The weather is fright'ning  
The thunder and lightning  
Seem to be having their way  
But as far as I'm concerned, it's a lovely day  
The turn in the weather  
Will keep us together  
So I can honestly say  
That as far as I'm concerned, it's a lovely day  
And everything's o.k.

Isn't this a lovely day  
To be caught in the rain?  
You were going on your way  
Now you've got to remain

Just as you were going, leaving me all at sea  
The clouds broke, they broke and oh!  
What a break for me

I can see the sun up high  
Tho' we're caught in the storm  
I can see where you and i  
Could be cozy and warm

Let the rain pitter patter  
But it really doesn't matter  
If the skies are gray  
Long as I can be with you it's a lovely day

### **Harlem on My Mind**

The weather is fright'ning  
The thunder and lightning  
Seem to be having their way  
But as far as I'm concerned, it's a lovely day  
The turn in the weather  
Will keep us together  
So I can honestly say  
That as far as I'm concerned, it's a lovely day  
And everything's o.k.

Isn't this a lovely day  
To be caught in the rain?  
You were going on your way  
Now you've got to remain

Just as you were going, leaving me all at sea  
The clouds broke, they broke and oh!  
What a break for me

I can see the sun up high  
Tho' we're caught in the storm  
I can see where you and i  
Could be cozy and warm

Let the rain pitter patter  
But it really doesn't matter  
If the skies are gray  
Long as I can be with you it's a lovely day

### **Through a Keyhole**

My mother was frightened by  
A snoop neighbor who poked his eye  
Through mother's keyhole and that is why  
I am what I am today  
The man who looks through the keyholes along  
Broadway  
My job is to be alert  
And get the lowdown on all the dirt  
The dirt that gathers on Broadway's skirt  
For that's how I earn my pay  
The man who looks through the keyholes along  
Broadway

Would you like to take a look through a keyhole?  
If you'd like to get the in on the latest bit of sin, have  
a look

Life is like an open book through a keyhole  
If you wonder what occurs 'ere the lady gets her furs,  
have a look

Angry people who think they're tough  
Start to threaten but that's a bluff  
They may holler but they won't stuff up their keyhole

So come on and have a look through a keyhole  
If you'd like to get a view, view of who is cheating  
who, have a look

So come on and have a look through a keyhole  
If you want to see New York getting ready for the  
stork, have a look

Life is like an open book through a keyhole  
If you want to get a load of the husband on the road,  
have a look

Lovely ladies of ev'ry kind  
Think they're safe when they pull the blind  
I see just what is on their mind through a keyhole

So come on and have a look through a keyhole  
If you'd really like to know how she got into the  
show, have a look

### **I Got Lost in His Arms**

Don't ask me just how it happened  
I wish I knew  
I can't believe that it's happened  
And still it's true

I got lost in his arms and I had to stay  
It was dark in his arms and I lost my way

From the dark came a voice, and it seemed to say  
"There you go, there you go!"

How I felt as I fell I just can't recall  
But his arms held me fast and it broke the fall

And I said to my heart as it foolishly kept jumping all  
around  
"I got lost, but look what I found!"

**Blue Skies**

I was blue, just as blue as I could be  
Ev'ry day was a cloudy day for me  
Then good luck came a-knocking at my door  
Skies were gray but they're not gray anymore

Blue skies  
Smiling at me  
Nothing but blue skies  
Do I see

Bluebirds  
Singing a song  
Nothing but bluebirds  
All day long

Never saw the sun shining so bright  
Never saw things going so right  
Noticing the days hurrying by  
When you're in love, my how they fly

Blue days  
All of them gone  
Nothing but blue skies  
From now on

I should care if the wind blows east or west  
I should fret if the worst looks like the best  
I should mind if they say it can't be true  
I should smile, that's exactly what I do

**Count Your Blessings**

When I'm worried and I can't sleep  
I count my blessings instead of sheep  
And I fall asleep  
Counting my blessings

When my bankroll is getting small  
I think of when I had none at all  
And I fall asleep  
Counting my blessings

I think about a nursery and I picture curly heads  
And one by one I count them as they slumber in their  
beds

If you're worried and you can't sleep  
Just count your blessings instead of sheep  
And you'll fall asleep  
Counting your blessings

**There's No Business Like Show Business**

The butcher, the baker, the grocer, the clerk  
Are secretly unhappy men because  
The butcher, the baker, the grocer, the clerk  
Get paid for what they do but no applause.  
They'd gladly bid their dreary jobs goodbye for  
anything theatrical and why?

There's no business like show business like no  
business I know  
Everything about it is appealing, everything that  
traffic will allow  
Nowhere could you get that happy feeling when you  
are stealing that extra bow

There's no people like show people, they smile when  
they are low  
Even with a turkey that you know will fold, you may  
be stranded out in the cold  
Still you wouldn't change it for a sack of gold, let's go  
on with the show

There's no business like show business like no  
business I know  
You get word before the show has started that your  
favorite uncle died at dawn  
Top of that, your pa and ma have parted, you're  
broken-hearted, but you go on

There's no people like show people, they smile when  
they are low  
Yesterday they told you you would not go far, that  
night you open and there you are  
Next day on your dressing room they've hung a star,  
let's go on with the show!!

**Let Yourself Go**

As you listen to the band don't you get a bubble?  
As you listen to them play don't you get a glow?  
If you step out on the floor  
You'll forget your trouble  
If you go into your dance  
You'll forget your woe  
So:

Come. Get together  
Let the dance floor feel your leather  
Step as lightly as a feather  
Let yourself go

Come. Hit the timber  
Loosen up and start to limber  
Can't you hear that hot marimba?  
Let yourself go

Let yourself go  
Relax  
And let yourself go  
Relax  
You've got yourself tied up in a knot  
The night is cold but the music's hot  
So

Come. Cuddle closer  
Don't you dare to answer "no, sir"  
Butcher, banker, clerk and grocer  
Let yourself go

**Let Me Sing and I'm Happy**

What care I who makes the laws of a nation  
Let those who will take care of its rights and wrongs  
What care I who cares for the world's affairs  
As long as I can sing its popular songs

Let me sing a funny song  
With crazy words that roll along  
And if my song can start you laughing  
I'm happy, happy!

Let me sing a sad refrain  
Of broken hearts who love in vain  
And if my song can start you crying  
I'm happy!

Let me croon a lowdown blues  
That lifts you out of your seat  
If my blues can reach your shoes  
And start you tapping your feet  
I'm happy!

Let me sing of Dixie's charms  
Of cotton fields and mammy's arms  
And if my song can make you homesick I'm happy!

**It's a Lovely Day Today**

It's a lovely day today  
So whatever you've got to do  
You've got a lovely day to do it in, that's true

And I hope whatever you've got to do  
Is something that can be done by two  
For I'd really like to stay

It's a lovely day today  
And whatever you've got to do  
I'd be so happy to be doing it with you

But if you've got something that must be done  
And it can only be done by one  
There is nothing more to say  
Except it's a lovely day for saying  
It's a lovely day

It's a lovely day today  
And whatever I've got to do  
I've got a lovely day to do it in, that's true

But perhaps whatever I've got to do  
Is something that can be done by two  
If it is then you could stay

It's a lovely day today  
But you're probably busy too  
So I suppose there's nothing we can do

For if you've got something that must be done  
And it can only be done by one  
There is nothing more to say  
Except it's a lovely day for saying  
It's a lovely day

It's a lovely day today  
If you've something that must get done  
Now don't forget two heads are better than just one

And besides I'm certain if you knew me  
You'd find I'm very good company  
Won't you kindly let me stay?

It's a lovely day today  
And whatever we've got to do  
We've got a lovely day to do it in, that's true

And I know whatever we've got to do  
Is something that can be done by two

I'll say it's a lovely day for saying  
It's a lovely day

**Anything You Can Do I Can Do Better**

Anything you can do,  
I can do better.  
I can do anything  
Better than you.

No, you can't.  
Yes, I can. No, you can't.  
Yes, I can. No, you can't.  
Yes, I can,  
Yes, I can!

Anything you can be  
I can be greater.  
Sooner or later,  
I'm greater than you.

No, you're not. Yes, I am.  
No, you're not. Yes, I am.  
No, you're NOT!. Yes, I am.  
Yes, I am!

I can shoot a partridge  
With a single cartridge.  
I can get a sparrow  
With a bow and arrow.  
I can live on bread and cheese.  
And only on that?  
Yes.  
So can a rat!  
Any note you can reach  
I can go higher.  
I can sing anything  
Higher than you.  
No, you can't.  
Yes, I can...!

Anything you can buy  
I can buy cheaper.  
I can buy anything  
Cheaper than you.

Fifty cents?  
Forty cents! Thirty cents?  
Twenty cents! No, you can't!  
Yes, I can,  
Yes, I can!  
Anything you can say  
I can say softer.  
I can say anything  
Softer than you.

No, you can't.  
Yes, I can...

I can drink my liquor  
Faster than a flicker.  
I can drink it quicker  
And get even sicker!  
I can open any safe.  
Without bein' caught?  
Sure.  
That's what I thought--  
you crook!  
Any note you can hold  
I can hold longer.  
I can hold any note  
Longer than you.  
No, you can't.  
Yes, I can...

Anything you can wear  
I can wear better.  
In what you wear  
I'd look better than you.  
In my coat?  
In your vest! In my shoes?  
In your hat! No, you can't!  
Yes, I can  
Yes, I CAN!  
Anything you say  
I can say faster.  
I can say anything  
Faster than you.  
No, you can't. (Fast)  
Yes, I can...

I can jump a hurdle.  
I can wear a girdle.  
I can knit a sweater.  
I can fill it better!  
I can do most anything!  
Can you bake a pie? No.  
Neither can I.  
Anything you can sing  
I can sing sweeter.  
I can sing anything  
Sweeter than you.  
No, you can't. (Sweetly)  
Yes, I can...

Yes, I can! No, you can't!

## Performers Bios

**Kate Baldwin** made her Broadway debut in *The Full Monty* in 2000 and has appeared in *Thoroughly Modern Millie* and *Wonderful Town*. She frequently performs in regional theater and was nominated for the Helen Hayes Award for her portrayal of Nellie Forbush in the 2002 Arena Stage production of *South Pacific*. Additional credits include *The Sound of Music* and *The Music Man* at The St. Louis Municipal Light Opera, and Charlotte in *A Little Night Music* at Centre Stage in Baltimore.

Kate played the role of Sharon in the 2009 Encores! staged concert production of *Finian's Rainbow*. New York Times critic Charles Isherwood called her a "discovery" and praised her performance, noting she sang the role "beautifully... her rich, pure soprano riding the crests of the melodies with ease." She reprised the role in the Broadway revival that opened at the St. James Theatre on October 8, 2009. She is working on her first solo album, a compilation of songs written by Burton Lane and E. Y. Harburg. Kate is scheduled to appear in the new musical *Paradise Found*, co-directed by Harold Prince and Susan Stroman, and starring Mandy Patinkin, expected to premiere in London at the Menier Chocolate Factory on May 19, 2010 through June 26, with expectations for a transfer to Broadway.

**John Brancy.** Originally from Mullica Hill, New Jersey, John Brancy is in his third year of undergraduate studies at The Juilliard School. His many scholarships include the E. & G. Valentine scholarship, the Mary Isabelle Kemp scholarship, and the Michael L. Brunetti memorial scholarship in voice. Other awards include an encouragement award in the Kurt Weill Foundation's 2008 Lotte Lenya Competition, First Place in the 2007 Classical Singer Competition, the Gold Award from the National Foundation for the Advancement of the Arts, and an Encouragement Award from Opera Index. Mr. Brancy's recent engagements have taken him to Carnegie Hall for two consecutive performances in last year's concert season with Mid-America Productions. *The Sweetest Path* is Mr. Brancy's NYFOS debut.

**Jonathan Estabrooks.** Hailed by the New York Times as 'a robust baritone', Canadian vocalist Jonathan Estabrooks is poised to make a unique and rich contribution to the performing arts world. A recent graduate of The Juilliard School, Mr. Estabrooks has been heard in recital, concert and opera in Canada, the United States and abroad. He has performed with the National Arts Center Orchestra under the baton of Pinchas Zukerman, and has sung at the Canadian Consulate for members of the United Nations and for the Governor General, Prime Minister of Canada and President Bill Clinton.

Mr. Estabrooks has appeared with the New York Festival of Song, The New York Oratorio Society and with the Aldeburgh Connection. He has been featured in performances at Carnegie Hall, The Peter Jay Sharp Theatre and the Ethical Culture Society. This season has seen appearances with the New York Festival of Song, the Kennett Symphony and the Israeli Chamber Orchestra as well as the National Arts Center Debut Recital series and as Pelleas in *L'impressions de Pelleas* in Tel Aviv. He made the American Premiere of 'Sierra' by Robert Erickson with the Juilliard Orchestra as part of the 2009 FOCUS Festival. This Summer marks his Carnegie Hall Recital Debut performing Schumann's Dichterliebe on June 1<sup>st</sup> followed by concerts in Virginia, Israel and a Canadian tour of L'Elisir D'amore as *Belcore*. Equally at home on both the concert and operatic stage, prominent operatic roles have included: Papageno in *Die Zauberflote*, Tarquinius in *The Rape of Lucretia*, Shaunard in *La Boheme*, Antonio in *Le Nozze di Figaro*, Dr. Cajus in *Die Lustigen Weiber von Windsor* and *Belcore* in *L'elisir D'amore*. He has been soloist in Brahms' *Eine Deutsches Requiem*, Handel's *Messiah* and Vaughan Williams *Five Mystical Songs*.

Mr. Estabrooks is a native of Ottawa where from a young age, he experienced a diversity of musical genres. At the tender age of seven, he joined the Opera Lyra Ottawa Boys Choir and The Company of Musical Theatre and began voice lessons with then choir director, Laurence Ewashko. His exposure to such an eclectic mix of performance practices has served him, giving him a keen sense of style and

versatility in Opera, Song Recital and Musical Theatre. He received a Bachelor of Music from the University of Toronto and a Masters Degree in Opera and Vocal Performance from The Juilliard School.

**Judy Kaye** has just returned from The Old Globe in San Diego where she starred in a critically acclaimed production of *Lost In Yonkers*. She starred in the Broadway production of *Souvenir, A Fantasia on the Life of Florence Foster Jenkins* for which she was nominated for a Tony Award. She performed the role of Ms. Jenkins Off-Broadway at the York Theatre, where she was nominated for Drama Desk and Lucille Lortel awards, and at the Berkshire Theatre Festival. *Souvenir*, starring Judy Kaye and Donald Corren has subsequently been seen in Los Angeles (LA Ovation Award), Westport, Tucson, Phoenix, San Francisco, Baltimore, Sarasota, and Rochester, NY. Ms. Kaye appeared in *Zorba!* for the Reprise series in Los Angeles (LA Ovation nomination), and as Mrs. Lovett in *Sweeney Todd* on Broadway and on the National Tour, garnering a LA Drama Critics Circle Award, a Garland Award, and a Carbonell Award. Highlights of her career include original Broadway productions of *The Phantom of the Opera* (Tony Award, Drama Desk nomination), *Mamma Mia* (Tony and Drama Desk nominations), *Ragtime* (LA Ovation Award) and *On the Twentieth Century* (Theatre World Award, Drama Desk nomination). She also has performed at the Santa Fe Opera as Musetta in *La bohème*, Eurydice in *Orpheus in the Underworld*, and Lucy Lockett in *The Beggars Opera*. Other roles range from Sally in *Follies*, Maggie in *The Man Who Came To Dinner*, Penny in *You Can't Take It With You*, Kitty Dean in *The Royal Family*, to Mama Rose in *Gypsy*, and Annie Oakley in *Annie Get Your Gun*. She has appeared with symphony orchestras around the country and the world, and has sung at the White House twice. Ms. Kaye has recorded numerous solo and cast recordings, and is the voice of Kinsey Milhone for the Sue Grafton/Random House Audio Book "Alphabet Mystery" series. For more information visit [judykaye.com](http://judykaye.com) <<http://judykaye.com>>

**Rebecca Jo Loeb.** Hailed as a "singer to watch" (*Opera News*) and a "dusky-toned mezzo" (*the New York Times*), Rebecca Jo Loeb is a recent graduate of The Juilliard School. Her 2009–10 season includes performances as Second Fairy in *A Midsummer Night's Dream* with the New York City Ballet, her Carnegie Hall debut as the alto soloist in Bach's B Minor Mass, and a workshop production of *The Enchanted Island* with The Metropolitan Opera. Ms. Loeb also appears as the mezzo soloist in Mozart's Requiem, and performs Bolcom's *Cabaret Songs* at Alice Tully Hall with the Riverside Symphony. This summer she returns to Glimmerglass Opera to perform the role of Beth in *The Tender Land* and the Second Bridesmaid in *Le nozze di Figaro*.

Operatic roles include Meg Page in *Falstaff*, Annina in *La traviata*, Cherubino in *Le nozze di Figaro*, Jenny in *The Rise and Fall of the City of Mahagonny*, Hansel in *Hansel and Gretel*, Paquette in *Candide*, and Dorthée in *Cendrillon*. Ms. Loeb has performed with the Boston Pops, the Mark Morris Dance Company, Central City Opera, as fellow at the Tanglewood Music Center, and as a Young American Artist at Glimmerglass Opera. She made her Broadway debut in *Ladies Who Sing Sondheim* and appeared as Carrie (*Carousel*) and Petra (*A Little Night Music*) both with the Boston Pops. A winner of the Kurt Weill Foundation's Lotte Lenya Competition and a 2009 Career Bridges grant, Ms. Loeb has sung with NYFOS in *A Modern Person's Guide to Hooking Up and Breaking Up* (2008), *A Bernstein/Bolcom Celebration* (2008), and *Latin Lovers* (2009).

**Howard McGillin** is known for his record-setting appearance as *The Phantom of the Opera*, a role he performed over 2550 times on Broadway. He appeared in Stephen Sondheim's musical *Bounce*, in its premiere at the Goodman Theatre in Chicago and later at the Kennedy Center in Washington, D.C., where he was nominated for a Helen Hayes Award for his performance. On Broadway as well as in London's West End, his many leading roles include *Kiss of the Spider Woman*, *She Loves Me*, *Mack and Mabel*, *The Secret Garden*, *Anything Goes* (Tony and Drama Desk nominations), *The Mystery of Edwin Drood* (Tony and Drama Desk nominations, Theatre World Award); and *Sunday in the Park with George*. On national tour he played Captain Hook to Cathy Rigby's *Peter Pan*. Howard was nominated for a Drama

Desk Award for his New York theatrical debut in the NY Shakespeare Festival's production of *La bohème*.

On film, he can be seen in the upcoming feature film *All Good Things*, and has made numerous guest appearances on television in series and movies for TV, and his numerous televised concerts include Stephen Sondheim's *Follies*, The Kennedy Center Honors, and The Boston Pops. He has performed on concert stages worldwide, from Tel Aviv with the Israel Philharmonic Orchestra to Carnegie Hall and The White House. Aside from having recorded many books on tape, and narrated numerous episodes for *Nature* on PBS, he has also provided voices for animated feature films such as *South Park: Bigger, Longer & Uncut*, and *The Swan Princess*. His solo CD, *Howard McGillin: Where Time Stands Still* is available online at cdbaby.com.

**Terri White** has been in several Broadway and Off-Broadway shows including the original "Joice Heth" in *Barnum*, Nell Carter understudy in 1978 in *Ain't Misbehavin'*, later replacing her in the revival in 1988, *Welcome to the Club*, *The Club* (Obie Award), *Nunsense I & II*, *Nuncrackers*, *Stepping Out at Radio City* with Liza Minnelli, and most recently *Finian's Rainbow* winning rave reviews! Other show include, *Showboat*, *Damn Yankees*, *Bubbling Brown Sugar*, *Juba*, *The Jungle Book*, *Two Gentlemen of Verona*, *Chicago*, *And The World Goes 'Round*, *Little Shop of Horrors* (as Audrey 2) and many more. She can be seen on VHS and DVD in *Nunsense I & II* with Rue McClanahan, *Liza Live* at Radio City Music Hall, *Boys on the Side*, and *Law and Order, Criminal Intent*. Recordings include, *Forbidden Broadway 25<sup>th</sup> Anniversary*, *Barnum*, *Liza Live*, *Finian's Rainbow* (Irish Rep, St. James), *Incurably Romantic*, and her own CD *The Lady's Got To Sing*.

**Steven Blier**. Artistic director Steven Blier co-founded the New York Festival of Song (NYFOS) in 1988 with Michael Barrett. Since the Festival's inception he has programmed, performed, translated and annotated over one hundred vocal recitals with repertoire spanning the entire range of American song, art song from Schubert to Szymanowski, and popular song from early vaudeville to Lennon-McCartney. Mr. Blier also enjoys an eminent career as an accompanist and vocal coach. His recitals with Renée Fleming, Cecilia Bartoli, Samuel Ramey, Susan Graham, Frederica von Stade, and Jessye Norman have taken him to the stages of Carnegie Hall, La Scala, and London's Wigmore Hall. He has premiered works of John Corigliano, Ned Rorem, William Bolcom, John Musto, Paul Moravec, Tobias Picker, Robert Beaser, and Lee Hoiby, many of which were commissioned by NYFOS. In addition to his many recordings with NYFOS, Mr. Blier's discography includes the upcoming May 2010 release of *Bastianello/Lucrezia* on Bridge Records; two NYFOS commissioned comic operas by William Bolcom, John Musto and Mark Campbell (libretti); four volumes of songs by Charles Ives with baritone William Sharp (Albany Records), a Grammy-nominated CD of American songs with Mr. Sharp (New World Records), and first recordings of music by Busoni and Borodin with cellist Dorothy Lawson (Koch International). His two most recent releases are *The Land Where the Good Songs Go* with Sylvia McNair and Hal Cazalet, and *Spanish Love Songs* with Joseph Kaiser and the late Lorraine Hunt Lieberson (Bridge Records). Mr. Blier is on the faculty of The Juilliard School, and has been active in encouraging young recitalists at summer programs, including the Wolf Trap Opera Company, Glimmerglass Opera, and the San Francisco Opera Center.

**Michael Barrett**. NYFOS co-founder and Associate Artistic Director Michael Barrett also serves as Chief Executive and General Director of the Caramoor Center for Music and the Arts. In 1992, he co-founded the Moab Music Festival with his wife, violist Leslie Tomkins. From 1994 to 1997, he was the Director of the Tisch Center for the Arts at the 92nd Street Y in New York. A protégé of Leonard Bernstein, Mr. Barrett began his long association with the renowned conductor and composer as a student in 1982. He is currently the Artistic Advisor for the estate of Leonard Bernstein. Mr. Barrett has been a guest conductor with the Orchestra of St. Luke's, the New York Philharmonic, the London Symphony, the Israel Philharmonic and the Orchestre National de France, among others. He also has served

variously as conductor, producer, and music director of numerous special projects, including the world premiere of *Volpone* by John Musto. Mr. Barrett's discography includes: the upcoming May 2010 release of *Bastianello/Lucrezia* on Bridge Records; two NYFOS commissioned comic operas by William Bolcom, John Musto and Mark Campbell (libretti); *Spanish Love Songs*, recorded live at Caramoor with Lorraine Hunt Lieberson, Steven Blier, and Joseph Kaiser; *Live from the Moab Music Festival*; the Grammy-nominated *Evidence of Things Not Seen* (New World Records); *Aaron Jay Kernis: 100 Greatest Dance Hits* (New Albion); *On the Town* (Deutsche Grammophon); *Kaballah* (Koch Classics) by Stewart Wallace and Michael Korie; *Schumann Lieder* with Lorraine Hunt and Kurt Ollman (Koch); and *Arias and Barcarolles* (Koch) by Leonard Bernstein (Grammy Award).

**New York Festival of Song** was founded in 1988 by Steven Blier and Michael Barrett. NYFOS is dedicated to creating intimate song concerts of great beauty, humor and originality, combining music, poetry, and history to entertain, educate and create community among audiences and performers. With a far-ranging repertoire of art songs, concert works and theater pieces, its thematic recitals have included programs from Brahms to the Beatles, from the nineteenth-century salons of Paris to Tin Pan Alley, from Russian art song to Argentine tangos, from sixteenth-century lute songs to new music. NYFOS particularly celebrates American song literature and culture, and specializes in premiering and commissioning new American works.