



To Steve With Love

LIZ CALLAWAY CELEBRATES SONDHEIM



- 1. Opening Medley**
- 2. Intro: Welcome**
- 3. Broadway Baby**
- 4. Intro: *Merrily We Roll Along***
- 5. Old Friends/Like it Was**
- 6. What More Do I Need?**
- 7. The Miller's Son**
- 8. Intro: A Little Sondheim Travel**
- 9. What Do We Do? We Fly!**
- 10. Intro: *Evening Primrose***
- 11. I Remember / Take Me to the World**
- 12. Intro: A Sondheim Lullaby**
- 13. Not While I'm Around / Now You Know**
- 14. Intro: *Follies in Concert***
- 15. In Buddy's Eyes**
- 16. Intro: My Dad and *Follies***
- 17. The Road You Didn't Take**
- 18. Loving You**
- 19. Intro: A Note from Steve**
- 20. Move On (Duet with Nicholas Callaway Foster)**
- 21. Intro: The Terror of Singing Sondheim**
- 22. Another Hundred Lyrics**
- 23. Send in the Clowns**
- 24. Intro: It Always Comes Back to *Merrily***
- 25. Our Time**
- 26. Intro: How Lucky Were We?**
- 27. With So Little to be Sure Of**

I almost didn't do *Merrily We Roll Along*.

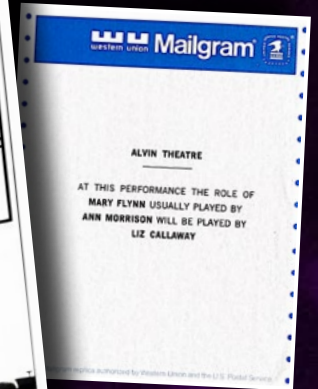
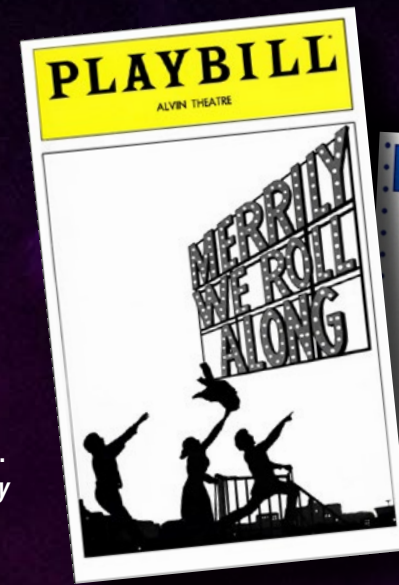
It seems inconceivable to me now. I was originally hired as the female swing, which meant I wouldn't be in the show nightly but would understudy all the women in the ensemble. A week into rehearsals, I got a call to audition for a leading role in a new Off-Broadway musical at the Public Theatre called *Gallery*. The show was written by Edward Kleban, the Pulitzer Prize-winning lyricist of *A Chorus Line*, and was to be directed by Richard Maltby Jr. I thought it would be a good experience to audition for them, so I went downtown on my lunch break. As these show biz stories go, of course, I got the role. The problem was *Gallery* was happening at the same time as



Merrily. My agent called the *Merrily* team and explained the situation. Hal Prince said that if I stayed with the show, he would put me in the chorus, and I could understudy Ann Morrison as Mary, the female lead. Now, I had this big decision to make: Do I play a leading role in an Off-Broadway musical with a lot of buzz, or be in the ensemble of a new Sondheim show on Broadway? Everyone told me to take *Gallery* – my family, my agent, especially Richard Maltby – but I wasn't so sure. You see, Sondheim music has been a part of my DNA since I was a little girl.

The first Broadway show I saw was *Company*. Actually, my first introduction to his music was the original cast album of *Company*. My parents saw the show first and brought home the album. I listened to it non-stop, singing "Another Hundred People" along with Pamela Myers and dancing to the "Tick-Tock" dance in our living room. *Company* remains my favorite cast album – and would be my number one *Desert Island Disc*. So here was a new Sondheim musical created by the same people who created *Company*, and in the same theatre yet. I was in agony. I felt like all the parties involved were mad at me. Finally, I ran into Joanna Merlin, who had cast *Merrily*. She saw how distraught I was. I explained the

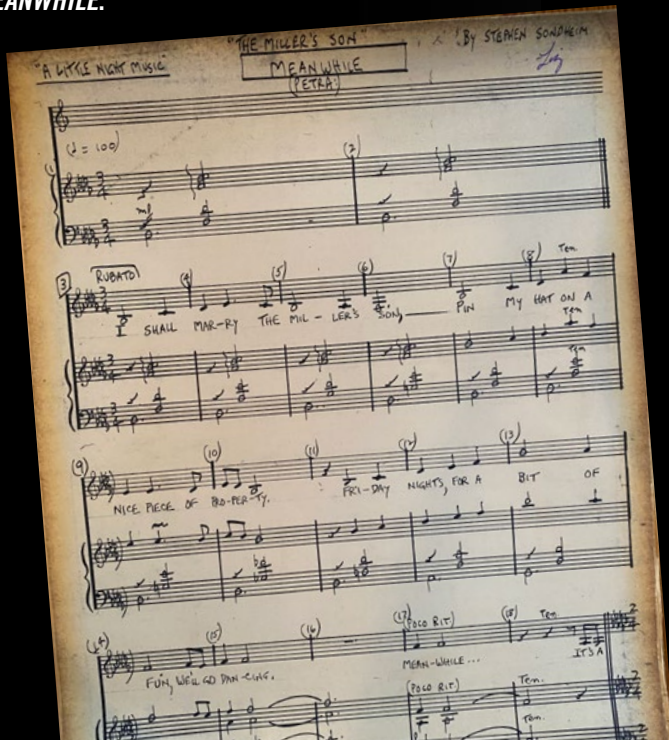
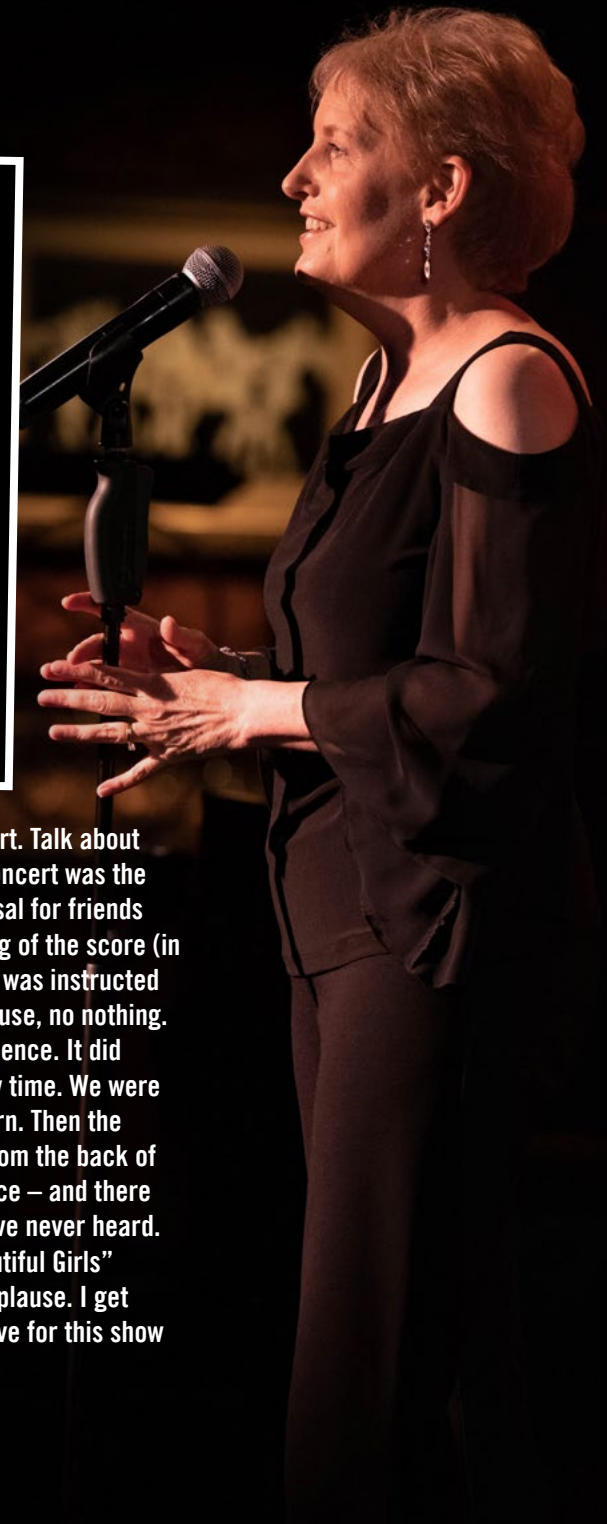
situation, and she sat me down and gave me some invaluable advice. She said, "At times like these, you have to follow your intuition. Don't worry about anyone being mad at you. Do what you think is best for you." I took her advice and followed my gut. My gut said – stay with *Merrily*. And boy, did I make the right decision. *Gallery* never opened. *Merrily* ran for two weeks!



Steve's work would weave through my career for several decades. I would go on to play Petra in *A Little Night Music*, Dot in *Sunday in the Park with George*, *Marry Me a Little*, and numerous concerts, including the European premiere of *Sondheim on Sondheim* in London. And I would eventually work with Richard Maltby Jr. on the musical *Baby*.

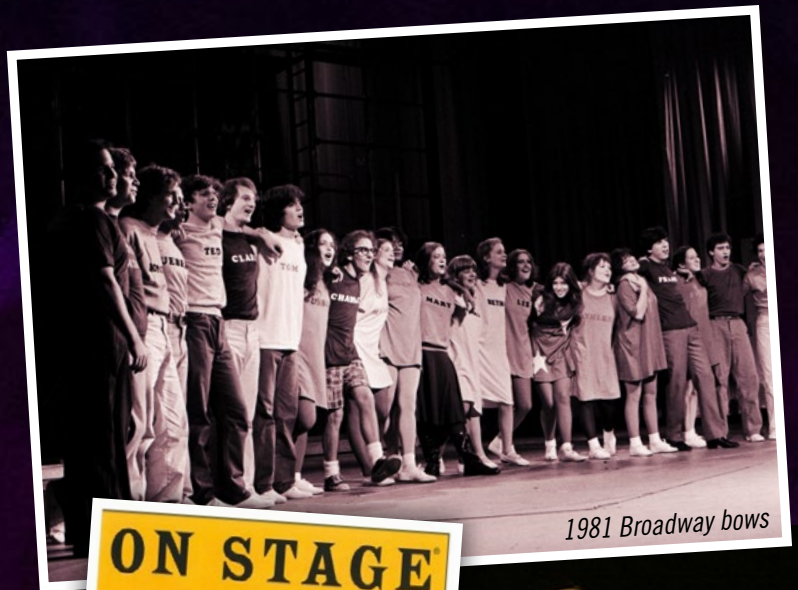


After *Merrily*, I felt like I had graduated to the grown-up table when I did *A Stephen Sondheim Evening*, sharing the stage with the likes of Angela Lansbury, George Hearn, and Judy Kaye. Inexplicably, I found myself sharing a dressing room with Angela! Steve worked with all the singers on their songs, which I was very excited about because this was my first chance to work with him one-on-one. When it came time to work on “What More Do I Need?” he paused a moment and said, “Do whatever you want with the song.” This surprised me because he was usually quite “particular” about how you sang his songs. I might be wrong, but he almost seemed embarrassed by the song, having written it at an early age. That night it was a huge hit with the audience – “a new Sondheim find!” After the concert, Steve had a party at his townhouse, and I remember seeing him in the corner, surrounded by people telling him how much they loved “What More Do I Need?”. He stood there... beaming. (After Steve passed, *The New York Times* published “20 Stephen Sondheim Songs to Listen to Right Now.” First on the list was “What More Do I Need?.”) Another number I sang in that concert was “The Miller’s Son”. Unlike “What More Do I Need?” Steve had a *lot* to say about how I sang it. He told me the key to the song was the lyric “meanwhile.” I recently found my sheet music from the concert, and there it was, below the title – **MEANWHILE.**

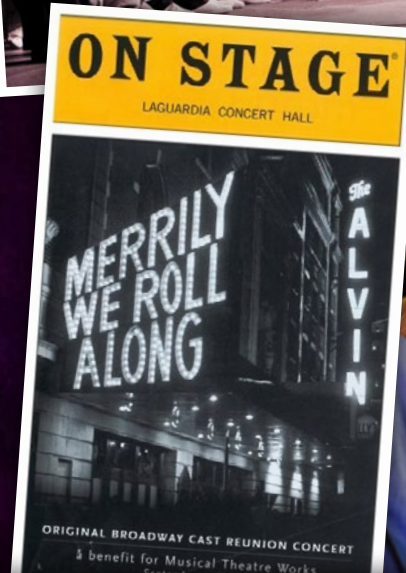


In 1985, I was cast as Young Sally in *Follies in Concert*. Talk about star-studded! My most vivid memory of the *Follies* concert was the day of our opening – we had an invited dress rehearsal for friends and industry people. In order to get a clean recording of the score (in case the concert needed to be edited), the audience was instructed to remain completely silent for 2 ½ hours – no applause, no nothing. So, we’d finish a big number, and there would be... silence. It did not inspire confidence. A few hours later, it was show time. We were scared, under-rehearsed, and ready to crash and burn. Then the music started – and all the Beautiful Girls entered from the back of the stage, through the orchestra towards the audience – and there was a roar, this tsunami of sound, applause like you’ve never heard. If you listen to the *Follies in Concert* album, in “Beautiful Girls” at the 2:14 minute mark, you’ll hear our entrance applause. I get goosebumps just thinking about it. The audience’s love for this show and Sondheim was extraordinary.

On November 28, 1981, *Merrily* closed after two weeks. We emptied our dressing rooms, and met up at 10:00 the next morning. For the next fourteen hours, we recorded the cast album. Then we said our goodbyes. We thought that was it – maybe we'd not see each other again. But we were wrong. How often in life do you get a second chance? We did. In 2002 we gathered again for a reunion concert of the original cast at Fiorello LaGuardia High School.



1981 Broadway bows



It was an incredibly special, emotional experience. (Many of us had kids the same age we were when we did the show!) At the performance, instead of walking out, the audience was jumping to their feet, cheering for the show, which was, by now, beloved. I think I speak for all of us that seeing Steve and Hal embrace at the end of the concert was perhaps the best part of all. Since then, the cast has stayed remarkably close, gathering for the Encores! production of *Merrily*, for Lonny Price's documentary *Best Worst Thing That Ever Could Have Happened*, singing "Our Time" for the 2020 Obie Awards, and Zooming together when we lost Hal, and then Steve. My *Merrily* family means the world to me.



2002 Reunion concert bows

On November 26, 2021, I was driving to Massachusetts to sing at the City of Quincy Tree-lighting Ceremony. I enjoy singing in my car, and as I often do, used the four-hour drive to practice my songs for the event. When I ran out of songs to rehearse, I reached into the compartment of CDs of piano tracks I had burned and randomly pulled out a CD I had named “Sunday in the Car with Steve”. For the next 80 minutes, I sang song after song for no reason other than the sheer joy of singing Sondheim. Shortly after I arrived in Quincy, I received a text with the unfathomable news that Steve was gone.

I was originally booked to do an evening of movie music at 54 Below in March 2022. On a flight to San Francisco, I listened to the remarkable 92nd Street Y program Steve did in 1971 – just him on stage, with a stack of index cards, talking and occasionally singing for two hours. I was so inspired- I thought, “instead of singing movie songs, I want to pay tribute to Steve.” The next morning, Jennifer Ashley Tepper, the programmer at 54 Below, emailed and asked if I might rather do a show of Sondheim music in March. I told her she had read my mind. And thus, “To Steve With Love” was born. After four sold-out performances in March, many people urged me to make a live recording of the show, so I decided to put on my record producer hat and do it. I returned to 54 Below for two nights in June to record the show, and the result is this album.

I called the show “To Steve With Love” because one of Steve’s passions was teaching. He was a great teacher, and I learned so much from him. The song “To Sir with Love” came to mind – that’s how I felt about Steve. I thought, no one needs to know this but me, and yet, here I am telling you.

I shudder to think how different my life would have been if I hadn’t done *Merrily We Roll Along*. I’ll always be so grateful to Steve for taking a chance on me, for his guidance, and, especially now as I’m older, for giving me “so much stuff to sing”.



– Liz Callaway
October 2022

Handwritten musical manuscript pages for "Merrily We Roll Along" by Stephen Sondheim, dated 1981. The pages include:

- RICH AND HAPPY (1-2)** (FRANK AND GUESTS) BY STEPHEN SONDHEIM *Ly Callaway* 4/23/81, 5/18/81, 8/17/81
- NOW YOU KNOW** (MARY COMPANY) STEPHEN SONDHEIM 6/7/81 *Ly Callaway*
- OUR TIME - PART III** (FRANK, CHARLEY, MARY, COMPANY) STEPHEN SONDHEIM
- THE HILLS OF Tomorrow** (3)
- 4th TRANSITION II-1/2** (TRIO) STEPHEN SONDHEIM *Ly Callaway* 8/19/81
- 3rd TRANSITION (I-5/6)** (COMPANY) STEPHEN SONDHEIM *Ly Callaway* 8/19/81
- 2nd TRANSITION (I-4/5)** (COMPANY) STEPHEN SONDHEIM *Ly Callaway* 1/14/81
- 1st TRANSITION (I-2/3)** (COMPANY) STEPHEN SONDHEIM *Ly Callaway* 8/1/81

Lyrics visible on the pages include: "MERRYLY WE ROLL ALONG", "DREAMS DON'T DIE BUT YOU'RE AS YOUNG AS YOUR DREAMS", "SOMETHING IS STIR-RING, SHIFT-ING GROUND. IT'S", "BE-HOLD", "KEEP AN EYE ON YOUR DREAM... DUET II", "GIVE IT CARE, GIVE IT", "DRY BUT YOU DON'T GIVE UP ON YOUR", "BUT YOU DON'T GIVE UP ON YOUR".



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The songs of Stephen Sondheim are captivating to hear and daunting to sing.

Try yourself just even to say, “It’s a wink and a wiggle and a giggle on the grass/And I’ll trip the light fandango…” from “The Miller’s Son” without tripping over your tongue. Doesn’t roll quite as easily – or obviously – as moon, June, and croon.

Sondheim songs also wrench and widen our hearts. The first Broadway show Liz Callaway ever saw was Sondheim’s *Company*, with its’ enthralling songs of love, loss, rivalry, anxiety, maturity, and, yes, “Being Alive”.

Just a mere decade later, Liz was a real, live, working Broadway baby, to quote another Sondheim lyric (sorry; that’s just how some of us speak), singing for tips as a waitress between auditions. Then she was cast in the original Broadway company of *Merrily We Roll Along*. This is when she met the man already known as the Great Sondheim. We can understand, as Liz sets up the lyric so beautifully, why she was so “excited and scared” all at once.

This recording is celebration of their friendship and abiding partnership, as well as Sondheim’s enduring and indelible music.

And there are so many moments to celebrate:

Liz’s recreation of her few solo lines she sang in *Merrily We Roll Along*. The feeling of everyday rapture for the soot and savor of New York that she brings to “What More Do I Need?” The way she hits and scores with every phrase in “The Miller’s Son”. Liz’s utter clarity. Her vibrance. Her sharp wit and sure delivery (she gets laughs about being Buffalo in February, which is rarely an opportunity for laughter). The wry way she imbibes the spirit of her father (who, small world, for whom I once worked as a reporter – he was a Sondheim-like

light in my life) in “The Road You Didn’t Take”. The dueling notes she reveals that were waiting for her once at the stage door from both Stephen and Hal Prince. Her loving duet from *Sunday in the Park with George*, so especially poignant when sung from the hearts of a mother and son (“Look at all the things/You gave to me/Things I hadn’t looked at/ Let me give to you/Till now/Something in return.”) Her inspired and hilarious original concoction, “Another Hundred Lyrics”. As Sondheim once observed, “All the best performers bring to their role something more, something different than what the author put on paper. That’s what makes theatre live. That’s why it persists.”

(Of course, as Stephen used to tell me onstage, in a series of interviews we did, “I was raised to be charming, not sincere.”)

Those of us who loved Stephen Sondheim’s work have carried his lyrics along in our minds for much of our lives. He has seen us through loves, loss, longing, regrets, resolutions, and conclusions. We can feel as if Stephen somehow sharpened the Blackwing pencil with which he so famously used to write to excavate words that have always been hiding, lurking, and waiting to be discovered and mined from the bottoms of our own hearts. In this Celebration, Liz Callaway manages to bring the voices we carry around in our own minds onto the stage and back into our hearts, to accompany us through life. Brava and thanks.

– Scott Simon

Scott Simon is a Peabody and Emmy award-winning journalist, best-selling author, and host of NPR’s Weekend Edition Saturday.







Musical Direction / Piano: Alex Rybeck

Bass: Ritt Henn

Drums: Ron Tierno

**All music & lyrics by Stephen Sondheim
except "What Do We Do? We Fly!",
music by Richard Rodgers, lyrics by Stephen Sondheim
and "Another Hundred Lyrics",
music by Stephen Sondheim, additional lyrics by Lauren Mayer**

PUBLISHING CREDITS

**TRACK 1: HERALD SQUARE MUSIC INC / RILTING MUSIC /
REVELATION MUSIC PUBLISHING CORPORATION;
3, 15, 17, 22: HERALD SQUARE MUSIC INC; 6, 11, 27:
BURTHEN MUSIC COMPANY INC; 5, 7, 13, 20, 23, 25
: REVELATION MUSIC PUBLISHING CORPORATION /
RILTING MUSIC INC; 9: BURTHEN MUSIC COMPANY INC /
WILLIAMSON MUSIC CO; 18: RILTING MUSIC INC**



Collected Lyrics
with Attendant Comments,
Principles,
Heresies, Grudges,
Whines and
Anecdotes

MERRILY WE ROLL ALONG
Music and Lyrics by
Stephen Sondheim
Book by
George Furth
From the Play by
George S. Kaufman and Moss Hart

SWEENEY TODD



ERIE

LIZ CALLAWAY
BOB GUNTON
STEVEN JACOB
VICTORIA MALLOR
ANGELA LANSBURY
AND
PAUL GEMIGNANI
MUSICAL DIRECTOR
PRODUCED AND DIRECTED BY
THOMAS LAZARUS



STEPHEN SONDHEIM

October 2, 2007

Dear Liz -

Here's the Catalan version of Sweeney Todd, complete with lyrics (pronunciation you).

Good luck,

STEPHEN SONDHEIM

July 20, 2006

Dear Liz -

Just a note to thank you for taking part in the concert last week. You sounded (and looked) terrific, and I hope you had as good a time as I did.

Gratefully,

Steve

240 EAST 40TH STREET, NEW YORK 10017

ERIE

LIZ CALLAWAY
ANDRÉ GREGORY
PHILIP GREEN
ERIC MANDY MILLS
VICTORIAN ARTHUR RUBIN
WALTON



So many people in the world to thank...

This album wouldn't have been possible without the generosity, kindness, and artistry of so many people.

Thank you to my outstanding musicians: Ritt Henn, Ron Tierno, and my long-time musical director and great friend, Alex Rybeck – who'd have thought when we met during *Merrily* that we would still be making music together 40 years later!

To everyone at 54 Below, with special thanks to Jennifer Ashley Tepper, Amanda Raymond, and Richard Frankel.

To Scott Simon, for saying “yes!” and for his beautiful words.

Thanks to Michael J. Moritz Jr. for the time and care he put into making this album so special; Jakob Reinhardt for his infectious enthusiasm and attention to detail; Greg Reiersen for “revealing the magic”; Robbie Rozelle for his brilliance, invaluable guidance (and patience!); and Michael Hull for capturing the shows so beautifully.

To my marvelous 54 Below audiences, in person and via livestream, and everyone who encouraged me to make an album of this show.

Thanks to my immensely talented friend, Jarrett Johnson; my agent Steven Unger and everyone at BRS/Gage; my *Merrily* family with a special shout out to Mana Allen, David Loud, and David Shine; to Peter Cunningham, Rivka Katvan, David L. Snyder, Paul Lazarus, Doug Reside, Jeremy Megraw, Michael Lavine, Richard Rockage, Austin Kleon, Tara Colavecchio, Kari Strand, Mary Barr, Oliver C. Foster, Marc Keller, Michael Mitnick, and Lauren Mayer.

Special thanks to Rick Pappas, George Maloian, Steve Perlman, Laura Short, Amy Pearlman, and Sean Flahaven for all their help with this project.

I'll always be deeply grateful to Phil Adelman, Joanna Merlin, Richard Maltby Jr, David Shire, the late Buddy Barnes, Brian Lasser, and of course, Hal Prince. If not for them, my life would have been very different.

Thanks to my sister Ann for her never-ending support (and for giving me the *Company* score for Christmas in 1981!); my husband, Dan, for his impeccable direction, wit, and encouragement – how did I get so lucky?

And to my son, Nicholas – thank you for singing with me and for everything you've taught me and inspired me to do in this new chapter of my career. I love you so much.

Finally, to my Mom and Dad – this album is dedicated to you.

Little did you know, when you brought home the *Company* album, how it would change my life. Thank you. How I wish you could have been here to hear your grandson sing “Move On” with me.







Produced by Michael J. Moritz Jr. and Liz Callaway

Mixed by Michael J. Moritz Jr.

Engineered by Jakob Reinhardt

Mastered by Greg Reiersen at Rare Form Mastering

Recorded by Amanda Raymond

Recorded Live at 54 Below, NYC June 28-29, 2022

Package Design by Robbie Rozelle

Live Photos by Michael Hull

Directed by Dan Foster

Written by Liz Callaway and Dan Foster

Musical Arrangements by Alex Rybeck

“Opening Medley” arranged by Liz Callaway and Alex Rybeck

PHOTO CREDITS:

A Stephen Sondheim Evening – Peter Cunningham • *Merrily We Roll Along* rehearsals – Rivka Katvan

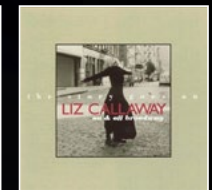
Liz and Steve – Aubrey Reuben • *Follies in Concert* – Don Perdue

Merrily recording session – Henry Grossman • 1981 curtain call – Martha Swope

All others from Liz’s personal collection

lizcallaway.com @lizgoeson

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