

TONY AWARD WINNER

## Judy Kaye



Ms. Kaye has a vast repertoire available for symphony orchestra concerts, which can be culled to support most concert themes.

Ms. Kaye is equally at home in concerts with repertoire chosen by a conductor.

Her ace is her voice, a 24-kt gold instrument with coloratura soprano facility on top and a Broadway belt at the bottom. She can do a ballad, then turn around and lay the ditz. ...she does everything well. Kaye is a remarkable talent, a craftsman ... I sat there amazed by the fluency of her talent. **Charles Nelson** - <http://www.theatermania.com>

Kaye has an excellent voice, almost of operatic quality, an acute sense of timing that extracts the maximum from a comic situation, and

accomplished dramatic skills. **Variety**

Judy Kaye has a voice that could drive a person crazy - with envy. **Patricia O'Hare** - **Daily News**

### Brief Biography

Ms. Kaye most recently starred on Broadway as Mrs. Lovett in the revival of Stephen Sondheim's **Sweeney Todd**. Earlier in the same season she received a Tony nomination for her portrayal of the singing socialite Florence Foster Jenkins in **SOUVENIR, A Fantasia On The Life Of Florence Foster Jenkins**; a play she also performed at the York Theatre where she was nominated for Drama Desk and Lucille Lortel awards; and the Berkshire Theatre Festival.

Last year she appeared at New York City Opera in an acclaimed performance as the Old Lady in **CANDIDE**, and also introduced a new cabaret evening, entitled **Sing My Heart**, honoring the centenary of Harold Arlen, at Odette's in New Hope and at the Caramoor Festival in New York.

She was awarded the 1988 Tony Award for her portrayal of the prima donna Carlotta in **The Phantom of the Opera**. She received the Theatre World Award, the Los Angeles Drama Critics Circle Award, and her first two Drama Desk nominations playing Lily Garland in **On the Twentieth Century** co-starring with Kevin Kline and John Cullum and Imogene Coca. Ms. Kaye starred on Broadway as Emma Goldman in **Ragtime**, a role she also played in Los Angeles, where she received the Theatre LA Ovation Award.

Her roles in theater and opera have ranged from Rizzo in **Grease** to Musetta in **La Boheme** for the Santa Fe Opera (where she also performed Eurydice in **Orpheus In The Underworld**, and Lucy Lockett in **The Beggar's Opera**) **Shirley Valentine**, Sally in **Follies**, Maggie in the **The Man Who Came To Dinner**, Penny in **You Can't Take It With You**, Kitty Dean in **The Royal Family**, and such great heroines as Annie Oakley in **Annie Get Your Gun**, Maria von Trapp in **The Sound of Music**, and Nellie Forbush in **South Pacific**.

Her first return to one of her favorite roles, Mrs. Lovett in Stephen Sondheim's **Sweeney Todd**, was in a fully staged 25th anniversary concert with Len Cariou, at London's Royal Festival Hall. Other major New York appearances include Babe Williams in **The Pajama Game** and Meg in **Brigadoon** at New York City Opera, and Abbie in the New York premiere of **Desire Under the Elms**, an opera by Edward Thomas and Joe Masteroff, based on O'Neill's play, at City Center.

She has appeared with symphony orchestras around the country and the world, and sung at the White House twice. She has recorded numerous discs, and is the voice of Kinsey Millhone for the Sue Grafton/Random House Audio Book a **Alphabet Mystery Series**. For more information visit [judykaye.com](http://judykaye.com).

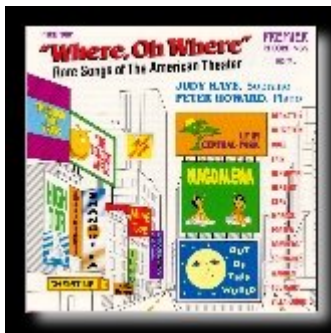
**CAST RECORDINGS AND STUDIO ALBUMS**

*On the Twentieth Century* Original Broadway Cast, Sony records (1978); *Lovesong* Original Cast, Original Cast records (1980, 1994); *Oh, Brother!* Original Broadway cast, Original Cast records (1981, 1991); *The Secret Garden* IBR records (1987) Varese Sarabande (1997); *Magdalena* Teresa, CBS records (1989); *Anything Goes* 1st girl, EMI records (1989); *Lola*, Harbinger records (1989, 1999); *Babes in Arms* Baby Rose, New World records (1990); *Kismet* Lalume, TER records (1990); *What About Luv?* Ellen Manville, TER records (1990); *Anastasia the Musical*, Anna Nielsen, Original Cast records (1992, 1998); *Brigadoon*, Meg Brockie, Broadway Angel (1992); *Colette Collage*, older Colette, Fynsworth Alley (1994); *On the Town*, Claire, JAY records (1996); *Annie Get Your Gun*, *Annie Oakley*, JAY records (1996); *The Pajama Game*, Babe Williams, JAY records (1997); *Drat! the Cat!*, Kate Purefoy, Fynsworth Alley (1997); *Ragtime*, Emma Goldman, RCA Victor (1998)

**MISCELLANEOUS ALBUMS**

*A Stephen Sondheim Evening* RCA Victor (1983); *Early Kern* Rialto Recordings (1989); *The Stars of Christmas* Paper Mill Playhouse (1989); *Broadway Showstoppers* Broadway Angel (1992); *Unsung Sondheim* Fynsworth Alley (1993); *Lost in Boston* Fynsworth Alley (1994); *Lost in Boston II* Fynsworth Alley (1994); *A Bag of Popcorn and a Dream* Original Cast records (1999)

**SOLO AND DUET ALBUMS**



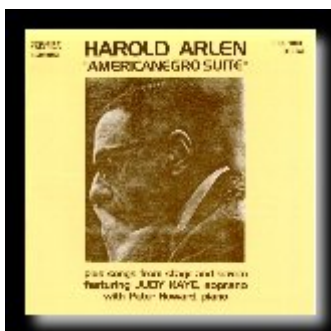
*Where, Oh Where - Rare Songs of the American Theater*  
Premier recordings (1986)



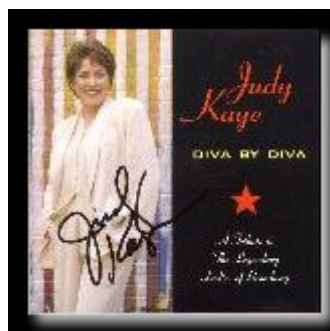
*He Loves & She Loves Gershwin - Songs & Duets*  
with William Sharp, Baritone  
and Steven Blier, Piano  
Koch International (1990)



*Leonard Bernstein: Arias and Barcarolles Songs & Duets*  
with William Sharp, Baritone and  
Michael Barrett and Steven Blier, Piano  
Koch International (1990)



*Harold Arlen:*  
*"Americanegro Suite" plus songs from stage and screen*  
with Peter Howard, Piano  
Premier recordings (1986, 1990)



*Diva by Diva*  
Fynsworth Alley



Fynsworth Alley

SOME ADDITIONAL REVIEW COMMENTS:

**Diva By Diva** -Judy Kaye is one of those rare performers who is equally at home in the world of musical theater as in the opera house - as this impeccable showcase of her talents demonstrates. The theme of the disc is a tribute to the legendary ladies of Broadway and offers a chance to hear fresh and lively interpretations of some of the classics of the genre. The recording bursts into life with Stephen Schwartz' "Where is the Warmth?" from The Baker's Wife, a beautiful rendition with a sumptuous orchestration underneath. From that point onwards the listener is in the hands of a singer at the top of her form working with arrangements that are sublime. There is the deeply romantic "I Loved You Once in Silence" from Camelot, accompanied by arranger Patrick Brady's superb piano playing. Kaye's operatic skills are on display in Wright and Forrest's flamboyant "Now" (Song of Norway). Her wonderful humour is displayed to perfection in "Mr. Right" from the rarely-heard Love Life as Kaye spells out her ideas of the perfect man. If proof were needed that she is a singer who can compete in all departments, she even turns her voice onto a swinging "Take a Chance on Love" from Cabin in the Sky. This is truly a diva tackling the divas - it is no mean feat to take on such a range of

classic songs that are firmly associated with their originators and to provide a wholly satisfying and enjoyable result. **Gramophone Musicals Good CD Guide**



Judy Kaye has a voice that could drive a person crazy - with envy.

She can sing opera, Broadway musicals (she played Rizzo in Grease and won a Tony as the spoiled prima donna in The Phantom of the Opera), concerts, perform at the White House (twice) and the Hollywood Bowl - and then go and act in an episode or two of Law & Order.

... she is singing some beautiful numbers, most of which come from long-forgotten Broadway shows. Her performance opens with "My Shining Hour" and closes with her tribute to the next President, whoever he may be - "Take Care of This House," from 1600 Pennsylvania Avenue, a show written by Leonard Bernstein and Alan Jay Lerner.

Kaye has a delightful sense of humor, and it's put to good use on Stephen Sondheim's "I Never Do Anything Twice" and on two numbers associated with Fanny Brice. One, "The Sheik of Avenue B," comes complete with Yiddish accent. The other, "Weren't We Fools," was written by Cole Porter for Brice but never sung by her. Kaye also

performs a lovely ballad by Kurt Weill, "It Never Was You."

It is a beautiful show, full of numbers that Kaye obviously loves doing, and she wraps her voice neatly around each note.

**Daily News - Patricia O'Hare**



Judy Kaye's Mama Rose flaunts the right stuff to power a memorable production of Gypsy.

Kaye seals the deal when she launches into the song "Some People." An authoritative Tony Award winner and Broadway veteran, Kaye belts out Rose's soaring declaration of ambition and defiance ("Some People") in a powerhouse voice, rich in gleaming brass and cushy warmth.

Rare among more recent Roses, Kaye sings the part as well as she acts it, giving every deft Sondheim lyric and Styne melody its Merman-esque due. She gives a thrilling account of the do-or-die "Everything's Coming Up Roses," trills a jaunty "Together, Wherever We Go" with Just and Godwin. And she faces unrealized desires and parental failings square-on in the climactic "Rose's Turn," still inventive in its musical jaggedness and psychological savvy. **Misha Berson - Seattle Times**