

THE *Lotte Senya* COMPETITION SONGBOOK

“Moving (The Lincoln Center Song)” (standalone song)

Music and lyrics by Mark Sonnenblick

SHOW SYNOPSIS

"Moving" was written for *Lincoln Center Originals*, a concert of new songs inspired by Lincoln Center for the Performing Arts in New York City.

SONG CONTEXT AND SCENE DESCRIPTION

As this is a standalone song, performers will need to make decisions about the specific circumstances of the song's presentation and context themselves. Perhaps the character has just returned from their business trip and is relating the experience to a friend? Or sharing the story with a new acquaintance at a bar near Lincoln Center following the ballet performance?

The historical context of the character's story may be helpful: in the 1950's, city developer Robert Moses asserted control over the San Juan Hill neighborhood of Manhattan—home to thousands of mostly black and hispanic families—under the law of eminent domain. This allowed New York City to forcibly displace those residents and construct Lincoln Center, a massive interdisciplinary performing arts complex the likes of which had never been built before. There is considerable information available about this history online and in print—some places to begin:

- <https://www.nytimes.com/2017/12/21/nyregion/how-lincoln-center-was-built-it-wasnt-pretty.html>
- https://en.wikipedia.org/wiki/San_Juan_Hill,_Manhattan
- <https://www.wqxr.org/story/remembering-ramifications-robert-mosess-lincoln-square-renewal-project/>

CHARACTER DESCRIPTION

The character's age is flexible (as long as they're old enough to sell construction equipment.) Historically the character would almost certainly have been black or hispanic, but there are no racial requirements for this song. Vocal type is also flexible—the Songbook key (C#) is for a tenor, but the character is effective as any gender and the key may be transposed anywhere. The range is an octave and a sixth if a singer opts for the higher melody at the end, but it can be performed just as powerfully with the lower ending melody and then the range only spans an octave.

NOTES ON PERFORMANCE

This is an extended story song and benefits from a strong actor who can unpack the variation and surprise in the journey. While the melody itself should be performed as written, a performer is encouraged to take whatever liberties they like with tempos, pauses, note length, etc. as the song is most thrilling when it feels like a monologue springing organically from the character.