

Lincoln Center presents

# American Songbook

January 11–February 12, 2012

*Wednesday Evening, January 18, 2012, at 8:30*

## The Works: Jonatha Brooke Celebrates Woody Guthrie at 100

with special guests Dar Williams and Eric Bazilian

John Leventhal, *Guitar*

James Genus, *Bass*

Ricky Peterson, *Piano and Keyboard*

Tony Mason, *Drums*

*This evening's program is approximately 75 minutes long and will be performed without intermission.*

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Major support for Lincoln Center's American Songbook is provided by Fisher Brothers, In Memory of Richard L. Fisher; and Amy & Joseph Perella.

Additional corporate support is provided by Bank of America Merrill Lynch.

Wine generously donated by William Hill Estate Winery, Official Wine of Lincoln Center.

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

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*Steinway Piano*

The Allen Room, Frederick P. Rose Hall  
Home of Jazz at Lincoln Center

*Please make certain your cellular phone,  
pager, or watch alarm is switched off.*

Additional support for American Songbook is provided by The DuBose and Dorothy Heyward Memorial Fund, Logicworks, The Shubert Foundation, Jill and Irwin Cohen, The G & A Foundation, Inc., Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

Public support is provided by the New York State Council on the Arts.

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### **Upcoming American Songbook Events in The Allen Room:**

*Thursday, January 19, at 8:30*

**LaChanze**

*Friday, January 20, at 8:30*

**Ozomatli**

*Saturday, January 21, at 8:30 and 10:30*

**Michael Cerveris: An Idea of South**

*Wednesday, February 1, at 8:30*

**Keren Ann**

*Thursday, February 2, at 8:30*

**Thurston Moore**

*Friday, February 3, at 8:30*

**Hello, Gorgeous! Leslie Kritzer Sings Jule Styne**

*Saturday, February 4, at 8:30 and 10:30*

**Gavin Creel & Stephen Oremus**

*Wednesday, February 8, at 8:30*

**Bill Callahan**

*Thursday, February 9, at 8:30*

**tUnE-yArDs**

*Friday, February 10, at 8:30*

*Sunday, February 12, at 6:30*

**Elaine Paige**

*Saturday, February 11, at 8:30 and 10:30*

**Laura Benanti**

The Allen Room is located in Frederick P. Rose Hall, Home of Jazz at Lincoln Center.

For tickets, call (212) 721-6500 or visit [AmericanSongbook.org](http://AmericanSongbook.org). Call the Lincoln Center Info Request Line at (212) 875-5766 or visit [AmericanSongbook.org](http://AmericanSongbook.org) for complete program information.

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***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, not during the performance. The taking of photographs and the use of recording equipment are not allowed in the building.*

## Notes on the Program

by Nora Guthrie

In 1996, I attended the first educational conference on my father's life and legacy. Among the frequent statements made was one that really challenged me: known mostly for his political and topical songs, the tacit agreement among the scholars was that "Woody Guthrie didn't write those moon, June, croon songs." Hmmm, I thought, he actually did write a few, but evidently no one knows about it!

A couple of years later, *Mermaid Avenue* came out, the first album to set music (by Billy Bragg and Wilco) to some of these unknown lyrics. *Mermaid Avenue Vol. II* followed in 2000. "Remember the Mountain Bed," "Someday Some Morning Sometime," "Birds and Ships," "She Came Along to Me," and lots of others on those recordings introduced the fact that, in *fact*, Woody Guthrie did write love songs. But I knew there was much more work to be done on the subject.

I was introduced to Jonatha Brooke through a mutual friend, and, using an upcoming benefit concert as the catalyst, I sent her the previously unpublished lyrics "All You Gotta Do Is Touch Me," a nonsense, get-to-the-point, playful text that she set to music. When I heard her perform the end result, it was so wonderful that I invited her to browse through the Woody Guthrie Archives in New York City for more lyrics. *The Works* is the result of that time where she and Woody got to know each other better, as she pieced together her impressions and his mind. I stayed in the background for much of this time, not wanting to interfere in their budding relationship.

For the most part, throughout much of my life I experienced my father's songs

through the voices of men—from Ramblin' Jack Elliott to Cisco Houston, Pete Seeger, and other contemporaries of my father, to my brother Arlo, Bob Dylan, Phil Ochs, and a posse of the next generation of folkies. With a few exceptions, such as Joan Baez, Judy Collins, and Odetta, it was the men whose voices kept the songs alive. Woody seemed to be a male role model, rather than a human role model, and this always bothered me. Was it that in the '50s most women didn't want to sing political or topical songs? Weren't there women like Woody's close friend and union activist Mother Bloor around to give a voice to his lyrics? Were the women in some way intimidated by the hold the guys had on Woody? I still have no clue. But, thanks to the '70s, much of this has changed, and women have come out as some of the strongest present-day voices for every kind of testament—be it workers' rights, environmental rights, or civil rights, as well as spiritual expression. Jonatha Brooke is among the most creative women of today who have taken on many of these callings. Collaborating on a complete album of Woody Guthrie lyrics with a woman was long overdue.

As Jonatha began the process of choosing lyrics, and melodies began to emerge, I watched as one song after another was carefully born. In addition to working as a composer, she worked like a primo editor, sometimes slicing or melding words from letters, diaries, and notebooks to the lyrics when they needed a little help, to make the point clearer and the song even richer. Ultimately, it was the love songs that most intrigued her.

Another thing I discovered about Jonatha: she's a worker. And that's important. I remember hearing a story once, after my father had returned from doing a benefit show in New Jersey. That night, he was supposed to do another benefit with some other

musicians. He was tired and grumpy, and told my mother that he wasn't going to go. She argued with him, stating that it was his job to be there, and it didn't matter if he was tired or grumpy. He said, "She sat on the corner of our eating table and gave me a lecture about carpenters, painters, factory workers, and tunnel drivers, arguing, 'If the tunnel digger didn't show up, you would never have had your subways and your Holland and Lincoln Tunnels.' [He had just driven through the Holland Tunnel to get home.] She had a perfect right to lecture me."

Jonatha is no slouch. She coordinated a team of some of the finest musicians around to record *The Works*: Joe Sample, Steve Gadd, and Christian McBride as the main team, with Keb' Mo', Derek Trucks, Glen Phillips, and Eric Bazilian as guest artists. Mitchell Froom, Greg Leisz, and Gil Goldstein added their instrumentals to the mix.

But here's the thing that got me. She called one day and told me that she and the band had recorded about 14 songs over the weekend! I raced over to the Avatar Studios, where they were recording with producer Bob Clearmountain. You know what I saw when I got there? Charts. Music charts. Jonatha had organized all the music to a tee, and was directing the musicians with a skill I thought only conductors of symphony orchestras or big bands possessed. This was no hootenanny. Then she played me the tracks, and I couldn't help but be totally overwhelmed by her vocal and compositional beauty.

The material Jonatha collected during her weeks at the archives was stunning. She

had compiled a journey through love in all of its glories and its crashes: "My Sweet and Bitter Bowl," "You'd Ought to Be Satisfied Now," and "There's More True Lovers Than One" are Woody's train wrecks. "My Flowers Grow Green" confirms that love will be there for a returning soldier, "King of My Love" charms like a newlywed, "Sweetest Angel" is for the newborn or newly born lover, "My Battle" begs hard for more teachings about love, and "New Star" challenges us to consider that love doesn't die, it just moves upward a couple of hundred thousand miles to a star, and all we have to do is take our eyes off the gravestone and tilt our faces up to be together again.

Bob Dylan once said, "You can listen to Woody Guthrie songs and learn how to live." Jonatha has given us these songs to learn how to live through some more days of our lives. As grandchildren are born, as lovers become new stars and new loves become babies, as my battle to believe in the power of love wanes and waxes, as the passion of Occupy Wall Street excites our possibilities, as we get ready for Woody's 100th birthday this July—we'll take these songs with us, pack them into our bags, and take them out when we need them. And we'll have Jonatha's clear voice to fire up what Woody calls our "job of work" each day as it comes along.

*For more about Woody Guthrie and the centennial gala concerts this year, please visit [woodyguthrie.org](http://woodyguthrie.org) and [woody100.com](http://woody100.com).*

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## Woody Guthrie



Woody Guthrie in New York City, ca. 1943.

unionism, the Communist Party, and the Cold War—Guthrie absorbed it all to become a prolific writer whose songs, ballads, prose, and poetry captured the plight of everyman. While traveling throughout the American landscape during the 1930s, '40s, and '50s, Guthrie's observations of what he saw and experienced have left for us a lasting and sometimes haunting legacy of images, sounds, and voices of the marginalized, disenfranchised, and oppressed people with whom he struggled to survive despite all odds. Although the corpus of original Woody Guthrie songs, or as he preferred, "people's songs," are perhaps his most recognized contribution to American culture, the stinging honesty, humor, and wit found even in his most vernacular prose writings exhibit Guthrie's fervent belief in social, political, and spiritual justice.

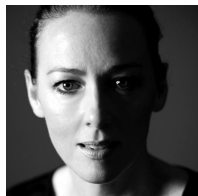
Woodrow Wilson Guthrie was born on July 14, 1912, in Okemah, Oklahoma. Over the decades, his songs have run around the world like a fast train on a well-oiled track. They've become the folk song standards of the nation, known and performed in many languages throughout the world. "Pretty Boy Floyd," "Pastures of Plenty," "Hard Travelin'," "Deportees," "Roll on Columbia," "Vigilante Man," and "This Land Is Your Land" are among the hundreds of his songs that have become staples in the canon of American music.

Having lived through some of the most significant historic movements and events of the 20th century—the Great Depression, World War II, and the social and political upheaval resulting from

*Photographs, artwork, and lyrics in the Playbill and color insert are courtesy of the Woody Guthrie Archives.*

## Meet the Artists

LINDA HANSEN



**Jonatha Brooke**

Jonatha Brooke has been writing songs, making records, and touring since her early days in Boston with her band The Story, which released two albums, *Grace in Gravity* and *The Angel in the House*, on Elektra Records. In 1995 Ms. Brooke released the first of two solo albums on MCA/Universal, *Plumb*, followed by *Ten Cent Wings* in 1997. In 1999 she started her own label, Bad Dog Records, and has since released six more albums. Her latest, *The Works*, combines previously unheard, unpublished Woody Guthrie lyrics with her own music and arrangements. Ms. Brooke has also written songs for three Disney films and has had songs included in many television shows. Most recently she composed the theme song for Joss Whedon's television series *Dollhouse*.

RUDOLF VAN DOMMELE



**Dar Williams**

On one level, the sizable body of work accumulated by singer-songwriter Dar Williams is a continuing narrative of her life—what she's experienced and what she's observed during her years of intensive touring. On another, it forms a detailed look at the course of modern day existence in the decade and a half between 1993, when Williams released her debut album, *The Honesty Room*, and 2008, when her long-time label Razor & Tie released her seventh and most recent studio album, *Promised*

*Land*. Along with her previous studio albums—including *The Green World* (2000) and *The Beauty of the Rain* (2003)—she's also released *Out There Live* (2001) and the DVD *Live at Bearsville Theater* (2007).

As documented on her last album, the 2010 two-disc retrospective *Many Great Companions*, Ms. Williams's growth as an individual over her almost two-decade-long career has gone hand in hand with her evolution as an artist. Raised in Chappaqua, New York, and educated at Wesleyan University, she spent ten years living in the thriving artistic community of Northampton, Massachusetts, where she began to make the rounds on the coffeehouse circuit. Currently Ms. Williams and her husband, Michael, live in the Hudson River Valley. They have a six-year-old son, Stephen, and an adopted daughter, Ethiopia-born Taya, who's one and a half.



**Eric Bazilian**

Eric Bazilian's musical footprint is deep and wide. As a founding member of Philadelphia's Hooters he cowrote, sang, and played a plethora of instruments on a string of albums that enjoyed both critical and commercial success throughout the '80s and '90s. He is probably best known, however, as the sole writer of Joan Osborne's provocative "One of Us," as well as being a principal instrumentalist and arranger of Cyndi Lauper's album *She's So Unusual*. He has had the honor of collaborating with a long list of musical notables across many genres, including Mick Jagger, Jon Bon Jovi, Patty Smyth, Ricky Martin, Robbie Williams, Jonatha Brooke, Desmond Child, Willie Nile, and many others.

Mr. Bazilian was born in Philadelphia and graduated from the University of Pennsylvania with a degree in physics. Aside from touring and recording with the Hooters, he is currently preparing for the release of an album in partnership with Mats Wester, a legendary figure in the world of Swedish folk rock. Mr. Bazilian's photographs were recently published in a compilation book of 1960s concert images, capturing many of the iconic musicians who gave shape to his own musical identity, including the Rolling Stones, The Who, and Jimi Hendrix—with a gallery show pending.



**John Leventhal**

John Leventhal (guitar) is a Grammy-winning musician, producer, songwriter, and recording engineer who has produced albums for Michelle Branch, Rosanne Cash, Marc Cohn, Shawn Colvin, Rodney Crowell, Jim Lauderdale, Joan Osborne, The Wreckers, and many others. As a musician he has worked with all of the above, as well as with such artists as Jackson Browne, Willie Nelson, Bruce Hornsby, Elvis Costello, Dolly Parton, Emmylou Harris, Charlie Haden, David Crosby, Levon Helm, Edie Brickell, Paul Simon, Patty Larkin, and Johnny Cash. As a songwriter he has had more than 100 songs recorded by various artists. In 1997 Mr. Leventhal won Grammys for Record and Song of the Year for producing and cowriting the song "Sunny Came Home." Albums he has produced have been nominated for a total of 12 Grammy Awards. Rosanne Cash's album *The List*, produced and arranged by Mr. Leventhal, was named Americana Music Association's 2010 Album of the Year. In 2004 he composed the score for the film *Winter Solstice*. Mr. Leventhal lives with his wife, Rosanne Cash, and their children in New York City.



ADRIANA MATEO

**James Genus**

James Genus (bass) is among the world's most versatile and sought-after bassists, touring and recording with an array of top-shelf artists from across genres. An accomplished player on both upright and electric bass, he was born and raised in Virginia and studied music at Virginia Commonwealth University, where his early mentors included iconic jazz pianist Ellis Marsalis. Upon moving to New York City, he quickly earned a reputation for his blend of earthy groove, melodic ingenuity, and chameleonic chops. Mr. Genus has played and recorded with an eye-popping roster of musicians, including Herbie Hancock, Chick Corea, Michael Brecker, Dave Douglas, Branford Marsalis, Ravi Coltrane, and Dianne Reeves. Since 2000, he has also held down a distinguished gig as a member of the house band for the legendary American television series *Saturday Night Live*.



**Ricky Peterson**

A lifelong Minnesotan whose music has always focused on a characteristically Minneapolis sound, Ricky Peterson (piano and keyboard) is best known for his 20-year association with saxophone legend David Sanborn and for having produced, written, and played keyboards for Prince on and off since his early days on the Twin Cities scene (perhaps most notably producing and arranging the song "The Most Beautiful Girl in the World"). He also played

a big part in writing and producing George Benson's *That's Right* CD.

Mr. Peterson's career associations, either live or in the studio, read like a diverse pop-and jazz-trivia encyclopedia: Stevie Nicks, Bonnie Raitt, Billy Joel, Anita Baker, James Taylor, Mavis Staples, Joe Sample, Sting, Sergio Mendes, Brian Wilson, Ben Sidran, Roger Waters, Rick Braun, Kirk Whalum, Phil Upchurch, Jimmy Buffet, Fine Young Cannibals, Steve Miller Band, The Go-Go's, Paula Abdul, Boz Scaggs, Dave Koz, Lalah Hathaway, Sheryl Crow, Jonathan Butler, Bruce Willis, The Jets, Jermaine Jackson, Rhythm Syndicate, Chaka Khan, Robben Ford, Howard Hewett, Larry Graham, Tuck & Patti, and John Mayer. Mr. Peterson is now working on his fifth solo CD, and is promising the same musicality and funkiness that have been mainstays of his previous albums.



**Tony Mason**

Drummer Tony Mason (drums) grew up in Southern Pines, North Carolina, and started playing percussion at age seven. After studying at East Carolina University for one year, he moved to New York City in 1986 to finish his education at Manhattan School of Music. He received a performance degree in classical percussion and became active in the jazz program. Mr. Mason recently appeared on the track "Thinking About You" on Norah Jones's latest release, *Not Too Late*. He has backed numerous artists on various television shows, including *Late Show with David Letterman*, *American Love Stories* on PBS, *The Late Late Show with Craig Kilborn*, and *The View*. He has also played

on tracks for commercials for Nike, Vila, Coca-Cola, NBA, WNBA, and Viagra.

Mr. Mason has worked with many top producers, including Nile Rodgers, Camus Celli, Ron Saint Germain, and Russ Titelman. He has toured and/or recorded with Norah Jones, Martha Wainwright, Cyril Neville, Joan Osborne, Paula Cole, Charlie Hunter, and many others. An interesting side note: Mr. Mason's brother-in-law is the legendary funk drummer Zigaboo Modeliste.

## **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. American Songbook presentations include major concert programs in venues around Lincoln Center.

## **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. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the White Light and Mostly Mozart Festivals. The

Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln

Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its other resident organizations.

**Lincoln Center Programming Department**

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Regina Grande, *Assistant to the Artistic Director*  
Julia Lin, *Programming Associate*

**For American Songbook**

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Scott Stauffer, *Sound Design*  
Jessica Barrios, *Wardrobe Assistant*

UPCOMING EVENTS  
JAZZ AT LINCOLN CENTER  
FREDERICK P. ROSE HALL

JANUARY 2012

ROSE THEATER

**The Music of Cachao**

*January 20-21, 8pm*

Long before he became the bassist with the Jazz at Lincoln Center Orchestra, a teen-aged Carlos Henriquez was in the great Latin jazz bands of Tito Puente and Eddie Palmieri. The Bronx native will use that experience to lead his JLCO bandmates down a musical road paved by Cuban bassist Israel "Cachao" Lopez, a key figure who helped invent the mambo and popularize the styles known as danzon and descarga.

*Free pre-concert discussion nightly at 7pm.*

THE ALLEN ROOM

**Luciana Souza**

*January 27-28, 7:30pm & 9:30pm*

In 2000, the jazz world began to pay close attention to Brazilian vocalist Luciana Souza. Since then, the four-time GRAMMY® nominee for Best Jazz Vocal has established an international audience with her gentle yet adventurous style. Now ten years later we're becoming aware of the bold reedman joining her on the concert, Nailor "Proveta" Azevedo, who is already well known in Brazil and for founding the popular big band Banda Mantiqueira. *Free pre-concert music in the Atrium provided by Samba Laranja.*

IRENE DIAMOND EDUCATION CENTER

**Swing University**

Whether you are new to the music or seek to deepen your knowledge, Swing University offers students of all ages a chance to learn about jazz from musicians and scholars. The Swing University Winter Term includes Lennie's Listening Lessons with pianist Connie Crothers; Jazz 101, Jazz 201 and Jazz 301 with JALC Curator Phil Schaap; Wes Montgomery with bassist Dr. Larry Ridley; and Ornette Coleman with historian Ben Young.

*Please visit [jalc.org/swingu](http://jalc.org/swingu) or call 212-258-9922 for more information.*

FEBRUARY 2012

ROSE THEATER

**Family Concert: What is Improvisation?**

*February 11, 1pm & 3pm*

Drummer Matt Wilson and his Arts & Crafts ensemble will lead audiences through an interactive, hour-long program on the most fundamental and revolutionary component of jazz: improvisation. With infectious exuberance, Wilson and company will explore how jazz musicians communicate with their instruments and invent music in the moment. *Free pre-concert educational activities, 12:15 pm & 2:15 pm.*

**Stan Kenton Centennial**

*February 17-18, 8pm*

Jazz in the 1950s oscillated between cool, hot, and hard bop. But none of those labels satisfied Stan Kenton, who instead called his jazz "progressive." In the 1940s he had a hit-making big band before he introduced the jazz world to his 40-piece orchestra, which featured such jazz stars as Lee Konitz. In this celebration of Kenton's Centennial, Konitz and guest conductor Bill Holman join the Jazz at Lincoln Center Orchestra with Wynton Marsalis as they revisit the time when one jazz musician knew exactly where he was going: strictly forward.

*Free pre-concert discussion nightly at 7pm.*

THE ALLEN ROOM

**John Hammond & John Mayall**

*February 16-17, 7:30pm & 9:30pm*

John Hammond has been a blues fixture for decades and recently joined hallowed company as an inductee into the Blues Hall of Fame in 2011. The soulful GRAMMY® winner is the consummate triple threat musician (on vocals, guitar, and harmonica) whose roots-driven blues has influenced countless musicians, from Jimi Hendrix to Bob Dylan. Literally and figuratively Sir John Mayall is British blues royalty who hired among others Eric Clapton, Jack Bruce, and Mick Fleetwood back in the 1960s. At 77, he is an ageless wonder who plays with the same intensity today as he did when he first blazed a blues path around the world. *Free pre-concert music in the Atrium provided by Bryan Carter, Friday only.*

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Except where noted, all venues are located in Frederick P. Rose Hall, Home of Jazz at Lincoln Center, Broadway at 60th Street.  
Tickets: \$10-\$120

To purchase tickets call CenterCharge: 212-721-6500 or visit: [jalc.org](http://jalc.org). The Jazz at Lincoln Center Box Office is located on Broadway at 60th Street, Ground Floor. Hours: Monday-Saturday, 10am-6pm; Sunday, 12pm-6pm.

For groups of 15 or more: 212-258-9875 or [jalc.org/groups](http://jalc.org/groups).

For more information about our education programs, visit [jalc.org/education](http://jalc.org/education).

For Swing University and WeBop Enrollment: 212-258-9922.

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## UPCOMING EVENTS



### FREDERICK P. ROSE HALL HOME OF JAZZ AT LINCOLN CENTER

## JANUARY 2012

### The Clayton Brothers

with Gerald Clayton, Terell Stafford, and Obed Calvaire

January 9–12

7:30pm & 9:30pm

After Hours: Bryan Carter Quintet (Jan 10–14)

### This Side of Strayhorn: Terell Stafford Sextet

with Terell Stafford, Tim Warfield, Bruce Barth,

Peter Washington, Dana Hall, and Joanna Pascale

January 13–15

7:30pm & 9:30pm plus 11:30pm on Fri & Sat

After Hours: Bryan Carter Quartet

### MLK Celebration

#### Warren Wolf Quintet

with Tim Green, Christian Sands, Kriss Funn, and

Billy Williams

January 16

7:30pm & 9:30pm

### Willie Jones III Sextet

#### The Music of Max Roach

with Eric Reed, Dezron Douglas, Stacy Dillard,

Steve Davis, and Jeremy Pelt

January 17–22

7:30pm & 9:30pm plus 11:30pm on Fri & Sat

After Hours: Brandon Lee Quintet

### Monday Nights with WBGO

#### George Cables Trio: Nights at the Keystone

with Essiet Okon Essiet and Victor Lewis

January 23

7:30pm & 9:30pm

### Marcus Roberts Trio

with Rodney Jordan and Jason Marsalis

January 24–29

7:30pm & 9:30pm plus 11:30pm on Fri & Sat

After Hours: Jason Marsalis Vibes Quartet

### Northwestern University Jazz Ensemble

January 30

7:30pm & 9:30pm

### Victor Goines Quartet

January 31–February 5

7:30pm & 9:30pm plus 11:30pm on Fri & Sat

After Hours: Dezron Douglas Trio

## FEBRUARY 2012

### Michael Rodriguez Quintet

February 6

7:30pm & 9:30pm

### Charles McPherson/Tom Harrell Quintet

#### Bebop Is The Future

February 7–12

7:30pm & 9:30pm

After Hours: Brandi Disterheft & Company

### The Rhythm Road: American Music Abroad Presents

#### The Ari Roland Quartet (Jazz)

with Keith Balla, Chris Byars, and Zaid Nasser

February 11

12:30pm

Free Admission (Seating is first come, first served.

No tickets required.)

### The Rhythm Road: American Music Abroad Presents

#### Mountain Quickstep (Bluegrass)

with Sara Milonovich, Greg Anderson, John Kirk,

and Trish Miller

February 11

2:30pm

Free Admission (Seating is first come, first served.

No tickets required.)

*In deference to the artists, patrons of Dizzy's Club Coca-Cola  
are encouraged to keep conversations to a whisper during the performance.  
Artists and schedule subject to change.*

Dizzy's Club Coca-Cola is located in Frederick P. Rose Hall, Home of Jazz at Lincoln Center,  
Broadway at 60th Street, 5th Floor, New York.

Reservations: 212-258-9595/9795 or [jalc.org/dccc](http://jalc.org/dccc); Group Reservations: 212-258-9580 or [jalc.org/dccc/groups](http://jalc.org/dccc/groups).

Nightly sets at 7:30pm & 9:30pm plus an 11:30pm set on Fridays & Saturdays.

After Hours sets occur Tuesday–Saturday after the last artist set.

Cover Charge: \$20–\$35. Special rates for students with valid student ID. Full dinner available at each set.

50% off late-night cover charge at Dizzy's Club Coca-Cola for Rose Theater and The Allen Room concert attendees.  
Must present valid ticket stub.

Jazz at Lincoln Center merchandise is now available at the concession stands during performances in Rose Theater  
and The Allen Room. Items also available in Dizzy's Club Coca-Cola during evening operating hours.

Dizzy's Club Coca-Cola gift certificates now available.

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JAZZ AT LINCOLN CENTER

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JANUARY 20-21 / 8 PM

Jazz at Lincoln Center Orchestra  
and music director Carlos Henriquez

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CACHAO Photo by Carolyn Appel

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