

Lincoln Center presents

American Songbook

January 11–February 12, 2012

Thursday Evening, January 12, 2012, at 8:30

Chris Thile & Michael Daves

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

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.

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:

Friday, January 13, at 8:30

JD Souther

Saturday, January 14, at 8:30

William Finn: Songs of Innocence and Experience

Wednesday, January 18, at 8:30

The Works: Jonatha Brooke Celebrates Woody Guthrie at 100

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

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. Call the Lincoln Center Info Request Line at (212) 875-5766 or visit AmericanSongbook.org for complete program information.

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 Michael Hill

Though mandolin player Chris Thile and guitarist Michael Daves hail from markedly different backgrounds, they're such kindred musical spirits they might as well have grown up together. On their debut album, *Sleep with One Eye Open*, nominated for a 2012 Best Bluegrass Album Grammy, the pair evokes the sound of classic bluegrass and country artists like the Monroe Brothers, Jimmy Martin, Flatt & Scruggs, and the Louvin Brothers—but with a decidedly downtown twist. Elaborates Thile, “Mandolin and guitar and two male voices—it’s such a good sound. It was important for us to get that brother duet thing, but with a Lower East Side punk energy. One of the most enjoyable things about this experience is to underline the slightly delinquent side of bluegrass.” Or, as the *New York Times* has put it, “Bluegrass, in their hands, gets roughed up in the best possible way, with skill and fervor, and a touch of abandon.”

For most of his career, Thile, a San Diego area native, had been known as a member of Nickel Creek, the bluegrass group he joined with siblings Sean and Sara Watkins when he was a mere eight years old. The trio attracted an impassioned following among pop, rock, and country fans and earned two gold albums, while never wholly forsaking its bluegrass roots. By the time Nickel Creek went on hiatus in 2007, Thile had already embarked upon a solo career and completed *The Blind Leaving the Blind*, an ambitious, classically structured four-movement suite for bluegrass instrumentation that debuted on a Carnegie Hall series curated by composer John Adams. With the equally prodigious players he had recruited for that evening, Thile formed Punch Brothers, a quintet that pairs quick-thinking improvisation with an expansive

repertoire incorporating bluegrass, rock, classical, and jazz-like elements. Punch Brothers, which appeared at American Songbook in 2008, releases its third studio disc, *Who’s Feeling Young Now?*, this month. The indefatigable Thile also initiated collaborations with such adventurous, genre-expanding artists as bassist-composer Edgar Meyer, cellist Yo-Yo Ma, and jazz pianist Brad Mehldau.

Like Thile, the Atlanta-bred Daves, who now calls Brooklyn home, had grown up playing bluegrass music, albeit with his banjo- and fiddle-playing parents or at jam sessions with friends. By the time he moved north to attend Hampshire College in Amherst, Massachusetts, Daves had gravitated toward jazz and the outer fringes of rock, and that’s what he intended to pursue when he relocated, post-college, to New York City. After he arrived, though, he found himself drawn back to the bluegrass of his youth. “I didn’t expect for New York to be such a big part of that for me, but there was a lot of great music going on and there were these late-night jam sessions like I’d played in during high school,” Daves says. “At the time I went there it felt like this niche had opened up for what I was ready to do musically, so I started playing bluegrass on my own.”

Although operating well under the public radar doing small-club gigs, Daves eventually caught the ears of his savvier fellow musicians, including actor and bluegrass devotee Steve Martin, contemporary banjo legend Tony Trischka, and singer-songwriter Rosanne Cash. Thile discovered Daves one hot August night in 2005, when a friend brought Thile to a bluegrass jam at the Baggot Inn in Greenwich Village. As Thile now recalls, “It was just this cool vibe-y thing, nothing too out of the ordinary—until Michael started playing. Then I was just like, *whoa*, who is this guy?” When Thile himself moved to New York in 2007 he

became a regular at those jams, and whenever Thile was in town, he and Daves performed as a duo.

“We really hit it off musically,” says Daves, “and eventually decided to do a formal show, and it took off from there. But a large part of what we do has come out of informal jamming, and that’s part of what makes the music so compelling for Chris and me—the spontaneity of it and how we can get together, playing standard tunes that everyone knows like the back of their hand, but then go somewhere new.”

The adjective critics have most often used to describe Thile and Daves is “virtuosic,” while Thile and Daves themselves might choose the word “cathartic.” Says Thile, “I think bluegrass gets all of its emotion, its righteousness, from humanity, and the mistakes that humans make. It celebrates that. It needs that humanity. I think we found a way to maintain a wide-eyed wonder about this stuff and deliver it with the sincerity of people who need to play this music to feel good.”

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Meet the Artists



ERIC MCNATT

Chris Thile

Chris Thile, of Punch Brothers, has changed the mandolin forever, elevating it from its origins as a relatively simple folk and bluegrass instrument to the sophistication and brilliance of the finest jazz improvisation and classical performance. For more than 15 years, Mr. Thile played in the band Nickel Creek, with whom he released three albums, sold two million records, and was awarded a Grammy in 2002. Last year Nonesuch Records released *Sleep with One Eye Open*, an impassioned collaboration/conversation between Mr. Thile and guitarist Michael Daves, in which the subject is bluegrass—specifically how this upstart duo can acknowledge history and tradition while exuberantly defying convention.

Mr. Thile also recently collaborated with Yo-Yo Ma for *The Goat Rodeo Sessions*, which was released in October 2011. As a soloist he has released four albums, as well as performing and recording extensively as a duo with bass virtuoso Edgar Meyer and with fellow eminent mandolinist Mike Marshall. He has collaborated with a pantheon of bluegrass innovators, including Béla Fleck, Dolly Parton, the Dixie Chicks, Jerry Douglas, and Sam Bush.



ERIC MCNATT

Michael Daves

Guitarist Michael Daves was born in 1977 in the southern empire of Atlanta, Georgia. He grew up playing bluegrass, and as a young, impressionable-type person, he spent his free time at the venerable Freight Room, Atlanta's answer to the Opry. There he learned at the footlights of the masters: Dallas Burrell, Del McCoury, John Hartford, Norman Blake, and many others, as well as family friends Whit Connah and Barbara Panter.

Currently Mr. Daves lives in Brooklyn. A long time ago, he began falling in love with the city, and after moving here, he found the weekly bluegrass jam-session scene to be a productive environment. He connected with many musicians, most notably Jen Larson and former Jimmy Martin sideman Greg Garing.

Mr. Daves's long-awaited solo album, *Live at the Rockwood*, was released in October 2007. Recorded at his weekly shows at New York's Rockwood Music Hall, it features 12 interpretations of bluegrass songs written by good folks with names like Bill Monroe and Lester Flatt. These are old songs but they don't sound like it. A natural-born guitar operator, Mr. Daves's playing style blends a bluegrass chord-melody function with a rock persistency. With such a pile driver of an approach, he makes clear his belief that classic country and punk genres share more than three-chord songs. His singing is a natural thing. He gets compared to Bill Monroe and to Del McCoury, but mostly he just sounds like himself. It happens some that people get surprised and don't know what to say.

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

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

Matt Berman, *Lighting Design*
Scott Stauffer, *Sound Design*

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 "Provetá" 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 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.*

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. 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.

For more information about our education programs, visit jalc.org/education.

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

Find us on Facebook, Twitter, YouTube, and Foursquare.

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; **Group Reservations:** 212-258-9580 or 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.

Find us on Facebook, Twitter, YouTube, and Foursquare.