

Lincoln Center presents

# American Songbook

January 11–February 12, 2012

*Friday Evening, February 3, 2012, at 8:30*

## Hello, Gorgeous! Leslie Kritzer Sings Jule Styne

with special guest Eliseo Roman

Matt Hinkley, *Guitar*

Jay Mack, *Drums*

Steve Smyth, *Trumpet*

D. Michael Heath, *Director*

Vadim Feichtner, *Musical Director and Piano*

*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.

Artist hospitality is provided by Zabar's and Zabars.com.

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

*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.*

## The Big Songs of Jule Styne

by Barry Singer

In the eighth and final decade of Jule Styne's tenacious life in show business, a reporter arrived one afternoon for an interview at Styne's splendid Fifth Avenue apartment. From the front door, a stereo system could be heard blasting on all cylinders the unmistakable brass and sass of one of Styne's signature Broadway overtures. Moments later, in a wood-paneled office lined with framed memorabilia, the elfin, 87-year-old composer was discovered standing behind his desk, his back to the room, emphatically conducting the speakers blaring from his bookshelf wall.

The overture crescendoed. With a sweep of his hands, Styne milked the climax, Toscanini-like, then spun around in the sudden silence, as if taken by surprise. "Oh, hello," he declared. "I'm Jule Styne."

From *Gentleman Prefer Blondes* and *High Button Shoes*, right through *Gypsy* and *Funny Girl*, Jule Styne never wrote a shy musical. His compositional strokes were brash and broad and gloriously shameless, as were the stars he wrote for: Ethel Merman, Carol Channing, Judy Holliday, Barbra Streisand. He relished grand gestures and thrived in the Broadway vortex of the 11 o'clock number, devising "Rose's Turn"—the mother of all 11 o'clock numbers—with Stephen Sondheim for *Gypsy* in 1959. "I write big," he conceded to his visitor that day. "Not a lot of people know how to do that anymore. I always did."

Born Julius Stein in London on December 31, 1905, he'd grown up in Chicago, after immigrating to the U.S. with his Ukrainian-born parents at age eight. A piano prodigy and child soloist with symphony orchestras by the time he was 12, Styne also discovered jazz in Chicago, playing around town with various "hot" dance bands, including, in 1926, Ben Pollack's Californians, a group then featuring Glenn Miller, Charlie Spivak, Jack Teagarden, and a teenage Benny Goodman.

That same year, Styne wrote his first song—to impress a girl, he later claimed. With words and music credited by committee to Julius Stein and a trio of Tin Pan Alley industry vets (Styne maintained the lyric actually had been supplied pseudonymously by Irving Caesar, the lyricist behind "Tea for Two"), the song, "Sunday," went on to sell more than 500,000 copies of sheet music. Still, Styne was not yet persuaded he might be a songwriter by profession.

Moving to New York around 1934, he found steady work as a vocal coach. The coaching soon brought him out to Hollywood, where he helped train Alice Faye and Shirley Temple, among others, for 20th Century Fox. He arranged and composed background soundtrack music at Republic Studios, scribbled cowboy songs for Gene Autry and Roy Rogers, and finally broke through to the hit parade, writing "I Don't Want to Walk Without You" with Frank Loesser in 1941.

It was Styne's wartime teaming with the lyricist Sammy Cahn that secured his songwriting future. The two turned out so many hits, many of them for Frank Sinatra—"I'll Walk Alone," "I've Heard That Song Before," "I Fall in Love Too Easily," "Time After Time,"

"It's Magic"—that Sinatra virtually commandeered them as song suppliers for his personal use. Styne never was especially enamored of Hollywood, however, even after eight Academy Award nominations and one Oscar statuette (for "Three Coins in the Fountain"). In 1947 he returned to New York more or less for good, and took dead aim at Broadway.

His success there was virtually instantaneous and would play on for the next quarter century, in collaborations that again and again yielded memorable scores and hit tunes. *High Button Shoes* was first, in 1947, with "Papa, Won't You Dance with Me" as the hit, and Sammy Cahn the lyricist. *Gentlemen Prefer Blondes* followed in 1949, written with Leo Robin; it yielded "Diamonds Are a Girl's Best Friend." Styne created eight shows with Betty Comden and Adolph Green as his lyric writers, commencing in 1951 with *Two on the Aisle*, continuing through *Bells Are Ringing* in 1956, and culminating with a Tony Award for *Hallelujah, Baby!* in 1967. In 1959 Styne stepped out spectacularly for a one-time partnering with a young Stephen Sondheim. The result was *Gypsy*—to this day treasured by many as the perfect Broadway musical. Styne also wrote a clutch of shows with the lyricist Bob Merrill, of which *Funny Girl* for Streisand in 1964 was by far the biggest hit.

Much as he loved *big*, Styne's gentler qualities as a composer were prodigious. His melodicism traversed an extraordinary spectrum of ballad styles, from the childlike delicacy of *Peter Pan*'s "Never Never Land" to the grownup rhapsodies of "All the Way." "I try not to compose at the piano," he explained, when asked about his kaleidoscopic range. "It limits your imagination; you're restricted by what you can play as a pianist. I prefer to write in my head."

On the far wall opposite Jule Styne's desk, a small, striking painting hung unobtrusively—a portrait of Streisand, it appeared, in costume as Fanny Brice for *Funny Girl*. Styne beamed when the painting was pointed out to him. In 1932, he recalled, just around the time he was formally changing his name from Julius to Jule, he'd formed his own dance band, Jule Stein and His Society Orchestra. For four weeks, he said, at the 225 Club in Chicago, a high-class gambling joint, Jule Stein and His Society Orchestra had backed Fanny Brice in a nightclub act. "She was great!" Styne enthused. "I never forgot her."

And the painting of Streisand?

"Irving Berlin painted that," replied Styne, with a cackle. "And it isn't Streisand. It's Fanny Brice. I think Irving painted her with Streisand's nose, though. But I could be wrong about that. Not that it matters, in the end. I figure I'm the only guy left who worked with both of them."

## Meet the Artists



MATTHEW MURPHY

### Leslie Kritzer

Leslie Kritzer is honored to join the illustrious roster of performing artists who have entertained the audiences of Lincoln Center's American Songbook series. Tonight marks her Lincoln Center debut. Ms. Kritzer's Broadway credits include *Sondheim on Sondheim*, *A Catered Affair* (Drama Desk nomination), *Legally Blonde* (Clarence Derwent Award for most promising female performer), and *Hairspray*. Off-Broadway she has appeared in *Rooms: A Rock Romance* (Outer Critics Circle nomination), *The Great American Trailer Park Musical* (Drama Desk nomination), *Judas & Me* (New York Musical Theatre Festival 2009 Outstanding Individual Performance Award), *On the Town* (City Center Encores!), *Bat Boy*, and *Godspell*. Some regional credits include *Guys and Dolls* (Barrington Stage Company), the world premiere of *POP!* (Yale Repertory Theatre), *Broadway: Three Generations* (Kennedy Center), *Cabaret*, *Born Yesterday*, the world premiere of *Vanities*, *Urinetown* (national tour), and Fanny Brice in the Paper Mill Playhouse production of *Funny Girl*. She has performed at London's Royal Albert Hall as a guest soloist honoring Tim Rice and Alan Menken and at New York's Town Hall in *The Broadway Musicals of 1951*.

Ms. Kritzer's film credits include *The Other Woman*, and she has appeared on television in *Law & Order: Special Victims Unit* (NBC), *3 lbs.* (CBS), and *Jason and Jessica* (HBO). Cabaret audiences have packed Joe's Pub for her critically acclaimed performances of *Beautiful Disaster* and *Leslie Kritzer Is Patti LuPone at Les Mouches*,

which earned her a Time Out New York Award. Catch her comedy videos at [youtube.com/lesliekritzer](http://youtube.com/lesliekritzer).

### Eliseo Roman

Eliseo Roman is thrilled to be part of this magical evening with his friend, the incomparable Leslie Kritzer. He first worked with Ms. Kritzer in the 2000 Off-Broadway production of *Godspell*, and they have remained close friends. He originated the role of Piragua Guy in the Tony Award-winning *In the Heights*, earning a Drama Desk Award during *In the Heights*'s Off-Broadway run. Mr. Roman previously performed in American Songbook with Jeanine Tesori, and he has also performed with Michelle Williams, Linda Eder, Jason Mraz, and Patti LaBelle, in venues such as Carnegie Hall, Town Hall, and Feinstein's. Most recently he has been involved with several productions headed to Broadway, including James Lapine and William Finn's *Little Miss Sunshine* and the upcoming *Leap of Faith* by Alan Menken and Glenn Slater. Mr. Roman is a proud member of Broadway Inspirational Voices.

### Matt Hinkley

Originally from West Texas, Matt Hinkley (guitar) is currently associate conductor and guitarist/keyboardist for the Broadway revival of *Godspell*. Other music director, supervisor, and associate credits include *Rooms: A Rock Romance* (including cast recording), *White Noise* (Chicago and New York), *The Robber Bridegroom* (Roundabout Theatre), David Byrne and Alex Timbers's *Here Lies Love* (Public Theater), *Bloodsong of Love* (Ars Nova; also orchestrations and arrangements), Jason Robert Brown's *Bridges of Madison County*, *Things to Ruin* (coproducer of cast recording), *The Burnt Part Boys* (Playwrights Horizons and cast recording), *Lizzie Borden* (National Alliance

for Musical Theatre), *F#@king Up Everything* (New York Musical Theatre Festival; also orchestrations), and *Son of a Gun* (O'Neill Theater Center). He worked on Natalie Weiss's debut album as well as numerous concerts, workshops, and recordings.

Mr. Hinkley's instrumental work includes *Godspell*, *Glory Days* (Broadway cast recording), Kerrigan and Lowdermilk's *Our First Mistake*, Ryan Scott Oliver's *Rated RSO*, Kooman & Dimond's *Out of Our Heads*, Tysen & Miller's *Fugitive Songs*, and *Bright Lights, Big City*. His original rock album is available on iTunes.

### Jay Mack

Jay Mack's (drums) Broadway credits include *The 25th Annual Putnam County Spelling Bee* and *The Addams Family*. Off-Broadway he has worked on *Rooms: A Rock Romance* (with Leslie Kritzer) and *Yank!*. Regionally he played drums for the premiere of *Little Miss Sunshine* (La Jolla Playhouse) and the first national tour of *Spelling Bee*. His recording credits include *Rooms*, *Glory Days*, and Lisa Howard's debut album, *Songs of Innocence and Experience*.

### Steve Smyth

Originally from East Lansing, Michigan, Steve Smyth (trumpet) has been living and playing full time in New York City since 2000. He holds a master's degree in jazz performance from the University of Miami. Mr. Smyth has toured with the big bands of Artie Shaw, Woody Herman, and Glenn Miller.

### D. Michael Heath

D. Michael Heath (director) celebrates 35 years of working with many of Broadway's greatest composers and lyricists, including John Kander and Fred Ebb, Cy Coleman, Marvin Hamlisch, Stephen Sondheim, Alan

Menken, Tim Rice, and Andrew Lloyd Webber. His Broadway, Off-Broadway, and touring performance credits include *Starlight Express*, *The Most Happy Fella*, *They're Playing Our Song*, *Peg*, *A Tribute to Agnes de Mille*, *Nonsense*, *Street Scene*, *The Pirates of Penzance*, *Shenandoah*, *A Little Night Music*, and *Les Misérables in Concert*, where he served as stage director and played the role of Jean Valjean. Additional directorial credits include *Postcards from Broadway* for the Hong Kong Musical Theatre Federation, the musical revue *L'amour...at the Moulin Rouge* for the Hoboken Historical Museum, and numerous special events and musicals in concert.

Mr. Heath has served on the voice faculties of the College-Conservatory of Music at the University of Cincinnati, Northern Kentucky University, Long Island University's C.W. Post campus, Hong Kong Academy for Performing Arts, and Lee Theodore's American Dance Machine. He enjoys a vibrant teaching studio in Manhattan, with his students performing in numerous Broadway, Off-Broadway, and national touring productions. Learn more at [voicestudionyc.com](http://voicestudionyc.com).

### Vadim Feichtner

Vadim Feichtner (musical director and piano) was most recently the musical director, conductor, and dance arranger for *The 25th Annual Putnam County Spelling Bee* on Broadway, as well as in Boston, San Francisco, Chicago, and on tour. As a composer he collaborated with William Finn on *Songs of Innocence and Experience*, as well as cowriting the incidental music for the Public Theater's production of *As You Like It* in Central Park. Recent theater credits include *Little Miss Sunshine* (La Jolla Playhouse), *Elegies* (Lincoln Center Theater),

*Ordinary Days* (Roundabout Theatre Company), *The Burnt Part Boys* (Playwrights Horizons), and *Party Come Here* (Williamstown Theatre Festival). Mr. Feichtner is an alumnus of NYU's graduate musical theater writing program.

## 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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Jon Nakagawa, *Director, Contemporary Programming*

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Bill Bragin, *Director, Public Programming*

Kate Monaghan, *Associate Director, Programming*

Charles Cermele, *Producer, Contemporary Programming*

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Mauricio Lomelin, *Associate Producer, Contemporary Programming*

Ann Crews Melton, *House Program Coordinator*

Regina Grande, *Assistant to the Artistic Director*

Julia Lin, *Programming Associate*

**For American Songbook**

Matt Berman, *Lighting Design*

Scott Stauffer, *Sound Design*

Jessica Barrios, *Wardrobe Assistant*

Leslie Kritzer would like to thank Charlie Siedenburg, Michael Sommers, Michael Lavine, David Cleaver, Joseph Weiss, Jason Buell, The Styne Estate, Margaret Styne, Jessy Krol of Emilia Boutique, John Kristiansen, Charles Cermele, Jon Nakagawa, Ann Crews Melton, John Buzzetti, Danie Streisand, Danielle Thomas, Seagal Feichtner, Dave Bova, and Matt Callaway.

UPCOMING EVENTS  
JAZZ AT LINCOLN CENTER  
FREDERICK P. ROSE HALL

JANUARY 2012

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.

Single tickets available.

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 joins 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.

Free pre-concert music in the Atrium provided by Bryan Carter.

**Dianne Reeves**

February 24-25, 8pm

Among the reasons Dianne Reeves has been at the top of the jazz world for over two decades is her fearlessness to explore new directions. This performance is no exception, as she unveils a reconfigured ensemble, which at various times will feature two guitars, African folk instruments, banjo, and mandolin. The added attraction of a newly-arranged repertoire of traditional Americana, roots, and classic blues is sure to make this one of the more highly anticipated shows of the season.

Free pre-concert discussion nightly at 7pm.

Free pre-concert music in the Atrium.

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 78, 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.

**Jazz Meets Flamenco**

February 24-25, 7:30pm & 9:30pm

At first glance, jazz and flamenco may not appear to have a common musical ancestry. But beneath the surface, both share a common root born out of the traditional music and dance forms of West Africa. In this outstanding double bill, multitalented jazz guitarist Doug Wamble and flamenco guitar virtuoso Niño Josele will lead their respective ensembles through this rich interconnected musical territory. The two groups will also join forces to perform new music composed by Wamble especially for this concert. Featuring bassist John Benitez, percussionist Horatio "El Negro" Hernandez, flamenco dancer Juan De Juan, and tap dancer Jason Samuels Smith.

Free pre-concert music in the Atrium.

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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.

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

## UPCOMING EVENTS



Dizzy's Club *Coca-Cola*

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

## FEBRUARY 2012

#### Victor Goines Quartet

with Aaron Diehl, Yashushi Nakamura, and  
Marion Felder

*January 31-February 5*

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

**After Hours:** Dezron Douglas Trio

#### Michael Rodriguez Quintet

with Alan Broadbent, Adam Larson, Kiyoshi Kitagawa,  
and Rodney Green

*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), 12:30pm**

**Mountain Quickstep (bluegrass), 2:30pm**

*February 11*

Free Admission (Seating is first come, first served.)

No tickets required.)

#### Monday Nights with WBGO

##### Ulysses Owens Quartet

with Christian McBride, Christian Sands, and  
Nicholas Payton

*February 13\**

7:30pm & 9:30pm

\*\$30 Cover Charge

#### Rene Marie: Valentine Swing

with Kevin Bales, Kevin Hamilton, Quentin Baxter

*February 14-19*

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

**After Hours:** Brianna Thomas & Music for Late

Night Lovers

(Feb 14: Special rates apply. Second set begins at 10pm.)

#### Eric Reed & The University of Wyoming

**Jazz Ensemble**

*February 20*

7:30pm & 9:30pm

#### Cyrus Chestnut Quartet

with Stacy Dillard, Dezron Douglas, and Neal Smith

*February 21-26*

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

**After Hours:** Melissa Aldana Quintet

The Rhythm Road: American Music Abroad Presents

**Dennis Luxion/Michael Raynor Quartet (Jazz)**

**12:30pm**

**Legacy (Hip Hop) 2:30pm**

*February 25*

Free Admission (Seating is first come, first served. No  
tickets required.)

#### Robert Rodriguez Trio

with Matt Brewer and Marcus Gilmore

*February 27*

7:30pm & 9:30pm

#### Matt Wilson Arts & Crafts Quartet

with Terell Stafford, Gary Versace, and Martin Wind

*February 28-March 4*

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

**After Hours:** Juilliard Jazz Ensemble

*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.

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# JAZZ MEETS FLAMENCO

FEBRUARY 24-25 / 7:30 PM & 9:30 PM

Guitarists Doug Wamble and Niño Josele

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NIÑO JOSELE Photo courtesy of the artist

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