

Lincoln Center presents

American Songbook

January 11–February 12, 2012

Thursday Evening, February 9, 2012, at 8:30

tUnE-yArDs (Lincoln Center debut)

Merrill Garbus, *Vocals, Tenor Ukulele, Drums and Drum Loops, and Synthesizer*

Nate Brenner, *Bass, Drums, Percussion, Synthesizer, and Vocals*

Noah Bernstein-Hanley, *Alto Saxophone and Percussion*

Matt Nelson, *Tenor Saxophone and Percussion*

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.

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

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Upcoming American Songbook Events in The Allen Room:

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. 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.

A Note from the Artist

by Merrill Garbus

Within the American Songbook series, there lies the large question: What is “American”?

There are more questions for you, dear audience:

What are songs? What are songs for?

Who is in the American songbook?

Who is not in the American songbook?

What would my grandparents have to say about all of this? (That one I don’t expect you to be able to answer.)

My father’s parents were Jewish New Yorkers who both served in the armed forces during World War II and began a family when the War ended. My Grandpa Lou’s parents hardly spoke English; he grew up speaking Yiddish with them. My grandparents raised four children, including my dad, who graduated with an architecture degree from Cooper Union here in the city.

My mother’s parents grew up in subsistence-farming families in Kentucky. They met in school, the first of each of their families to attend college. After the War, they ran a clothing store in a sizable mountain town. They raised four children, including my mom, who received her master’s degree from Manhattan School of Music.

My parents met while playing for square dances in the New York area, and I grew up with more wealth and privilege than any of the previous generations in suburban Connecticut.

When offered the chance to perform at Lincoln Center, I immediately assumed I should prepare something different from our normal touring show. (Lincoln Center! Grandma Betty would have worn her best clip-on pearls!) Upon consideration, though, I realized that the context of the American Songbook series would bring to light the true nature of these songs, namely that they’re all tools I’ve used for grappling with—among other things—being an American, and defining what “American” means.

When I’m in the middle of a show, of course, I’m not thinking about being an American. Performance is focused on the present moment, and I enjoy this. After the show, we can pull apart what it all means and where it all comes from. For now, my job is to commit to these songs; to inhale, to exhale; to sing as I have been taught to sing. I’ll follow the sound with every ounce of my attention and listen to where that sound wants to fall.

If I’m doing this right, I am nowhere to be found. (And yet, I am clearly right in front of you. In some goofy outfit. Big makeup. This is Lincoln Center, after all.)

What are songs? What are songs for? At their simplest, my songs are expressions of my individual experience of being alive in this world, in this time. Yet it’s always been my hope

that the art I create will ask questions that resonate with others' questions, and that my songs might have a jarring effect, prodding us all to see our world from all sides.

I'm thrilled to be a part of this series at a time when the definition of the American songbook seems to be widening. I can hear my Grandpa asking, "Isn't it incredible that they accept you here?" And it is. I wonder how future children of children of children of immigrants will be accepted, in the America of the future.

Thank you so very much for being here, and for helping us fill this very big space.

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Meet the Artist



ALEX VANHEE

tUnE-yArDs

In and around 2007 Merrill Garbus created tUnE-yArDs. She thought the exasperating capitalization would buy her some time. Ms. Garbus came from parents who sewed their lives together with music, and at age seven she proceeded to hum her way through her days. She hummed her way through the family record collection: old-timey fiddling, *Revolver*, and Django Reinhardt. She hummed her way through mid-'80s pop radio and an obsession with Christmas music. She hummed her way through folk music camp, through Smith College and a theater degree, through anarchist puppet training, through brazen, all-women a cappella singing, through heat rash in Kenya, through deeply scrutinized puppet performances in Europe, and through her lonely, swirling 20s. The hum slowly became a yell.

In 2008 tUnE-yArDs released *BiRd-BrAiNs*, which Ms. Garbus recorded over a span of two and a half years on a handheld voice recorder. The album was released on recycled cassette tape to the chagrin of many, but was also offered as a by-donation digital download. After a cross-country tour for two long months in the fall of that year, Marriage Records in Portland, Oregon, agreed to release the album on vinyl, and it was later picked up by the infamous UK label 4AD.

The band's second album, *w h o k i l l*, was released in 2011. In it, the honesty and up-close nature of Ms. Garbus's early work is reframed by the fangs, claws, and dented metal of her new surroundings in Oakland, California. Band member and bass player Nate Brenner greatly influenced tUnE-yArDs's new sound (he cowrote a few songs), as did the addition of two saxophonists, Matt Nelson and Noah Bernstein-Hanley, to the touring line-up. The album was on dozens of "Best of 2011" lists, including those of the *New York Times*, *Pitchfork*, and *Time* magazine, and it topped the *Village Voice's* Pazz and Jop Critics' Poll for best album.

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

Jane Moss, *Ehrenkranz Artistic Director*

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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*

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 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.

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



Dizzy's Club *Coca-Cola*

FREDERICK P. ROSE HALL HOME OF JAZZ AT LINCOLN CENTER

FEBRUARY 2012

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, and 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

MARCH 2012

Florida State University Jazz Ensemble
with Rodney Jordan
March 5
7:30pm & 9:30pm

Freddy Cole Sextet
with Harry Allen
March 6-11
7:30pm & 9:30pm

The Rhythm Road: American Music Abroad Presents
Jed Levy Quartet (Jazz) 12:30pm
The Earth String Band (2:30pm)
March 10
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.