

# Lincoln Center Festival

July 13–31, 2016

*Lincoln Center Festival lead support is provided by American Express*

---

**July 16** Alice Tully Hall

**July 19 and 21** The Appel Room, Jazz at Lincoln Center's Frederick P. Rose Hall

## Reich/Reverberations

**July 16**

Drumming (1970–71)

**July 19**

Triple Quartet (1998)

WTC 9/11 (2010)

Different Trains (1988)

**July 21**

Double Sextet (2007)

Music for 18 Musicians (1974-76)

All compositions by **Steve Reich**

---

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

*The Lincoln Center Festival 2016 presentation of Reich/Reverberations is made possible in part by generous support from The Gladys Kriebel Delmas Foundation.*

*Public support for Festival 2016 is provided by the New York City Department of Cultural Affairs and New York State Council on the Arts.*

# Lincoln Center Festival

July 13–31, 2016

*Lincoln Center Festival lead support is provided by American Express*

---

## Reich/Reverberations

**July 16** Alice Tully Hall

Drumming (1970-71)

**Sō Percussion**

**Eric Cha-Beach, Josh Quillen,  
Adam Sliwinski, Jason Treuting**

With **Yumi Tamashiro, David Degge, Evan Chapman,  
Victor Caccesse, Jude Traxler**

Sopranos **Beth Meyers, Daisy Press**

Piccolo **Jessica Schmitz**

Approximate performance time: 1 hour and 10 minutes, with no intermission

# Lincoln Center Festival

July 13–31, 2016

*Lincoln Center Festival lead support is provided by American Express*

---

## Reich/Reverberations

**July 19** The Appel Room, Jazz at Lincoln Center's Frederick P. Rose Hall

Triple Quartet (1998)

WTC 9/11 (2010)

**Ensemble Signal** and **JACK Quartet**

Conductor **Brad Lubman**

Sound Director **Paul Coleman**

|          | Quartet 1               | Quartet 2             | Quartet 3              |
|----------|-------------------------|-----------------------|------------------------|
| Violin 1 | <b>Olivia De Prato</b>  | <b>Ari Streisfeld</b> | <b>Lauren Cauley</b>   |
| Violin 2 | <b>Christopher Otto</b> | <b>Molly Germer</b>   | <b>Patti Kilroy</b>    |
| Viola    | <b>John Richards</b>    | <b>Victor Lowrie</b>  | <b>Caleb Burhans</b>   |
| Cello    | <b>Lauren Radnofsky</b> | <b>Mariel Roberts</b> | <b>Kevin McFarland</b> |

*Intermission*

Different Trains (1988)

**JACK Quartet**

Violin **Christopher Otto, Ari Streisfeld**

Viola **John Pickford Richards**

Cello **Kevin McFarland**

Approximate performance time: 1 hour and 20 minutes, with one intermission

# Lincoln Center Festival

July 13–31, 2016

*Lincoln Center Festival lead support is provided by American Express*

---

## Reich/Reverberations

**July 21** The Appel Room, Jazz at Lincoln Center's Frederick P. Rose Hall

**Ensemble Signal**

Conductor **Brad Lubman**

Sound Director **Paul Coleman**

Double Sextet (2007)

*Intermission*

Music for 18 Musicians (1974–76)

Approximate performance time: 1 hour and 45 minutes, with one intermission

There will be a post-concert discussion with **Steve Reich** and Festival Director **Nigel Redden**.

## About Reich/Reverberations

Steve Reich, who turns 80 this year, has been part of Lincoln Center Festival since the beginning: In 1996 *Duets* was performed during an tribute to legendary violinist Yehudi Menuhin. In 1999 *Steve Reich: Four* presented the breadth and depth of his artistry: his video opera *The Cave*; choreographer Anne Teresa De Keersmaeker's *Fase*; and concert performances of his most iconic works, including *Triple Quartet* and *Drumming*, which are also part of *Reich/Reverberations*. This series, which features six of his most iconic pieces, demonstrates the ongoing vitality and originality of a true American master.

—Nigel Redden  
Director, Lincoln Center Festival

For many during the past four-plus decades, Steve Reich has been a very important composer, musical thinker, and source of inspiration. He has touched my life profoundly, as well as the lives of the musicians of Ensemble Signal. One can have many sources of inspiration—different people, mentors, even musical works—but it's another thing when an artist and his music continually provides inspiration, fascination, and joy. Like all great art, one can return to Reich's greatest pieces, making new discoveries and having new perceptions. The musicians and I are very fortunate to have had many wonderful musical experiences with Steve Reich and his music. Most importantly, we are thrilled to share these experiences with our audiences.

—Brad Lubman, Ensemble Signal

2016 represents three auspicious anniversaries: Steve Reich's 80th birthday, 45 years since the premiere of *Drumming*, and the 15th anniversary of Sō Percussion. *Drumming* is a singularly bold

gesture at a time when very few works for percussion ensemble had been written since John Cage's pieces in the '30s and '40s. None of Cage's compositions lasted much more than ten minutes, while *Drumming* usually takes well over an hour to perform! Although a detailed score for the piece is available, the tradition of performing *Drumming* is passed down from player to player. It was taught by somebody who learned it from somebody else, and we have since performed it with Reich and his original musicians. The performance you see at the Lincoln Center Festival represents a living, breathing tradition, with 45 years of accumulated practice and new ideas.

—Adam Sliwinski, Sō Percussion

*Different Trains* was one of the first contemporary music recordings I ever heard: I was fascinated by the way the overdubbed string quartets didn't sound quite like string instruments, but more like diesel-fueled engines or the recorded voices they shadowed. Soon I found myself studying percussion, which I've always felt gave me a rhythmic edge to my performances and sight-reading ability. Steve Reich has discussed how the figurations in *Different Trains* were inspired by the "paradiddle" drum rudiment (of course!) and also the unimaginable tragedy of the Holocaust. Flash forward to years later: We finally got to work with Reich on *WTC 9/11*, which also reflects on violent tragedy, this one recent and close to home. We gained insight into one of the trickiest issues in the performance of these works: Should we be more faithful to the unable-to-be-notated rhythms of the recorded voices or their approximated rhythmic analogs? Our solution turns out to be somewhere in between. And something must have gone right because here we find ourselves coming full circle, performing these works with our friends from Ensemble Signal.

—Kevin McFarland, JACK Quartet

## About the Programs

### *Drumming*

For one year, between the fall of 1970 and the fall of 1971, I worked on what turned out to be the longest piece I have ever composed. *Drumming* lasts from 55 to 75 minutes (depending on the number of repeats played) and is divided into four parts that are performed without pause. The first part is for four pairs of tuned bongo drums, stand-mounted and played with sticks; the second, for three marimbas played by nine players together with two women's voices; the third, for three glockenspiels played by four players together with whistling and piccolo; and the fourth section is for all these instruments and voices combined.

While first playing the drums during the process of composition, I found myself sometimes singing with them, using my voice to imitate the sounds they made. I began to understand that this might also be possible with the marimbas and glockenspiels as well. Thus the basic assumption about the voices in *Drumming* was that they would not sing words, but would precisely imitate the sound of the instruments. The women's voices sing patterns resulting from the combination of two or more marimbas playing the identical repeating pattern of one or more quarter notes out of phase with each other. By exactly imitating the sound of the instruments, and by gradually fading the patterns in and out, the singers cause them to slowly rise to the surface of the music and then fade back into it, allowing the listener to hear these patterns, along with many others, actually sounding in the instruments. For the marimbas, the female voice was needed, using consonants like "b" and "d" with a more or less "u" (as in "you") vowel sound.

In the case of the glockenspiels, the extremely high range of the instrument precluded any use of the voice and necessitated whistling. Even this form of vocal production proved impossible when the instrument was played in its higher ranges, and this created the need for a more sophisticated form of whistle: the piccolo. In the last section of the piece, these techniques are combined simultaneously with each imitating its particular instrument.

The sections are joined together by the new instruments doubling the exact pattern of the instruments already playing. At the end of the drum section, three drummers play the same pattern two quarter notes out of phase with each other. Three marimba players enter softly with the same pattern also played two quarter notes out of phase. The drummers gradually fade out so that the same rhythm and pitches are maintained with a gradual change of timbre. At the end of the marimba section, three marimbas played in their highest range are doubled by three glockenspiels in their lowest range so that the process of maintaining rhythm and pitch while gradually changing timbre is repeated. The sections are not set off from each other by changes in key, the traditional means of gaining extended length in Western music. *Drumming* shows that it is possible to keep going in the same key for quite a while if there are instead considerable rhythmic developments together with occasional, but complete, changes of timbre to supply variety.

I am often asked what influence my visit to Africa in the summer of 1970 had on *Drumming*. The answer is confirmation. It confirmed my intuition that acoustic instruments could be used to produce music that was genuinely richer in sound than that produced with electronic instruments,

as well as confirming my natural inclination towards percussion (I became a drummer at the age of 14).

The transition from glockenspiels to the last section of the piece, for all instruments and voices combined, is made by a new musical process I call buildup and reduction. *Drumming* begins with two drummers building up the basic rhythmic pattern of the entire piece from a single drum beat, played in a cycle of twelve beats with rests on all the other beats. Gradually, additional drumbeats are substituted for the rests, one at a time, until the pattern is completed. The reduction process is simply the reverse where rests are gradually substituted for the beats, one at a time, until only a section leads to a buildup for the drums, marimbas, and glockenspiels simultaneously.

There is, then, only one basic rhythmic pattern for all of *Drumming*. This pattern undergoes changes of phase position, pitch, and timbre, but all the performers play this pattern, or some part of it, throughout the entire piece.

—Steve Reich

When *Drumming* premiered in 1971, it finally drew the attention of the mainstream New York music press to the “downtown” scene of experimental music. Tom Johnson’s wonderful coverage of this world in the *Village Voice* fittingly begins with the premiere of *Drumming*:

It’s not very often that a long complex piece of new music receives a standing ovation. What was it about Steve Reich’s *Drumming* that brought the audience to its feet at the Museum of Modern Art on December 3? The simple fact that 13 musicians had performed intricate rhythms with amazing precision for an hour and half no

doubt had a lot to do with it. Or perhaps it was because the simple white note scales were refreshing to ears grown weary of dissonance. Or perhaps it was the joyous blend of marimbas, glockenspiels, drums, and voices that turned everyone on. Or was it the pleasure of seeing African and European elements so thoroughly fused—almost as if we really did live in one world? Or perhaps it was because the music had spoken directly to the senses, with the sound itself never sacrificed for the more intellectual rhythmic side of the piece. (“The Voice of New Music,” December 9, 1971)

The significance for percussionists can hardly be overstated: Not only was there a fantastic new piece that placed percussion front and center, but that work was emblematic of a new “minimalist” movement that would prove its own significance in the years to come.

Johnson notices that *Drumming* fuses elements of African and European elements. Although Reich will be the first to assert that the piece is not African, the inspiration he received from the example of African and Balinese traditions provided a sort of confidence to press forward with his own ideas for percussion-centric music.

For Sō Percussion, *Drumming* gave us one of the greatest gifts any artist could have: permission to forge ahead. Just as Reich gleaned inspiration from the long traditions of African and Balinese music, *Drumming* provided an example of how the percussion orchestra in Western classical music could become its own intact medium, as well as an appropriate vessel for sweeping visions of musical unity.

—Adam Sliwinski, Sō Percussion

### ***Triple Quartet***

*Triple Quartet* is for three string quartets. For Kronos (or any other single string quartet) to perform the piece they must pre-record quartets two and three and then play the quartet one part along with the pre-recorded tape. Alternatively, the piece can be played by 12 or more string players with no tape.

The piece is in three movements (fast-slow-fast) and is organized harmonically on four dominant chords in minor keys a minor third apart: E minor, G minor, B-flat minor, C-sharp minor, and then returning to E minor to form a cycle. The first movement goes through this harmonic cycle twice with a section about one minute-long on each of the four dominant chords. The result is a kind of variation form.

Rhythmically the first movement has the second and third quartet playing interlocking chords while the first quartet plays longer melodies in canon between the first violin and viola against the second violin and cello.

The slow movement is more completely contrapuntal with a long slow melody in canon eventually in all 12 voices. It stays in E minor throughout.

The third movement resumes the original fast tempo and maintains the harmonic chord cycle, but modulates back and forth between keys more rapidly. The final section of the movement is in the initial key of E minor, and there the piece finally cadences.

*Triple Quartet* was commissioned by and is dedicated to the Kronos Quartet.

—Steve Reich

### ***WTC 9/11***

In 2009 the Kronos Quartet asked me for a piece using pre-recorded voices. My first idea was to elongate the speaker's final vowels or consonants. Stop-action sound. Impossible in 1973 when I first thought of it. Possible in 2001 when "Dolly" was begun. In this piece it was to be, and is, the means of connecting one person to another—harmonically.

I had no idea who was speaking. No subject matter. After several months I finally remembered the obvious. For 25 years we lived four blocks from the World Trade Center. On 9/11 we were in Vermont, but our son, granddaughter, and daughter-in-law were all in our apartment. Our phone connection stayed open for six hours and our next door neighbors were finally able to drive north out of the city with their family and ours. For us 9/11 was not a media event.

By January 2010, several months after Kronos asked me for the piece, I realized the pre-recorded voices would be from 9/11. Specifically, they would start from the Public Domain: NORAD, FDNY, and then from interviews with friends and neighbors who lived or worked in Lower Manhattan. WTC is also an abbreviation for World to Come, as my friend, the composer David Lang, pointed out. After 9/11 the bodies and parts of bodies were taken to the Medical Examiner's office on the East Side of Manhattan. In Jewish tradition there is an obligation to guard the body from the time of death until burial. The practice, called *shmira*\*, consists of sitting near the body and reciting psalms or biblical passages. The roots of the practice are, on one level, to protect the body from animals or insects, and on another, to keep the *neshama* (soul) company while it hovers

over the body until burial. Because of the difficulties in DNA identification, this went on for seven months, 24/7. Two of the women who sat and recited psalms are heard in the third movement. You will also hear a cellist (who has sat *shmira* elsewhere) and a cantor from a major New York City synagogue sing parts of Psalms and the Torah.

*WTC 9/11* is in three movements (though the tempo remains unchanged throughout):

1. 9/11
2. 2010
3. WTC

The piece begins and ends with the first violin doubling the loud warning beep (actually an F) your phone makes when it is left off the hook. In the first movement there are archive voices from NORAD air traffic controllers, alarmed that American flight 11 was off course. This was the first plane to deliberately crash into the World Trade Center. The movement then shifts to the New York City Fire Department archives of that day telling what happened on the ground.

The second movement uses recordings I made in 2010 of neighborhood residents, an officer of the Fire Department and the first ambulance driver (from Hatzalah volunteers) to arrive at the scene, remembering what happened nine years earlier.

The third and last movement uses the voices of a neighborhood resident, two volunteers who took shifts sitting near the bodies, and the cellist/singer and cantor mentioned above.

Throughout *WTC 9/11* the strings double and harmonize the speech melodies and prolonged vowels or consonants of the recorded voices. You will hear a total of

three string quartets, one live, and two pre-recorded. The piece can also be played by three live quartets and pre-recorded voices.

*WTC 9/11* is only 15 and a half minutes long. While composing it I often tried to make it longer and each time it felt that extending its length reduced its impact. The piece wanted to be terse.

\* 'Stretching a Jewish Vigil for the Sept. 11 Dead', *New York Times*, November 6, 2001

—Steve Reich

### ***Different Trains***

*Different Trains*, for string quartet and pre-recorded performance tape, begins a new way of composing that has its roots in my early tape pieces *It's Gonna Rain* (1965) and *Come Out* (1966). The basic idea is that carefully chosen speech recordings generate the musical materials for musical instruments.

The idea for the piece came from my childhood. When I was one year old my parents separated. My mother moved to Los Angeles and my father stayed in New York. Since they arranged divided custody, I traveled back and forth by train frequently between New York and Los Angeles from 1939 to 1942, accompanied by my governess. While the trips were exciting and romantic at the time, I now look back and think that, if I had been in Europe during this period, as a Jew I would have had to ride very different trains. With this in mind I wanted to make a piece that would accurately reflect the whole situation. In order to prepare the tape, I did the following:

Record my governess Virginia, then in her seventies, reminiscing about our train trips together.

Record a retired Pullman porter, Lawrence Davis, then in his eighties, who used to ride lines between New York and Los Angeles, reminiscing about his life.

Collect recordings of Holocaust survivors Rachella, Paul and Rachel, all about my age and then living in America—speaking of their experiences.

Collect recorded American and European train sounds of the '30s and '40s.

In order to combine the taped speech with the string instruments I selected small speech samples that are more or less clearly pitched and then notated them as accurately as possible in musical notation.

The strings then literally imitate that speech melody. The speech samples as well as the train sounds were transferred to tape with the use of sampling keyboards and a computer. Three separate string quartets are also added to the pre-recorded tape and the final live quartet part is added in performance.

*Different Trains* is in three movements (played without pause), although that term is stretched here since tempos change frequently in each movement. They are:

America—Before the war  
Europe—During the war  
After the war

The piece thus presents both a documentary and a musical reality and begins a new musical direction. It is a direction that I expect will lead to a new kind of documentary music video theatre in the not too distant future.

—Steve Reich

### **Double Sextet**

There are two identical sextets in *Double Sextet*. Each one comprises flute, clarinet, vibraphone, piano, violin, and cello. Doubling the instrumentation was done so that, as in so many of my earlier works, two identical instruments could interlock to produce one overall pattern. For example, in this piece you will hear the pianos and vibes interlocking in a highly rhythmic way to drive the rest of the ensemble.

The piece can be played in two ways: either with 12 musicians, or with six playing against a recording of themselves.

The idea of a single player playing against a recording of themselves goes all the way back to *Violin Phase* of 1967 and extends through *Vermont Counterpoint* (1982), *New York Counterpoint* (1985), *Electric Counterpoint* (1987), and *Cello Counterpoint* (2003). The expansion of this idea to an entire chamber ensemble playing against pre-recordings of themselves begins with *Different Trains* (1988) and continues with *Triple Quartet* (1999) and now to *Double Sextet*. By doubling an entire chamber ensemble, one creates the possibility for multiple simultaneous contrapuntal webs of identical instruments. In *Different Trains* and *Triple Quartet*, all instruments are strings to produce one large string fabric. In *Double Sextet*, there is more timbral variety through the interlocking of six different pairs of percussion and string and wind instruments.

The piece is in three movements—fast, slow, fast—and within each movement there are four harmonic sections built around the keys of D, F, A-flat and B or their relative minor keys b,d,f and g-sharp. As in almost all my music, modulations from one key to the next are sudden, clearly setting off each new section.

*Double Sextet* is about 22 minutes long and was completed in October 2007. It was commissioned by eighth blackbird and received its world premiere by that group at the University of Richmond in Virginia on March 26, 2008.

—Steve Reich

### **Music for 18 Musicians**

*Music for 18 Musicians* is approximately 55 minutes long. The first sketches were made for it in May 1974 and it was completed in March 1976. Although its steady pulse and rhythmic energy relate to many of my earlier works, its instrumentation, structure, and harmony are new.

As for instrumentation, *Music for 18 Musicians* is new in the number and distribution of instruments: violin, cello, two clarinets doubling bass clarinet, four women's voices, four pianos, three marimbas, two xylophones, and metallophone (vibraphone with no motor). All instruments are acoustic. The use of electronics is limited to microphones for voices and some of the instruments.

There is more harmonic movement in the first five minutes of *Music for 18 Musicians* than in any other complete work of mine to date. Though the movement from chord to chord is often just a re-voicing, inversion, or relative minor or major of a previous chord, usually staying within the key signature of three shapes at all times, nevertheless, within these limits harmonic movement plays a more important role in this piece than in any other I have written.

Rhythmically, there are two basically different kinds of time occurring simultaneously in *Music for 18 Musicians*. The first is that of a regular rhythmic pulse in the pianos and mallet instruments that continues throughout the piece. The second is the

rhythm of the human breath in the voices and wind instruments. The entire opening and closing sections plus part of all sections in between contain pulses by the voice and winds. They take a full breath and sing or play pulses of particular notes for as long as their breath will comfortably sustain them. The breath is the measure of the duration of their pulsing. This combination of one breath after another gradually washing up like waves against the constant rhythm of the pianos and mallet instruments is something I have not heard before and would like to investigate further.

The structure of *Music for 18 Musicians* is based on a cycle of eleven chords played at the very beginning of the piece and repeated at the end. All the instruments and voices play or sing the pulsating notes with each chord. Instruments like the strings which do not have to breathe nevertheless follow the rise and fall of the breath by following the breathing patterns of the bass clarinet. Each chord is held for the duration of two breaths, and the next chord is gradually introduced, and so on, until all eleven are played and the ensemble returns to the first chord. The first pulsing chord is then maintained by two pianos and two marimbas. While this pulsing chord is held for about five minutes a small piece is constructed on it. When this piece is completed there is a sudden change to the second chord, and a second small piece or section is constructed. This means that each chord that might have taken fifteen or twenty seconds to play in the opening section is then stretched out as the basic pulsing melody for a five minute piece very much as a single note in a cantus firmus, or chant melody of a 12th century Organum by Perotin might be stretched out for several minutes as the harmonic center for a section of the Organum. The opening eleven chord cycle of *Music for 18*

*Musicians* is a kind of pulsing cantus for the entire piece.

On each pulsing chord one or, on the third chord, two small pieces are built. These pieces or sections are basically either in form of an arch (ABCDCBA), or in the form of a musical process, like that of substituting beats for rests, working itself out from beginning to end. Elements appearing in one section will appear in another but surrounded by different harmony and instrumentation. For instance the pulse in pianos and marimbas in sections 1 and 2 changes to marimbas and xylophones in section 3A, and to xylophones and maracas in sections 6 and 7. The low piano pulsing harmonies of section 3A reappear in section 6 supporting a different melody played by different instruments. The process of building up a canon, or phase relation, between two xylophones and two pianos which first occurs in section 2, occurs again in section 9 but building up

to another overall pattern in a different harmonic context. The relationship between the different sections is thus best understood in terms of resemblances between members of a family. Certain characteristics will be shared, but others will be unique.

Changes from one section to the next, as well as changes within each section, are cued by the metallophone whose patterns are played once only to call for movements to the next bar, much as in Balinese Gamelan a drummer will audibly call for changes of pattern in West African Music. This is in contrast to the visual nods of the head used in earlier pieces of mine to call for changes and in contrast also to the general Western practice of having a non-performing conductor for large ensembles. Audible cues become part of the music and allow the musicians to keep listening.

—Steve Reich

## About the Artists

**Ensemble Signal** has performed over 100 concerts, given the New York, U.S., or world premieres of over 20 works, and made several recordings since its 2008 debut. Founded by co-artistic/executive director Lauren Radnofsky and co-artistic director/music director Brad Lubman, Signal performed *Monkey: Journey to the West* at Lincoln Center Festival in 2013 under Lubman. The ensemble, a supergroup of independent artists from the modern music scene, is flexible in size and instrumentation—everything from solo to large contemporary ensemble in any possible combination—enabling it to meet the ever-changing demands on 21st century performing ensembles. Its programming ranges from minimalism or pop-influenced to the iconoclastic European avant-garde. Signal has worked with artists and composers including Steve Reich, Helmut Lachenmann, Irvine Arditti, Kristian Bezuidenhout, Michael Gordon, David Lang, Julia Wolfe, Oliver Knussen, Hilda Paredes, and Charles Wuorinen. Its 2015 recording of Reich's *Music for 18 Musicians* received a Diapason d'or and appeared on the *Billboard* Classical Crossover Charts. In 2017 the ensemble will give the U.S. premieres of a new Reich work for 19 musicians at venues across the country. Educational activities include community performances and educational outreach, as well as workshops with emerging composers at the June in Buffalo Festival, where Signal is a resident ensemble.

## Ensemble Signal Performers

### *Double Sextet*

Violin **Olivia De Prato, Lauren Cauley**  
 Cello **Lauren Radnofsky, Mariel Roberts**  
 Flute **Kelli Kathman, Jessica Schmitz**  
 Clarinet **Adrián Sandí, Eileen Mack**  
 Piano **David Friend, Oliver Hagen**  
 Vibes **Bill Solomon, Carson Moody**

### *Music for 18 Musicians*

Violin **Olivia De Prato**  
 Cello **Lauren Radnofsky**  
 Clarinet, Bass Clarinet **Adrián Sandí, Eileen Mack**  
 Piano **David Friend, Oliver Hagen, Red Wierenga, Lisa Moore**  
 Vibraphone **Matt Evans**  
 Marimba **Carson Moody, Bill Solomon, Mike Compitello, Brad Lubman**  
 Xylophone **Amy Garapic, Nicholas Tolle**  
 Maracas **Adam Maalouf**  
 Voice **Martha Cluver, Caroline Shaw, Mellissa Hughes, Kirsten Sollek**

**Brad Lubman** (Conductor), founding co-artistic and music director of Ensemble Signal, last appeared at Lincoln Center Festival in 2013 conducting *Monkey: Journey to the West*. He also led a Steve Reich program as part of *Reich: Four* at Festival 1999. He has led major orchestras including the Royal Concertgebouw Orchestra, Symphonieorchester des Bayerischen Rundfunks, Los Angeles Philharmonic, NDR Sinfonieorchester Hamburg, Dresden Philharmonic, DSO Berlin, RSO Stuttgart, WDR Symphony Cologne, Orchestre Philharmonique de Radio France, Finnish Radio Symphony, the Netherlands Radio Chamber Philharmonic, and the National Symphony. He has also worked with many contemporary music ensembles, including Ensemble Modern, London Sinfonietta, Klangforum Wien, Musik Fabrik, ASKO Ensemble, Ensemble Resonanz, and Steve Reich and Musicians. Mr. Lubman has conducted at

new music festivals across Europe, including those in Lucerne, Salzburg, Berlin, Huddersfield, Paris, Cologne, Frankfurt, and Oslo. He has conducted numerous world premieres. Among these are Steve Reich's *Three Tales*, *Daniel Variations*, *Radio Rewrite*, and *Variations for Vibes, Pianos, and Strings*. His own music has been performed in the U.S. and Europe, and can be heard on his Tzadik CD, *Insomniac*. He is on the faculty at the Eastman School of Music and the Bang on a Can Summer Institute.

**Paul Coleman** (Sound Director) enjoys a multifaceted career as a composer, sound engineer, and teacher of composition, electronic music, and theory. As sound director for Ensemble Signal (with which he has worked since 2008), Mr. Coleman has run front-of-house sound at Lincoln Center's The Appel Room, Walt Disney Concert Hall, Big Ears, Zankel Hall at Carnegie Hall, the Ojai Music Festival, and the Bang on a Can Marathon. He has engineered, recorded and produced, or run sound for many of Signal's large-scale productions, working closely with composers and artists such as Steve Reich, Michael Gordon, Julia Wolfe, Hilda Paredes, Helmut Lachenmann, Irvine Arditti, and Kaija Saariaho. He has served as front-of-house engineer for Signal's large-ensemble Reich productions including *Three Tales*, *Music for 18 Musicians*, *You Are Variations*, *Daniel Variations*, *Tehillim*, *Radio Rewrite*, and *Double Sextet*.

**JACK Quartet**, 2014 recipient of Lincoln Center's Martin E. Segal Award, last appeared at Lincoln Center Festival in 2013 performing the quartets of John Zorn. Focused on the commissioning and performance of new works, the quartet works closely with composers such as John Luther Adams, Derek Bermel, Chaya Czernowin, James Dillon, Brian Ferneyhough, Beat Furrer, Georg Friedrich Haas, Vijay Iyer, György Kurtág, Helmut Lachenmann, Steve

Mackey, Matthias Pintscher, Steve Reich, Roger Reynolds, Wolfgang Rihm, and Salvatore Sciarrino. JACK operates as a nonprofit organization dedicated to the performance, commissioning, and spread of new string quartet music. The quartet has led workshops at Princeton, Yale, Harvard, NYU, Columbia, Eastman School of Music, Oberlin Conservatory, Manhattan School of Music, June in Buffalo, and Darmstadt Internationale Ferienkurse für Neue Musik. JACK Quartet's *Reich/Reverberations* appearance will be its last in New York with original members John Pickford Richards, Ari Streisfeld, Christopher Otto, and Kevin McFarland.

**Sō Percussion**, which has redefined the scope of the modern percussion ensemble, made its Lincoln Center Festival debut in 2007 in two collaborative concerts with the electronic duo Matmos, returning in 2010 for *Varèse (R)evolution*, a celebration of the music of Edgard Varèse. The ensemble's repertoire ranges from "classics" of the 20th century by John Cage, Steve Reich, Iannis Xenakis, et al.; to commissioning and advocating works by contemporary composers such as David Lang, Steve Mackey, and Paul Lansky; to distinctively modern collaborations with artists who work outside the classical concert hall, including vocalist Shara Worden, the groundbreaking Dan Deacon, legendary drummer Bobby Previte, jam band kings Medeski, Martin, and Wood, Wilco's Glenn Kotche, choreographer Shen Wei, and composer and leader of The National, Bryce Dessner. Sō Percussion also composes and performs its own works, ranging from standard concert pieces to immersive multi-genre programs including *Imaginary City*, *Where (we) Live*, and the newest endeavor, *A Gun Show*. In these concert-length programs, Sō Percussion employs a distinctively 21st century synthesis of original music, artistic collaboration, theatrical production values, and visual art into a powerful exploration of a unique and personal creative

experience. Sō Percussion is the Edward T. Cone Ensemble-in-Residence at Princeton University, its members are co-directors of the percussion department at the Bard College-Conservatory of Music, and the annual Sō Percussion Summer Institute (SoSI), provides college-age composers and percussionists an immersive exposure to collaboration and project development.

**Victor Gaccesse** (Percussion) is a founding member of the Brooklyn-based percussion quartet, Sandbox Percussion. He is active in the discovery of new works for percussion through experimentation and collaboration with composers and other performers. With Sandbox Percussion he premiered two new works by composers Alex Weiser and Thomas Kotcheff at The DiMenna Center in Manhattan. Last season Sandbox gave a TEDx talk in Brooklyn with the composer collective Blind Ear Music that showcased a computer program that enables a composer to compose music for live performers in real-time. Together with The Peabody Percussion Group, he was a 2012 finalist in the Percussive Arts Society International Convention competition, where he performed James Wood's *Village Burial with Fire*.

**Evan Chapman** (Percussion) has built a career in both the contemporary-classical and indie rock worlds. He is co-founder and drummer in the instrumental percussion rock/electronic trio Square Peg Round Hole. The group's debut album, *Corners*, was met with critical acclaim after its 2013 release; the follow-up, *Juniper*, was released in March on Spartan Records. The group has performed concerts and at festivals with artists including Mae, Built to Spill, Lily & Madeleine, The Album Leaf, RJD2, Dawn of MIDI, Kneebody, and more. Square Peg Round Hole has been featured by *Paste* magazine, *Mental Floss*, *Boing Boing*, NPR, and more.

**David Degge** (Percussion) comes from a widely varied musical background growing up in a choral singing tradition, but developed an affinity for percussion instruments when he was ten. Noted for his virtuosity on the hammered dulcimer, he has given numerous performances as a soloist and has used free improvisations on the dulcimer as a basis for much of his own music. He has performed at Carnegie Hall, (Le) Poisson Rouge, An Die Musik, Budapest Music Center, and the Liszt Academy of Music. He has collaborated with Sō Percussion, NEXUS, Mantra Percussion, SONAR ew Music Ensemble, UMZE Chamber Ensemble, and the Amadinda Percussion Group. In 2013 David received a Fulbright grant to Hungary, where he studied with Zoltán Rácz as an exchange student at the Liszt Academy of Music. He is currently the percussion teaching fellow at the Bard College Conservatory of Music.

**Beth Meyers** (Soprano) is a founding member of janus (flute/viola/harp trio) whose debut album *i am not* was called "gorgeously subtle" by NPR's *Studio 360*. She is also a founding member of the quirky folk-prog band, 'QQQ' (viola, hardanger fiddle, acoustic guitar, and drums) whose debut album *Unpacking the Trailer* was hailed "a bold statement of purpose disguised as an unpretentious lark" (*Time Out New York*). She has performed with ensembles and artists including Alarm Will Sound, Bjork, Kishibashi, Local Natives, Pierre Boulez, the Rochester Philharmonic, Ensemble Signal, Regina Spektor, and the Wordless Music Orchestra. In addition to performing with Sō Percussion, her vocal work can be heard on recordings including Steve Reich's *The Desert Music* by Alarm Will Sound. She currently plays the viola for *Wicked* on Broadway and plays in various contemporary music ensembles. She plays banjo and ukulele and sings in her new duo project, Damsel, with guitarist and singer Monica Mugan.

**Daisy Press** (Soprano) is a prominent interpreter of experimental classical repertoire, although she grew up under a rock and roll stage. Her most recent solo appearance was at Brooklyn's National Sawdust, delivering three of Hildegard von Bingen's *Ursula Songs*, a collaboration with composer/producer Nick Hallett. For her performance of Morton Feldman's *Three Voices* and Schoenberg's *Herzgewächse* at the Museum of Modern Art, she was hailed by the *New York Times* as "intrepid" and "passionate." With Sō Percussion she performed *Unto the Hills* by George Crumb at Miller Theater—for which the *Times* praised her "winning subtlety and understatement."—and Steve Reich's *Drumming* and *Music for 18 Musicians* at various venues. She teaches voice privately, using a combination of sound healing, North Indian ragas, and Western classical vocal technique. Recently she has taken to singing the music of Hildegard von Bingen with a shruti box and crystal bowls in New York City subways and in Central Park.

**Jessica Schmitz** (Piccolo) performs with a diverse range of ensembles playing a sweeping scope of musical genres. A founding member of Ensemble Signal and Asphalt Orchestra, she also frequently performs as a soloist and chamber musician with Bang on a Can, Sō Percussion, Wordless Music, Red Baraat, Alarm Will Sound, Argento, and Sequitur, at venues including Carnegie Hall, Lincoln Center, Museum of Modern Art, and Metropolitan Museum of Art. An avid proponent of contemporary music, she has collaborated with leading composers and performance artists including John Adams, John Luther Adams, Louis Andriessen, David Byrne, eighth blackbird, Michael Gordon, Kronos Quartet, David

Lang, Lee Renaldo (Sonic Youth), Yoko Ono, Steve Reich, Stew (Passing Strange), St. Vincent (Annie Clark), Paul Taylor Dance Company, and Julia Wolfe. Ms. Schmitz is on faculty at the Brooklyn-Queens Conservatory of Music, and has taught group and private lessons at New York University and Manhattan School of Music's Educational Outreach department.

**Yumi Tamashiro** (Percussion) trained as a pianist but was "converted" to percussion by the allure of teaching high school drumline. Her undergraduate 20th century music history class turned her on to contemporary music. A freelance percussionist based in New York City, she has developed a strong interest in performing with electronics and visual media and collaborates with animation artists and dancers. She has performed at the Tennessee Theater, Kennedy Center, The Stone, The Bohemian National Hall, and (Le) Poisson Rouge. She has worked on a range of projects including Big Ears Festival 2014, Carnegie Neighborhood Series, Ecstatic Music Festival, and Make Music New York. Her repertoire includes works by Elliot Carter, Steve Reich, Karlheinz Stockhausen, Daniel Wohl, and Iannis Xenakis, among many others. She has also performed with groups such as Nexus, EnsembleLPR, and Mivos Quartet. She is Director of Operations for So Percussion. Her work as an arts administrator includes tour managing, creating travel itineraries, grant writing, and managing logistical aspects for concerts and events.

**Jude Traxler** (Percussion) creates new works as composer and performer that sift a familiar soundscape of pan-diatonic chord progressions through beats that push one's rhythmic constitution to the brink. With

strict structures and rules, chance operations are controlled and every fleeting melody comes out as if clean—distilled from sonic chaos. He has played with several contemporary-classical and experimental groups including Mad Coyote, futureCities, the Knells, Sister Sylvester Theater Group, Mangobot, Chemorocket, Mantra Percussion, and Echo Artifact. His works have been performed by groups including the Pittsburgh New Music Ensemble, Hamirüge, The Living Earth Show, Chemorocket, Police Academy, Mangobot, Tempus Fugit Percussion Ensemble, thingNY, wild UP, Ekmeles, futureCities, and Two Blind Mice. He teaches “rock band” classes at Lower Manhattan Community School (a public school in the financial district), and has performed, conducted, and recorded works for Cat Crisis, Innova, New Amsterdam, Bourbon Thomas, and New World Records.

**Lincoln Center Festival**, now in its 21st season, has received worldwide attention for presenting some of the broadest and most original performing arts programs in Lincoln Center’s history. The festival has presented 1,422 performances of opera, music, dance, theater, and interdisciplinary forms by internationally acclaimed artists from more than 50 countries. To date, the festival has commissioned 43 new works and offered 143 world, U.S., and New York premieres. It places particular emphasis on showcasing contemporary artistic viewpoints and multidisciplinary works that challenge the boundaries of traditional performance. For more information, visit [LincolnCenterFestival.org](http://LincolnCenterFestival.org).

**Lincoln Center for the Performing Arts (LCPA)** serves three primary roles: presenter of artistic programming, national leader in arts and education and community engagement, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 16 series, festivals, and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Legends at Lincoln Center: The Performing Arts Hall of Fame, Lincoln Center at the Movies, Lincoln Center Emerging Artist Awards, Lincoln Center Festival, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating 40 years enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts. For more information, visit [LincolnCenter.org](http://LincolnCenter.org).

#### **Acknowledgements**

Steve Reich is published by Boosey & Hawkes.

Pianos provided by **Steinway & Sons**

# jazz

## BOARD OF DIRECTORS

Robert J. Appel, *Chairman*

Shahara Ahmad-Llewellyn,  
*Vice Chair*

John Arnhold

Jessica M. Bibliowicz

Valentino D. Carlotti

Richard M. Cashin

Diane M. Coffey,

*Vice Chair*

Stephen S. Daniel

Gordon J. Davis,

*Founding Chairman*

Diana Roesch DiMenna

Gail May Engelberg,

*Vice Chair*

Mica Ertegun

Hughlyn F. Fierce

Michael D. Fricklas,  
*Secretary*

Dr. Henry Louis Gates, Jr.

Buzzy Geduld

Valerie S. Grant

Peter T. Grauer

Marlene Hess

Stephen Ifshin

Edward T. Lewis

Gregory S. Marcus

Wynton Marsalis

Ronald D. McCray

Steven Miller

Clarence Otis,

*Treasurer*

Mark R. Patterson

Charles E. Phillips, Jr.

Michael F. Price

Keith Reinhard

Mark Rosenthal,

*Chair, Executive Committee*

Jack Rudin,

*Vice Chair*

Lywyl Salles

Arthur J. Samberg

Lisa Schiff,

*Chairman Emeritus*

Paul C. Schorr, IV

Barry F. Schwartz

Kimberly Ayers Shariff

H. Marshall Sonenshine

David J. Stern

Faye Wattleton

George Wein

## DIRECTORS EMERITI

June Noble Larkin

Albert Murray†

Jonathan F. P. Rose

Alan D. Cohn†

## EX-OFFICIO MEMBERS

Hon. Bill de Blasio, *Mayor of the City of New York*

Stephen R. Aiello, *Designee*

Hon. Gale Brewer, *President of the Borough of Manhattan*

Courtney Lee-Mitchell, *Designee*

Hon. Melissa Mark-Viverito, *Speaker of the New York City Council*

## BOARD REPRESENTATIVE

Sherman Irby, *Jazz at Lincoln Center Orchestra*

## EXECUTIVE

Wynton Marsalis, *Managing & Artistic Director*

Greg Scholl, *Executive Director*

**Jazz at Lincoln Center gratefully acknowledges the following:**

## COUNSEL TO THE BOARD

Deirdre Davis (Scripps Networks Interactive)

## OFFICE OF WYNTON MARSALIS

Edith Bolton, *Vice President, Administration*

Jonathan Kelly, *Music Supervisor*

Luigi Beverelli, *Web Producer & Videographer*

Personal and Financial Management of Wynton Marsalis

The Management Ark; Edward C. Arrendell II, *President*

---

Jazz at Lincoln Center salutes Agnes Varis for her generous underwriting support of the Rose Theater stage and the facility's infrared listening system.

Steinway is the official piano of Jazz at Lincoln Center.

Great Performances is the exclusive caterer of Frederick P. Rose Hall.

Sirius XM® Satellite Radio is the exclusive satellite radio partner of Jazz at Lincoln Center.

†deceased

(as of April 7, 2016)

# jazz

Wynton Marsalis, *Managing & Artistic Director*  
Greg Scholl, *Executive Director*

## LEGAL

Daphnée Saget Woodley, *Vice President & General Counsel*  
Angelo Miranda, *Counsel*  
Marin Addis, *Legal and Administrative Coordinator*

## EDUCATION

Todd Stoll, *Vice President*  
Dr. Michael Albaugh, *Director, Education Operations*  
Maegan McHugh, *Assistant Director, Secondary/Higher Education Programs*  
Justin Poindexter, *Assistant Director, Educational and Community Programs*  
Jake Blasini, *Manager, Educational and Community Programs*  
Seton Hawkins, *Manager, Education Resources & Public Programming*  
Asata Viteri, *Manager, MSJA Outreach*  
Eli Yamin, *Head of Instruction MSJA*  
Matt Buttermann, *Coordinator, Youth Programs*  
Cedric Easton, *Coordinator, Education Outreach*  
Alison Magistrali, *Associate*  
Antoinette Henry, *Assistant, Secondary/Higher Education Programs*  
Oliver Beardsley, *Administrative Assistant, Jazz for Young People*  
Juan Montoya, *Assistant, MSJA*  
Araba Brown, *MSJA Site Coordinator*  
Timothy Thurston, *MSJA Site Coordinator*

## EXECUTIVE

Phil Schaap, *Curator*  
Kate Schlesinger, *Executive Assistant*

## BRAND AND AUDIENCE DEVELOPMENT

Gabrielle Armand, *Vice President*  
Aaron Bisman, *Director, Audience Development*  
Jake Cohen, *Manager, Content Strategy and Marketing*  
Valerie Florville, *Product Manager*  
Kylie Sobel, *Manager, Social Media*  
Jonathan Fricke, *Assistant, Audience Development*

## CREATIVE SERVICES

Eugenia Han, *Director*  
Brian Wellesko, *Assistant Director, Design*  
Frank Stewart, *Senior Photographer*  
Richard Emery, *Video Producer*  
James Thigpen, Jr., *Designer*  
Candace Shacklette, *Associate*  
Lawrence Sumulong, *Photo Editor*

## PUBLIC RELATIONS

Zoey T. Jones, *Director*  
Christina Riley, *Associate*

## DEVELOPMENT

Dwayne Ashley, *Vice President*  
Crystal Fields-Sam, *Director, Corporate Partnerships*

## DEVELOPMENT (cont'd)

Mary-Elizabeth Mitchell, *Senior Major Gifts Officer*  
R. Darian Suggs, *Senior Manager*  
Louise Diamond, *Manager, Foundations & Government Relations*  
Imani Johnson, *Manager, Corporate Partnerships*  
Shayne Kao, *Manager, Special Events*  
Hilda Cabrera, *Associate, Foundations & Government Relations*  
Miles Freeman, *Associate*  
Lisa Van Putten, *Patron Services Associate*

## FINANCE

Susan Gordon, *Vice President & Chief Financial Officer*  
Ed Buller, *Controller*  
Ellen Wong, *Manager, Budget and Reporting*  
Donna James, *Manager, Accounts Payable*  
Queenie Tsang, *Manager, Payroll*  
Kristy Bridgewater, *Senior Accountant*  
Kristina Renard, *Senior Accountant*  
Alexis Melendez, *Analyst, Budget and Reporting*  
Madina Hosein, *Assistant*

## FREDERICK P. ROSE HALL

Doug Hosney, *Vice President*  
Nancy Gallagher, *Vice President, Sales*  
Richard Williams, *Director, Security*  
Zakaria Al-Alami, *Director, Lighting*  
John Starmer, *Director, Production*  
David Taylor, *Director, Production*  
Michael Givney, *Manager, Production*  
Michael Leslie, *Manager, Production*  
Sarah Peterson, *Manager, Production*  
Nate Terracio, *Manager, Production*  
Dan Mueller, *Associate Director, Sales, Sales and Scheduling*  
Nancy Karimi, *Associate Director, Marketing, Sales and Scheduling*  
Arlise Ellis, *Senior Associate, Systems, Sales and Scheduling*  
Ranese Southerland, *Associate, Sales and Scheduling*  
Domingo Cabrera, *Manager, Front of House*  
Nicholas Adler, *Associate Manager, Front of House*  
Indio Melendez, *Assistant Manager, Front of House*  
Vincent Bly, *Treasurer, Box Office*  
Danel Verdugo, *Assistant Treasurer, Box Office*  
Clinton Christie, *Ticket Seller*  
Leonard Johnson, *Ticket Seller*  
Karen Reeves, *Ticket Seller*  
Richard Cruz, *Manager, Operations*  
Juan Carlos Andrews, *Stage Technician*  
Robert Biasetti, *Stage Technician*  
Federico Diaz, *Stage Technician*  
Phil Hirsch, *Stage Technician*  
Scott Schilk, *Stage Technician*  
Jeffrey Turner, *Stage Technician*  
John Uhl, *Stage Technician*  
Robert Bass, *Stage Technician*  
Paul Kelly, *Chief Engineer*

## FREDERICK P. ROSE HALL (cont'd)

Kevin Rutledge, *Building Mechanic*  
Luis Silva, *Building Mechanic*  
Theodore Marakas, *Building Mechanic*  
Brandon Zagebaum, *Building Mechanic*

## TECHNOLOGY

Scott Anderson, *Vice President & Chief Technology Officer*  
Fred Murphy, *Director, Information Technology*  
Desmond Lyons, *Administrator, Systems*  
Margaret Stockton, *Administrator, Applications*  
Minalini Kamath, *Specialist, Applications*  
Tarayna Kinard, *Assistant*

## HUMAN RESOURCES AND OFFICE ADMINISTRATION

Angelica Rivera, *Vice President*  
Kaeli Varden, *Generalist*  
Melanie Savall-Williams, *Associate, Office Administration*  
Muyi Adebajo, *Office Administrator*  
Kiara Morales, *Assistant*

## CONCERTS AND TOURING

Cat Henry, *Vice President*  
Jason Olaine, *Director, Programming & Touring*  
Eric Wright, *Director, Concerts and Touring Operations*  
Kay Wolff, *Director, Music Administration*  
Christianna English, *Manager, Music Administration*  
Alex Ball, *Associate*  
Omar Little, *Assistant, Audio Archivist*  
Tim Carter, *Music Preparation*  
Justin Bias, *Assistant Director, Audio & Video Capture*  
Georgina Javor, *Assistant Director, Programming*  
Roland Chassagne, *General Manager, Dizzy's Club Coca-Cola*  
Desmond Prass, *Assistant Manager, Dizzy's Club Coca-Cola*  
Naemah Hicks, *Manager, Line Producer*  
Kristopher Kandel, *Manager, Line Producer*  
Dan Israel, *Manager, Programming & Touring*  
Kathleen Murray, *Manager, Operations*  
Raynel Frazier, *Associate, Programming and Touring*  
Yunie Mojica, *Assistant*  
John Denon, *Stage Manager*  
Terry Hampton, *Assistant Stage Manager*  
Raymond Murphy, *Tour Manager*  
Jessica Barrios, *Wardrobe Stylist*

## MARKETING

Sara Villaggio, *Director*  
India Haggins, *Assistant Director*  
Leif Ellington, *Manager, Subscriptions and Ticketing*  
Rosemary Rutledge, *Manager, Membership*  
Frances Howorth, *Associate*  
David LeBlanc, *Associate, Customer Relations*  
Benjamin Mickelson, *Associate*  
Emma Zeger, *Associate*

## Jazz at Lincoln Center gratefully acknowledges the following:

David Robinson, Rob Macomber, James P. Nichols, Mike Taylor, Jeff Jones, Billy Banks, Matt Hilgenberg, Kate Sain, Geoff Burke, Jonathan Kelly, Jennifer Hayes, Jon Irabagon, René Lopez, Jenny McGrath, Kyle Nix, Lewis Porter, Kenneth Rea, Kathy Tinguim, Taylor Watson, Megumi Yonezawa, Joe Young, James Sapione, Joe Locarro.

(as of May 19, 2016)



## Services and Facilities

### Box Office and Tickets

Located: Time Warner Center, Ground Floor

Hours: Monday-Saturday, 10am-6pm; Sunday, 12pm-6pm. Open an additional half-hour after the scheduled start time of ticketed performances.

Online: [jazz.org](http://jazz.org)

Call: CenterCharge at 212-721-6500

In person: visit the Box Office on the Ground Floor

*See below for reservations to Dizzy's Club Coca-Cola*

### Reservations for Dizzy's Club Coca-Cola

Online: [jazz.org](http://jazz.org)

Call: 212-258-9595 or 9795

In person: visit the reservations desk on the 5th Floor; a direct phone line is also available at the Box Office window adjacent to the elevator bank on the Ground Floor.

### General Information

Jazz at Lincoln Center's Frederick P. Rose Hall houses three performance venues and an education center.

The Appel Room, Rose Theater, Dizzy's Club *Coca-Cola*, and Irene Diamond Education Center.

The Irene Diamond Education Center is home to the Louis Armstrong Classroom, The Agnes Varis and Karl Leichtman Studio and Broadcast Suite, and The Edward John Noble Foundation Studio.

### Elevators

Elevators on the Ground Floor provide access to all venues on the 5th and 6th Floors.

Internal elevators provide service to the mezzanine level of The Appel Room and Rose Theater, and the balcony level of Rose Theater.

Escalators inside the Time Warner Center provide access to all venues on the 5th Floor.

Elevators are made possible by the Stavros Niarchos Foundation.

### Restrooms and Coat Check

Located: on both sides of the Orchestra and Mezzanine levels of Rose Theater; and inside Dizzy's Club *Coca-Cola*.

Coat Check: on the 5th Floor, off of the main elevators and also at the entrance to Dizzy's Club *Coca-Cola*.

### Concessions and Merchandise

Open prior to the start of each concert and during intermission for ticketed events in Rose Theater and The Appel Room.

Light refreshments and Jazz at Lincoln Center merchandise are available.

CDs and other gift items are also available in Dizzy's Club *Coca-Cola* during evening operating hours.

### Jazz at Lincoln Center's Administrative Office

Located: 3 Columbus Circle, 12th Floor, New York, New York 10019

Online: [jazz.org](http://jazz.org)

Phone: 212-258-9800

Fax: 212-258-9900

### Helpful Numbers

Customer Service: 212-258-9877

Group Sales: 212-258-9875

Member Services: 212-258-9973

Subscriber Services: 212-258-9999

Subscriber Ticket Donations: 212-258-9998

Volunteers: 212-258-9560 or email [volunteer@jazz.org](mailto:volunteer@jazz.org)

Frederick P. Rose Hall Tours: 212-258-9560

Frederick P. Rose Hall Rentals: 212-258-9535

Lost and Found: 212-258-9500, 24 hours/7 days a week.

### Photography

No photography or recording of any kind is permitted during the performance.

### Fire Notice

The exits indicated by an exit sign nearest to the seat you occupy are the shortest routes to the street.

In the event of an emergency walk, please do not run, to that exit. The staff posted at that exit will direct you.

### Accessibility

Frederick P. Rose Hall is fully accessible. When purchasing tickets, patrons who require wheelchair accessible seating should inform the Box Office or CenterCharge of their seating needs. Information is also available at [jazz.org](http://jazz.org).

### Large Type and Braille Programs

These are available free of charge for selected performances. Lincoln Center's Large Type and Braille program services are made possible thanks to a generous endowment established by Frederick P. Rose, Daniel Rose, and Elihu Rose in honor of their mother, Belle B. Rose.

### Infrared Hearing Systems

Is made possible thanks to a generous gift from Agnes Varis and are available at the coatroom in the main lobby with a valid form of identification.

Improved accessibility at Lincoln Center and Alice Tully Hall is made possible in part by generous support from the Stavros Niarchos Foundation Access and Outreach Fund.

### Jazz at Lincoln Center Recordings

The past seasons are available for on-site listening at the Rodgers & Hammerstein Archives of Recorded Sound, New York Public Library for the Performing Arts at Lincoln Center (40 Lincoln Center Plaza at West 65th St and Broadway).

The collection is open to the public and is free of charge. Program notes for each performance are also available for perusal.

(as of April 7, 2016)

## Looking Ahead: 1927's *Golem*

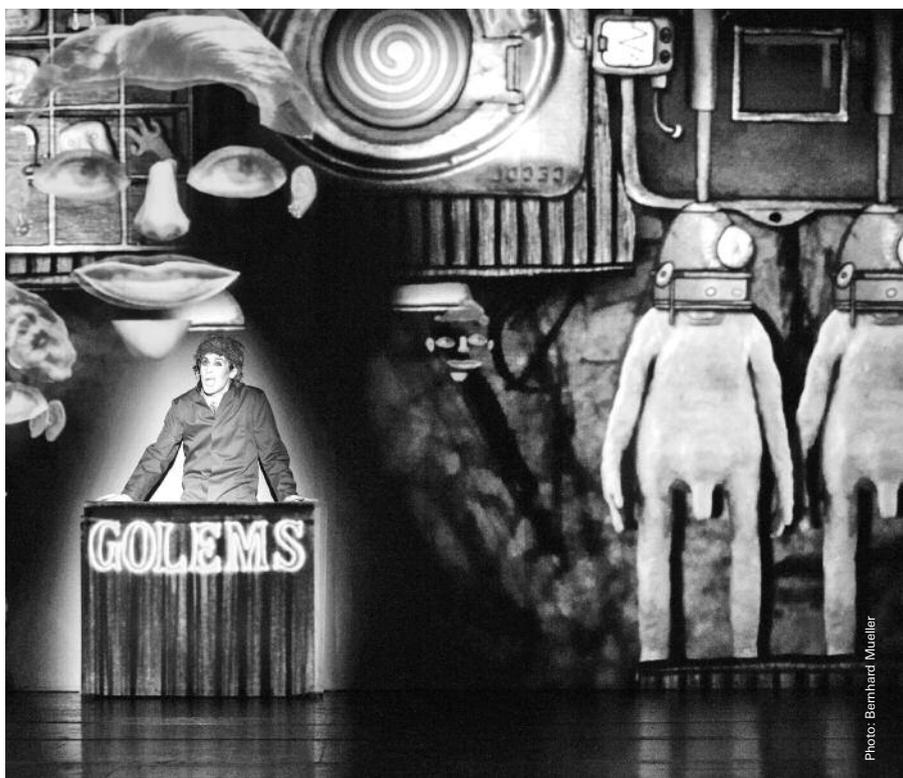


Photo: Bernhard Mueller

From July 26–31, Paul Barritt and Suzanne Andrade's 1927 comes to Lincoln Center Festival with its production of *Golem*, a modern recasting of the 19th century Prague tale of the man-made servant gone askew. In 1927's production, the Golem is a wildly successful product of a tech startup, putting the story into modern context. Things start going awry when one Golem begins making unwelcome (but intriguing) suggestions to its owner. *The Charleston City Paper* calls *Golem* an "eye-ravishing extravaganza," while the *Guardian* (U.K.) claims: "anyone interested in theatre must attend."

**For more information and a complete schedule of Lincoln Center Festival events, visit [LincolnCenterFestival.org](http://LincolnCenterFestival.org).**

# Looking Ahead: The National Ballet of Canada's *The Winter's Tale*



Photo: Karolina Kuras, courtesy of  
The National Ballet of Canada

From July 28–31, the National Ballet of Canada will perform Christopher Wheeldon's choreography for *The Winter's Tale*. Several of Shakespeare's plays have been adapted for ballet, but Wheeldon (*An American in Paris*) is the first to take on this wildly unpredictable plot, which turns sharply between tragedy and comedy. With a Tony-studded creative team including Bob Crowley (sets and costumes) and Natasha Katz (lighting design)—both of *An American in Paris* and *Once* fame— a fickle story of kings awaits. The *Telegraph* (U.K.) calls it "impossibly beautiful."

**For more information and a complete schedule of Lincoln Center Festival events, visit [LincolnCenterFestival.org](http://LincolnCenterFestival.org).**

# Looking Ahead: 10 Things to Know about Takarazuka Revue

By Ryan Wenzel



Lincoln Center Festival presents the North American premiere of Takarazuka CHICAGO from July 20 to 24. Here's what you need to know about the unique, century-old tradition of the Takarazuka Revue.

- 1. The company is composed entirely of women.** This all-female model stems from the theatrical Japanese practice of separating the sexes, which began with Kabuki in the 17th century.
- 2. All of the actresses have undergone the same rigorous training.** Women train for two years at the Takarazuka Music School, which accepts only 40 to 50 students each year from the thousands who audition. Known for its strict discipline, the school requires students to learn music, acting, and dance before signing with the company.
- 3. The actresses are separated into two types: those who play male roles (*otokoyaku*) and those who play female roles (*musumeyaku*).** Women train during their first year of studies before the faculty divides them. *Otokoyaku* have short hair and speak in the masculine form in the classroom.
- 4. The company was founded in 1913...to boost train ticket sales.** Ichizō Kobayashi, president of Hankyu Railways in Takarazuka, considered the city an ideal location for a tourist attraction to increase travel from Osaka. He decided on an all-female revue because Western musicals were growing in popularity at the time. (To this day, the performers are officially employees of the railway company.)
- 5. Some 2.5 million people attend Takarazuka performances in Japan each year.** More Japanese people experience Takarazuka annually than any other traditional form of Japanese theater, such as Kabuki, Noh, or Bunraku. Shows often sell out within minutes.
- 6. In Japan, women make up 90% of Takarazuka's audience.** Some believe that the company appeals strongly to women because the male *otokoyaku* roles represent an escape from the rigid, gender-bound conventions of Japanese society.
- 7. Their fans are diehards.** There are 300 unofficial fan clubs in Japan devoted to individual Takarazuka performers, totaling about 70,000 members. Club members don matching scarves and wait for the actresses outside the theater after shows, where they follow strict, self-imposed etiquette: They lower their eyes out of respect, and shouting, clapping, or touching is forbidden.
- 8. "Eclectic" doesn't begin to describe their repertoire.** Takarazuka performs adaptations of classic novels, including *The Age of Innocence* and *Anna Karenina*; Broadway musicals from *Oklahoma!* to *Catch Me If You Can*; *Tristan und Isolde*, *Aida*, and other operas; and productions rooted in Japanese popular culture, such as the manga-inspired *The Rose of Versailles*.
- 9. There are five troupes within the company: Flower, Moon, Snow, Star, and Cosmos.** Each has a distinct style and specialties. The Snow Troupe, for example, excels in traditional dance and opera, while the Cosmos Troupe is considered more experimental. A sixth group, the "Superior Members," can appear in any production as needed.
- 10. Performances end in extravagant encores, no matter the production.** Performers in glitter-covered costumes promenaded down staircases and form kick lines. Starring actresses emerge in feathered back-pieces reminiscent of Las Vegas or Paris spectacles or Busby Berkeley numbers. These extravaganzas must be seen to be believed.

For more information and a complete schedule of Lincoln Center Festival events, visit [LincolnCenterFestival.org](http://LincolnCenterFestival.org).

# The Table is Set

American Table Café and Bar by Marcus Samuelsson in Alice Tully Hall is a great dining option available to Lincoln Center patrons, along with Lincoln Ristorante on Hearst Plaza, indie food & wine in the Elinor Bunin Munroe Film Center, 'wichcraft in the David Rubenstein Atrium, The Grand Tier in the Metropolitan Opera house, and Lincoln Center Kitchen and the cafe in David Geffen Hall.

Marcus Samuelsson, the youngest chef ever to be awarded a three-star review by *The New York Times* and the winner of the James Beard Award for both "Rising Star Chef" (1999) and "Best Chef: New York City" (2003), crafted the menu along with long-time associate Nils Noren, MSG's Vice President of Restaurant Operations. American Table Cafe and Bar by Marcus Samuelsson serves food that celebrates the diversity of American cuisine, drawing on influences and regions from across the country. Dishes on the menu, which is offered for both lunch and dinner, include Smoked Caesar Salad, Shrimp Roll, and Chocolate Cardamom Panna Cotta. The bar features a cocktail menu designed by consulting master mixologist, Eben Klemm, as well as a selection of reasonably-priced wines.

Marcus Samuelsson's memoir, *Yes, Chef*, chronicles his remarkable journey from being orphaned at age three in his native Ethiopia to his adoption by a family in Göteborg, Sweden, where he first learned to cook by helping his grandmother prepare roast chicken. He went on to train in top kitchens in Europe before arriving in New York, first taking the reins at Aquavit. He has won the television competition *Top Chef Masters* on Bravo as well as top honors on *Chopped All Stars: Judges Remix*.



Marcus Samuelsson

His current New York restaurant, the wildly successful Red Rooster, is located in his home base of Harlem.

American Table Cafe and Bar seats 73 inside, plus more space outside on the Alice Tully Hall Plaza. Diller Scofidio + Renfro, the designers of the critically acclaimed Alice Tully Hall, transformed the glass-walled space with lounge-like furniture in warm, rich colors, a long communal couch, tree-trunk tables, and lighting that can be dimmed to adjust the mood. The design—an eclectic reinterpretation of Americana—draws its inspiration from the cafe's culinary focus. Call 212.671.4200 for hours of operation.

