

Lincoln Center's

February—May 2017

# American Songbook

*Lead Support provided by PGIM, the global investment management business of Prudential Financial, Inc.*

The Program

**Saturday, May 13, 2017, at 7:30 pm**

## Rhiannon Giddens

Dirk Powell, *Guitar, Keyboards, and Fiddle*

Hubby Jenkins, *Guitar, Banjo, Mandolin, and Bones*

Jason Sypher, *Bass*

Jamie Dick, *Drums*

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

*Please make certain all your electronic devices are switched off.*

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**The Williams Capital Group and Lincoln Center are honored to dedicate this concert in memory of Lori Cruz.**

Major support for Lincoln Center's American Songbook is provided by Amy & Joseph Perella.

Endowment support provided by Bank of America

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

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Alice Tully Hall

Starr Theater, Adrienne Arsht Stage

## American Songbook

Additional support for Lincoln Center's American Songbook is provided by Meg and Bennett Goodman, Rita J. and Stanley H. Kaplan Family Foundation, Inc., The DuBose and Dorothy Heyward Memorial Fund, Jill & Irwin B. Cohen, The Shubert Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

Public support is provided by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

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Artist catering provided by Zabar's and Zabars.com

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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. Flash photography and the use of recording equipment are not allowed in the building.*

TANYA ROSEN-JONES



## Rhiannon Giddens

Rhiannon Giddens is the co-founder, banjo and fiddle player of the Grammy-winning string band Carolina Chocolate Drops. Her 2013 performance in the T. Bone Burnett-produced concert *Another Day, Another Time* at New York City's Town Hall brought her initial recognition as a solo artist, as did her 2016 American Songbook show in The Appel Room. Her Grammy-nominated solo debut album, *Tomorrow Is My Turn*

(2015), blends gospel, jazz, blues, and country for an original sound that showcases her prodigious voice. Her 2017 follow-up, *Freedom Highway*, includes nine original songs alongside Civil Rights Movement anthems "Birmingham Sunday" and "Freedom Highway."

Ms. Giddens has performed on television shows that include *The Late Show with David Letterman*, *Austin City Limits*, *Later...with Jools Holland*, *CBS This Morning*, and *CBS News Sunday Morning*. She performed with Aretha Franklin and Emmylou Harris in the public-television event *The Gospel Tradition: In Performance at the White House* for Barack and Michelle Obama. She then partnered with country star Eric Church on his anti-racism song "Kill a Word," performing the piece on *The Tonight Show* and at the Country Music Awards. Ms. Giddens made her acting debut as Hanna Lee "Hallie" Jordan in the television drama *Nashville* on Country Music Television.

Ms. Giddens, who studied opera at Oberlin College and Conservatory, has received the BBC Radio 2 Folk Award for Singer of the Year and won the Steve Martin Prize for Excellence in Bluegrass and Banjo in 2016.

## Dirk Powell

Dirk Powell (guitar, keyboards, fiddle) learned music primarily from his Kentucky grandfather before relocating to southwest Louisiana in the early 1990s, where he immersed himself in the Creole and Cajun lifestyle. He brings a unique perspective to rural American music, combining deeply rooted traditions with uncompromising artistic goals. This musical vision has led to recording and performance with artists such as Eric Clapton, Joan Baez, Levon Helm, and Jack White, as well as filmmakers like Anthony Minghella and Ang Lee. His original compositions have been recorded widely and featured in film and television around the world. He has been a part of many award-winning projects over the years, at one point winning

Grammys four years in a row in four different categories: country, blues, alternative, and folk. Mr. Powell co-produced and wrote material for Rhiannon Giddens's most recent release, *Freedom Highway*, while also engineering the sessions in his pre-1850 studio on Bayou Teche.

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## **Hubby Jenkins**

Hubby Jenkins (guitar, banjo, mandolin, bones) is a Grammy- and Americana Award-nominated multi-instrumentalist. He has traveled the world sharing his love and knowledge of old-time American music and its connection to black history.

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## **Jason Sypher**

Jason Sypher (bass) is a multifaceted bassist who has had a varied career as an interpreter of folk styles and jazz, a restless creative force who can bow on the instrument like a fiddler, pluck it like an old-time banjo, or just drive a tune into bedrock. He originally studied jazz in San Francisco, then moved to New Orleans and immersed himself in blues, R&B, cajun, jazz, and zydeco. Within a few years, he was recording and performing with legends Irma Thomas, Clifton Chenier Jr., Little Freddie King, Kermit Ruffins, and Clarence "Gatemouth" Brown. Mr. Sypher has lived in the mountains of North Carolina and on the canals of Amsterdam absorbing the music wherever he travels. He has performed and recorded with Leon Redbone, Eddie Bo, Vijay Iyer, Nikitov, Ernie Kado, Howard Fishman, Mike Compton, I Draw Slow, Susan McKeown, the Sweetback Sisters, and many others. He toured twice with the Irish supergroup Lúnasa. In 2014 he toured with the Carolina Chocolate Drops and continues as the bassist and bandleader for Rhiannon Giddens.

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## **Jamie Dick**

Performing with Rhiannon Giddens, Abigail Washburn, Rayna Gellert, and other acoustic artists has given Jamie Dick (drums) a distinct voice amongst drummers, as well as comfort and familiarity with a range of genres, from string band music to the many different arenas of Americana. His playing calls upon the varied tones of the kit, utilizing percussive objects gathered on tours to China's Silk Road, North America, and throughout Europe and Oceania. Originally from southern Ohio, Mr. Dick lived in New Orleans, Memphis, and New York City before moving to Nashville in 2006. There his work within the Americana spectrum has included recording sessions and tours with Andrew Combs, Rose Cousins, Gill Landry, Jill Andrews, and many more.

## American Songbook

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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.

## Lincoln Center for the Performing Arts, Inc.

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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. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

### Lincoln Center Programming Department

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Regina Grande Rivera, *Associate Producer*

Nana Asase, *Assistant to the Artistic Director*

Luna Shyr, *Senior Editor*

Olivia Fortunato, *Programming Assistant*

### For American Songbook

Matt Berman, *Lighting Design*

Scott Stauffer, *Sound Design*

Megan Quarles, *Wardrobe Assistant*

Nick Kleist, *Production Assistant*

## **Matt Berman**

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Matt Berman is the resident lighting designer for Lincoln Center's American Songbook. He most recently designed the lighting for Kristin Chenoweth's *My Love Letter to Broadway* at the Lunt-Fontanne Theatre, and for "Meow Meow's Pandemonium" with the London Philharmonic Orchestra and Thomas Lauderdale of Pink Martini at Royal Festival Hall. Mr. Berman continues his design work for Chenoweth, Liza Minnelli, Alan Cumming, Meow Meow, Brian Stokes Mitchell, and Elaine Paige on the road. Through his work with ASCAP and several U.S.-based charities, he has designed for a starry roster that includes Bernadette Peters, Barbra Streisand, Reba McEntire, Melissa Errico, Deborah Voigt, Michael Urie, Stevie Wonder, India.Arie, Garth Brooks, Billy Joel, and Sting. His international touring schedule has allowed him to design for iconic venues such as Royal Albert Hall, Paris Opera, Royal Theatre Carré in Amsterdam, the Sporting Club in Monte Carlo, the Acropolis, the famed amphitheater in Taormina, Sicily, as well as Luna Park in Buenos Aires, and the Sydney Opera House. Closer to home, he has done work for the Hollywood Bowl, Alice Tully Hall, and Carnegie Hall. Other Broadway credits include the Tony Award-winning *Liza's at the Palace*, *Bea Arthur on Broadway* at the Booth Theatre, Nancy LaMott's *Just in Time for Christmas*, and *Kathy Griffin Wants a Tony* at the Belasco Theater.

## **Scott Stauffer**

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Scott Stauffer has been the sound designer for Lincoln Center's American Songbook since 1999. His Broadway design credits include *A Free Man of Color*, *The Rivals*, *Contact* (also in London and Tokyo), *Marie Christine*, *Twelfth Night*, and *Jekyll & Hyde*. Off-Broadway Mr. Stauffer has worked on *Subverted*, *Promises*, *Hereafter*, *A Minister's Wife*, *Bernarda Alba*, *Third*, *Belle Epoque*, *Big Bill*, *Elegies*, *Hello Again*, *The Spitfire Grill*, *Pageant*, and *Hedwig and the Angry Inch*. His regional credits include productions at the Capitol Repertory Theatre, University of Michigan, Hanger Theatre, Berkshire Theatre Festival, Chicago Shakespeare Theater, and Alley Theatre. His concert credits include many Lincoln Center galas, as well as the Actors Fund concerts of *Frank Loesser*, *Broadway 101*, *Hair*, and *On the Twentieth Century*. At Carnegie Hall he has worked with Chita Rivera and Brian Stokes Mitchell. As a sound engineer, Mr. Stauffer has worked on *The Lion King*, *Juan Darién*, *Chronicle of a Death Foretold*, *Carousel*, *Once on This Island*, and the original *Little Shop of Horrors*.

# Arts in the Middle



Jean Taylor

Students from South Bronx Academy for Applied Media

Several studies have examined how exposure to the arts in middle school strongly impact a student's social skills and development as well as likelihood to graduate from high school. In 2013, Lincoln Center Education launched a pilot program in partnership with the New York City Department of Education aimed at this specific issue. Called *Arts in the Middle*, it focuses on arts education as a potential catalyst for improved student engagement and success in and out of school, as well as parent engagement, teaching practices, and school and community culture.

Through *Arts in the Middle*, Lincoln Center Education is working with more than a dozen underserved New York City middle schools that have little to no arts programs. LCE is supporting schools with efforts to hire a part-time or full-time arts teacher, in addition to deploying its own roster of skilled teaching artists to help in the classroom and provide professional development for teachers and family engagement. Early results of these efforts to support educators and students are showing positive results. Metis Associates, hired by LCE to evaluate short- and long-

term effectiveness of the program, has documented increased parent engagement, which can have an impact on student success. Some schools have also noted that students are becoming vibrant and vocal participants when the arts are integrated into classrooms. If results continue in this direction, Lincoln Center Education hopes to develop an adaptable model of the program that can be disseminated nationally to bring arts education to underserved communities.

"As our partnership with the New York City Department of Education continues to grow, so, too, does our commitment to supporting whole communities by providing thoughtful programs for students and families around New York City's five boroughs," said Russell Granet. "*Arts in the Middle* is just one of many ways Lincoln Center Education is leveraging high-quality arts programs to improve the lives of all New Yorkers."

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Lincoln Center Education 

4 decades of thinking like an artist

# Accessibility at Lincoln Center

Reflecting a quote by Lincoln Center's first president John D. Rockefeller III that "the arts are not for the privileged few, but for the many," Lincoln Center has had as a central mission from its start making the arts available to the widest possible audiences. In 1985, that led to the establishment of the Department of Programs and Services for People with Disabilities to ensure full participation in the thousands of events presented annually across the Lincoln Center campus. It was the first such program at any major performing arts center in the U.S. and has long-served as a model for other arts institutions around the country.

Celebrating its 30th anniversary with a new name, ***Accessibility at Lincoln Center***, the program continues to provide exceptional guest care to all visitors, as well as training in accessibility to colleagues at Lincoln Center's resident organizations, including the Film Society of Lincoln Center, the New York Philharmonic, and Jazz at Lincoln Center.

*Accessibility* oversees the production of large-print and Braille programs for hundreds of performances taking place each year at various Lincoln

Center venues. Another major component of *Accessibility* is its longstanding "Passport to the Arts." The program annually distributes to children with disabilities thousands of free tickets to a variety of Lincoln Center performances, including New York City Ballet and the New York Philharmonic—a welcoming introduction to the arts. A parent who participated in a recent "Passport" event commented "It allowed my family and I to enjoy and learn along with everyone else. The accessibility... made it easier for our family to "relax" and truly enjoy the experience."



*Accessibility* is expanding the ways it serves adults with disabilities. It introduced and oversees American Sign Language-led official tours of Lincoln Center, and offers live audio description for select *Lincoln Center Festival* performances. *Accessibility*

looks forward to growing its inclusive programs in the years to come.

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To learn more about *Accessibility at Lincoln Center*, please contact [access@lincolncenter.org](mailto:access@lincolncenter.org) or call **212.875.5375**.