

Lincoln Center Festival

July 10–30, 2017

Lincoln Center Festival lead support is provided by American Express

July 11 Alice Tully Hall

Ornette Coleman: Tomorrow is the Question

Naked Lunch (1991)

Film with live orchestral accompaniment

Score by Howard Shore, Ornette Coleman

Saxophone Ravi Coltrane, Henry Threadgill

Bass Charnett Moffett

Drums Denardo Coleman

Ensemble Signal

Conductor Brad Lubman

A Film by David Cronenberg

Based on the Book by William S. Burroughs

Produced by Jeremy Thomas

Written and Directed by David Cronenberg

Approximate performance time: 2 hours and 5 minutes, with no intermission

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

Public support for Festival 2017 is provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Cast

Peter Weller

Judy Davis

Ian Holm

Julian Sands

Monique Mercure

Nicholas Campbell

Michael Zelniker

Robert A. Silverman

Joseph Scorsiani

and **Roy Scheider**

Casting **Deirdre Bowen**

Costume Designer **Denise Cronenberg**

Editor **Ronald Sanders**

Production Designer **Carol Spier**

Director of Photography **Peter Suschitzky**

Co-Producer **Gabriella Martinelli**

Tonight's screening is a DCP (Digital Cinema Package).

Ensemble Signal

Co-Artistic Directors **Brad Lubman, Lauren Radnofsky**

Sound Director, Front of House **Paul Coleman**

Violin 1 **Olivia De Prato, Lauren Cauley, Pauline Kim Harris, Conrad Harris, Molly Germer, Shannon Steigerwald, Marina Kifferstein, Patti Kilroy**

Violin 2 **Josh Modney, Jennifer Choi, Lili Sarayrah, Maya Bennardo, Sarah Goldfeather, Elena Park**

Viola **Caleb Burhans, Victor Lowrie, Isabel Hagen, Caitlin Lynch, Jeanann Seidman, Anne Lanzilotti**

Cello **Lauren Radnofsky, Mariel Roberts, Ashley Bathgate, Jeff Ziegler, Clara Kennedy, Jude Tedaldi**

Double Bass **Greg Chudzik, Tristan Kasten-Krause, Eleonore Oppenheim, Pat Swoboda**

Flute 1 **Tim Munro**

Flute 2 **Jessica Schmitz**

Oboe 1 **Jacqueline Leclair**

Oboe 2 **Christa Robinson**

Clarinet 1 **Adrián Sandí**

Clarinet 2 **Eileen Mack**

Bass Clarinet **Ken Thomson**

Bassoon **Oleksiy Zakharov, Maxwell Grube**

Horn **David Byrd-Marrow, Kate Sheeran, Tim McCarthy, Matt Marks**

Trumpet **Mike Gurfield, Andy Kozar**

Tenor Trombone **Steven Parker, James Hirschfeld**

Bass Trombone **Felix DelTredici**

Tuba **John Altieri**

Harp **Rosanna Moore, Ashley Jackson**

Piano **Oliver Hagen**

Timpani **Doug Perkins**

Percussion **Carson Moody, Bill Solomon**

A Note on the Program

Louis Armstrong built the rocket ship that lifted humans off the earth. We went from caves, ocean surfaces, jungles, prairies, and deserts to outer space. This trip enabled us to provide definitive answers to some cosmic questions. Yes, the earth is round. No, the sun does not revolve around us. And, yes, the speed of Pop's horn was proof that light does indeed bend.

Twenty years after Louis, Charlie Parker piloted that rocket ship to a meeting with God. Their conversation was so profound it resulted in a Big Bang, creating Universes and Galaxies, places unconceived of before, ideas unconceived of before, energy unconceived of before. It was human inspiration blazing away at its highest level.

Less than 20 years after Bird, Ornette Coleman took that rocket ship and returned from beyond the known galaxy with the insight that man and even life itself are but ideas. The free search for ideas and resolutions had loosened the moorings of conventional Gravity. Ideas can take many forms. *Man is not the only life form. The other life form is Freedom.* Other energies flowed in, and so did other ways of being. Ornette was hailed as a hero by some, screamed at as a fraud by others.

In 1997 Lincoln Center Festival asked Ornette what he would like to present for its second summer season. Ornette chose to design a career retrospective. There was his Original Quartet with Don Cherry, Charlie Haden, and Billy Higgins, which had not performed together for many years. (As it happened, Don was dealing with a health issue and Ornette invited Wallace Roney to fill in on trumpet.) There were two nights of Ornette's symphony, *Skies of America*, per-

formed by the New York Philharmonic under the direction of Kurt Masur. And there was Ornette's Prime Time band with special guests Lou Reed and Laurie Anderson.

Two decades later, when Lincoln Center Festival wanted to honor Ornette again, it was bittersweet, as he is no longer with us. But his legacy lives on, and I was pleased to take advantage of the opportunity to hear his music performed by long-time band members, special guests, and many friends.

Naked Lunch—a 1991 film and soundtrack album—was one of the rare times that Ornette played over someone else's music. Inspired by William Burroughs' namesake novel, David Cronenberg's film adaptation, and Howard Shore's score, Ornette conjured up his own Harmolodic Interzone. The current performance will feature an orchestra and a quartet comprising Henry Threadgill, Ravi Coltrane, Charnett Moffett, and yours truly.

Ornette: Made in America is an experimental art piece by filmmaker Shirley Clarke. Begun in 1968 and finished in 1983, it starts off with Ornette receiving the keys to the city of Ft. Worth, Texas, his hometown. Clutching the keys, he says wryly, "I'm gonna let all the dogs out." "Edgy" is an overused term when it comes to art, but this film qualifies.

Ornette's Prime Time band first took shape in 1975, when Ornette and four young musicians were stranded in Paris for six months after a European tour fell through. The result was the seminal album *Dancing in Your Head*. A sonic breakthrough, there has been nothing that funky and freely improvised before or since.

In 1962 Ornette, fed up with his music being relegated to basement jazz clubs, rented Town Hall and produced his own

concert. When he recounted the story in later years, he noted, "On that day in New York City, there was a snowstorm, a subway strike, and a newspaper strike. But I didn't lose any money." The program on that occasion included a performance of Ornette's first chamber work, which sparked his interest in classical composition. On July 16 a selection of Ornette's chamber works will be heard.

As with all of his work, my father continually looked ahead: "Tomorrow's the Question."

—Denardo Coleman

About *Naked Lunch*

As Bill enters Interzone in the film we hear "Midnight Sunrise," from the 1973 recording performed by Ornette Coleman and the Master Musicians of Jajouka. This track appears on Ornette's album *Dancing in Your Head*. The recording was made in the mountain village of Jajouka, Morocco during the feast of Bou Jeloud. The Master Musicians of Jajouka, a group of then thirty musicians, have played their music for 4,000 years on the *rhaita* (a Moroccan oboe), the ney flute, and drums. Interestingly, William Burroughs was present at this recording. When I first played this recording for David Cronenberg, he called it the "Interzone National Anthem."

"Ballad/Joan" was originally written and recorded in London in 1966. Ornette recorded this piece for the film, recalling his great trio recordings of the '60s.

These two pieces, as well as the Charlie Parker recordings made by Dean Benedetti in the late '40s, formed the musical inspiration for the score and became the foundation for our collaboration. Ornette wrote four trio pieces that are heard tonight in the film. In chronological order, they are

"Writeman," "Bugpowder," "Ballad/Joan," and "Intersong."

He recorded with the London Philharmonic the way that he would with other musicians in a live jazz setting. He interacted with them personally from take to take. We played the score live in concert at Pan Hall in Tokyo in 1992 with bassist Charnett Moffett and Ornette's son Denardo Coleman (who played on the original recording) on drums. We then played the score live to the film for the first time in Belfast in 2000 with the Ulster Symphony and in London at the Barbican in 2001 with the BBC Concert Orchestra. Both concerts were again with Charnett and Denardo (who are both playing tonight).

We had a great collaboration and a cherished friendship. Ornette is irreplaceable and his work inspired so many people. Tonight, we have the truly inspired playing of Ravi Coltrane and Henry Threadgill interpreting Ornette's music.

—Howard Shore, May 1, 2017

I received a call from the composer Howard Shore concerning some work for his current movie score *Naked Lunch*. I had read the book by William S. Burroughs, as well as heard and seen the work of David Cronenberg, Howard Shore, and the producer Jeremy Thomas.

My relationship to Howard's score is harmolodic, meaning all parts are equal. Its score and script are harmolodic. The actor's sound, scenes, dialogue, objects, and colors have equal relation to the art of *Naked Lunch*. The score, for 77 musicians, is written without any sequence, order, key, or strict tempo. The voicings of the woodwinds, brass, strings, percussion, non-tempered instruments, and the uses of the alto soloist work are so that one can hear these

instruments creating harmonies, melodies, rhythms, modulations, and dynamics mirroring each other categorically in *Naked Lunch*.

Melody is multiple unison and so is Cronenberg's script multiple in conversational dialogue. For example, when Howard sent the soundtrack to me on DAT (digital audio tape), I heard the section where the orchestra and I recorded a composition of Monk's called "Misterioso." I had heard the composition recorded by the pianist. Howard had played "Misterioso" with the orchestra and alto solo which created an experience that I have had only in my own writing. The orchestra and alto taping was a complete statement of its own. The alto solo and orchestra stated their position as one. A musical background of 30 or 40 years, regardless of the styles, could or would not conceive a form by using a form independent of each other. In the solo piano piece of "Misterioso," played with the solo alto and orchestra, the piano

sounded as if it was playing changes for the alto solo and the orchestra played contrapuntal Harmolodics; voices, modulation, unison as a symphonic form. Yet none of these forms existed before their relation to each other. One can experience this from the actors and dialogue in the film *Naked Lunch*.

The most exquisite aspect of Howard's score is the arranging of his writing for the instruments and the absence of a time sequence as in slow/fast movement. This is there only in form, not a sign of change. The compact disc of the soundtrack has another form that allows the listener to experience a record format as if it could appear in that form with the dialogue.

Howard Shore has written his score as the past, future, and present singing in one voice. Truth is simple to consume.

—Ornette Coleman, December 17, 1991

About the Artists

Ornette Coleman (Composer) taught the world new ways of hearing music since he burst onto the New York jazz scene with his legendary engagement at the Five Spot. In 1958, with his debut album *Something Else*, it was clear that Coleman had ushered in a new era in jazz history. With his core musical partners—trumpeter Don Cherry, double bass player Charlie Haden, and drummer Billy Higgins—their music, freed from the prevailing conventions of harmony, rhythm, and melody, transformed the art form. From 1959 (which saw the release of his seminal albums *Tomorrow Is the Question!* and *The Shape of Jazz to Come*) and through the 1960s, Coleman released more than 20 critically acclaimed albums on the Atlantic and Blue Note labels, most of which are now recognized as jazz classics. In the classical realm, Coleman studied trumpet and violin, expanding the scope of his repertoire to include string quartets, woodwind quintets, and orchestral works. Coleman's symphony *Skies of America*, recorded by the London Philharmonic Orchestra, was released in 1972. After his journeys to villages in Morocco and Nigeria in the 1970s, he created a new sound that was full of his trademark musical theory Harmolodics, leading to the creation of his band Prime Time, which released the landmark album *Dancing in Your Head* in 1977. Coleman defined Harmolodics as "the use of the physical and the mental of one's own logic made into an expression of sound to bring about the musical sensation of unison executed by a single person or with a group." In the next decade, more surprises included trendsetting albums *Song X* with guitarist Pat Metheny (1986); *Virgin Beauty* featuring the late Grateful Dead leader Jerry Garcia (1988); and *Tone Dialing* (1995); as well as music performed on the soundtracks for the films *Naked Lunch* (1991) and *Philadelphia* (1993). In 1994 Ornette Coleman was named a MacArthur Fellow

and in 1997 was inducted into the American Academy of Arts and Letters. That same year, Lincoln Center Festival presented *Ornette Coleman: ? Civilization*, with performances of Coleman's symphony *Skies of America* by Kurt Masur and the New York Philharmonic; an evening with Coleman, Charlie Haden, Billy Higgins, and special guests; and *Coleman: Tone Dialing* with Coleman's band Prime Time, Lou Reed, Laurie Anderson, and Fireplay. In 2007 his recording *Sound Grammar* was awarded the Pulitzer Prize for Music. He received a Grammy Lifetime Achievement Award, and his third album *The Shape of Jazz to Come* was inducted into the Grammy Hall of Fame in 2015, the same year he passed away.

Howard Shore (Composer), a three-time Oscar winner, has collaborated with David Cronenberg on 15 of the director's films: *The Brood*, *Scanners*, *Videodrome*, *The Fly*, *Dead Ringers*, *Naked Lunch*, *M. Butterfly*, *Crash*, *eXistenZ*, *Spider*, *A History of Violence*, *Eastern Promises*, *A Dangerous Method*, *Cosmopolis*, and *Maps to the Stars*. His compositions for J.R.R. Tolkien's world of *The Lord of the Rings* and *The Hobbit* stand as his most acclaimed to date, earning him three Oscars, four Grammys and two Golden Globes. He was one of the original creators of *Saturday Night Live* and served as music director for the show's first five years. Other film works include *Hugo*, *The Departed*, *The Aviator*, *Gangs of New York*, and *After Hours* for director Martin Scorsese, *The Silence of the Lambs* and *Philadelphia* for director Jonathan Demme, as well as *Ed Wood*, *Se7en*, *Mrs. Doubtfire*, *Big*, and the Academy Award-winning *Spotlight*. His opera *The Fly* (2008) premiered at the Théâtre du Châtelet in Paris and at the Los Angeles Opera. Other concert works include the piano concerto *Ruin and Memory* for Lang Lang (2010), cello concerto *Mythic Gardens* for Sophie Shao (2012), song cycle *A Palace Upon the Ruins*

for mezzo-soprano Jennifer Johnson Cano (2014), and guitar concerto *The Forest* for Miloš (2016). He is an officer of the Order of Canada, an Officier de l'Ordre des Arts et des Lettres de la France, and the recipient of Canada's Governor General's Performing Arts Award. He lives in New York with his wife Elizabeth Cotnoir.

Ravi Coltrane (Saxophone) has worked as a sideman to many, recorded albums for himself and others, and founded an independent record label, RKM. The second son of John Coltrane and Alice Coltrane, he was named after Indian sitar legend Ravi Shankar and was raised in Los Angeles, where his family moved after his father's death in 1967. His mother was a significant influence, and Ravi encouraged her to return to performance and recording after a long absence. He produced and played on her *Translinear Light* (2004). He has released six albums as a band leader: his latest, *Spirit Fiction*, was released in 2012 on Blue Note. Additional credits include performances and recordings with Elvin Jones, Terence Blanchard, Kenny Baron, Steve Coleman, McCoy Tyner, Jack DeJohnette, Matt Garrison, Geri Allen, Joanne Brackeen, and The Blue Note 7. He is co-leader of the Saxophone Summit with Joe Lovano and Dave Liebman. Based in Brooklyn, he leads the effort to restore the John Coltrane Home in Dix Hills, Long Island, and presides over reissues of his parents' recordings.

Henry Threadgill (Saxophone) studied at the American Conservatory of Music where he majored in composition, piano, and flute. 2016 was a banner year: *In for a Penny, In for a Pound* was winner of the Pulitzer Prize for Music, he received a Lifetime Achievement Award from the Jazz Journalists Association, and *Old Locks and Irregular Verbs* was voted top album of the year in the NPR Jazz Critics Poll. He has also been a recipient of the Guggenheim Fellowship (2003), Aaron Copland Award (2009), Doris Duke Impact

Award (2015), and was a United States Artists Fellow (2008). *Down Beat* magazine's International Jazz Critics Poll awarded him its Best Composer Awards in 1988, 1989, 1990, 1991, and 1995, and the Jazz Journalists Association honored him with its Composer of the Year Award in 2002. His orchestral pieces *Run Silent, Run Deep, Run Loud, Run High* (1987, conducted by Hale Smith) and *Mix for Orchestra* (1993, conducted by Dennis Russell Davies) received their premieres at the Brooklyn Academy of Music. He has been composer in residence at U.C. Berkeley and Atlantic Center of the Arts, and has led numerous groups including Air, the Sextett, Very Circus, the 20-piece Society Situation Dance Band, Make a Move, and his current group, Zoid.

Charnett Moffett (Bass) tours with his band and with his solo project *Solo Bass Works*. His father Charles was drummer for Ornette Coleman, which led to him being raised among jazz royalty and being exposed to adventurous musical sounds from an early age. Charnett, named after his father and mentor-to-be Ornette, became bassist for his namesake and remains one of the leading practitioners of Coleman's Harmolodics musical philosophy, which he brings to new generations through the free jazz spirit of his own inventive (yet structured) music. He first appeared on a recording at age 7 with the Moffett Family Band, and at 16 he attended Juilliard, leaving to join the Wynton Marsalis Quintet, which began a non-stop career working with icons Art Blakey, Ornette Coleman, Dizzy Gillespie, Herbie Hancock, Dianne Reeves, Anita Baker, Branford Marsalis, Bette Midler, and Melody Gardot. He records on the Grammy-winning Motéma Music label, where he has made five albums since 2010; his latest, *Music from Our Soul* (2017), features an all-star cast—Pharaoh Sanders, Stanley Jordan, Cyrus Chestnut, Jeff "Tain" Watts, Victor Lewis, and Mike Clark—long-time collaborators from his 30 years as a recording artist.

Denardo Coleman (Drums) made his debut on drums at the age of ten on *The Empty Foxhole*, an album with his father Ornette Coleman and Charlie Haden, released on Blue Note in 1966. He began touring with his father by the mid-1980s, and he also became his manager. Denardo went on to produce several Ornette Coleman recordings, including the historical double recording *In All Languages* (1987) featuring Prime Time along with Ornette Coleman's groundbreaking original quartet with Don Cherry, Charlie Haden, and Billy Higgins. Denardo has been involved with many other projects—none more enriching than the work he has done with his mother Jayne Cortez, one of America's pre-eminent contemporary poets. With the Jayne Cortez and the Firespitters group, he collaborated on five recordings, including *Taking the Blues Back Home* (1996). Denardo has just launched Song X Records and Films; its first release is *Celebrate Ornette*, a boxed set that includes multiple DVDs, CDs, and LPs, including the last performance by Ornette Coleman, who passed away in 2015.

Brad Lubman (Conductor), founding co-artistic and music director of Ensemble Signal, appeared at Lincoln Center Festival last summer for *Reich/Reverberations*, in 2013 to conduct *Monkey: Journey to the West*, and in 1999 as part of *Reich: Four*. 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. Lubman has conducted at new-music festivals across Europe, including those in Lucerne, Salzburg, Berlin, Huddersfield, Paris, Cologne, Frankfurt, and Oslo. Lubman 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.

Ensemble Signal has performed over 150 concerts, given the New York, U.S., or world premieres of over 20 works, and co-produced 9 recordings since its 2008 debut. Founded by co-artistic/executive director Lauren Radnofsky and co-artistic director/music director Brad Lubman, Signal performed in *Reich/Reverberations* at last summer's Lincoln Center Festival and *Monkey: Journey to the West* at the festival in 2013. The ensemble, a super-group 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. 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.

Denardo Coleman Acknowledgments

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Denardo Coleman

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Front of House Sound, Production Manager

Chris Agovino

Monitor Engineer **Tommie Cruise**

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Special Events Coordinator **Nitara Bowie**

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Lincoln Center Festival, now in its 22nd 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 1,465 performances of opera, music, dance, theater, and interdisciplinary forms by internationally acclaimed artists from more than 50 countries. To date, the festival has commissioned 44 new works and offered 145 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.

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, 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. Lincoln Center has become a leading force in using new media and technology to reach and inspire a wider and global audience. Reaching audiences where they are—physically and digitally—has become a cornerstone of making the performing arts more accessible to New Yorkers and beyond. The re-imagination of David Geffen Hall will play an important part in these efforts. For more information, visit LincolnCenter.org.

Acknowledgments

All *Naked Lunch* compositions by Howard Shore (ASCAP) © 1991 South Fifth Avenue Publishing (ASCAP), except "Writeman," "Bugpowder," "Ballad/Joan," and "Intersong" composed by Ornette Coleman (ASCAP); "Misterioso" composed by Thelonious Monk, published by Bocu Music, Ltd.; and "Midnight Sunrise" composed by Ornette Coleman (ASCAP), published by Temple Music, Ltd. All Rights Reserved.

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Technical Supervisor **Jeff Markowitz**
Stage Manager **Sarissa Michaud**
Lighting, Sound Equipment
Production Resource Group
Video Equipment **WorldStage**
Venue Sound Associate **Mark Van Hare**

Upcoming Events in **Ornette Coleman: Tomorrow is the Question**

July 12 at 6:00 pm Stanley H. Kaplan Penthouse

Ornette: Made in America (1985)

True to the spirit of its subject, Shirley Clarke's celebrated 1985 portrait of Ornette Coleman defies traditional documentary formats. William S. Burroughs, Brion Gysin, Buckminster Fuller, Don Cherry, Charlie Haden, Robert Palmer, Jayne Cortez, and John Rockwell are all featured in this kaleidoscopic portrait of an American genius.

July 14 at 8:00 pm Alice Tully Hall

Prime Time: A Reunion

Special Guests

Trumpet **Wallace Roney**

Saxophone **Kidd Jordan, David Murray, Joshua Redman**

Prime Time

Guitar **Charlie Ellerbe, Kenny Wessel**

Tablas **Badal Roy**

Bass **Al MacDowell, Jamaaladeen Tacuma, Chris Walker**

Drums **Calvin Weston, Denardo Coleman**

Keyboards **Dave Bryant**

Original members and friends of Ornette Coleman's celebrated jazz-funk fusion band, Prime Time, come together for a one-night-only musical tribute. With two electric guitarists, two drummers, one (or sometimes two) electric bassists, and Coleman's horn in the center, Prime Time would later become Ornette's primary vehicle for exploring how his system of harmolodics could fit into groove-based music.

July 16 at 2:00 pm Stanley H. Kaplan Penthouse

Ornette: Chamber Music

Trinity (Fantasy for Solo Violin) (1986)

Violin **Olivia De Prato**

Forms and Sounds (1967)

In Honor of NASA and the Planetary Soloists (1986)

Oboe Soloist **Jacqueline Leclair**

The Sacred Mind of Johnny Dolphin (1984)

Guest Trumpet Soloist **Seneca Black**

Ensemble Signal

Conductor **Brad Lubman**

Even as he was pushing the boundaries of improvisation, Ornette was also focused on capturing what he heard in his head in through-composed works. His orchestral piece *Skies of America*, performed at Lincoln Center Festival in 1997, and numerous chamber works earned him accolades from many classical music innovators, including Virgil Thomson and Leonard Bernstein, who often invited Ornette to performances and rehearsals at Lincoln Center. Join members of Ensemble Signal as they illuminate this intriguing corner of Coleman's artistry.

For more information, visit LincolnCenterFestival.org.

Looking Ahead: Compagnie XY's *Il N'est Pas Encore Minuit*



Photo: Christophe Raynaud de Lage

From July 19–22, the renowned French circus collective Compagnie XY will present its newest work, *Il N'est Pas Encore Minuit*. In collaboration with choreographer Loïc Touzé, 22 acrobats will use their uniquely rhythmic and expressive brand of physical theater to explore the ways in which humanity deals with instability and imbalance. *Il N'est Pas Encore Minuit* is an incredible experience for audiences of all ages. *Le Monde* calls it “a pure marvel conquering the sky.”

For more information and a complete schedule of Lincoln Center Festival events, visit LincolnCenterFestival.org

Looking Ahead: *Nomadic Nights: Music at the Crossroads*



From July 25–29, *Nomadic Nights: Music at the Crossroads* showcases an eclectic assortment of modern-day musical explorers. Maria Pomianowska blends ancient Polish folk music with international inspirations (July 25). Chamber music is infused with jazz and Latin forms in the Cuban-American Bohemian Trio's original works (July 26). Tcheka revisits the African griot tradition through the song styles of his native Cape Verde (July 27). H'Sao ornaments the traditional cappella harmonies of Chad with new-world funk, soul, and R&B (July 28). And oud ensemble Le Trio Joubran combines music and poetry in *In the Shadow of Words* (July 29). Crossing continents and genres, the series offers a sonic meditation on the dynamic interplay of deep roots and the thrill of discovery.

For more information and a complete schedule of Lincoln Center Festival events, visit LincolnCenterFestival.org

Looking Ahead: Le Trio Joubran



Photo: Marc Ginot

On July 29, in the final event of the *Nomadic Nights* series, the oud ensemble comprising Nazareth-born brothers Samir, Wissam, and Adnan Joubran and percussionist Youssef Hbeisch performs an immersive tribute to the late Palestinian poet Mahmoud Darwish. *In the Shadow of Words* is a soulful dialogue between worlds, with the trio's unique blend of traditional Arabic music, jazz, rock, and flamenco responding to Darwish's recorded voice, all within a rich multimedia environment. *The Guardian* ranks Le Trio Joubran "among the most inventive musicians in the Arab world," while *NPR* calls the trio "hypnotic and bliss-inducing."

For more information and a complete schedule of Lincoln Center Festival events, visit LincolnCenterFestival.org

Looking Ahead: Bolshoi Ballet's *The Taming of the Shrew*

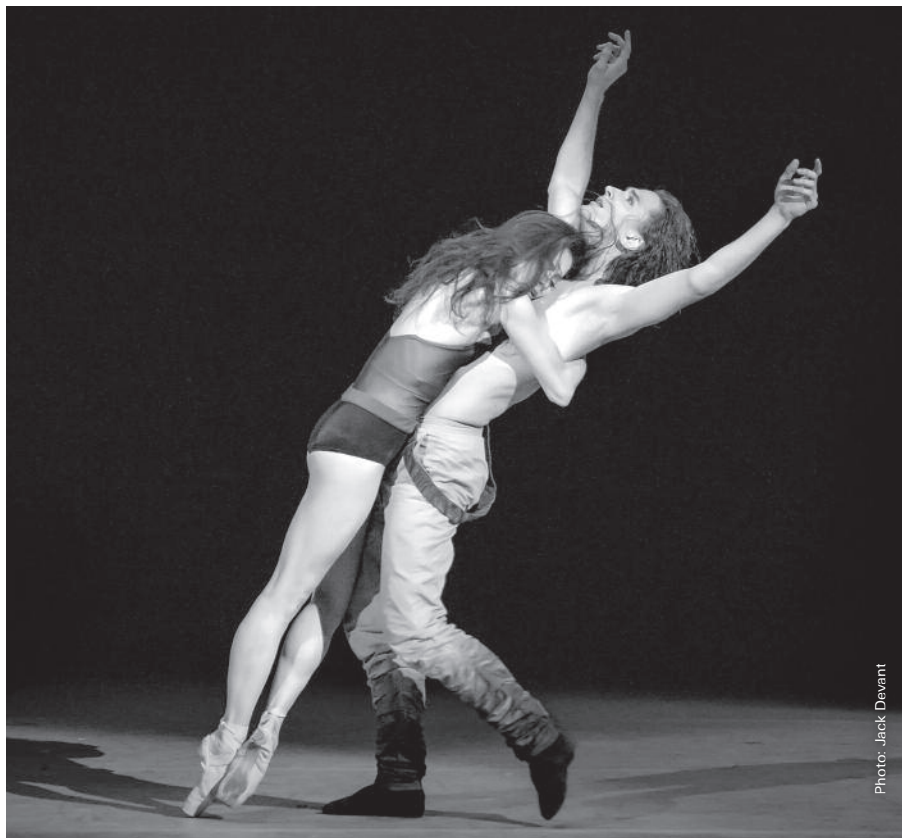


Photo: Jack Devant

From July 26–30, the legendary Bolshoi Ballet will present its effervescent production of *The Taming of the Shrew*, choreographed by Jean-Christophe Maillot (artistic director of the Ballets de Monte Carlo). The Bolshoi's incomparable dancers bring their signature bravura to this adaptation of Shakespeare's classic, transforming the famously chauvinistic comedy into a feisty battle of wits between the well-born Kate and the rough-edged Petruchio. *The Telegraph* (U.K.) calls it an "eclectic, high-octane, and often witty fusion of classical and modern."

For more information and a complete schedule of Lincoln Center Festival events, visit LincolnCenterFestival.org