

# Lincoln Center Festival

July 10–30, 2017

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

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**July 12** Stanley H. Kaplan Penthouse

## **Ornette Coleman: Tomorrow is the Question**

### **Ornette: Made in America (1985)**

Documentary film by Shirley Clarke

Approximate performance time: 1 hour and 20 minutes, with no intermission

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

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## 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 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.

**Shirley Clarke** (Director), born in 1919 in New York, began as a dancer studying with such innovative choreographers as Martha Graham, Hanya Holm, and Doris Humphrey. Soon she turned to cinema, becoming a filmmaker at a time when few women were in the field. Her early shorts reflected her lifelong love of dance along with a growing mastery of the new medium. In her award-winning films, she captured movement on film in a new way, eschewing close-ups in

favor of long takes and innovative editing. An active member and advocate of New York's independent film community, she later turned her attention to social-issue filmmaking. Despite the success of her fourth feature, the 1967 documentary *Portrait of Jason*, she found it increasingly difficult to get financing for her films. From 1975 to 1985, she redirected her talents to teaching film and video production at UCLA. Her fifth and final feature, *Ornette: Made in America*, was a portrait of the eccentric musical genius and a cinematic comeback for Clarke. Once again, she was on the cutting edge of film style, weaving documentary footage, video art, music videos, and architecture into a vibrant collage that mirrored Coleman's groundbreaking jazz. She died in Boston in 1997.

**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](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, perfor-

mances, 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](http://LincolnCenter.org).

### **Acknowledgments**

*Ornette: Made in America* is a Caravan of Dreams Production and a Milestone Film Release.

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

**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](http://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](http://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.

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# 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."

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