

# Lincoln Center Festival

July 10–30, 2017

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

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July 14 Alice Tully Hall

## Ornette Coleman: Tomorrow is the Question

### Prime Time: A Reunion

#### *Tone Dialing*

##### **Special Guests**

Saxophone Joshua Redman

Trumpet Wallace Roney

##### **Prime Time**

Guitar Kenny Wessel

Bass Al MacDowell, Chris Walker

Keyboards Dave Bryant

Tablas Badal Roy

Drums Denardo Coleman

#### *Intermission*

#### *Dancing in Your Head*

##### **Special Guests**

Saxophone Kidd Jordan, David Murray

##### **Prime Time**

Bass Jamaaladeen Tacuma, Al MacDowell

Guitar Charlie Ellerbe

Drums Calvin Weston, Denardo Coleman

*This performance is dedicated to Bern Nix, an original member of Prime Time.*

Approximate performance time: 2 hours and 40 minutes, with one 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.

**Wallace Roney** (Trumpet) began musical studies at age five, and started playing trumpet at age six. Identified as a prodigy, he was awarded a scholarship to the Settlement School of Music at age seven, receiving private trumpet lessons there with Sigmund Herring at age ten. He was the youngest member of the Philadelphia Brass Ensemble, comprising members of the Philadelphia Orchestra. While there he met jazz great Clark Terry, a major influence,

teacher, mentor, and friend. At age 16 he met another trumpet player and his second greatest influence, Dizzy Gillespie, who taught him techniques that enhanced his ability to play intricate improvisational phrases. He also met trumpet player Woody Shaw, another close friend and mentor. He joined Art Blakey's Big Band, played with Joe Henderson and Dollar Brand, and studied for a year at Berklee School of Music before joining Art Blakey's Jazz Messengers. In 1983 he met his greatest influence, teacher, and idol, Miles Davis. The next year he met Ornette Coleman, premiered his work *The Sacred Mind of Johnny Dolphin* and played with Ornette's Classic Quartet after Don Cherry's death. Wallace played the historic "Miles at Montreux" concert, the first time Miles played straight-ahead jazz in 30 years. The concert was recorded and he won a Grammy. He joined VSOP, which included Herbie Hancock, Ron Carter, Tony Williams, and Wayne Shorter, winning him a second Grammy. He formed his own group in 1993, and in 1996 joined Chick Corea's Special Quintet.

**Kidd Jordan** (Saxophone) holds the title Chevalier des Arts et des Lettres by the Republic of France, where knighthood was bestowed on him. The list of artists he has performed with reads like a 40-year Grammy program: Cannonball Adderley, Fred Anderson, Ornette Coleman, Ed Blackwell, Ellis Marsalis, Ray Charles, Cecil Taylor, Stevie Wonder, The Temptations, Archie Shepp, Aaron Neville, Sun Ra, Peter Korvald, Alan Silva, Louis Moholo, Sunny Murray, Lena Horne, Gladys Knight, Big Maybelle, and Aretha Franklin. He founded the Improvisational Arts Ensemble with Alvin Fielder, Clyde Kerr, Jr., and London Branch, later adding Alvin Thomas. His recording *No Compromise* expresses his personal conviction about his music. He has played with the World Saxophone

Quartet, which included Julius Hemphill and David Murray, and founded the Louis Armstrong Jazz Camp and the Heritage School of Music. He received *OffBeat's* first Lifetime Achievement Award for Music Education, the SUNO Foundation honored him at BASH III, and he was made a Lifetime Achievement Honoree at the Vision Festival XIII. In 2013 he was designated a "Jazz Hero" by the Jazz Journalists Association.

**David Murray** (Saxophone) has recorded 130 albums and performed as guest artist on around 100 more. Born in Oakland, he grew up in Berkeley and studied with his mother, organist Catherine Murray, along with Bobby Bradford, Arthur Blythe, Stanley Crouch, and others. In 1976, after a first European tour, he organized the World Saxophone Quartet with Oliver Lake, Hamiett Bluiett, and Julius Hemphill. He also worked with the Urban Bush Women dance company, Joseph Papp's Public Theater, and Bob Thiele, founder of Impulse and Red Baron Records, who in 1988 became his producer until Thiele's death in 1997. In 2012 he was awarded an honorary doctorate of music degree from Pomona College. The second album by the Infinity Quartet, released in 2016, features Saul Williams, a leading voice on the spoken-word scene. Last year also marked a milestone with the release of *Perfection*, where Murray played with two leading contemporary jazz musicians: pianist Geri Allen and drummer Terri Lyne Carrington.

**Joshua Redman** (Saxophone), son of legendary saxophonist Dewey Redman and dancer Renee Shedroff, began playing clarinet at age nine before switching to tenor saxophone a year later. The early influences of John Coltrane, Ornette Coleman, Cannonball Adderley, his father, The Beatles, Aretha Franklin, The Temptations,

Earth, Wind and Fire, Prince, The Police, and Led Zeppelin drew him more deeply into music. In 1991 former students at the Berklee College of Music whom he met while at Harvard College had relocated to Brooklyn; he moved in and found himself immersed in the New York jazz scene, playing with leading jazz musicians of his generation: Peter Bernstein, Larry Goldings, Kevin Hays, Roy Hargrove, Geoff Keezer, Leon Parker, Jorge Rossy, and Mark Turner. Five months later, he was named the winner of the prestigious Thelonious Monk International Saxophone Competition. He released his self-titled debut in 1993, earning his first of four Grammy nominations. *MoodSwing* (1994) introduced his first band, the other musicians becoming some of the most important and influential artists in modern jazz: pianist Brad Mehldau, bassist Christian McBride, and drummer Brian Blade. He has gone on to lead and participate in many projects, has released 20 albums on Nonesuch, and has been a guest artist on many more recordings.

**Charlie Ellerbe** (Guitar), a lifelong resident of Philadelphia, first became interested in guitar at age 15 after hearing Arnold Langley. He was soon playing with the soul group the Ambassadors when he met guitarist Norman Harris at the Uptown Theater. Harris, guitarist in MFSB, the legendary studio band at Philadelphia International Records, became his teacher. While working at the Uptown, he discovered that what interested him most was arranging and composing, and after lessons with Richard Rome and Tommy Bell of Philadelphia International Records, he attended Combs College to study composition and arranging. A few years later in New York, he auditioned for Ornette Coleman and was soon off to France to perform with Prime Time, which was the beginning of nearly 15 years of further

musical education under Coleman. He was in Prime Time from 1975 to 1989, appearing on such classic albums as *Dancing in Your Head* (1977), *Body Meta* (1978), and *In All Languages* (1987). He has also performed with the Sun Ra Arkestra and The Trampps (each for five years), Charles Earland, Catalyst, and Noel Pointer.

**Kenny Wessel** (Guitar) played with Ornette Coleman for over 12 years as a member of Prime Time. "Working with and knowing Ornette," he claims, "was, and continues to be, a source of inspiration, challenging me to look at music from every possible angle (not always linearly) and to 'play myself.'" A vital and personal voice on the jazz guitar, he has worked with Donald Fagen, David Liebman, Adam Rudolph, Karl Berger, Debashish Bhattacharya, John Abercrombie, Badal Roy, Gloria Lynne, and others from the jazz, pop, and world music genres. His recordings with his own ensembles include *Weights & Measures*, *Daybreak*, and *Jawboning*. A dedicated jazz educator, he currently teaches at Western Connecticut State University, City College of New York, Long Island University, and the New York Jazz Workshop, and he also gives clinics and workshops around the world.

**Badal Roy** (Tablas) arrived in New York in 1968 with a pair of tablas and eight dollars in his pocket. In three days, he got a bus-boy job and then waiter positions in various Indian restaurants. Soon, instead of waiting on customers, he was entrancing them with his drumming. His passionate style of playing is free-flowing and always from the heart, and when Miles Davis heard him play, the superstar warmed to him and spread the word. Soon he received his big break: an invitation to record with John McLaughlin and Miles successively. Today he is the foremost exponent of tablas in jazz music, playing not only with Davis and

McLaughlin but also artists as diverse as Herbie Mann, Dave Liebman, Don Cherry, Pharaoh Sanders, Dizzy Gillespie, Lonnie Liston Smith, Andreas Vollenweider, and Yoko Ono. He has been an integral part of Ornette Coleman's Prime Time since 1988 and is presently collaborating with Brazil's Duofel, an instrumental guitar duo.

**Al MacDowell** (Bass) is best known for his four-decade journey as bassist with Ornette Coleman. On a 1975 visit to New York's famous High School of Music & Art, Coleman heard 17-year-old student MacDowell play bass and, impressed, invited him to join Prime Time as an exponent of Coleman's Harmolodics style. A year later, MacDowell performed with Coleman at a concert at Avery Fisher Hall. In addition to live performances, MacDowell appeared on Coleman albums like *Virgin Beauty* (1988) and *Tone Dialing* (1995). Today, he continues to play harmolodic jazz as leader of the Just Ornette Quartet; in New York clubs, his midrange piccolo bass stays alert to Tony Falanga's contrabass, Tony Lewis's drums, and guest Jay Rodriguez's saxophone. In addition to Coleman, he has worked with everyone from punk-jazz icon James Chance to hip-hop legend Public Enemy. He is also a songwriter, as shown by his compositions on the latest studio album by the City Boys All-Stars.

**Jamaaladeen Tacuma** (Bass) became the first bassist in Coleman's electric band, Prime Time, after his innovative style caught Ornette Coleman's ear; he toured and recorded with them in the 1970s and '80s. He debuted as a bandleader, composer, and arranger in 1983 with the album *Show Stopper*, going on to develop compositions blending Prime Time's elaborate harmonies with engaging melodies. His 1988 album *Jukebox* was nominated for a Grammy; in 2011 his ongoing achieve-

ments were recognized by a Pew Fellowship in the Arts. His ever-shifting aesthetic is evident in his wide range of projects and collaborators over the years, from fronting the funk trio Cosmetic to co-leading ensembles with American and European colleagues such as Vernon Reid and Derek Bailey, as well as recording with James "Blood" Ulmer, Nona Hendryx, Marc Ribot, and others. Since 2015 he produces the annual Outsiders Improvised & Creative Music Festival in his hometown of Philadelphia, providing a platform for renowned artists such as guitarist Elliot Sharp, pianist Farid Barron, violinist/bassist Henry Grimes, saxophonist/noisemaker John Zorn, and percussionist Kahlil El'Zabar, as well as up-and-coming local artists.

**Chris Walker** (Bass) spent his childhood in Houston playing gospel music, playing his bass upside down like hero Jimi Hendrix. He moved to New York, where he became Ornette Coleman's bass player for two and a half years, then toured with Regina Belle, for whom he became musical director. When Belle noticed his voice, she gradually worked his vocals into her act; he credits her for teaching him to find his voice. *First Time*, his solo debut, yielded two Top Five R&B hits, "Giving You All My Love" and "Take Time" (which cracked the pop Top 30). *Sincerely Yours* (1993), the follow-up, included the hit "How Do You Heal a Broken Heart" by Chris and Carole Bayer Sager. Former teacher Gil Goldstein helped bring to fruition Chris's dream to work with seven-time Grammy Award winner Al Jarreau. Chris was executive producer for Bossa Nova Noites, which produced shows for the U.S. Olympic Committee and French, German, and Japanese Houses during the 2016 Rio Olympics. In 2014 he created DocFest, a nonprofit organization that raises scholarship funds for deserving High School for the Performing and Visual Arts students in Houston to attend The

New School for Jazz and Contemporary Music in New York.

**Calvin Weston** (Drums) became interested in drums at age six, when he (and his Philadelphia neighbors) discovered his talent for rhythm as he beat on every car on the block. His father soon bought him a small drum set. In high school, he played second snare in the drum ensemble. He co-founded the group Bad Influence, which played in cabarets and clubs around Philadelphia. At age 17 he joined Ornette Coleman's Prime Time with bass player Jamaaladeen Tacuma—a close friend from Philly—which toured North America and Europe. After recording four albums with Prime Time, he performed with guitarist James "Blood" Ulmer until joining John Lurie's Lounge Lizards in 1990. During the late '90s, he recorded and toured with Billy Martin of Medeski, Martin, and Wood, Tricky, Eyvind Kang, Derek Bailey, Marc Ribot, and James Carter. For his project *Calvin Weston's Big Tree*, he explores the many musical influences of his career as band leader and composer. He also formed a band with guitarist Vernon Reid and bassist Jamaaladeen Tacuma, Free Form Funky Freqs, which recorded *Urban Mythology Volume 1* (2008). He also played with Jean-Paul Bourelly and Melvin Gibbs in the band Gypsies Reloaded, which recorded a live disc at Amsterdam's Bimhuis.

**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.

**Dave Bryant** (Keyboards) is best known for his work as a member of Ornette Coleman's Prime Time. He joined the band in 1990, touring worldwide and performing on Prime Time's *Tone Dialing* album. His first album, in 1986, was with his own trio (bassist John Turner and percussionist Chris Bowman) with liner notes by Coleman. In 1999 he released *The Eternal Hang* with Turner, Bowman, saxophonist George Garzone, drummer Bob Gullotti, and recording engineer Roger Nichols. That same year he performed on the John Tchicai/Charlie Kohlase Quintet disc, *Life Overflowing*, named "Jazz Album of the Year" by Boston Music Awards. His latest release is 2015's *The Garden of Equilibria*, which features performances in a variety of settings, acoustic and electric. Other credits include performances with Gregg Bendian, Leroy Jenkins, Rakalam Bob Moses, Bern Nix, Eric Person, Badal Roy, Wadada Leo Smith, Jamaaladeen Tacuma, and Calvin Weston. He has also performed and lectured in Chicago, San Francisco, Paris, and Istanbul. He lives in Cambridge, Massachusetts, where he teaches at Longy School of Music of Bard College.



### **Denardo Coleman Acknowledgments**

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**Denardo Coleman**

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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](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, 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**

Lighting, Sound Equipment

**Production Resource Group**



Final Event in **Ornette Coleman: Tomorrow is the Question**

**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).**