

# Lincoln Center Festival

July 10–30, 2017

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

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**July 16** Stanley H. Kaplan Penthouse

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

**All Compositions by Ornette Coleman**

**Trinity (Fantasy for Solo Violin) (1986)**

Violin Olivia De Prato

**Forms and Sounds (1967)**

Flute Tim Munro

Oboe Jacqueline Leclair

Clarinet Adrián Sandí

Bassoon Max Grube

French Horn Tim McCarthy

**In Honor of NASA and the Planetary Soloists (1986)**

Oboe Soloist Jacqueline Leclair

Violin Olivia De Prato, Lauren Cauley

Viola Victor Lowrie

Cello Lauren Radnofsky

**The Sacred Mind of Johnny Dolphin (1984)**

Guest Trumpet Soloist Seneca Black

Violin Olivia De Prato, Jennifer Choi, Lauren Cauley, Molly Germer

Viola Victor Lowrie, Caleb Burhans

Cello Lauren Radnofsky, Mariel Roberts

Double Bass Greg Chudzik

Timpani Carson Moody

Drums Ted Poor

**Ensemble Signal**

Conductor **Brad Lubman**

Approximate performance time: 1 hour and 15 minutes, with no intermission

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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.

**Olivia De Prato** (Violin) is internationally recognized as a soloist as well as a chamber musician, described as "flamboyant...convincing" (*New York Times*) and an "enchanting violinist" (*Messaggero Veneto*, Italy). She has quickly established herself as a passionate performer of contemporary and improvised music, breaking boundaries of the traditional violin repertoire and regularly performing in Europe, South America, China, and the United States. Her chamber

music activities include appearances at the New York Philharmonic Biennial, Lucerne Festival, Ensemble Modern Festival, June in Buffalo, Ojai Festival, Darmstadt New Music Festival, Shanghai New Music Festival, and Aldeburgh Festival. She is co-founder and first violinist of the Mivos String Quartet and a member of Ensemble Signal. She has recorded on New Amsterdam Records, Tzadik, Carrier, Sunnyside, Mode, Cantaloupe, Porter Records, and Harmonia Mundi. She studied at the University of Music and Arts in Vienna and holds degrees from the Eastman School of Music and Manhattan School of Music.

**Jacqueline Leclair** (Oboe), associate professor of oboe and chair of the woodwind area at McGill University's Schulich School of Music, is also a member of the ensembles Signal and Sequitur, and frequently performs solo and chamber music concerts internationally. She was a member of Alarm Will Sound from 2003 to 2011, was on the faculty of Manhattan School of Music, and was assistant professor of oboe at Bowling Green State University in Ohio from 2007 to 2012. Summer festivals for which she has served as faculty and/or performer include Lincoln Center Festival, Chamber Music Conference at Bennington College, June in Buffalo, Chamber Music Festival of Aguascalientes, East/West Festival, and the Sebago Music Festival. She also specializes in the study and performance of new music, premiering many works and regularly presenting classes in contemporary music and its techniques at UCLA, Eastman School of Music, Brigham Young University, North Carolina School for the Arts, and University of California at San Diego. She has recorded for Nonesuch, CRI, Koch, Deutsche Grammophon, and CBS Masterworks, receiving critical acclaim for her premiere recording of

Roger Reynolds' *Summer Island*. Luciano Berio's *Sequenza VIIa* (Supplementary Edition by Jacqueline Leclair) is published by Universal Edition, Vienna, and her recording of the piece is on the Mode Records collection of all Berio *Sequenzi* and other solo works.

**Seneca Black** (Trumpet) grew up in a musical family in Pennsylvania. After graduating from Miami's New World School of the Arts, he moved to New York to attend the Manhattan School of Music, where he enrolled in the jazz program with a full scholarship. After three semesters, he was recruited as lead trumpet in the Lincoln Center Jazz Orchestra. He toured and recorded with Wynton Marsalis and company from 1997 to 2004, when he departed to pursue a solo/freelance career and has since been a fixture in the New York music scene. He is a current member of the Charlie Haden Liberation Music Orchestra, Arturo O'Farrill's Afro-Latin Jazz Orchestra, Darcy James Argue's Secret Society, Kyle Saulnier's Awakening Orchestra, Manhattan Jazz Orchestra, and Funk Shui. He has performed with Lincoln Center Afro-Latin Jazz Orchestra, Chico O'Farrill's Afro-Cuban Jazz Orchestra, Duke Ellington Orchestra, Artie Shaw Orchestra, Tommy Dorsey Orchestra, Andrew D'Angelo's DNA, Bill Mobley Big Band, Hector Martignon Bande Grande, and Cab Calloway Orchestra. He also performed under the baton of Carla Bley, Ron Carter, John Lewis, Seiji Ozawa, Daniel Barenboim, Esa-Pekka Salonen, and Kurt Masur. He has performed with Bobby Short, Diana Krall, Jay Z, Bernie Williams, Southside Johnny, Jennifer Holliday, Holt McCallany, Joe Piscopo, and Christina Aguilera. Three recordings he played lead trumpet on won Grammy Awards. He has been an active clinician, having gained exposure through Lincoln Center Education. He

performs with his own groups around New York, performs solo concerts, and gives workshops around the world.

**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 100 concerts, given the New York, U.S., or world premieres of over 20 works, and co-produced 8 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.

#### **Ensemble Signal Acknowledgments**

Project Management **Lauren Radnofsky,**  
**Tiffany Valvo**  
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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).

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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-imagining of David Geffen Hall will play an important part in these efforts. For more information, visit [LincolnCenter.org](http://LincolnCenter.org).