

Lincoln Center's

January 24–March 27, 2018

American Songbook

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

The Program

Friday, January 26, 2018, at 8:30 pm

Cloud Cult

Shannon Frid Rubin, *Violin*

Daniel Zamzow, *Cello*

Craig Minowa, *Guitar and Lead Vocals*

Shawn Neary, *Trombone, Bass, and Banjo*

Jeremy Harvey, *Percussion*

Sarah Perbix, *Piano, Trumpet, and French Horn*

Scott West, *Live Painting*

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.

Endowment support provided by Bank of America

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

Steinway Piano

The Appel Room

Jazz at Lincoln Center's Frederick P. Rose Hall

Additional support for Lincoln Center's American Songbook is provided by Rita J. and Stanley H. Kaplan Family Foundation, The DuBose and Dorothy Heyward Memorial Fund, 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

UPCOMING AMERICAN SONGBOOK EVENTS IN THE APPEL ROOM:

Saturday, January 27, at 8:30 pm

Matt Ray Plays Hoagy Carmichael

Wednesday, February 7, at 8:30 pm

Stew & The Negro Problem

Thursday, February 8, at 8:30 pm

Shelby Lynne & Allison Moorer

Friday, February 9, at 8:30 pm

Aaron Tveit

Saturday, February 10, at 8:30 pm

Rachel Bloom & Adam Schlesinger

Wednesday, February 14, at 8:30 pm

Lizz Wright

Thursday, February 15, at 8:30 pm

Justin Vivian Bond Sings The Carpenters

Friday, February 16, at 8:30 pm

The Blind Boys of Alabama

The Appel Room is located in Jazz at Lincoln Center's Frederick P. Rose Hall.

For tickets, call (212) 721-6500 or visit AmericanSongbook.org. Call the Lincoln Center Info Request Line at (212) 875-5766 or visit AmericanSongbook.org for complete program information.

Join the conversation: @LincolnCenter

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.

Music, a Sacred Gift

By Craig Minowa

Music has been an integral part of human expression for at least 55,000 years, first originating with our distant ancestors in Africa. For the vast majority of that time—indeed up until just the past few centuries—the central role of music has been to serve as a sort of ceremonial bridge between humans and the spirit world.

For countless generations, music was used almost exclusively as a tool to connect us to our gods and to expel the demons we saw inside of ourselves. The drums beating around ancient tribal fires had the same kind of intention as hymns sung in churches that are meant to help connect a congregation to God. For that reason, I see music as an incredibly sacred gift to humanity and an essential tool to help us evolve our collective spiritual state of being.

For as far back as I can remember, my deepest appreciation for music has been in its ability to help me feel connected to the deepest things inside of me and the biggest things outside of me. Long before there was ever a dream of music becoming any kind of occupation for me, I had the inherent need to create it partially as a means of finding my way through my own quagmire of emotions, but more so as a tool to connect me to a higher state of being that I was unable to find in the practices of my religious upbringing. Having spent my life as a spiritual seeker, I've explored many world religions and have never found a more reliable tool of transcendence than music. It has always been my personal prayer and meditation.

Cloud Cult is a project that was originally born out of songs that were made for personal medicine and were never intended to be publicly released. The songs then and now all tend to have those same main ethereal ingredients and intention in common. The band name was based on a sect of 300-year-old indigenous prophecies that speak of a dangerous time when human technology evolves faster than its spirituality. I believe that time is now, and music is one tool we can use with intention to overcome that disparity.

Despite lyrics that explore big-picture philosophical questions and attempt to extract magic out of the mundane, we do not claim to have any answers, nor do we as a band preach any kind of religion. Our hearts are partially broken, just like yours, and our pockets are stuffed with any kind of hope we can get our hands on, just like yours. So every Cloud Cult album and every performance is an attempt to use music as a sacred tool for the same purposes our ancestors did.

Meet the Artists

GRAHAM TOLBERT



Cloud Cult

For more than two decades, Cloud Cult has remained staunchly independent, earning critical praise for work that includes its latest studio album and feature-length film *The Seeker*, starring Josh Radnor and Alex McKenna. The powerful emotional journey undertaken in the album and film is characteristic of Cloud Cult's extensive catalogue, which includes nine other studio albums; *Unplug*, a live album and film; *No One Said It Would Be Easy*, a documentary film; and *Stories From the Road*, a series of short films. The common thread through Cloud Cult's body of work is its uplifting message, continual celebration of life and love, and catharsis through music.

In addition, the band partakes in a number of green efforts. Cloud Cult's founder, Craig Minowa, and his wife, Connie, formed Earthology in 1999, a not-for-profit organization focused on providing individuals, schools, and businesses tools for environmental sustainability. Mr. Minowa created the Earthology Records branch to help green the music industry and co-developed the first 100 percent post-consumer recycled CD packaging in the U.S. market. The band began zero net greenhouse gas practices for tours long before it was trendy, and its merchandise is 100 percent post-consumer recycled or made of certified organic materials. Cloud Cult has also planted several thousand trees to absorb the band's carbon-dioxide output; its studio is powered by geothermal energy and built partially from reclaimed wood and recycled plastic; and the band donates heavily to projects that build wind turbines as revenue generators on Native American reservations.

Cloud Cult has toured consistently, with a longstanding tradition of featuring live painters on stage during shows. This past year, the band played live along with *The Seeker*, and in 2018 Cloud Cult has two sold-out shows with the Minnesota Symphony Orchestra.

American Songbook

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.

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 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

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For American Songbook

Rocky Noel, *Lighting Design*

Scott Stauffer, *Sound Design*

Janet Rucker, *Company Manager*

Rocky Noel

Rocky Noel is thrilled to be returning to American Songbook. Mostly recently he has been designing and working at Club Cumming, Alan Cumming's new club on Manhattan's Lower East Side. Mr. Noel calls New York City home, with projects here and around the globe with artists such as Kristin Chenoweth, Liza Minnelli, Barbra Streisand, Chita Rivera, Christine Ebersole, Stephanie J. Block, and Joel Grey, among many others.

Scott Stauffer

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 *Mother Freaking Hood*, *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 Manhattan School of Music, 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*.

A Salute to American Songbook 2018 Sponsors



Kevin Yarnicola

Liz Callaway at The Appel Room during last season's American Songbook

Lincoln Center's American Songbook features singers and songwriters performing a wide range of musical styles and traditions in some of our most intimate venues. It's now been sharing extraordinary musical moments for 19 seasons, thanks to the support of individual contributors, foundations, and other generous benefactors.

For Lead Support of American Songbook, Lincoln Center wishes to acknowledge PGIM, the global investment management businesses of Prudential Financial, Inc. PGIM ranks among the top 10 largest asset managers in the world with more than \$1 trillion in assets under management as of September 30, 2017. PGIM's businesses offer a range of investment solutions for retail and institutional investors around the world across a broad range of asset classes, including fundamental equity, quantitative equity, public fixed income, private fixed income, real estate, and commercial mortgages. Its businesses have offices in 16 countries across 5 continents. For more information, visit PGIM.com.

Backstage, our artists savor New York's specialties with catering from iconic Upper West Side gourmet food purveyor, Zabar's (Zabars.com). Since 1934, Zabar's has provided the highest-quality foods

in New York City. Additional endowment support is provided by Bank of America. Lincoln Center is extremely grateful for the continued support of PGIM, Zabar's, and Bank of America.

Lincoln Center would like to thank its official partners: American Airlines (Official Airlines of Lincoln Center), Nespresso (Official Coffee of Lincoln Center), and NewYork-Presbyterian (Official Hospital of Lincoln Center).

Lincoln Center also recognizes our donors and foundations that make American Songbook possible. Public support is made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. Additional support is provided by the Rita J. and Stanley H. Kaplan Family Foundation, The DuBose and Dorothy Heyward Memorial Fund, and The Shubert Foundation.

As always, we could not present any of the performances on our stages without our Board of Trustees, as well as membership support from the Great Performers Circle, the Chairman's Council, and the Friends of Lincoln Center. Learn more or join now by visiting Support.LincolnCenter.org.

**See the complete calendar and secure your tickets today at
AmericanSongbook.org.**