

Lincoln Center's

January 30–March 4, 2019

American Songbook

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

The Program

Wednesday, February 27, 2019, at 8:30 pm

Gaby Moreno

David Garza, *Guitar*

Kimón Kirk, *Bass*

Sebastian Aymanns, *Drums and Percussion*

*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.

Lead support provided by PGIM, the global investment management businesses of Prudential Financial, Inc.

Endowment support provided by Bank of America

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

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, Lincoln Center Spotlight, Chairman's Council, and Friends of Lincoln Center

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

Nespresso is the Official Coffee of Lincoln Center

NewYork-Presbyterian is the Official Hospital of Lincoln Center

Artist catering provided by Zabar's and Zabars.com

UPCOMING AMERICAN SONGBOOK EVENTS IN THE APPEL ROOM:

Thursday, February 28 at 8:30 pm

Son Lux

Friday, March 1 at 8:30 pm

Oscar Isaac

Saturday, March 2 at 8:30 pm

Martha Plimpton: All the Presidents Mann

Monday, March 4 at 8:30 pm

Joyce DiDonato: Songplay

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. The taking of photographs and the use of recording equipment are not allowed in the building.

This Is Where She Belongs

By Catalina Maria Johnson

*The immigrants are here to stay, to help build America
The immigrants ain't going nowhere, they're here for America
Fighting for a better life
Fighting through the grunge
America remember Ellis Island
We all came here to take the plunge
I hope you understand it*

—from “The Immigrants”

“I feel a sense of responsibility as an artist, as an immigrant,” says Gaby Moreno—Emmy-nominated singer/songwriter and winner of a Latin Grammy for Best New Artist in 2013, among many other accolades—as she describes the sentiments that inspired her decision to record a recent single with Van Dyke Parks, a cover of “The Immigrants.” Chosen by Moreno and Parks as an expression against anti-immigrant political stances, the song was written 20 years ago by Trinidadian David Rudder after a 1997 police attack on a Haitian immigrant that took place in New York City.

Moreno is proud to be an immigrant herself from Guatemala, and speaks emphatically about being a voice for those who don't have one. “I left my country and I never looked back, but I decided that I would always, always say and express through my music that I am an immigrant, and that I'm proud to be one.”

The evolution of Moreno's jazzy blues and soul-imbued folk, which she creates and sings in both English and Spanish, was born during a trip to the U.S. with her parents when she was 13 years old. Having heard the blues for the first time, she took a pile of CDs back to Guatemala to immerse herself in the music, and in the process, fell in love with Chicago blues diva Koko Taylor's voice and music.

Noting that the immigrant experience is transformative, Moreno extends her musical reach to embrace influences she encountered in moving to the U.S. In Los Angeles, her adopted hometown, she discovered folk singer-songwriters from the '60s and '70s like Bob Dylan, Randy Newman, and Harry Nilsson. The city also exposed her to different styles of Mexican folk music, especially *son jarocho*, an Afro-Mexican genre from the state of Veracruz. She even rediscovered the traditional music of her homeland, which she had taken for granted as a youngster.

Most recently, she has embarked on exploring other kinds of Latin American music, including tango and bossa nova. Some of these newer explorations will be highlighted in an upcoming album in collaboration with Van Dyke Parks—a Pan-American project which includes music from Brazil, Venezuela, Peru, and Puerto Rico as well as North America. The results are reflected in Moreno's repertoire; she blends diverse Latin American influences, seamlessly framing them in rock/folk grooves tinged with blues. In doing so, Moreno masterfully creates her own brand of "Americana," sourced from rhythms and melodies from all over the Americas—North, Central, and South.

Moreno believes the story of immigrants is not just one of the gifts they bestow upon their land of destiny, but also one of those returned to their land of origin. Indeed, her homeland is never far from her thoughts and as another part of her musical activism, the artist organized a highly successful series of benefit concerts for victims of last summer's devastating volcano eruptions in Guatemala.

For Moreno, the journey has also included figuring out who she is, defining her voice, and what she wants to express, not just as a message in the lyrics but also "sonically," and she affirms a belief in evolving with every new album and always taking risks. In her fourth and latest album, *Ilusión* (2016), nominated for a Grammy for Best Latin Pop Album, Moreno's hopeful anthem "Fronteras" ("borders") proclaims that there is nothing to fear. As her powerful, velvety voice soars and reiterates in the refrain: "And I laugh and dance. It's in my blood. And I dream free. This is where I belong." Because, as she puts it, "I am one hundred percent Guatemalan, and I'll never forget my roots, but I could be anywhere in the world and that's where I'm going to belong."

Catalina Maria Johnson is an international radio broadcaster, bilingual cultural journalist, and music curator. She hosts and produces the radio show and podcast Beat Latino, and is a frequent contributor to NPR Music, Bandcamp Daily, and Billboard.

—Copyright © 2019 by Lincoln Center for the Performing Arts, Inc.

Gaby Moreno



GONZALO MARROQUIN

Born and raised in Guatemala, Los Angeles-based Gaby Moreno grew up inspired by artists such as Ella Fitzgerald, Nina Simone, and Aretha Franklin. She immersed herself in blues, R&B, and 1960s soul, and learned to speak English by singing the songs she loved. Her original blend of jazz, blues, '60s rock, and soul has earned her the respect and appreciation of audiences in Latin America, Europe, and the U.S. In 2006 she won the Grand Prize at the John Lennon Song-

writing Contest, and in 2013 she received a Latin Grammy for Best New Artist. Her most recent album, *Ilusión* (2016), was nominated for a Grammy for Best Latin Pop Album. Ms. Moreno also co-wrote the theme song for NBC's hit television show *Parks and Recreation*.

Ms. Moreno has toured around the globe alongside artists like Tracy Chapman, Ani DiFranco, Ricardo Arjona, Van Dyke Parks, Punch Brothers, and Calexico. Most recently, she performed at David Byrne's Meltdown Festival in London and at the Kennedy Center. In 2016 she released and toured *Ilusión*, produced by Gabriel Roth from Daptone Records and Sharon Jones & The Dap Kings. Armed with a warm, soulful horn-inflected sound, Ms. Moreno creates music that offers an intoxicating invitation into her musical world for English and Spanish speakers alike.

David Garza

David Garza (guitar) has been making his mark since the late 1980s, when he emerged from the fertile Austin, Texas, music scene with his inimitable blend of glam-rock, power pop, Latin folk, blues, and even *musique concrète*. Through a couple of major-label albums and a bevy of indie releases, he has embodied the troubadour, the guitar hero, the post-punk provocateur, the falsetto-wielding loverman, the effects-looping mad scientist, the *griot*—but always a storyteller, relentlessly seeking human connection.

Kimon Kirk

Bassist, songwriter, and producer Kimon Kirk (bass) has toured widely with Gaby Moreno since 2016. He has also performed as bassist with Aimee Mann, Grant-Lee Phillips, and Amy Correia, and is a founding member of Session Americana, winners of multiple Boston Music Awards. He has

three solo releases of his own, including 2017's single "Baby Who Knows," written with and featuring Mann. Originally from Boston, Mr. Kimon is based in Los Angeles.

Sebastian Aymanns

Sebastian Aymanns (drums, percussion) grew up in Germany and started drumming at a young age after hearing The Beatles' drummer Ringo Starr for the first time. After finishing high school, he moved to Los Angeles to study music, earning a bachelor's degree from Musicians Institute. Mr. Aymanns has been a mainstay in Gaby Moreno's band and feels fortunate to have worked with other notable and inspiring artists such as Aimee Mann, Van Dyke Parks, Grant-Lee Phillips, Lisa Marie Presley, and David Garza.

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

Jane Moss, *Ehrenkranz Artistic Director*
Hanako Yamaguchi, *Director, Music Programming*
Jon Nakagawa, *Director, Contemporary Programming*
Jill Sternheimer, *Director, Public Programming*
Jordana Leigh, *Director, David Rubenstein Atrium*
Charles Cermele, *Producer, Contemporary Programming*
Mauricio Lomelin, *Producer, Contemporary Programming*
Walker Beard, *Production Manager*
Andrew C. Elsesser, *Associate Director, Programming*
Luna Shyr, *Senior Editor*
Regina Grande Rivera, *Associate Producer*
Viviana Benitez, *Associate Producer, David Rubenstein Atrium*
Olivia Fortunato, *Programming Assistant*
James Fry, *Technical Manager, Contemporary Programming*
Charmaine Marshall, *Assistant to the Artistic Director*
Jessica Braham, *House Seat Coordinator*
Elizabeth Lee, *Company Manager, Contemporary Programming*
Lucy Powis, *House Program Coordinator*

For American Songbook

Matt Berman, *Lighting Design*
Scott Stauffer, *Sound Design*

Matt Berman

Matt Berman is the resident lighting designer for Lincoln Center's American Songbook. He recently designed the lighting for South Florida Symphony Orchestra's production of *Porgy & Bess*. His most recent Broadway credit was Kristin Chenoweth's *My Love Letter to Broadway* at the Lunt-Fontanne Theatre, and, in London, for "Meow Meow's Pandemonium" with the London Philharmonic Orchestra at Royal Festival Hall. Mr. Berman continues his design work for Chenoweth, Liza Minnelli, Alan Cumming, Meow Meow, Brian Stokes Mitchell, and Elaine Paige on the road.

Through his work with several U.S.-based charities, Mr. Berman has designed for a starry roster that includes Bernadette Peters, Barbra Streisand, Reba McEntire, Melissa Errico, Deborah Voigt, Michael Urie, Stevie Wonder, India.Arie, Garth Brooks, Billy Joel, and Sting. His international touring schedule has allowed him to design for iconic venues such as Royal Albert Hall, Paris Opera, Royal Theatre Carré in Amsterdam, the Sporting Club in Monte Carlo, the Acropolis, the famed amphitheater in Taormina, Sicily, as well as Luna Park in Buenos Aires, and the Sydney Opera House. Closer to home, Mr. Berman has done work in such iconic venues as the Hollywood Bowl, Alice Tully Hall, and Carnegie Hall. Other Broadway credits include the Tony Award-winning *Liza's at the Palace*, *Bea Arthur on Broadway* at the Booth Theatre,

Nancy LaMott's *Just in Time for Christmas*, and *Kathy Griffin Wants a Tony* at the Belasco Theater.

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 Denizen Theater, 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*.