

Lincoln Center's

January–April 2016

American Songbook

Lead Support provided by PGIM

The Program

Wednesday Evening, February 17, 2016, at 8:30

Foreigner in Concert: Unplugged

Mick Jones, *Guitars and Vocals*

Kelly Hansen, *Lead Vocals and Percussion*

Jeff Pilson, *Guitars, Bass, and Vocals*

Tom Gimbel, *Guitars, Saxophone, Flute, and Vocals*

Michael Bluestein, *Keyboards and Vocals*

Bruce Watson, *Guitars, Mandolin, and Vocals*

*This evening's program is approximately 90 minutes long
and will be performed without intermission.*

Please make certain all your electronic devices are switched off.

Major support for Lincoln Center's American Songbook is provided by Amy & Joseph Perella.
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 The DuBose and Dorothy Heyward Memorial Fund, The Shubert Foundation, Jill and Irwin B. Cohen, The G & A Foundation, Inc., Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

Public support is provided by the New York State Council on the Arts.

Artist catering provided by Zabar's and zabars.com

MetLife is the National Sponsor of Lincoln Center

UPCOMING AMERICAN SONGBOOK EVENTS IN THE APPEL ROOM:

Thursday Evening, February 18, at 8:30

A Coffin in Egypt: An Opera-in-Concert
featuring Frederica von Stade

Friday Evening, February 19, at 8:30

Laura Jane Grace of Against Me!

Saturday Evening, February 20, at 8:30

Andy Karl & Orfeh

Wednesday Evening, February 24, at 8:30

Rhiannon Giddens, Leyla McCalla & Bhi Bhiman:
Swimming in Dark Waters—Other Voices of the American Experience

Thursday Evening, February 25, at 8:30

La Santa Cecilia

Friday Evening, February 26, at 8:30

Charles Busch: The Lady at the Mic
A cabaret tribute to Elaine Stritch, Polly Bergen, Mary Cleere Haran, Julie Wilson
& Joan Rivers

Saturday Evening, February 27, at 8:30

Terri Lyne Carrington's Mosaic Project: Love & Soul
featuring Valerie Simpson & Oleta Adams

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: #LCSongbook

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.

The Fist-Pumping, Bic-Lighting Legacy of Foreigner and Arena Rock

By Brad Tolinski

The early '70s were a strange and transitional period in American culture. The first few years of the decade were basically spent mopping up leftover bits of business from the '60s, but after President Richard Nixon announced his resignation in 1974 and the war in Vietnam ended in 1975, spirits lifted and people literally kicked off their shoes and began to boogie.

Men's lapels and moustaches got bigger, women's hip-huggers and halter-tops got skimpier, and young adults shook their tail feathers as disco flourished and arena bands like Kiss exhorted their legions of fans to "rock and roll all night and party every day." There was a sense that better days were to come, and innovators like Bill Gates, who started Microsoft in 1975, and Steve Jobs, who founded Apple in 1976, were busy working around the clock in their garages to guarantee it.

In his influential 1976 essay written for *New York* magazine, celebrated American social critic Tom Wolfe defined the '70s as the "Me Decade." He describes how U.S. economic prosperity had "pumped money into every class level of the population on a scale without parallel in any country in history," triggering a wave of narcissistic behavior, resulting in "the greatest age of individualism in American history," and evidence of this self-centered optimism was literally everywhere. The most ubiquitous symbol of the era was a big yellow smiley face that was paired with the phrase "Have a Nice Day!" and it was on everything from T-shirts to coffee mugs to underwear.

Across the sea, however, England was struggling economically. Its industrial-based economy was in a tailspin, unemployment ran rampant, and inflation peaked at over 30 percent. Under these circumstances, it was no surprise that teens and young adults became restless, angry, and cynical, and their rage manifested in a punk-rock movement that soon ruled Britannia.

American critics loved the anger and raw energy of UK bands like the Sex Pistols, the Damned, and the Clash. But if record sales were any indication, most American kids weren't really feeling the angst. In 1978 *Never Mind the Bollocks, Here's the Sex Pistols*, perhaps the most important punk rock album of the era, failed to dent *Billboard's* Top 100, while the soundtrack to the John Travolta movie *Saturday Night Fever*, featuring the dance music of the Bee Gees, dominated U.S. radio. And if you liked your rock-and-roll, the best-selling groups of the day were upbeat arena bands with rousing choruses like Journey and Van Halen.

Rage? Anger? Having dodged the Vietnam War, most young people were just happy to be “Stayin’ Alive.” And if you were young it meant you spent much of your time cruising the highways in a Pontiac Trans Am, Dodge Charger, or a sweet AMC Hornet to the epic sounds of a new FM radio format known as AOR (album-oriented rock).

The format was the brainchild of Chicago DJ Lee Abrams, who introduced the idea of basing playlist choices on demographic research—the newly created, quasi-scientific field of “psychographics.” It was packaged and sold to radio stations across America, displacing many freeform “underground” programs of the ’60s. The end result was a dramatic narrowing of the range of music heard on rock radio. Lengthy and guitar-intensive album tracks were still favored, but less “accessible,” more fringe or radical styles were shunted off the air. No more ragas or warbly voiced folk singers, but listeners could count on hearing rock favorites such as Led Zeppelin’s “Stairway to Heaven” and Pink Floyd’s “Money” multiple times daily. As the ’70s rolled on, this selection came to be complemented by the hard-rocking, fist-pumping music of bands specifically tailored for the AOR format.

One could argue that 1977 was AOR’s banner year. Just some of the classic albums released that year were Fleetwood Mac’s *Rumours*, Queen’s *News of the World*, Styx’s *The Grand Illusion*, Kansas’s *Point of Know Return*, Steely Dan’s *Aja*, and Meat Loaf’s *Bat Out of Hell*. But no other album summed up the era better than the debut by a group of British and American rock vets who called themselves Foreigner. Formed in New York City in 1976 by English musician Mick Jones and fellow Briton and ex-King Crimson member Ian McDonald along with American vocalist Lou Gramm, Foreigner could seemingly play anything, compose in a multitude of styles, and write hooks that gnawed deep into brain’s pleasure center. The album’s first two singles, “Feels Like the First Time” and “Cold As Ice,” were so dynamic and uplifting, they demanded you flick your Bic lighter and sing along no matter where you were. They were songs in search of a party, or perhaps mini-parties.

Foreigner’s debut album also demonstrated the band could do more than just raise the roof, it could also be poignant (“Long, Long Way from Home”), spacey and progressive (“Starrider”), and serve up Beatlesque melodies (“Woman Oh Woman”) if needed. Over the next couple of decades, Foreigner would sell millions of records as the band supplemented its kickass rock hits like “Double Vision” and “Dirty White Boy” with funk (“Urgent”), quiet storm balladry (“Waiting for a Girl Like You”), and even gospel, as witnessed on its 1984 masterpiece, “I Want to Know What Love Is.”

Foreigner was one of the kings of the AOR era, but it lasted much longer than many of its peers, because at the heart of it the group was more versatile and simply better songwriters than many of the bands of the era. Boston, Journey, and Styx each had a distinctive style, but Foreigner had many. Is it any surprise

that, to paraphrase the group's 1981 mega-hit, the band eventually became one of pop music's most celebrated "juke box heroes"?

Chief songwriter, lead guitarist, and founder Mick Jones explains: "We were very conscious of not wanting to sound like anyone else. We were more gritty and down-to-earth than many of our contemporaries. Our songs were more rooted in soul and R&B, and we were focused on good arrangements and really sturdy choruses. We wanted to create something that would last."

They say the test of a great song is if you can strip it down to its essentials—an acoustic guitar and vocals. In this evening's performance, *Foreigner in Concert: Unplugged*, Foreigner shows just how wonderfully "sturdy" its catalog is. Even when you eliminate the laser lights, the big amps, and the electric guitars, these are great American songs that will have you stomping your feet and singing along like it was 1977 all over again.

Will it feel like the first time? Absolutely.

Brad Tolinski is author of Light & Shade: Conversations with Jimmy Page (Crown) and the moderator of BackStory Events, a music interview series with AOL Build. His epic narrative history of the electric guitar, PLAY IT LOUD!, will be out later this year on Doubleday.

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Meet the Artists



Foreigner

With ten multiplatinum albums and 16 Top 30 hits, Foreigner is universally hailed as one of the most popular rock acts in the world with a formidable musical arsenal that continues to propel sold-out tours and album sales, now exceeding 75 million. Responsible for some of rock-and-roll's most enduring anthems, Foreigner continues to rock the charts more than 30 years into the game.

At Foreigner's core is founder and lead guitarist Mick Jones, the visionary maestro whose stylistic songwriting, indelible guitar hooks, and multilayered talents continue to escalate Foreigner's influence, along with lead vocalist Kelly Hansen, bass guitarist Jeff Pilson, and multi-instrumentalist Tom Gimbel. Mr. Jones was inducted into the Songwriters Hall of Fame in June 2013.

Founded in 1976, Foreigner's debut album produced the hits "Feels Like the First Time," "Cold As Ice," and "Long, Long Way from Home." The album *Double Vision* followed, as did a string of hits like "Urgent," "Juke Box Hero," and "Waiting for a Girl Like You." Those songs helped give Foreigner's next album, *4*, its impressive run at No. 1 on the *Billboard* chart. At the zenith of '80s sound, Foreigner's fifth album, *Agent Provocateur*, gave the world the global hit "I Want to Know What Love Is." This musical milestone followed the record-breaking song "Waiting for a Girl Like You."

An unprecedented new level of energy commenced in 2002 when Mr. Jones decided to take Foreigner to the next level. He was joined by Mr. Hansen on vocals, and with renewed energy and direction, Foreigner hit the *Billboard* charts again with the 2005 release of its live greatest-hits album, *Extended Versions. Can't Slow Down* followed in 2009, and then the three-disc set *Feels Like the First Time*, which includes an acoustic CD with an intimate and unique re-interpretation of many Foreigner classics, studio re-records by the new lineup, and a live-performance DVD. Several of

Foreigner's hits were featured on the *Rock of Ages* movie soundtrack, followed by more tracks in hit films such as *Anchorman 2*, *Magic Mike*, *Pitch Perfect*, and *Kung Fu Panda 3*, and primetime television series and shows like *Orange Is the New Black*, *The Late Show with Stephen Colbert*, and *The Tonight Show with Jimmy Fallon*.

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 Festival, 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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Luna Shyr, *Senior Editor*

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Olivia Fortunato, *House Seat Coordinator*

For American Songbook

Matt Berman, *Lighting Design*

Scott Stauffer, *Sound Design*

Amy Page, *Wardrobe Assistant*

Matt Berman

Matt Berman is the resident lighting designer for Lincoln Center's American Songbook. He continues his design work for Kristin Chenoweth, Liza Minnelli, Alan Cumming, Brian Stokes Mitchell, Lea Salonga, and Elaine Paige on the road. Through his work with ASCAP and 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, the Paris Opera, the Olympia theater in Paris, Royal Theatre Carré in Amsterdam, the Sporting Club in Monte Carlo, the Acropolis, the famed amphitheater in Taormina, Sicily, Luna Park in Buenos Aires, and the Sydney Opera House. Closer to home, he has done work for the Hollywood Bowl, Alice Tully Hall, and Carnegie Hall. Mr. Berman's television work includes Chenoweth's recently released special, *Coming Home*, as well as seven *Live From Lincoln Center* broadcasts, and the Tony Award-winning *Liza's at the Palace*, which he also designed for Broadway. Other Broadway credits include *Bea Arthur on Broadway*, 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; the Actors Fund concerts of *Frank Loesser, Broadway 101, Hair*, and *On the Twentieth Century*; and Brian Stokes Mitchell at Carnegie Hall. His Broadway 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 *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 Capitol Repertory Theatre, University of Michigan, Hanger Theatre, Berkshire Theatre Festival, Chicago Shakespeare Theater, and Alley Theatre. 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 *Little Shop of Horrors* (Off-Broadway).

UPCOMING EVENTS

Jazz at Lincoln Center's Frederick P. Rose Hall

February 2016

ROSE THEATER

Christian McBride/Henry Butler, Steven Bernstein & The Hot 9

February 26–27, 2016 at 8pm

Two world-class bands explore the relationship between jazz and American popular song. The double bill is headlined by Christian McBride. The master musician has appeared on over 300 recordings and is considered one of the most accomplished bassists alive. Now a leader of his own Grammy Award-winning Big Band, featuring a staggering and diverse lineup of top musicians, McBride simultaneously shows off his compositional talent and unmatched ability to drive a band from behind the bass. The other portion of the concert features Henry Butler, Steven Bernstein & The Hot 9, featuring New Orleans piano virtuoso Henry Butler. Described by the *New York Times* as “both historically aware and fully prepared to cut loose,” this exhilarating group introduces the hot jazz of years past to the endless possibilities of the modern jazz landscape.

Free pre-concert discussion nightly at 7pm.

THE APPEL ROOM

Cécile McLorin Salvant

February 12–14 at 7pm & 9:30pm

It doesn't get more perfect than singer Cécile McLorin Salvant for a Valentine's Day-inspired performance. An innovative singer with extraordinary soul, intuition, and deep character, Salvant is the next great jazz vocalist in the lineage of Ella Fitzgerald, Betty Carter, and Dianne Reeves. The 2010 Thelonious Monk International Vocal Competition winner and 2014 and 2016 Grammy Award nominee has become a Jazz at Lincoln Center regular, and her growing reputation for having an exceptional command of diverse and challenging repertoire will serve audiences well for this romance-laden occasion.

March 2016

THE APPEL ROOM

Moonglow: The Magic of Benny Goodman

March 4–5 at 7pm & 9:30pm

The story of jazz's first popular integrated band is told by scriptwriter and seven-time Emmy Award-winner Geoffrey Ward (Ken Burns' *Jazz*), narrated live by host Wendell Pierce (HBO's *Treme* and *The Wire*), and performed by an ensemble of pianist Christian Sands (in the role of Teddy Wilson), drummer Sammy Miller (Gene Krupa), 20-year-old vibraphone sensation Joel Ross (Lionel Hampton), and a host of special guest clarinetists. Peter Anderson, Will Anderson, Patrick Bartley, and Janelle Reichman each take a turn representing the unparalleled voice of Benny Goodman. These unique and informative performances will channel the “King of Swing” and tell the story of his groundbreaking band.

Aaron Diehl: The Real Deal

March 18–19 at 7pm & 9:30pm

Pianist Aaron Diehl has been a Jazz at Lincoln Center favorite since he was named “Outstanding Soloist” in the *Essentially Ellington* competition in 2002. He has since toured the world in the bands of Cécile McLorin Salvant, Wycliffe Gordon, and more. Now a respected leader and prolific sideman, the prestigious winner of the 2011 Cole Porter Fellow of the American Pianists Association makes his Appel Room debut as a leader. These concerts will feature vibraphonist Warren Wolf, trumpeter Dominick Farinacci, saxophonist Stephen Riley, bassist Paul Sikivie, drummer Lawrence Leathers, and Jazz at Lincoln Center Orchestra saxophonist Joe Temperley.

Free pre-concert discussion, nightly, at 6pm & 8:30pm.

Except where noted, all venues are located in **Jazz at Lincoln Center's Frederick P. Rose Hall, Time Warner Center, 5th floor.**

Tickets starting at \$10.

To purchase tickets: Visit jazz.org or call CenterCharge: 212-721-6500. The Jazz at Lincoln Center Box Office is located on Broadway at 60th Street, Ground Floor. Hours: Monday-Saturday, 10am-6pm; Sunday, 12pm-6pm.

For groups of 15 or more: 212-258-9875 or jazz.org/groups.

For more information about our education programs, visit academy.jazz.org.

For Swing University and WeBop enrollment: 212-258-9922.

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UPCOMING EVENTS

Dizzy's Club *Coca-Cola*

Jazz at Lincoln Center's
Frederick P. Rose Hall

February 2016

Freddy Cole: Songs for Lovers

with Elias Bailey, Quentin Baxter, and Harry Allen
February 11–12 / 7:30pm & 9:30pm

February 13 / 7:30pm & 10pm*

February 14 / 6:30pm & 9pm*

**prix fixe menu – special pricing applies. Visit
jazz.org/dizzys for details.*

"One for My Baby:" Antoinette Henry Sings the Great Jazz Standards

with Hendrik Helmer, Yasushi Nakamura, Emmet
Cohen, and Jonathan Barber

February 15

7:30pm & 9:30pm

Greg Lewis Organ Monk Quintet

Flip Side Sessions

with Ron Jackson, Riley Mullin, Reggie Woods,
and Jeremy Bean Clemons

February 16

7:30pm

Emmet Cohen Organ Quartet

Flip Side Sessions

with Benny Benack III, Tivon Pennicott, and
Joe Saylor

February 16

9:30pm

Brandee Younger

"Wax & Wane" Album Release Concert Co- Presented by Revive Music

with Anne Drummond, Chelsea Baratz, Dezron
Douglas, and Dana Hawkins

February 17

7:30pm & 9:30pm

Ben Allison Group

with Steve Cardenas, Allison Miller, and Jeremy
Pelt

February 18–21

7:30pm & 9:30pm

Akua Allrich

with Warren Wolf, Kris Funn, Carroll Dashiell III,
and Braxton Cook

February 22

7:30pm & 9:30pm

Joe Chambers Outlaw Band

with Rick Germanson, Ira Coleman, and Bobby
Sanabria

February 23–24

7:30pm & 9:30pm

The Music of Dexter Gordon: A Celebration *Dexter Gordon Legacy Ensemble*

with Dezron Douglas, Victor Lewis, Joe Locke,
Abraham Burton, and Craig Handy

February 25–28

7:30pm & 9:30pm

*In deference to the artists, patrons of Dizzy's Club Coca-Cola
are encouraged to keep conversations to a whisper during the performance.*

Artists and schedule subject to change.

**Dizzy's Club *Coca-Cola* is located in Jazz at Lincoln Center's Frederick P. Rose Hall,
Time Warner Center, 5th floor New York.**

Reservations: 212-258-9595 or jazz.org/dizzys; **Group Reservations:** 212-258-9595 or jazz.org/dizzys-reservations
Nightly Artist sets at 7:30pm & 9:30pm.

Late Night Session sets Tuesday through Saturday; doors open at 11:15pm

Cover Charge: \$20–45. Special rates for students with valid student ID. Full dinner available at each artist set.

Rose Theater and **The Appel Room** concert attendees, present your ticket stub to get
50% off the late-night cover charge at Dizzy's Club *Coca-Cola* Fridays and Saturdays.

Jazz at Lincoln Center merchandise is now available at the concession stands during performances in Rose Theater
and The Appel Room. Items also available in Dizzy's Club *Coca-Cola* during evening operating hours.

Dizzy's Club *Coca-Cola* gift cards now available.

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jazz at lincoln center

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family concert: who is frank sinatra?

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cécile mclorin salvant

FEB 12-14 • 7PM & 9:30PM | THE APPEL ROOM

Vocalist Cécile McLorin Salvant performs for Valentine's Day weekend

monty alexander & friends: frank sinatra at 100

FEB 12-13 • 8PM | ROSE THEATER

Pianist Monty Alexander and special guest vocalist Kurt Elling

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