

Lincoln Center's

February–May 2017

American Songbook

Lead Support provided by PGIM

The Program

Friday, March 10, 2017, at 8:30 pm

José González

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.

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 Meg and Bennett Goodman, Rita J. and Stanley H. Kaplan Family Foundation, Inc., The DuBose and Dorothy Heyward Memorial Fund, Jill & Irwin B. Cohen, 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, March 11, at 8:30 pm

An Evening with Kristen & Bobby Lopez

IN THE STANLEY H. KAPLAN PENTHOUSE:

Wednesday, March 22, at 8:00 pm

Joan Shelley

Thursday, March 23, at 8:00 pm

Julian & Leon Fleisher: The Man I Love

Friday, March 24, at 8:00 pm

Olga Bell

Monday, March 27, at 8:00 pm

Matt Gould & Griffin Matthews

Tuesday, March 28, at 8:00 pm

The Cactus Blossoms

Wednesday, March 29, at 8:00 pm

Ruby Amanfu

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

The Stanley H. Kaplan Penthouse is located at 165 West 65th Street, 10th floor.

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.

José González



MALIN JOHANSSON

A master of minimal melodies and intricate classical guitar accompaniment, José González's hushed lyrics unearth probing existential meditations. His latest album, *Vestiges & Claws*, has a unique and quietly visceral power. Like his previous releases, it was recorded largely in his home and partly at Svenska Grammofon Studion, both in Gothenberg, Sweden. To convey the intimacy of the setting, Mr. González preserved the chirping

birds, creaking doors, and off-mic chattering that appear on the recordings.

Born in Sweden to Argentinean parents, Mr. González played in hardcore punk bands through his teenage years before forming Junip in 1998 with childhood friends Tobias Winterkorn and Elias Araya. However, it was his first solo album, *Veneer* (2003), that put Mr. González on the map. He went on to record two more critically acclaimed solo albums—*In Our Nature* (2007) and *Vestiges & Claws* (2015)—as well as two albums with Junip, *Fields* (2010) and *Junip* (2013). He also contributed heavily to the film soundtrack for *The Secret Life of Walter Mitty* (2013).

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

Jane Moss, *Ehrenkranz Artistic Director*

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Mary E. Reilly, *Program Content Coordinator*

For American Songbook

Matt Berman, *Lighting Design*

Scott Stauffer, *Sound Design*

Janet Rucker, *Company Manager*

Matt Berman

Matt Berman is the resident lighting designer for Lincoln Center's American Songbook. He most recently designed the lighting for Kristin Chenoweth's *My Love Letter to Broadway* at the Lunt-Fontanne Theatre, and for "Meow Meow's Pandemonium" with the London Philharmonic Orchestra and Thomas Lauderdale of Pink Martini 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 ASCAP and several U.S.-based charities, he 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, he has done work for 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 *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 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*.