

Lincoln Center presents

January 28–June 12, 2014

American Songbook

Sponsored by Prudential Investment Management

Thursday Evening, February 20, 2014, at 7:30 and 9:30

Portraits of Joni: Jessica Molaskey Sings Joni Mitchell

with special guest Larry Goldings

Julia Gargano, *Vocals*

Madeleine Pizzarelli, *Guitar and Vocals*

Duduka Da Fonseca, *Drums*

This evening's program is approximately 75 minutes long and will be performed without intermission.

Major support for Lincoln Center's American Songbook is provided by Fisher Brothers, In Memory of Richard L. Fisher; and Amy & Joseph Perella.

Wine generously donated by William Hill Estate Winery, Official Wine of Lincoln Center.

These performances are made possible in part by the Josie Robertson Fund for Lincoln Center.

Steinway Piano

The Allen Room

Jazz at Lincoln Center's Frederick P. Rose Hall

*Please make certain your cellular phone,
pager, or watch alarm is switched off.*

Lincoln Center

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

Endowment support is provided by Bank of America.

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

Artist catering is provided by Zabar's and Zabars.com.

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Upcoming American Songbook Events in The Allen Room:

Friday Evening, February 21, at 8:30
Aoife O'Donovan

Saturday Evening, February 22, at 8:30
Ann Harada

Wednesday Evening, March 5, at 8:30
Taylor Mac's 24-Decade History of Popular Music: The 1920s

Thursday Evening, March 6, at 8:30
Deer Tick (limited availability)

Friday Evening, March 7, at 7:30 and 9:30
Jim Caruso's Cast Party Goes to the Movies with **Billy Stritch**, featuring **Marilyn Maye, Jane Monheit, Christina Bianco, & Jeffrey Denman**

Saturday Evening, March 8, at 8:30
Norm Lewis (limited availability)

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

Upcoming American Songbook Events in the Penthouse:

Wednesday Evening, March 19, at 8:00
Mark Mulcahy

Thursday Evening, March 20, at 8:00
Melissa Hughes

Friday Evening, March 21, at 8:00
Matt Alber (limited availability)

The Stanley H. Kaplan Penthouse is located at 165 West 65th Street, Tenth 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. The taking of photographs and the use of recording equipment are not allowed in the building.

Lady of the Canyon, the Prairie, and the Sky

by Ann Crews Melton

Joni Mitchell once described herself as “a painter derailed by circumstance.” Well, all said and done, there are worse places to end up than the Rock and Roll Hall of Fame. Recipient of eight Grammys, including the Lifetime Achievement Award at age 58. Songwriter, performer, and producer of 1971’s *Blue*, one of *Time* magazine’s 100 All-Time Albums. “One of the greatest songwriters ever” according to *Rolling Stone*. Member of the Canadian Hall of Fame. *Billboard*’s Century Award. Polar Music Prize. The list goes on.

But all of these accolades, while impressive, don’t begin to explain the artist that is Joni Mitchell. And one can only go so far with the usual terms affixed to her name—iconoclast, genre-melding songwriter, poet with a social conscience (often mentioned in the same breath as peers Bob Dylan and Leonard Cohen). Perhaps the phrase that captures Joni best, spoken by one observer after Mitchell proceeded to peel and eat a banana in the middle of her own tribute concert at the Hammerstein Ballroom in 2000: “That is one cool lady.”

Defying conventions—politely declining to take herself or any of the above rigmarole too seriously—defines Mitchell not just personally, but as an artist and a songwriter. She was one of the first North American artists to incorporate world music into her work, and one of the first pop musicians to experiment with jazz. Her guitar tunings are famously unconventional, partly due to a weakened left hand from childhood polio, but also because she had to invent new tunings to express the music she heard in her head. “Americans, they seem to like their tragedy minor and their happiness major, and the most they can handle is a seventh, and anything after that is weird,” Mitchell commented in 1994. “Joni’s weird chords” and her “twiddling the knobs” have resulted in 50 guitar tunings since her beginnings as a songwriter in 1964, so many that she often has to consult her archivist to relearn old material. Critics have cited this musical inventiveness as particularly suited to jazz collaboration, and Mitchell has had fruitful relationships with Charles Mingus, Herbie Hancock, Wayne Shorter, and Jaco Pastorius over the course of her career.

The influence of jazz and literature was apparent from the beginning. Joan Anderson’s childhood reads like an Alice Munro short story: the only child of a trumpet-playing grocer and a mother who recited Shakespeare, the family lived at times without electricity or running water on the plains of Northwest Saskatchewan. Often confined by illness, Joan listened to Rachmaninoff, Edith Piaf, and Miles Davis, mail ordering records unavailable in Saskatoon. She left a Calgary art school after a year, fled to Toronto, and gave up a daughter for adoption (to be reunited 32 years later). Soon after, Joni married folksinger Chuck Mitchell, moved to the U.S., left him, and kept his name.

Mitchell has lived in Southern California since the late ’60s (following brief stints in Detroit and New York), the long skirts of her early performances encompassing a bohemian present as well as her prairie past. She wrote her first song, “Day by Day,” while on a train en route to a Toronto folk festival. Anecdotally, a bulk of her work seems to have been composed while in motion—whether in a railcar, driving cross country, or in flight. Taking to the air both literally and metaphorically, she wrote her first hit, “Both Sides Now” (first made famous by Judy Collins), at 23, after reading a quote from Saul Bellow’s *Henderson*

the Rain King (paraphrased by Mitchell): “In an age when people could look up and down at clouds, they shouldn’t be afraid to die.” Mitchell, herself embodying the female adventurer, later wrote a tribute to Amelia Earhart: “A ghost of aviation/She was swallowed by the sky/Or by the sea like me she had a dream to fly.”

Music critic Ann Powers takes the flight metaphor one step further, saying images (and a lifestyle) of adventure helped Mitchell explore the world beyond conventional family; she “looked into empty sky, where women’s stories have dissolved all too often.” Joni’s role as a female songwriter, especially one who emerged in the late ’60s, has often defined the critical discussion of her career. Her confessional lyrics were unprecedented for a folksinger, and her music career paralleled the emergence of poets such as Anne Sexton and Sylvia Plath, who brought private experience into the public sphere (to the great discomfort of certain male colleagues). Mitchell makes herself vulnerable, but it is through such unsettling lyrics—and unconventional musical accompaniment—that she derives her power as an artist. Her writing opened the path not only for subsequent female songwriters such as Tori Amos, Ani DiFranco, and Liz Phair—as well as idiosyncratic pop artists like Prince—but also for the overly confessional, heart-on-sleeve (and almost exclusively male) emo bands of the 1980s and ’90s. It is hard to conceive what American music would look like without Mitchell’s participation and influence.

Ultimately, while her role as a female songwriter should not be discounted, Mitchell’s music is powerful because she captures the complicated experience of being human, not just of being female. Whether writing about herself or the world around her, she is consistently unafraid to tell the truth as she sees it. This sentiment flows into the political sphere, through songs (most famously “Big Yellow Taxi”) and even entire albums (such as 1985’s *Dog Eat Dog*) laced with social commentary. Her last album, *Shine* (released in 2007 on the Starbucks label Hear Music, embodying Mitchell’s perpetual irony as an outspoken artist with commercial appeal), was inspired by the war on Iraq. Whether speaking out about the Pine Ridge Reservation, televangelists, environmental destruction, or even Canada’s Council for the Arts, Mitchell doesn’t mince her words, but is able to write with a poet’s sense of transcending the personal or political moment to approach the universal. “Blue songs are like tattoos,” she sings on the first line of *Blue*’s title track. Evoking the storied arms of a sailor traversing the ocean, always to arrive home again—or perhaps the scarred heart of an American dreamer lifting her eyes ever to the horizon—Mitchell’s music circles back on itself and on us as listeners, leaving an indelible mark.

Ann Crews Melton is a writer and Programming Publications Editor at Lincoln Center.

Meet the Artists



BILL WESTMORELAND

Jessica Molaskey

Jessica Molaskey is a critically acclaimed actress and vocalist whose singing voice has been compared to Peggy Lee, Chris Connor, k.d. lang, and even Chet Baker. She has released five solo albums, including *A Kiss to Build a Dream On* and *Sitting in Limbo*, which both debuted on the *Billboard* jazz chart. Her other solo recordings—*Make Believe*, *A Good Day*, and her debut, *Pentimento*—all received critical and popular acclaim. Her most recent release is a live album with legendary songwriter and singer Dave Frishberg.

Ms. Molaskey has sung in concert in venues from Lincoln Center and Carnegie Hall to the Montreal and Monterey Jazz Festivals. She has performed at Feinstein's at Loews Regency with her husband, John Pizzarelli, and at the Oak Room at the Algonquin Hotel. For the past eight years she and Pizzarelli have enjoyed sold-out engagements at the Café Carlyle.

A veteran of over a dozen Broadway shows, Ms. Molaskey appeared in the recent revival of Stephen Sondheim and James Lapine's *Sunday in the Park with George*, which was nominated for nine Tony Awards. Other credits include *A Man of No Importance* for Lincoln Center Theater, *Parade* (directed by Hal Prince), *Dream*, *The Who's Tommy*, *Crazy for You*, *Les Misérables*, *City of Angels*, *Chess*, *Oklahoma!*, and *Cats*. She has premiered music written by Ricky Ian Gordon (*Dream True* and *Sycamore Trees*, for which she won a Helen Hayes Award), Adam Guettel (*Myths and Hymns*), Jason

Robert Brown (*Songs for a New World and Parade*), and Stephen Sondheim (*Wise Guys*). Ms. Molaskey has written songs for a dozen recordings, including the critically acclaimed "Greed," part of a commission for Audra McDonald's *Seven Deadly Sins* at Carnegie Hall. McDonald performed Molaskey's composition "Cradle and All" (co-written with Ricky Ian Gordon) at Lincoln Center's American Songbook, which was aired by *Live From Lincoln Center* on PBS and recorded for McDonald's album *Build a Bridge*.

Ms. Molaskey currently co-hosts the syndicated radio program *Radio Deluxe* with Pizzarelli, which airs across the U.S. and in Canada. Learn more at jessicamolasky.com.

For these performances Ms. Molaskey will be joined by Julia Gargano and Madeleine Pizzarelli, members of the prestigious New Music Ensemble at LaGuardia Arts High School.



Larry Goldings

Larry Goldings is a Grammy-nominated pianist, keyboardist, composer, and arranger. Among jazz enthusiasts, his organ trio with Peter Bernstein and Bill Stewart has been recognized for charting new ground, with the musicians' synergistic playing and their hard-swinging yet thoughtful music. Mr. Goldings's recording talents have been sought after by an impressive range of musicians including James Taylor, Norah Jones, Christina Aguilera, John Mayer, Madeleine Peyroux, Melody Gardot, and Tracy Chapman. He has recorded 18 albums as a leader, hundreds more as a sideman, and collaborated on a long-term basis with

Taylor, Maceo Parker, Jim Hall, Michael Brecker, and John Scofield.

In 2007 Mr. Goldings received a Grammy nomination for Best Jazz Instrumental Album for Trio Beyond's live recording *Saudades* (with Scofield and Jack DeJohnette). His most recent recording is a solo piano record, *In My Room* (BFM Jazz), which explores original music and songs by iconic artists such as Brian Wilson, Joni Mitchell, and the Beatles.

His compositions have been recorded by Pat Metheny, Toots Thielemans, Bob Dorough, Gaby Moreno, Jane Monheit, Spencer Day, Curtis Stigers, Mike Viola, Sia, and others. Mr. Goldings recently completed scoring his first feature film, *Dealin' with Idiots*, written and directed by Jeff Garlin and released in July 2013. He appears and performs in the documentary *Johnny Mercer: The Dream's on Me*. His music also graces the soundtracks of *Space Cowboys*, *Proof*, *The Office*, and Judd Apatow's *Funny People*. Additionally, Mr. Goldings's music is frequently heard on NPR's critically acclaimed *This American Life*.

Mr. Goldings just completed a two-week fellowship with five other composers at Skywalker Ranch for the Sundance Institute Music and Sound Design Labs. Learn more at larrygoldings.com.

Duduka Da Fonseca

Duduka Da Fonseca (drums) is a Grammy-nominated drummer and percussionist. He was born in Rio de Janeiro, Brazil, in 1951. At age 14 he formed his first samba jazz trio, Bossa Trio, with his brother Miguel on bass. In the early '70s he co-founded the samba jazz sextet Mandengo, with which he performed until moving to New York in 1975. In New York Mr. Da Fonseca established numerous Brazilian jazz groups. One of these, Brazilian Express, appeared on a

national PBS television special in 1981. His New York samba band performed at the Blue Note, Fat Tuesday's, the Village Gate, One Step Down, and many other venues. In 1986 he formed the Brazilian Jazz All Stars, which featured artists such as Bob Mintzer, Randy Brecker, Eliane Elias, Romero Lubambo, Nilson Matta, and Guilherme Franco.

Most recently, Mr. Da Fonseca was a founding member and co-leader of Trio Da Paz, nominated for an Indie Award for Best Latin Jazz Group in 1993 and winner of the Jazz Journalists Association Award for the Best Brazilian Jazz Album of 2002 (for *Partido Out*). Mr. Da Fonseca has appeared on over 200 albums and performed with artists such as Antonio Carlos Jobim, Astrud Gilberto, Gerry Mulligan, John Scofield, Wayne Shorter, Tom Harrell, Eddie Gomez, Rufus Reid, Lee Konitz, Herbie Mann, Jorge Dalto, Joe Henderson, Kenny Barron, Emily Remler, and Nancy Wilson, among others. In 2002 his first solo album, *Samba Jazz Fantasia* (Anzic), was nominated for a Grammy Award. In 2009 his Brazilian trio album *Forests* (Zoho) was nominated for a Latin Grammy. Learn more at dudukadafonseca.net.

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.

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