

Lincoln Center's

February–May 2017

American Songbook

Lead Support provided by PGIM

The Program

Thursday, February 23, 2017, at 8:30 pm

Buffy Sainte-Marie

Anthony King, *Guitar*

Mark Olexson, *Bass*

Michel Bruyere, *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.

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.

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Artist catering provided by Zabar's and Zabars.com

UPCOMING AMERICAN SONGBOOK EVENTS IN THE APPEL ROOM:

Friday, February 24, at 8:30 pm

William Bell

Saturday, February 25, at 8:30 pm

Ricky Skaggs & Kentucky Thunder

Wednesday, March 8, at 8:30 pm

The Songs of Elizabeth Swados

Thursday, March 9, at 8:30 pm

Tanya Tagaq

Friday, March 10, at 8:30 pm

José González

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

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.

Fighting Fire With Medicine Songs

By Lara Pellegrinelli

For more than 40 years, Oscar-winning singer-songwriter Buffy Sainte-Marie has used her public platform to address serious political issues, shedding light especially on challenges faced by Native Americans. With the recent well-publicized resistance to the Dakota Access Pipeline, Sainte-Marie sees a new opportunity to raise awareness about critical issues that, ultimately, affect everyone. Here she talks about her songwriting and what's in her heart. *(For the complete interview, visit www.lincolncenter.org/article/buffy-sainte-marie.)*

LARA PELLEGRINELLI: You were born on the Cree reservation in Canada, but you were raised by adoptive parents in Massachusetts.

BUFFY SAINTE-MARIE: And in Maine, around Sebago Lake. My mom was part Mi'kmaq.

LP: And, as a musician, you were self-taught?

BSM: Yes, I just played with music. I thought it was a toy. I never played with Barbie dolls and I never played with sports. But I saw a piano for the first time when I was three and learned to play it. I would make things up the way little kids do. And lucky for me, I never lost that.

LP: During the Civil Rights Era, many Americans tended to see race in terms of black and white. How did indigenous people fit into the movement?

BSM: In the 1960s, there were a lot of ways that musicians could get their names in the paper, but you would not get your name in the paper by supporting Native American actions. And very few of the big names in folk music did. Where were Peter, Paul & Mary? Where was Bob Dylan? Where was Judy Collins? They did not show up. I'm not saying that was anybody's fault.

There were others who supported me and other early Native American activists before the American Indian Movement was founded: Dick Gregory, Stokely Carmichael, Stevie Wonder, Muhammad Ali, and Harry Belafonte. The bigger point is that we are a very small minority in our very own country. So our issues are somewhat conditionally affected by who knows what's going on.

LP: Several of your songs deal with underreported incidents that happened in decades past. "Now That the Buffalo's Gone," for example, is about the flooding of Seneca land in New York state in the 1960s.

BSM: That's about the building of Kinzua Dam. There were alternative sites where they could have put it, but they chose to evict the Senecas from their reservation, which had been protected by one of the oldest treaties in

the congressional archives and signed by George Washington. These kinds of actions usually take place in the dark, in secret, when influential people are not looking. I was one of those trying to shine a light on it through songwriting.

LP: What is your approach when you're writing a song like "Power in the Blood," the title track of your most recent recording?

BSM: Some of the love songs, like "Until It's Time for You to Go" and "Up Where We Belong," were written in about five minutes. With others, like "Bury My Heart at Wounded Knee" or "Power in the Blood"—I work on them very hard. I try to make them so they'll make sense for generations, like those 400-year-old folk songs you'd hear Pete Seeger performing. In other words, I try to make them about universal values.

There are a number of hymns titled "Power in the Blood." This one was actually written by Alabama Three (A3), British boys from Brixton who wrote the theme song for *The Sopranos*. They're friends of mine. And when I heard it, with its lyrics about bloody swords and cutting people from limb to limb, I said, "This would make a great peace song." So I changed the words—with their permission: "When that call it comes, I will be ready for war" becomes "Say no, no, no to war." It was a great song with great potential for good. Everyone in Canada knows that song. And it's really made an impact.

LP: Some writers have described your music as eclectic, but I'm not sure that's accurate.

BSM: Thank you! Eclectic means you went out and stole things from this tradition and that tradition. What's been important to me about my music has to do with originality. The idea for me has always been to cover the bases that nobody else has covered. They're about contemporary issues. I don't know what to call them. What's the opposite of a protest song? Songs of extreme encouragement? Medicine songs.

Lara Pellegrinelli is a lecturer in music and theater arts at M.I.T. and lives in Jackson Heights, Queens.

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Buffy Sainte-Marie



MATT BARNES

Buffy Sainte-Marie is an internationally acclaimed recording artist, activist, educator, visual artist, and winner of numerous awards including Oscar, JUNO, and Golden Globe awards. With a career spanning five decades, she is widely known for her 1960s protest anthems (“Universal Soldier,” “Now That the Buffalo’s Gone”), love songs such as “Until It’s Time for You to Go” (recorded by Elvis Presley, Barbra Streisand,

Cher, and others), incendiary powwow rockers like “Starwalker,” and the Academy Award-winning hit “Up Where We Belong,” from the movie *An Officer and a Gentleman*.

Ms. Sainte-Marie’s most recent album, *Power in the Blood*, has won two JUNO Awards and the prestigious Polaris Music Prize. It takes the Cree singer-songwriter back to where she started more than 50 years ago, with a contemporary version of “It’s My Way,” the title track of her 1964 debut album. The song’s message, about the road to self-identity and the conviction to be oneself, still resonates with Ms. Sainte-Marie and is among the hallmarks of her catalogue. Enlisting the talents of producers Michael Phillip Wojewoda (Barenaked Ladies, Jeff Healey), Chris Birkett (Sinéad O’Connor, Bob Geldof), and Jon Levine (Melissa Etheridge, Serena Ryder), *Power in the Blood* features several new tracks and revisits three of Ms. Sainte-Marie’s earlier songs with contemporary recordings. *Power in the Blood* is the 18th studio album of her career and just her fourth in the last 20 years.

Anthony King

Anthony King (guitar) began playing guitar as young teen. As a member of Miami Beach High School’s Rock Ensemble, under the direction of Doug Burris, Mr. King’s musical influences grew from their roots in heavy metal and classic rock to include pop. In college, first at Miami Dade College and then at the University of Miami’s Frost School of Music, he was introduced to jazz and jazz fusion, and to the work of such greats as Charlie Christian, Wes Montgomery, and Pat Metheny. As a result of these diverse influences, Mr. King has played in in bands ranging from blues to top 40. He has performed as both bassist and guitarist with such legends as Carlos Santana, Herbie Hancock, Wayne Shorter, Slash (of Guns N’ Roses), The Motels’ Martha Davis, and recorded with Nappy Roots. He is currently the touring guitarist for Buffy Sainte-Marie.

Mark Olexson

Mark Olexson (bass) began playing the drums and piano at age four and later studied classical piano at the Royal Conservatory of Music. He received his diploma in jazz and commercial music performance and arrangement from Vancouver Community College, then majored in music composition at Simon Fraser University. An accomplished multi-instrumentalist and vocalist, Mr. Olexson has also worked as a producer, engineer, and performer as well as in scoring and sound design. He is a founding member of the Vancouver-based '80s tribute band Tainted Lovers and the jazz quartet Continental Clyde. He was also keyboardist and musical director for multi-platinum recording artists Men Without Hats. Mr. Olexson has shared the stage with such artists as 54-40, Bjorn Again, Alan Frew (of Glass Tiger), Patricia Conroy, Rik Emmett, Barenaked Ladies, and Billy Duffy (of The Cult), and has performed for Richard Branson, Matt Damon, former Canadian Prime Minister Jean Chrétien, and the Malaysian royal family.

Michel Bruyere

Michel Bruyere (percussion) is a Native American storyteller, multi-instrumentalist, and songwriter. An Anishinaabe (Ojibwe) from Manitoba, Canada, Mr. Bruyere tours and records with other North American indigenous artists including Derek Miller and Stevie Salas. He has scored music for the Aboriginal Peoples Television Network variety series *Guilt Free Zone* and has been nominated for multiple JUNO Awards as a member of alternative rock group Brothers of Different Mothers and the country ensemble C-Weed. Mr. Bruyere is currently producing a theatrical showcase of dance, music, and traditional storytelling for Red Sky Performance. He also serves on the faculty of the Interprovincial Music Camp in Canada, specializing in rock performance.

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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Scott Stauffer, *Sound Design*

Angela M. Fludd, *Wardrobe Assistant*

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*.