



*Monday Evening, April 20, 2015, at 7:30*

Wynton Marsalis, *Managing and Artistic Director*  
Greg Scholl, *Executive Director*



## 2015 NEA Jazz Masters Awards Ceremony and Concert

Honoring the 2015 National Endowment for the Arts Jazz Masters

CARLA BLEY  
GEORGE COLEMAN  
CHARLES LLOYD  
JOE SEGAL

*There will be no intermission during this presentation.*

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# 2015 NEA Jazz Masters Awards Ceremony and Concert

with

## NEA JAZZ MASTERS

CARLA BLEY (2015), *Keyboards*

JIMMY COBB (2009), *Drums*

GEORGE COLEMAN (2015), *Saxophone*

JIMMY HEATH (2003), *Saxophone*

CHARLES LLOYD (2015), *Saxophone, Flute*

## Special Guests

CÉCILE McLORIN SALVANT, *Vocals*

INGRID JENSEN, *Trumpet*

IRVIN MAYFIELD, *Trumpet*

IRA SULLIVAN, *Trumpet*

ERIC ALEXANDER, *Saxophone*

RUDRESH MAHANTHAPPA, *Saxophone*

TONY MALABY, *Saxophone*

SOKRATIS SINOPOULOS, *Lyra*

MIKLÓS LUKÁCS, *Cimbalom*

GERALD CLAYTON, *Piano*

HAROLD MABERN, *Piano*

STU KATZ, *Piano*

HELEN SUNG, *Piano*

RAY DRUMMOND, *Bass*

HANS GLAWISCHNIG, *Bass*

JOE SANDERS, *Bass*

STEVE SWALLOW, *Bass*

JOHN WEBBER, *Bass*

BILLY DRUMMOND, *Drums*

JOE FARNSWORTH, *Drums*

ERIC HARLAND, *Drums*

RUDY ROYSTON, *Drums*

Special thanks to Helen and Robert J. Appel, Chairman of Jazz at Lincoln Center's Board, for their generous support of the NEA Jazz Masters Reception.





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## 2015 NEA Jazz Masters Awards Ceremony and Concert

Hosted by Christian McBride

### Pre-Concert Music

"Serenade to a Bus Seat" Clark Terry (NEA Jazz Master, 1991)  
*Hans Glawischnig, Ingrid Jensen, Rudresh Mahanthappa,  
Rudy Royston, and Helen Sung*

"Filthy McNasty" Horace Silver (NEA Jazz Master, 1995)  
*Hans Glawischnig, Ingrid Jensen, Rudresh Mahanthappa,  
Rudy Royston, and Helen Sung*

### Program

Welcome from the NEA  
*Jane Chu, Chairman, National Endowment for the Arts*

The NEA Jazz Masters Fellowships  
*Irvin Mayfield, Member, National Council on the Arts*

"Hello My Lovely" Charlie Haden (NEA Jazz Master, 2012)  
*Hans Glawischnig, Rudresh Mahanthappa, Irvin Mayfield,  
Rudy Royston, and Helen Sung*

Welcome from Jazz at Lincoln Center  
*Wynton Marsalis (NEA Jazz Master, 2011), Managing and Artistic Director,  
Jazz at Lincoln Center*

**Award Presentation to Carla Bley**  
***Presented by Eddie Palmieri (NEA Jazz Master, 2013)***

"Ups and Downs" Carla Bley (NEA Jazz Master, 2015)  
*Carla Bley, Billy Drummond, Tony Malaby, and Steve Swallow*

*(program continued)*





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**Award Presentation to George Coleman**  
***Presented by Lou Donaldson (NEA Jazz Master, 2013)***

“Lo-Joe” George Coleman (NEA Jazz Master, 2015)  
*Eric Alexander, George Coleman, Joe Farnsworth, Harold Mabern,*  
*and John Webber*

Tribute to NEA Jazz Masters by A.B. Spellman  
*In memory of Buddy DeFranco (1923–2014), Charlie Haden (1937–2014),*  
*Orrin Keepnews (1923–2015), Jimmy Scott (1925–2014),*  
*Horace Silver (1928–2014), Clark Terry (1920–2015),*  
*Joe Wilder (1922–2014), and Gerald Wilson (1918–2014).*

“Motherless Child” Traditional  
*Hans Glawischnig, Cécile McLorin Salvant, and Helen Sung*

**Award Presentation to Charles Lloyd**  
***Presented by Kenny Barron (NEA Jazz Master, 2010)***

“Part 5: Ruminations” Charles Lloyd (NEA Jazz Master, 2015)  
*Gerald Clayton, Eric Harland, Charles Lloyd, Miklós Lukács, Joe Sanders, and*  
*Sokratis Sinopoulos*

The Role of Jazz Advocates  
*Aaron Dworkin, Member, National Council on the Arts*

**Award Presentation to Joe Segal**  
***Presented by Jimmy Heath (NEA Jazz Master, 2003)***

“Dewey Square” Charlie Parker  
*Jimmy Cobb (NEA Jazz Master, 2009), Ray Drummond,*  
*Jimmy Heath (NEA Jazz Master, 2003), Stu Katz, and Ira Sullivan*

Closing Remarks  
*Jane Chu and Christian McBride*





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## NEA Jazz Masters (1982–2014)

Muhai Richard Abrams	Von Freeman	Abbey Lincoln
Jamey Aebersold	Curtis Fuller	Melba Liston
Toshiko Akiyoshi	Rudy Van Gelder	Charles Lloyd
Mose Allison	Dizzy Gillespie	Johnny Mandel
George Avakian	Benny Golson	The Marsalis Family (Ellis Jr.,
David Baker	Dexter Gordon	Wynton, Delfeayo, Jason,
Danny Barker	Lorraine Gordon	Branford)
Ray Barretto	Charlie Haden	Tom McIntosh
Kenny Barron	Jim Hall	Jackie McLean
Count Basie	Chico Hamilton	Marian McPartland
Louie Bellson	Lionel Hampton	Carmen McRae
Tony Bennett	Slide Hampton	Jay McShann
George Benson	Herbie Hancock	James Moody
Art Blakey	Barry Harris	Dan Morgenstern
Carla Bley	Roy Haynes	Anita O'Day
Anthony Braxton	Jimmy Heath	Jimmy Owens
Bob Brookmeyer	Percy Heath	Eddie Palmieri
Cleo Patra Brown	Joe Henderson	Sun Ra
Ray Brown	Luther Henderson	Max Roach
Dave Brubeck	Jon Hendricks	Sonny Rollins
Kenny Burrell	Nat Hentoff	Annie Ross
Donald Byrd	Billy Higgins	George Russell
Candido Camero	Andrew Hill	Gunther Schuller
Benny Carter	Milt Hinton	Jimmy Scott
Betty Carter	Bill Holman	Joe Segal
Ron Carter	Shirley Horn	Artie Shaw
Kenneth Clarke	Freddie Hubbard	Jimmy Smith
Buck Clayton	Bobby Hutcherson	Horace Silver
Jimmy Cobb	Milt Jackson	Wayne Shorter
George Coleman	Ahmad Jamal	Billy Taylor
Ornette Coleman	Keith Jarrett	Cecil Taylor
Chick Corea	J.J. Johnson	Clark Terry
Miles Davis	Elvin Jones	Toots Thielemans
Richard Davis	Hank Jones	McCoy Tyner
Buddy DeFranco	Jonathan "Jo" Jones	Sarah Vaughan
Jack DeJohnette	Quincy Jones	Cedar Walton
Lou Donaldson	Sheila Jordan	George Wein
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Gil Evans	Yusef Lateef	Gerald Wilson
Art Farmer	John Levy	Nancy Wilson
Ella Fitzgerald	John Lewis	Teddy Wilson
Tommy Flanagan	Ramsey Lewis	Phil Woods
Frank Foster	David Liebman	Snooky Young



## Meet the Artists

### Carla Bley

One of the premier composers of the last 50-plus years, Carla Bley has written music for big bands, choirs, chamber orchestras, and small combos. Bley's skills have been in demand even outside of jazz, including performing and recording with Jack Bruce, Robert Wyatt, and Pink Floyd's drummer Nick Mason. Bley's father, Emil Borg, a church organist and piano teacher, first introduced her to music when she was three, and she first heard jazz when she was 12. She moved to New York at age 17, working as a cigarette girl at the jazz club Birdland, where she met pianist Paul Bley, whom she married in 1957. She began writing compositions, which Paul Bley and a number of other musicians began to record.

In 1964, with her second husband, trumpeter Michael Mantler, she formed the Jazz Composer's Orchestra and subsequently founded the Jazz Composer's Orchestra Association, an independent record label focusing on more avant-garde forms of jazz. Bley's compositions and arrangements reached wider audiences through such recordings as Charlie Haden's *The Liberation Music Orchestra*.

In 1972 Bley and Mantler started a new record label, Watt. She also began experimenting outside of jazz, joining Jack Bruce's band in 1975, writing all the compositions for and performing on Nick Mason's 1981 album *Nick Mason's Fictitious Sports*, and recording the soundtrack to the 1985 film *Mortelle Randonnée*. In 1997 a live production of *Escalator over the Hill* was staged in Germany, then toured Europe the following year. Bley is a recipient of a Guggenheim Fellowship for music composition (1972) and the German Jazz Trophy "A Life for Jazz" (2009). Bley has toured all over the world and continues to perform and record frequently, both with her own big band and a number of smaller

ensembles, including her longtime partner, Steve Swallow.

### George Coleman

The spectrum of George Coleman's musical career extends from playing blues in the Beale Street clubs of Memphis to blowing modern jazz on the New York stages. He is known for a deeply soulful tone in his performances and throughout the fabric of his own compositions. He grew up in Memphis. Intrigued by the music of Charlie Parker, Coleman taught himself to play the alto saxophone. In 1952, at age 17, he got his first big break with blues guitarist (and NEA National Heritage Fellow) B.B. King, touring and recording with him for several years. Coleman switched to tenor sax when King needed a tenor man in his band.

In 1956 Coleman moved to Chicago and joined Walter Perkins' group MJT+3. In 1958 he attracted the attention of drummer Max Roach and relocated to New York City to play in his band. In 1959 he joined trombonist Slide Hampton's octet, touring Europe for the first time and developing his composing and arranging skills. In 1963 Coleman became a part of Miles Davis' groundbreaking quintet that included Herbie Hancock, Ron Carter, and Tony Williams.

After leaving Davis' group in 1964, Coleman freelanced as a composer and arranger for various musicians, such as Chet Baker, Lee Morgan, Elvin Jones, and Cedar Walton. He then began to focus on his own groups, also adding the soprano saxophone to his instrument repertoire. Coleman continues to perform, usually with his son George, Jr. on drums. Coleman is also a jazz educator, teaching at Mannes College The New School for Music, Long Island University, and New York University, and conducting master classes at universities nationwide. In 1997 he received the Jazz Foundation of America's Lifetime Achievement Award, and in 2012, he was inducted into the Memphis Music Hall of Fame.

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### Charles Lloyd

Charles Lloyd's fierce improvisational skills and interest in fusing jazz with non-Western musical styles established him as one of the key figures in the expansion and furthering of the art form. Lloyd began playing saxophone at age nine, mentored by pianist Phineas Newborn. His interest in jazz was cultivated by listening to jazz radio broadcasts and as a teenager, he immersed himself in the local Memphis music scene, playing with George Coleman, Booker Little, Harold Mabern, and Frank Strozier, and as a sideman for Johnny Ace, Bobby "Blue" Bland, Howlin' Wolf, and B.B. King.

In 1956 Lloyd moved to Los Angeles and graduated from the University of Southern California. During this period Lloyd played in Gerald Wilson's big band while also playing in local clubs with some of the main West Coast jazz musicians Lloyd joined Chico Hamilton's band in 1960 as the ensemble's music director and main composer. In 1964 Lloyd left Hamilton's group to join alto saxophonist Cannonball Adderley, while also securing a deal at Columbia to record his own work. By 1965 he formed his own quartet, featuring Keith Jarrett, Jack DeJohnette, and Cecil McBee. Their recording *Forest Flower: Live at Monterey* became one of the first jazz recordings to sell a million copies.

In 1969, at the peak of his career, Lloyd disbanded the quartet and moved back to Big Sur, California, to focus on his inner life and spiritual quest. From 1981–88, Lloyd performed intermittently, until he resumed touring activities and began recording with the ECM label in 1989. He continues to experiment with his music in terms of instruments, musical sources, and collaborations. Awards bestowed on the artist include a "Brass Note" on Beale Street in Memphis in 2012, the Miles Davis Award from the Festival International de Jazz de Montreal, Canada, in 2013, and the Alfa Jazz Fest International Music Award in 2014.

### Joe Segal

Since 1947, Joe Segal has been pursuing his great love: presenting jazz musicians in performance in Chicago, Illinois. He carries the distinction of being the city's longest-tenured jazz presenter, in addition of being one of the founders of one of Chicago's preeminent jazz organizations, the Jazz Institute of Chicago, which promotes Chicago's place in jazz history and endeavors to create new audiences for the music.

Growing up in Philadelphia, Segal listened to jazz on the radio, which introduced him to the likes of Louis Armstrong, Fats Waller, and Sidney Bechet. His first live jazz concert experiences were big band performances at the city's Earl Theater. After high school, Segal was drafted into the Air Force and, while stationed in Champaign, Illinois, he frequently hopped on the train to Chicago to catch live jazz on Randolph Street. After leaving the military, Segal relocated to Chicago to attend Roosevelt University on the GI Bill. At Roosevelt, Segal joined the university's jazz club in 1947—soon running afternoon live jazz sessions that featured musicians he had met working at commercial jazz venues. The popularity of Segal's events grew quickly, and big band musicians would perform solo on their off-nights, along with other local and visiting artists including the legendary Charlie Parker, Lester Young, and Sonny Rollins.

In 1957, the sessions at Roosevelt ended, and shortly thereafter Segal began showcasing music at other venues. In the early 1970s Segal opened a spot on Rush Street, the first official Jazz Showcase (its current residence is inside the Landmark Dearborn Station). Engagements usually encompassed five evening performances and a special Sunday matinee for kids, a Showcase tradition that continues to this day. For many musicians, the Jazz Showcase served as a launch pad for their individual careers. In 2013 Segal received an honorary doctorate from his alma mater, Roosevelt University.



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## National Endowment for the Arts and Jazz

The National Endowment for the Arts was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than \$5 billion to strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.

From its earliest days, the National Endowment for the Arts has funded countless jazz organizations across the country, making significant investments in support of jazz concerts, festivals, education activities, and other programs.

Initiated in 1982, the NEA Jazz Masters Fellowship is the nation's highest honor given to those who have devoted their lives and careers to jazz, an art form uniquely rooted in American history and culture. Described by *The New York Times* as a "rare public accolade for jazz", the recipients represent a wide variety of musical distinction, from singers and percussionists, to vibraphonists and saxophonists—all of whom have shaped and advanced the jazz art form through their lifelong commitment. In 2004 the NEA inaugurated the A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy, given to an individual who has made major contributions to the appreciation, knowledge, and advancement of the American jazz art form.

The NEA recognizes up to four individuals a year, each receiving a one-time fellowship award of \$25,000, and being honored at a public awards ceremony and concert. Fellowships are awarded to living individuals on the basis of nominations from the public. The NEA encourages nominations of a broad range of men and women who have been significant to the field of jazz, through vocal and instrumental performance, creative leadership, and education.

The NEA has numerous resources as part of the NEA Jazz Masters program, including:

- Bios and photos of NEA Jazz Masters
- Video interviews with the artists
- Video from past NEA Jazz Masters Awards Concerts
- Podcasts with NEA Jazz Masters and other jazz musicians and writers
- Jazz Moments—1-2 minute audio clips consisting of musical excerpts and short interviews with NEA Jazz Masters and other artists about the Masters' music and influence on the field.

*The podcasts and Jazz Moments are available for radio stations to use free of charge via iTunesU and PRX.*

For more information on the NEA Jazz Masters and to make a nomination, visit [arts.gov/honors/jazz](http://arts.gov/honors/jazz).



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The National Endowment for the Arts wishes to thank Jazz at Lincoln Center for its host role with the presentation of the NEA Jazz Masters Awards Ceremony and Concert:

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# jazz

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As of February 16, 2015

## ***Essentially Ellington* 20th Anniversary Exhibit On View Now**

Free and open to the public during scheduled performances

In celebration of the 20th anniversary of Jazz at Lincoln Center's high school jazz band program, *Essentially Ellington (EE)*, our current exhibit tells the story of the program's inception and evolution into one of the most innovative jazz education events in the world. In 1995, Jazz at Lincoln Center made a commitment to bring Duke Ellington's music, in its original form, to high school musicians for study and performance. Twenty years later, *Essentially Ellington* has served over 3,300 member schools, reaching 566,280 students and distributing over 154,000 scores to schools around the world. The exhibit, located on the fifth floor of Frederick P. Rose Hall, features the photography of Frank Stewart and Lawrence Sumulong and rare video footage from the festival and competition. Please stop by the free exhibit to learn more!



## UPCOMING EVENTS

### Jazz at Lincoln Center's Frederick P. Rose Hall

#### April 2015

##### ROSE THEATER

##### **John Scofield & Taj Mahal Celebrate Muddy Waters**

*April 24–25 at 8pm*

Masters of their instrument and architects of distinctive styles, guitarist John Scofield and vocalist/multi-instrumentalist Taj Mahal are each legends in their own right. They will collaborate for the first time in a centennial celebration of the indelible influence of blues giant Muddy Waters (1915–1983), who changed the genre forever and permanently impacted rock 'n roll. Over the span of their prolific recording careers—a combined 80 years—each has garnered the highest honors and awards. From Mahal's "World Blues," which incorporates influences from New Orleans, the Caribbean, and Africa, to Scofield's jazz, rock, and funk hybrid, this performance is sure to convey the spirit of Waters' inerasable footprint in history. *Free pre-concert discussion nightly, 7pm.*

#### May 2015

##### THE APPEL ROOM

##### **Michael Feinstein's Blue Eyed Saloon Songs**

*May 13 at 7pm / May 14 at 7pm & 9pm*

Songs like "One For My Baby" and "Angel Eyes" have become synonymous with quintessential crooner Frank Sinatra, who possessed an incomparable personalization of American popular song. Sinatra coined the phrase "Saloon Songs," which referred to those songs of unrequited love, sadness, and heartbreak. Jazz and Popular Song series director Michael Feinstein curates and performs classics meant to be experienced, "with a cigarette in one hand and a drink in the other," along with vocalists Jane Monheit, Denzal Sinclair, Kate Davis, and Madelyn Baillio. Like his idols Billie Holiday and Mabel Mercer, Sinatra is among a choice few legendary vocalists whose storytelling is conveyed through song with vulnerability, tenderness, and authenticity.

*Wayne Shorter Festival*

##### **Joe Lovano and Dave Douglas Quintet: Sound Prints**

*May 15–16 at 7pm & 9:30pm*

Saxophonist Joe Lovano and trumpeter Dave Douglas, prominent bandleaders with highly successful recording careers and distinguished honors, are two leading voices in jazz today. As part of our *Wayne Shorter Festival*, they will perform with Sound Prints, their Shorter-inspired quintet, conceptualized after their shared time in the SFJAZZ Collective in 2008. Joined by pianist Lawrence Fields, bassist Linda Oh, and drummer Joey Baron, they have formed a unique, generationally-vast ensemble in direct collaboration with Shorter himself. A rare treat, this homage is a continuum of Shorter's legacy as a vanguard of modern jazz, showcasing both new repertoire and Shorter compositions.

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

##### ROSE THEATER

*Wayne Shorter Festival*

##### **Wayne Shorter**

*May 14–16 at 8pm*

At 81 years old, NEA Jazz Master Wayne Shorter is ever-present, remaining one of the most transformative figures in music. Shorter will join the Jazz at Lincoln Center Orchestra with Wynton Marsalis in celebration of his unique and definitive compositions, which have placed him heir to modern jazz architect Thelonious Monk as the poet laureate of jazz. From bebop to fusion, Shorter's perpetually explorative music played pivotal roles in three essential ensembles: Art Blakey's Jazz Messengers, Miles Davis' Second Great Quintet, and Weather Report. A nine-time Grammy Award winner, Shorter also has one of the most cherished bodies of recorded work, and his broad-spectrum artistry has resulted in collaborations with artists from Milton Nascimento to Joni Mitchell. Now, with the Jazz at Lincoln Center Orchestra with Wynton Marsalis, audiences will experience a rare reinterpretation of some of Shorter's most masterful material, including "E.S.P.," "Endangered Species," and "Lost," to name a few selections.

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** call CenterCharge: 212-721-6500 or visit: [jazz.org](http://jazz.org). 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](http://jazz.org/groups).

For more information about our education programs, visit [academy.jazz.org](http://academy.jazz.org).

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

Find us on Facebook, Twitter, YouTube, and Instagram.



## UPCOMING EVENTS

Dizzy's Club *Coca-Cola*Jazz at Lincoln Center's  
Frederick P. Rose Hall

## April 2015

**Purchase Jazz Orchestra with  
special guest Steve Turre**  
***Under the Direction of Jon Faddis***April 20  
7:30 & 9:30pm**Jackie McLean Institute Student Ensemble**  
**led by Javon Jackson*****In Tribute to Blue Note Records***  
with Leonardo Catricala, Corey Garcia, Anthony  
Davis, Charles Savage, Mike Casey, Nathan Davis,  
and John HasselbackApril 21  
7:30 & 9:30pm**Tito Puente Jr. Band: Tribute to My Father**with Willy Rodriguez, Steven Oquendo, Waldo  
Chavez, Sergio Ramos, Junior Valdez, and Javier  
FernandezApril 22  
7:30 & 9:30pm**Jorge Luis Pacheco Campos Quartet**with David Faya Cordova, Otto Santana Selis, and  
Reinier GuerraApril 23  
7:30 & 9:30pm**Luis Salinas: Music of the Americas**

with Axel Laugart, John Benitez, and Archie Peña

April 24–26  
7:30 & 9:30pm**MONDAY NIGHTS WITH WBGO****Terell Stafford and the Temple University Jazz  
Band featuring Wycliffe Gordon**April 27  
7:30 & 9:30pm**Gerald Clayton Trio**

with John Patitucci and Bill Stewart

April 28  
7:30 & 9:30pm**Closed for Jazz at Lincoln Center's Annual Gala**

April 29

**Joey Alexander Trio*****My Favorite Things* Album Release**

with Russell Hall and Sammy Miller

April 30  
7:30 & 9:30pm

## May 2015

**Joe Temperley and Wess Anderson**with Richard Johnson, Willie Jones III, and Yasushi  
NakamuraMay 1–3  
7:30pm & 9:30pm**Dan Nimmer Trio**

with David Wong and Pete Van Nostrand

May 4–5  
7:30pm & 9:30pm**Juilliard Jazz Orchestra: The Music of Duke  
Ellington**May 6–9  
7:30 & 9:30pm (7:30 & 10pm on May 6)

*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](http://jazz.org/dizzys); **Group Reservations:** 212-258-9595 or [jazz.org/dizzys-reservations](http://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.

Find us on Facebook, Twitter, YouTube, and Instagram.