

# STAGEBILL

OCTOBER 1999



*Young People's Concert  
Fall 1928*

**CARNEGIE HALL**

# CARNEGIE HALL

Thursday Evening, October 14, 1999, at 8:00

Isaac Stern Auditorium

CARNEGIE HALL Presents

## THE CARNEGIE HALL JAZZ BAND

Jon Faddis, *Music Director*

### THE MUSIC OF CHARLIE PARKER

Charles McPherson, *Guest Artist*

TIZOL	Perdido
GILLESPIE AND CLARKE	Salt Peanuts
KERN	All the Things You Are
PARKER	Wee
DAMERON	Hot House
GILLESPIE	A Night in Tunisia

CHARLES MCPHERSON, *Alto saxophone*

JON FADDIS, *Trumpet*

RENEE ROSNES, *Piano*

TODD COOLMAN, *Bass*

DANA HALL, *Drums*

#### *Intermission*

*(Program order to be announced from the stage)*

PARKER	Ah-Leu-Cha
arr. Mossman	
PARKER	Confirmation
arr. Turre	
PARKER	KoKo
arr. Foster	CHARLES MCPHERSON, <i>Alto saxophone</i>

*The Carnegie Hall Jazz Band series is made possible, in part, by The Irene Diamond Fund.*

PROGRAM

- PARKER** My Little Suede Shoes  
*arr.* Hampton
- PARKER** Quasimado  
*arr.* Foster CHARLES MCPHERSON, *Alto saxophone*
- PARKER** Parker's Mood  
*arr.* Foster CHARLES MCPHERSON, *Alto saxophone*
- PARKER** Yardbird Suite  
*arr.* Hampton  
THE CARNEGIE HALL JAZZ BAND

George Wein, Producer and Founder

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the 1999-2000 season. Concertgoers can find the Halls® Mentho-Lyptus® cough drops  
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Next concert in The Carnegie Hall Jazz Band series:  
*Thursday Evening, November 4, 1999, at 8:00*  
MUSIC OF THELONIOUS MONK: A NEW PERSPECTIVE  
The Carnegie Hall Jazz Band  
Jon Faddis, *Music Director*

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## Meet the Artists



For more than two decades, alto saxophonist **Charles McPherson** led a double life. In Europe, he headlined jazz festivals and received the kind of respect due a top-flight improviser with a handful

of classic recordings under his belt. But in his U.S. homeland, Mr. McPherson was overlooked and underutilized.

In the early 1990s, Mr. McPherson's two disparate identities began to fuse. The process started with a series of high-profile performances at Jazz at Lincoln Center, where his torrid solo on "Hootie Blues" was captured on the Columbia album *Fire of the Fundamentals*.

Born in Joplin, Missouri, Mr. McPherson grew up in Detroit on the same block as legendary bebop pianist Barry Harris and trumpeter Lonnie Hillyer. He began playing alto as a young teen, first influenced by Duke Ellington's supreme lyrical altoist Johnny Hodges. He later came under the spell of bop progenitor Charlie Parker, an influence that can still be heard in his blues-drenched lines today.

Like so many of his Detroit compatriots, Mr. McPherson made the move to New York in the late 1950s, and it wasn't long before he hooked up with Charles Mingus, with whom he performed intermittently until 1974. The two Mingus albums, *Mingus at Monterey* and *My Favorite Quintet* are probably responsible for Mr. McPherson's first national exposure. In 1966, Mr. McPherson and Hillyer, who had also worked with Mingus, led a quintet, which replaced Mingus' group at the Five Spot in New York.

During the 1970s and 1980s, he worked freelance, mainly with his own groups and in association with Harris and Billy Higgins. He also performed at various jazz festivals and toured internationally.

Long recognized for his mastery and extensions of the bebop idiom, Mr. McPherson solidified his stature as a premier Charlie Parker disciple by recording Parker's alto parts in Clint Eastwood's 1988 movie, *Bird*.

Mr. McPherson received critical acclaim as one of the powerhouse saxophonists on Bill Cosby's *Cos of Good Music* at the 1995 Playboy Jazz Festival. His *Jump Street Suite* composition had its debut performance at Lincoln Center in October 1998.

In 1994, Mr. McPherson signed with the respected independent label Arabesque. His recordings on Arabesque include *First Flight Out* (1995), *Come Play With Me* (1996), and *Manhattan Nocturne* (1998).

When he is not performing in New York, or across the rest of the United States and Europe, Mr. McPherson resides with his family in San Diego, California.

If any musician can be said to exemplify the continuum of jazz, from its roots to the 1990s, it is certainly **Jon Faddis**. The main stops on the career of this trumpeter-extraordinaire encompass strong associations with Dizzy Gillespie, Lionel Hampton, Thad Jones/Mel Lewis, and Charles Mingus. As music director of The Carnegie Hall Jazz Band, he leads one of the country's major jazz orchestras, dedicated to the continued revitalization of the big band idiom. As composer, Mr. Faddis has collaborated with writer/director/librettist Lee Breuer on a new jazz opera titled *Lulu Noire*. Adapted from the Wedekind *Lulu* plays, the piece updates the setting from turn-of-the-century Berlin to the world of the New York music and art scene. *Lulu Noire* premiered at the Spoleto Festival USA in May 1997.

Born in Oakland, California, on July 24, 1953, Jon Faddis began playing trumpet at age eight, inspired by an appearance of Louis Armstrong on *The Ed Sullivan Show*. Three years later, his trumpet teacher Bill Catalano, an alumnus of the Stan Kenton band, turned Faddis on to Dizzy Gillespie. By his mid-teens, Mr. Faddis had met