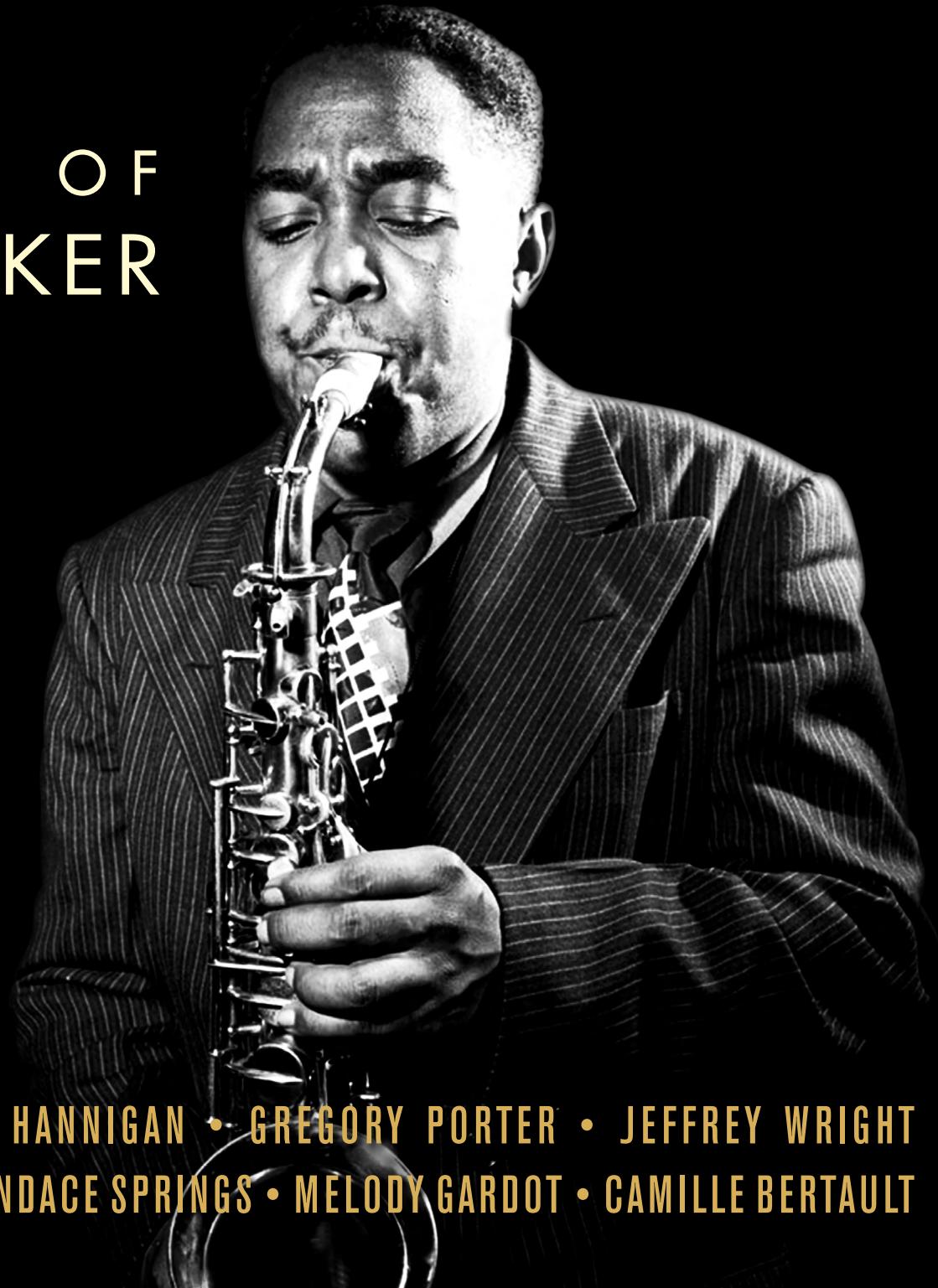


THE PASSION OF CHARLIE PARKER



MADELEINE PEYROUX • BARBARA HANNIGAN • GREGORY PORTER • JEFFREY WRIGHT
LUCIANA SOUZA • KURT ELLING • KANDACE SPRINGS • MELODY GARDOT • CAMILLE BERTAULT

THE PASSION OF CHARLIE PARKER

1. **MEET CHARLIE PARKER** (vocal version of ORNITHOLOGY) 6:21
Chan's Overture
Featured Vocalist, **Madeleine Peyroux**
2. **THE EPITAPH OF CHARLIE PARKER** (vocal version of VISA) 3:55
The Funeral
Featured Vocalist, **Barbara Hannigan**
3. **YARDBIRD SUITE** (vocal version) 4:52
(Lyric by Charlie Parker)
A Genius In His Youth
Featured Vocalist, **Gregory Porter**
4. **SO LONG** (vocal version of K.C. BLUES) 7:57
Exodus To New York City
Featured Vocalist, **Jeffrey Wright**
5. **EVERY LITTLE THING** (vocal version of BLOOMDIDO) 3:23
The Song Of The Acolyte
Featured Vocalist, **Luciana Souza**
6. **CENTRAL AVENUE** (Interlude) 1:29
A Dark Journey To Los Angeles
7. **LOS ANGELES** (vocal version of MOOSE THE MOOCHE) 4:19
The Dealer's Song
Featured Vocalist, **Kurt Elling**
8. **LIVE MY LOVE FOR YOU** (vocal version of MY LITTLE SUEDE SHOES) 3:45
Chan's Love Song
Featured Vocalist, **Kandace Springs**
9. **FIFTY DOLLARS** (vocal version of SEGMENT) 6:51
Angels and Demons
Featured Vocalist, **Jeffrey Wright**
10. **THE KING OF 52ND STREET** (vocal version of SCRAPPLE FROM THE APPLE) 3:40
Chan's Declaration
Featured Vocalist, **Melody Gardot**
11. **SALLE PLEYEL** (Interlude) 1:02
The Journey To Paris
12. **APRÈS VOUS** (vocal version of AU PRIVAVE) 2:47
(Lyric by Camille Bertault)
The Apotheosis Of Charlie Parker
Featured Vocalist, **Camille Bertault**

An Impressionistic Narrative

We have endeavored to create a musical play which impressionistically traces the life of Charlie Parker, from his beginnings in Kansas City, tracing his arduous journey to Chicago, then New York City, through his musical path once there as well as his relationship with his last wife Chan Parker, on through his dark and almost fatal journey to Los Angeles, and concluding with his triumphant trip to Paris, where he was feted as the innovative giant that he had become.

Our approach to interpreting Charlie Parker's music is to try to create a musical language that feels like what Bird might be working with if he were alive today and playing these songs of his rather than the common practice of playing the material as it was played in the 1940's and 1950's. Bird was an innovator, and above all a curious prescient, and forward-looking artist. By the time of his death, I believe (and interviews confirm) that he was already looking to advance into new musical areas rather than linger in the bebop construct that he

had helped create. He spoke of going to Paris to study with Edgar Varese and Nadia Boulanger.

To create this setting I have had the privilege to work on the lyrics with David Baerwald, and on the music with a group of musicians who feel to me to be at the forefront of a new and open way of approaching jazz. We have endeavored to approach the music cinematically, and to approach the structural aspect of it in a conversational manner, for the most part leaving behind the strictures of the head-solo-solo-head approach that was common practice during the period that bebop was developed.

In presenting his story in the form of a "passion", I hope that it helps illuminate the dark and tragic, yet incredibly full life that this man led while re-inventing this music that we call Jazz.

LARRY KLEIN

Description

2015 was the 60th anniversary of Charlie Parker's passing. With this album I've endeavored to do something new and different in an effort to illustrate who "Bird" was as an archetypal character, and to draw attention to the huge impact that his work had on Jazz. To do this, rather than create yet another rehashing of Charlie Parker tunes in a traditional bebop setting, we have created a musical play that, with the limitations of a single album context, follows the narrative arc of his life. Musically, I worked with a group of musicians who feel like some of the most prescient and forward-looking musicians on the jazz scene today, and we have created a musical language that feels to me like something that outlines the shape of what Bird might be doing in this time, were he still alive and playing these songs. A Joycean language where metaphor reigns, and where intuitive dialog replaces the strictures of traditional jazz form, and where the lyric informs the musical elements. Lyrically, I worked with David Baerwald, a songwriter with whom I have worked extensively, and known for his albums with David and David, and the driving writer behind Sheryl Crow's Tuesday Night Music Club.

The musicians include 3 of the musicians involved in David Bowie's brilliant final album Blackstar (Donny McCaslin, Ben Monder, Mark Giuliana). The guest vocalists

are an eclectic group of incredible talent; all of whom I feel are exquisitely suited to playing their roles in the story. Barbara Hannigan, who is one of the women cast as Parker's last wife Chan, is perhaps the most exciting talent on the contemporary classical music scene. She is singing and conducting with orchestras around the world, and specializes in extended technique, and in adventurous contemporary composers like Berio, Ligeti, Stravinsky, and many others. Jeffrey Wright, who performs the pieces written in Charlie's voice, is an Emmy award winning film and stage actor who has been featured in such diverse pieces as the bio-pic Basquiat, The Hunger Games, HBO's Angels In America, and is currently featured on HBO's hit show Westworld. Gregory Porter, Melody Gardot, Luciana Souza, Madeleine Peyroux, and Kurt Elling are all vocalists of immense stature in the jazz world with whom I have worked, and two new and exciting artists, Kandace Springs and Camille Bertault. This album goes against all norms of the "tribute" genre in order to present an album that is a musical play about Charlie Parker; the transcendence of his work, his angels, and his demons.

LARRY KLEIN

All compositions by **CHARLIE PARKER**

Atlantic Music Corp., c/o Universal Music Publishing Group (BMI)
(except Central Avenue & Salle Pleyel)

Lyrics by **David Baerwald** (except tracks 3, 12)

Central Avenue

Written by Donny McCaslin, Ben Monder, Scott Colley,
Eric Harland, Craig Taborn, Larry Klein

McCaslin Music (BMI) / Nightcow Music (BMI) / Scott Colley Music (SESAC) / Dusean Publishing (Sesac) / Light Made Lighter Music (BMI) / Strange Cargo Music (ASCAP)

Salle Pleyel

Written by Craig Taborn, Donny McCaslin, Larry Klein

Light Made Lighter Music (BMI) / McCaslin Music (BMI) / Strange Cargo Music (ASCAP)

Special Thanks – I'd like to thank Bo Goldsen for coming up with the idea of doing an album of Bird's music, and Zach Horowitz and Jean-Philippe Allard for resources to create it, to the great guest artists who took part for their creative generosity, to all of the musicians for being open to a different way of approaching a recording, and to David Baerwald helping me to create this play. Thanks also to Tim Palmer, Andy Taub and all of the engineers involved for their patience and curiosity, and to Sandy Roberton and Ivy Skoff for immense patience and assistance.

Dedicated to Bo Goldsen

Gregory Porter appears courtesy of Golden Slipper Publishing

Madeleine Peyroux appears courtesy of Pennywell Productions

Kurt Elling appears courtesy of OKeh Records, a Sony Music Entertainment Label

Kandace Springs appears courtesy of SRP records and Blue Note, a division of Universal Music

Melody Gardot appears courtesy Decca Records, A Division of Universal Music

Camille Bertault appears courtesy of Sony Classical & Jazz, a division of Sony Music Entertainment France

Donny McCaslin appears courtesy of Motema Music

DONNY McCASLIN Tenor Saxophone

BEN MONDER Guitar

MARK GIULIANA Drums (track 3)

ERIC HARLAND Drums (all except track 3), Vibraphone (track 6)

SCOTT COLLEY Bass (all except tracks 1, 9, 11)

LARRY GRENADIER Bass (tracks 1, 9)

CRAIG TABORN Piano, Wurlitzer Electric Piano, Hammond B-3 Organ

Produced by **Larry Klein**

Recorded in 2016 by Andy Taub at Brooklyn Studios, Brooklyn, NY

Mixed by Tim Palmer at '62 Studios, Austin, TX (except Central Avenue and Salle Pleyel)

Mixed by Rod Shearer at Strange Cargo, Los Angeles, CA

Additional Engineering by Rod Shearer, Maxime Le Guil,
Mike Stankiewicz, Billy Centenaro, Brian Boozer

2nd Engineers: Jaclyn Sanchez, Matt Tuggle, Antoine Poyeton

Additional Recording at Strange Cargo, Los Angeles, CA;
The Village, West Los Angeles, CA;
Henson Recording Studios, Hollywood, CA;
Sound Emporium Studios, Nashville, TN;
Aum Studio Productions, Bakersfield, CA;
Motorbass Studios, Paris, France

Transcriptions: Daniel Rotem

Mastered by Bernie Grundman at Bernie Grundman

Mastering Studios, Hollywood, CA

Production Coordination: Ivy Skoff & Sandy Roberton

Cover Photography: William P. Gottlieb Collection, Library of Congress

Design: Françoise Bergmann, Paris

Executive Producer and Art Direction: Farida Bachir

Larry Klein Management: Sandy Roberton at Worlds End (America) Inc.

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