



THE CHARLES LLOYD QUARTET

Wednesday, October 23, 2024, at 7:30pm

Foellinger Great Hall

PROGRAM

THE CHARLES LLOYD QUARTET

Charles Lloyd, *saxophone and flute*

Aaron Parks, *piano*

Larry Grenadier, *bass*

Eric Harland, *drums*

The program for tonight's performance will be announced from the stage.

This performance will be presented with no intermission

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PROFILES



Charles Lloyd is an NEA Jazz Master and recipient of the prestigious French honor l'Ordre Chevalier des Arts et des Lettres. Voted *DownBeat* magazine's Jazzman of the Year in 1967, Lloyd was again voted Artist of the Year in 2023, and in

2024 he was honored with a rare *DownBeat* critic's poll quadruple crown: Hall of Fame, Artist of the Year, Album of the year for *The Sky Will Still Be There Tomorrow* (released by Blue Notes Records on his 86th birthday) and Saxophonist of the Year. The arc of his contribution to this art form starts in the early 1960s—the depth of his expression reflects a lifetime of experience. Lloyd has a legendary history in the music world and could certainly be in a position to slow down and rest on his laurels. But looking back has never been of great interest to this tender warrior; “Go forward” is his motto as he keeps shifting to a higher, well-calibrated gear.

In 1956, Lloyd moved from Memphis to Los Angeles and graduated from the University of Southern California. During this period, Lloyd played in Gerald Wilson's big band and formed his own group that included Billy Higgins, Don Cherry, Bobby Hutcherson, Scott LaFaro, and Terry Trotter. Lloyd joined Chico Hamilton in 1960. His influence as a composer quickly pushed the group in a more progressive, post-bop direction when Hamilton asked him to be the group's music director. In 1964, Lloyd left Hamilton's group to join alto saxophonist Cannonball Adderley. He recorded two albums as a leader for Columbia Records, *Discovery*

and *Of Course, Of Course*; his sidemen included Gabor Szabo, Don Friedman, Herbie Hancock, Ron Carter, Tony Williams, and Pete La Roca. In 1965, Lloyd formed a quartet with pianist Keith Jarrett, bassist Cecil McBee, and drummer Jack DeJohnette. It was a meeting of straight-ahead post-bop, Free jazz, rock, and world music. Their music quickly caught the attention of jazz fans and critics. They achieved crossover success with young rock fans and became the first jazz group to play in the famed Fillmore. Their album *Forest Flower, Live at Monterey* sold over one million copies.

In 1970, Lloyd surprised the music world by walking away from performing just at the point that he was dubbed a jazz superstar. Actually, he was just following a trajectory that was taking him closer to the essence of the music he was hearing. During the 1970s, Lloyd played occasionally with The Beach Boys, both on their studio recordings and as a member of their touring band. When approached by pianist Michel Petrucciani in 1981, he resumed performing for two years to help Petrucciani get a footing on the world stage, before retreating again to his secluded life in Big Sur. Following a near-death experience in 1986, Lloyd decided to rededicate himself to music. In 1989, Lloyd reestablished an active touring schedule and began recording for ECM Records. Noteworthy albums include *Fish out of Water*, *Canto*, *Voice in the Night*, *The Water Is Wide* (featuring Brad Mehldau, John Abercrombie, Larry Grenadier, and Billy Higgins), and *Sangam* with Zakir Hussain and Eric Harland.

His “New Quartet”, with Jason Moran on piano, Reuben Rogers on bass, and Eric Harland on drums, has three recordings: *Rabo de Nube*

(ECM, 2008), which was voted the number one recording in the 2008 *Jazz Times* Readers' and Critics' polls; *Mirror* (ECM, 2010) and *Passin' Thru* (Blue Note Records, 2017). Commissioned by Jazztopad in Wrocław, Poland to write a new composition to premiere at their 2013 festival, Lloyd wrote *Wild Man Dance Suite* for piano, bass, drums, cimbalom, and lyra, released in April 2015, which began his ongoing relationship with Blue Note Records. Lloyd formed a new group called The Marvels, featuring Bill Frisell on guitar, Reuben Rogers, Eric Harland, and Greg Leisz on steel guitar. Their first release, *I Long to See You* (Blue Note, 2016), featured guest tracks by Willie Nelson and Norah Jones. *Vanished Gardens* (Blue Note, 2018) is a Marvels collaboration with the great American singer and poet Lucinda Williams.

Charles Lloyd maintains an active performance and recording schedule with the New Quartet, Sangam, Maria Farantouri, The Marvels, and special projects around the world. He celebrated his 75th birthday with concerts in the Temple of Dendur at the Metropolitan Museum and the Kennedy Center Concert Hall. Lloyd and Jason Moran were commissioned by Alonzo King's Lines Ballet to compose the score for a new ballet, *Azoth*, which had its world premiere in October 1, 2019.

Lloyd was awarded the prestigious honor of Chevalier des Arts et Lettres by the French Minister of Culture in August 2019. In celebration of his 80th birthday in 2018, Blue Note Records released a limited edition box set, *8: Kindred Spirits* (Live from the Lobero), featuring fellow Memphian Booker T. Jones. The box set includes CD, LP, and DVD recordings of the concert along with a 96-page book of photos commemorating Lloyd's life and legacy. His newest recording, the sixth for Blue Note Records, is *Tone Poem* (2021), and once again features the Marvels. In

2022, he released a trio of Trios over a period of six months—each with a different ensemble: *Trio: Chapel* with guitarist Bill Frisell and bassist Thomas Morgan; *Trio: Ocean* with pianist Gerald Clayton and guitarist Anthony Wilson; and *Trio: Sacred Thread* with tabla master Zakir Hussain and guitarist Julian Lage. The award winning *The Sky Will Still Be There Tomorrow* with Jason Moran, piano, Larry Grenadier, bass and Brian Blade, drums was released in March 2024



As one of the most admired, accomplished bassists working in jazz today, **Larry Grenadier** has been praised as “a deeply intuitive” musician by *The New York Times* and as an instrumentalist with a “fluid sense of melody” by *Bass Player*

magazine. Grenadier has created an expansive body of work in collaboration with many of the genre's most inventive, influential musicians—from early days playing with sax icons Joe Henderson and Stan Getz to decades performing alongside pianist Brad Mehldau, from extended experiences working with the likes of Charles Lloyd, Paul Motian, and Pat Metheny to co-leading the cooperative trio Fly (with Mark Turner and Jeff Ballard) and quartet Hudson (with John Scofield, John Medeski, and Jack DeJohnette). Over a performing and recording career that spans three decades, Grenadier has been an in-demand collaborator not only because of his instrumental virtuosity and instantly recognizable tone but also due to his uncommon artistic sensitivity, imagination, and curiosity. In February 2019, ECM Records released Grenadier's first album of solo bass. Titled *The Gleaners*, it presented originals by the bassist alongside pieces by George Gershwin, John Coltrane, and

Paul Motian, as well as a pair of pieces written especially for Grenadier by guitarist and fellow ECM artist Wolfgang Muthspiel. Grenadier also includes an instrumental interpretation of a song by his wife, and frequent collaborator, the singer-songwriter Rebecca Martin.



Eric Harland is destined to become a great drummer in jazz history. Internationally prominent, Harland is currently a member of Sangam, Charles Lloyd New Quartet, Charles Lloyd and the Marvels, James Farm, and AZIZA. Harland

also has his own group, Voyager, with two recordings, *Live By Night* and *Vipassana*. In *DownBeat*'s 65th Annual Readers Poll, he was on the short list of drummers, in company of masters like Roy Haynes and the late Elvin Jones. In 2008, he was voted Rising Star Drummer in *DownBeat* Readers Poll.

During a high school workshop, Wynton Marsalis discovered Harland and encouraged him to study in New York City. Harland left his hometown of Houston, Texas to go to the Manhattan School of Music on full scholarship. After music school, Harland studied at Houston Baptist University (College of Biblical Studies) and became an ordained minister. The pull of music was strong and cut short his career as a preacher. He returned to the East Coast, immersing himself in music. He has played on over fifty recordings, including *Let's Get Lost* and *Wandering Moon* (Terrance Blanchard on Sony Classical), as well as *Black Action Figure* (Stefon Harris on Blue Note) and *Land of Giants* (McCoy Tyner on Telarc), both of which were nominated for Grammy awards. Eric has played on 18 movie scores,

including *Bo Jangles* (starring Gregory Hines), *Caveman's Valentine* (starring Samuel L. Jackson), and *Original Sin* (starring Antonio Banderas and Angelina Jolie.)

Performing live is one of Harland's greatest joys. He has played with many jazz and music greats including Betty Carter, Joe Henderson, Joshua Redman, Wynton Marsalis, Terence Blanchard, McCoy Tyner, Michael Brecker, Red Hot Chili Peppers, and John Mayer.



Pianist **Aaron Parks** is a forward-thinking jazz musician who came to the public's attention during his time with trumpeter Terence Blanchard. Born in Seattle, Parks began playing piano at a young age and by the time he was 14 had enrolled in an

early entrance degree program at the University of Washington.

Originally, Parks pursued both science and music degrees; however, his prodigious talent won out and by age 16 he had transferred to the Manhattan School of Music. While there, he studied with noted pianist Kenny Barron and received several competitive accolades, including being named the 2001 Cole Porter Fellow of the American Pianists Association.

At age 18, he joined Blanchard's ensemble and subsequently recorded four albums with the veteran trumpeter, including 2003's *Bounce*, 2005's *Flow*, the soundtrack to the 2006 Spike Lee film *Inside Man*, and Blanchard's 2007 Grammy-winning opus *A Tale of God's Will (A Requiem for Katrina)*. Besides playing with Blanchard, Parks has performed with a variety of artists, including trumpeter Christian Scott, drummer Kendrick

Scott, vocalist Gretchen Parlato, and others. Parks has released several albums under his own name, including his 2008 Blue Note debut, *Invisible Cinema*.

Parks, who has also recorded with Christian Scott, Kendrick Scott, Ambrose Akinmusire, and Kurt Rosenwinkel, was an integral part of the James Farm Quartet with Joshua Redman, Matt Penman, and Eric Harland. Nonesuch released their self-titled album in 2011. The pianist subsequently signed to ECM and released the solo piano offering *Arborescence* in the fall of 2013. He also made sideman appearances on Will Vinson's *Live at Smalls* and Yeahwon Shin's *Lua Ya*. His recording *Live in Japan* with his own trio of Thomas Morgan and RJ Miller was recorded on the pianist's phone during a show and released for free on his Bandcamp page. *Find the Way*, his sophomore label date for ECM, was issued in late spring of 2017. It featured bassist Ben Street and drummer Billy Hart in the rhythm section and was inspired in part (according to Parks) by the music of Alice Coltrane and Shirley Horn (for whom Hart played); both of whom prioritized space and subtlety in composition and improvisation.

LAND ACKNOWLEDGMENT

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As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



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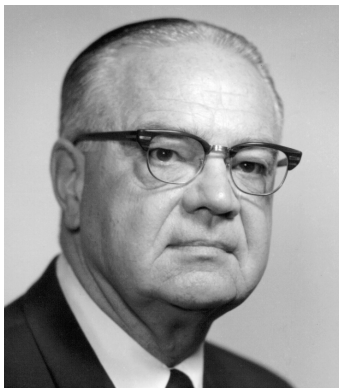
80 years ago, in 1945, members
of the United States Armed
Forces liberated my father, Rab-
bi Isaac Neuman, from Ebensee,
Austria.

*If US soldiers had not been there,
I would not be here.*

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(1929-1995)
VERNON K. ZIMMERMAN
(1928-1996)
November 2003



HELEN FARMER
JAMES FARMER (1931-2020)
April 2014

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Demonstrating their steadfast dedication to the arts, members of the Foellinger Society have donated or pledged \$500,000 to \$999,999. Because of their generosity, everyone in this community can unite in joyful and engaging experiences. These magnanimous arts lovers celebrate the spirit of Helene Foellinger, whose memorial gift honored her sister, Loretta Foellinger Teeple, and established the Marquee Performance Endowment.



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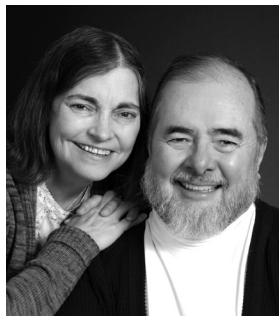
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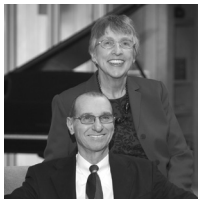
JOHN PFEFFER
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ALICE PFEFFER
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November 2006



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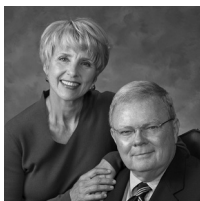


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November 2011



LEA GIESELMAN
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BOB GIESELMAN
(1932-2015)
April 2013



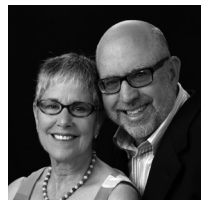
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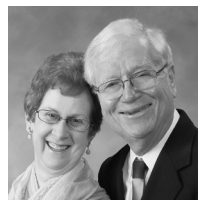
MICHAEL SWINDLE
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ANONYMOUS
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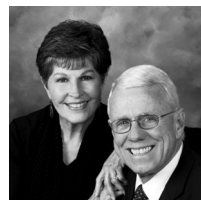
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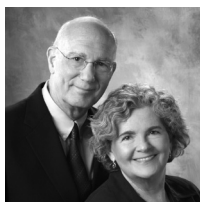
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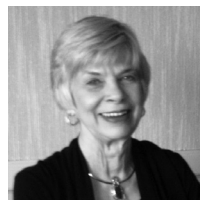
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Russell Zillman

**KRANNERT CENTER
STUDENT ASSOCIATION**

Aminah Adebayo
K. Rae Ambroz
Helen Anil
Yusra Ansari
Caroline Atkinson
Claire Baffes
Subhodeep Bakshi
Kirsten Barker
Josie Besch
Aakash Bhide
Surman Bhowmick
Alyx Bibbs
Nick Boivin
Zach Bottoms
Alexa Bucio
Andrew A. Butterworth
Danielle Caccamo
Alice Cao

Emma Chang
Xixi Chen
Ti-Chung Cheng
Judy Chiang
June Chun
Leanna Cui
Amanda DuVall
Yating Feng
Ramya Gandhi
Griffin Garrett-Grossman
Rashmi Ghonasgi
Vix Henry
Uma Iyer
Marge Jerich
Xiaorui Jiang
Yixuan Jin
Nithya Kalwala
Andrew Klopp
Susan Koernr
Maria Kozar
Mildred Kumar
Toby Kutz
Maria Kuzniar
Amani Lalial
Lucas Langley
Jessica Larri
Erin Lee
Isabella Lee
Joy Lee
Edward Li
Zilu Li
Tina Lin
Wei Liu
Xiangyi Liu
Utsav Majumdar
Liliana Mansfield
Anne Margalith
Emma Mayes
Morgan Miller
Ethan Miranda
Kevin Nie
Qiaoyi Nie
Nicholas Orr
Steven Ortega
Yingrui Ouyang
Suraj Patel
Wesley Pereira
Diana Pham
Natalia Rafalko
Malika Raffensperger-Schill
Eliza Refaat
Nicolle Reynolds
Julia Rhodes

Jacqueline Perez Rivas
Trevor Santiago
Anna Schuster
Kaustabh Sharma
Dan Shen
Bangyan Shi
Zhan Shi
Patricia Simpson
Pratik Sinha
Daniel Song
Wenjie Song
Lea Stangenes
Deepak Subramanian
Pooja Tetali
Alexandria Thomas
Tejashree Tirunagari
Jenny Tran
Kelly Trevillian
Jiaxin Wan
Gloria Wang
Yining Wang
Cierra Welch
Samyla Williams
Nicholas Wooden
Ananya Yammanuru
Huiya Yang
Jie Zhang
Nicole Zhang
Bowang Zhou
Ino Zhu

KRANNERT CENTER STAFF

Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director
for Production
Maureen V. Reagan, Associate Director
for Administration and Patron
Experience
Julianne Ehre, Assistant Director for
Programming and Engagement

EVENTS

Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Stanley Natonek, Theatrical Technical
Coordinator
Rachel Gladd, Performing Arts Events
Coordinator

PROGRAMMING AND ENGAGEMENT

Julianne Ehre, Assistant Director for
Programming and Engagement
Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Emily Laugesen, Director of Community
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Associate Director
of Advancement
David Drake, Advancement Team
Assistant
Frank Niemeyer, FAA Annual Giving
Officer

OPERATIONS

Director's Office

Zia Moon, Krannert Center Showcase
Director, Office and Communications
Support Specialist
Vanessa Lane, Office Manager

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager

Joe Butsch, Building Electrician
Jared Painter, Assistant Chief Building
Operations Engineer
Scott Butler, Eric Carr, Austin Dearth,
Sara Dietrich, John Ekstrom, Jessica
Fancher, Bryan Franzen, Mark
Lashbrook, Jacob Lerch, Chad
Schwenk, Attendants
Glenda Dalton, Operations Office
Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Administration and Patron
Experience

Communications

Sean Kutzko, Assistant Communications
Director
Nicholas Mulvaney, Art Director
Jodee Stanley, Program and Web Editor

Public Services

Amy Thomas, Food Services Director
Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Hospitality Supervisor
John Ingalls, Culinary Worker
Whitney Havice, Ticketing and Patron
Services Director
Ann-Marie Dittmann, Patron Services
Assistant Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
Supervisors
Adrian Rochelle, Front of House
Performance Supervisor
Scott Leon, Community Service Officer

PRODUCTION

Terri Anne Ciofalo, Director
of Production
Maria Miguens, Production Manager

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/
Video Director
Tyler Knowles, Assistant Audio Director

Costume Shop

Andrea Bouck, Costume Director

Richard Gregg, Costume Rentals Director/
Wardrobe Adviser/Associate Costume
Director
Paige Stewart-Rankins, Hair & Makeup
Supervisor
Julianna Steitz, First Hand
April McKinnis, EB McTigue,
Cutters/Drapers
Kari Little-McKinney, Theatrical Stitcher

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nick Jukes, Theatrical Lighting
Coordinator

Properties Department

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Bobby Reynolds, Theatrical Scene Shop
Coordinator
Kayley Woolums, Theatrical Scene Shop
Assistant

PERFORMING ARTS BUSINESS SERVICE CENTER

Jenell Hardy, Director of Business
Services
Macauley Allen, Business Services
Specialist
Debbie Delaney, Accounting Staff

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

PHONES AND DEVICES

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如您对您的造访需要帮助, 请发送电子邮件至:

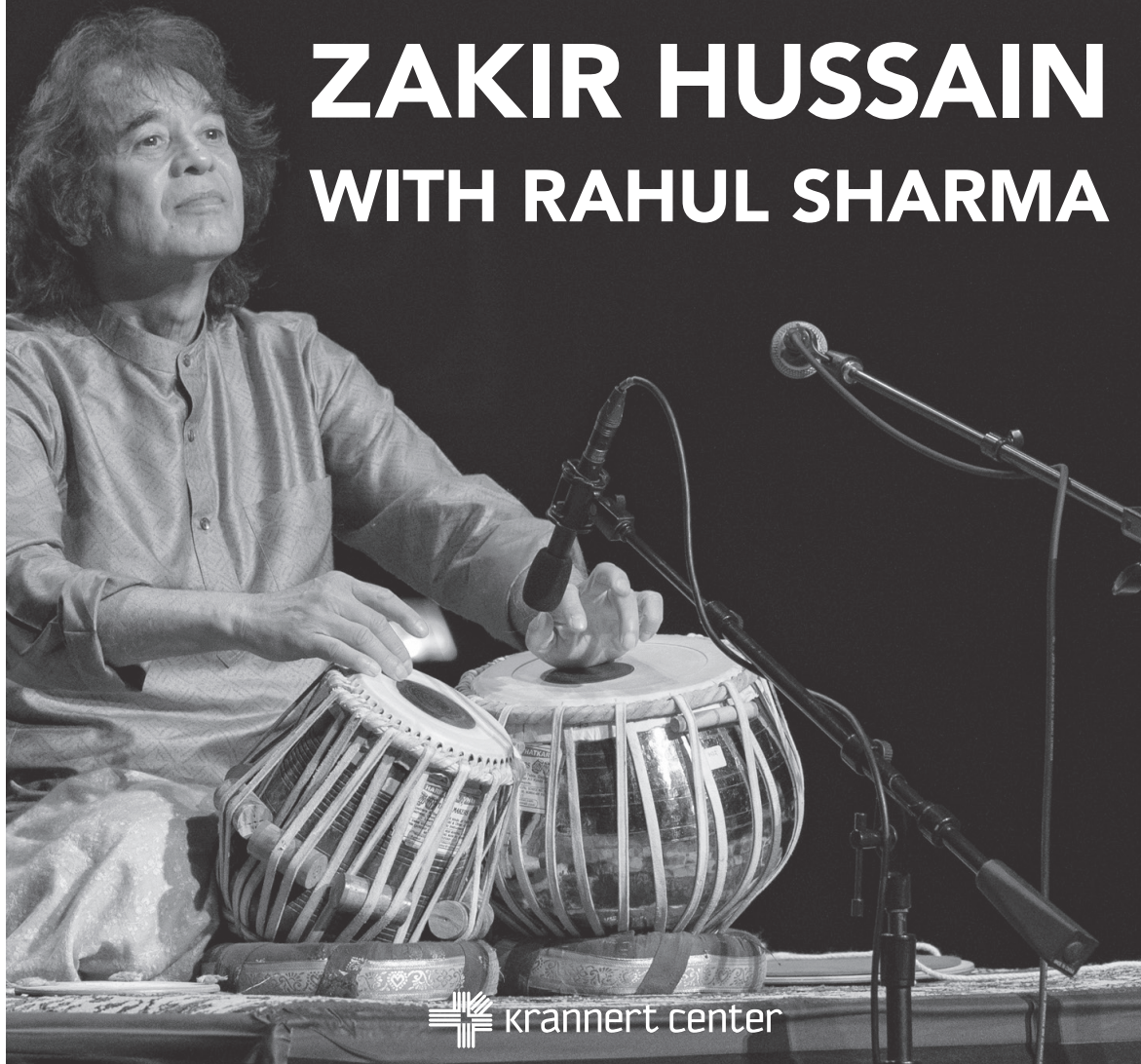
स्वागत है! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는...
에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716

TU OCT 29 AT 7:30PM

ZAKIR HUSSAIN WITH RAHUL SHARMA



krannert center

A black and white photograph of Michael Cleveland, a man with glasses and a striped shirt, sitting on a stone ledge and playing a violin. He is smiling and looking towards the right. A violin case is open on the ledge next to him. The background is a dark, patterned wall.

SA NOV 16 AT 7:30PM

MICHAEL CLEVELAND AND FLAMEKEEPER



krannert center



EST.
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