



Carthage

Department of Music
Presents

Carthage Jazztet plays the music of Charles Mingus

A current calendar of music events for 2012-2013 can be found at
www.carthage.edu/music

Ushers Provided by Lambda Kappa Professional Music Fraternity

Tuesday, May 14th, 2013
7:30 p.m.

H. F. Johnson Recital Hall
Carthage College
Kenosha, WI



Carthage Music Department
2001 Alford Park Drive
Kenosha, Wisconsin 53140
262-551-5859

Program

1. Nostalgia in Times Square
2. Fables of Faubus
3. Pithecanthropus Erectus
4. Goodbye Porkpie Hat
5. Jelly Roll
6. Better Get Hit in Your Soul
7. Boogie Stop Shuffle

All compositions by
Charles Mingus (1922-1979)

All arrangements by
Dalbke, Dopke, Girdaukas, McKenzie, Seigfried

The Carthage Jazztet

Patrick Girdaukas
saxophone

Michael Dalbke
guitar

Hunter McKenzie
bass

Luke Dopke
drums

Directed by
Dr. Karl E. H. Seigfried

A Brief Biography of Charles Mingus by Hunter McKenzie

BETWEEN may be the single word that could encapsulate a *concept* of the life of Charles Mingus. Audacious, scintillating, restlessly creative, domineering, eloquent – he stood ever between American and European compositional trends, fell ever between predefined racial labels, and created from the fruitful harmonic world he discovered in the intersection of order and chaos.

Mingus was born April 22, 1922, at an army camp in Nogales, Arizona. He grew up in the Watts area of Los Angeles, where church, and later classical music shaped his earliest notions of composition. His parents' mixed racial heritage caused him to experience discrimination from all possible fronts. Before taking up what would become the instrument of his fame, the upright bass, he studied trombone, cello (which would continue to guide his approach to the bass), and piano. At a young age he became a lover of the music of Duke Ellington, and began to create sophisticated classical compositions, influenced by Debussy, Stravinsky and Richard Strauss.

Throughout the 40s and 50s he played with Louis Armstrong, Lionel Hampton, Charlie Parker, Duke Ellington, Kid Ory, Art Tatum, Miles Davis, and Bud Powell, but resisted labeling his own music as “jazz,” preferring simply “Mingus music.” In his more than 300 scores, he depicted pain and joy, love and hatred, creative and destructive impulses – and developed a new concept of collective improvisation. His songs are fluid not only in their melodic content, but also in overall structure, morphing spontaneously to express the feelings of each player. Mingus stated in his liner notes to *Let My Children Hear Music*, “Each jazz musician when he takes a horn in his hand... this man is taking the place of a composer.”

In 1977, after a lifelong struggle with depression and bipolar disorder, Mingus was diagnosed with amyotrophic lateral sclerosis. He died shortly thereafter, dying in Cuernavaca, Mexico. His ashes were scattered over the Ganges.

I hope for this short time that you will give your mind and heart to this great American composer. The music is complex, eccentric, and challenging, but in its oddities I believe that Mingus can teach us something essential about conflict – the tensions and paradoxes that create America, the world, and the human spirit. In oppositions he saw not chasms, but flowering opportunities for growth and invention, and wove a brilliant dance between tradition and an unknown future.