

# Central Park SummerStage

## ***Joni's Jazz***

Canada Day  
New York, NY  
July 1, 1999

**Part 1:** Selections from: *MINGUS, COURT And SPARK, The HISSING OF SUMMER LAWNS, and DON JUAN'S RECKLESS DAUGHTER*

Introduction & Announcements: Danny Kapilian (Producer)

01. Trouble Child	<i>Toshi Reagon</i>
02. The Jungle Line	<i>Carl Hanckcock Rux &amp; Dean Bowman</i>
03. Peoples Parties	<i>Jane Siberry</i>
04. Same Situation	<i>Ravi Coltrane</i>
05. Edith And The Kingpin	<i>Christina Wheeler</i>
06. Jericho	<i>Christina Wheeler</i>
07. Free Man In Paris	<i>PM Dawn</i>
08. I'se A Muggin'	<i>PM Dawn &amp; Mood Swings</i>
09. Don't Interrupt The Sorrow	<i>Chaka Khan</i>
10. Just Like This Train	<i>Eric Anderson</i>
11. Down To You / A Case Of You	<i>Joy Askew w/ Joe Jackson</i>
12. God Must Be A Boogie Man	<i>Erin Hamilton</i>
13. Court And Spark	<i>Duncan Sheik</i>
14. The Hissing Of Summer Lawns	<i>Chaka Khan</i>
15. Raised On Robbery	<i>Sheryl Marshall</i>
16. Shadows And Light	<i>John Kelly</i>

## **Intermission**

**Part 2:** *HEJIRA*

Announcements: Danny Kapilian (Producer)

01. Coyote	<i>Joy Askew</i>
02. Amelia	<i>John Kelly w/ Don Byron &amp; Doug Weiselman</i>
03. Furry Sings The Blues	<i>Eric Anderson w/ Don Byron &amp; Doug Weiselman</i>
04. A Strange Boy	<i>Jane Siberry w/ Matthew Garrison, Bass)</i>
05. Hejira	<i>Chaka Khan</i>
06. Song For Sharon	<i>P.M. Dawn</i>
07. Black Crow	<i>Toshi Reagon</i>
08. Blue Motel Room	<i>Erin Hamilton w/ Graham Haynes, Cornet</i>
09. Refuge Of The Roads	<i>Duncan Sheik</i>

## **Encore**

10. Twisted	<i>Jon Hendricks &amp; Annie Ross</i>
11. Jumpin' At The Woodside	<i>Jon Hendricks &amp; Annie Ross</i>
12. Help Me	<i>Entire Ensemble w/ JONI</i>

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in cooperation with the City  
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# CENTRAL Summerstage **Free!** PARK

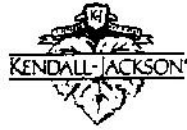
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INFO/VOLUNTEER HOTLINE (212) 360-2777

Rumsey Playfield at 72nd Street, Mid-Park

## *JOHN'S JAZZ*

### *Canada Day, July 1, 1999*

### *7:30 PM*

*John's Jazz presented with underwriting by  
the Canadian Consulate*



## *90101's JAZZ*

Created and Produced by DANNY KAPILIAN

### *THE BAND:*

Vernon Reid	Music Director, Guitars, Arrangements
Jerome Harris	Guitars, Arrangements and Transcriptions
Matthew Garrison	Bass
Ben Perowsky	Drums
Minu Cinelu	Percussion
Joy Askew	Piano, Lead and Background Vocals, Arrangements
Brian Charette	Keys, Arrangements, Transcriptions
Leon Gruenbaum	Keys, Arrangements, Samchillian-tip-tip-chepee
Ravi Coltrane	Soprano Saxophone
Don Byron	Clarinet
Doug Weiselman	Flute, Clarinet, Saxes, Joni-tuned Guitar, Arrangements
Graham Haynes	Cornet
Christina Wheeler	Lead and Backing Vocals
Sheryl Marshall	Lead and Backing Vocals

### *QUEST ARTISTS:*

Eric Andersen, Dean Bowman, Erin Hamilton, Jon Hendricks and Annie Ross, Joe Jackson, John Kelly, Chaka Khan, P.M. Dawn, Toshi Reagon, Carl Hancock Rux, Duncan Sheik, Jane Siberry

Note: Due to illness, Holly Cole will not be appearing.  
We apologize for any inconvenience

### *Part One:*

Selections from **MINGUS, COURT AND SPARK,**  
and **THE HISSING OF SUMMER LAWNs**

—Intermission—

### *Part Two:*

**HEJIRA**

Special Thanks to: Joni Mitchell; Vernon Reid; Debbie Landau for the go-ahead; Julie Larsen; Allan Pepper; Bo Holst at SIR for stepping up with a huge heart; Joel Bernstein; all the guest singers; the band - particularly Jerome Harris, Joy Askew, Brian Charette, Leon Gruenbaum, and Doug Weiselman for extra labor on arrangements and transcriptions, and Ben Perowsky and Minu Cinelu for the super effort, and the angelic voices of Our Ladies of the Canyon - Sheryl Marshall, Joy Askew and Christina Wheeler; John Coltrane and Jimmie Garrison for the gift of their sons; David Schnirman; Rich Tozzoli; Sandy Sawotka; Limor Tomer; Darcie Jane Fromholz; Jarrod Gibson; Jeannie Stahlman; Mitch Goldman; Art Edelstein; Stephanie Berger; Gabri Christa; Jon Hendricks and Annie Ross for inspiration; Tammy McCrary; Mary Cortes; John Kelly for the love and devotion; Dianne Reeves for the intent and her love of Joni's music; Joe Jackson for stepping out; to the many great artists whose schedules got in the way of their participation; to Mesa Boogie for the endorsements; Dan Melnick at Festival Productions for constant support and inspiration; Al Kooper for the early and ongoing inspiration; Lilie Zendel and Andrea Hossack at the Canadian Consulate for great support. If we've forgotten anyone, we love you.

## Wanderlust: Joni Mitchell's Hejira

By Anthony DeCurtis

An alluring woman wears black, bohemian garb, the outfit of an artist, and, as she extends her arms and runs, those garments provide her with wings of flight. "I'm like a black crow flying/In a blue, blue sky," she sings. In another photograph, she stares directly at the viewer, her skin as white as the frost-covered landscape and the winter sky. An image of a long, empty highway penetrates deep into her body. She calls herself "a hitcher/A prisoner of the white lines on the freeway."

Another picture reveals a woman in a wedding dress standing demure in the distance. "I saw the long white dress of love/On a storefront mannequin," a voice sings, ". . . Some girl's going to see that dress/And crave that day like crazy." The woman in the photo floats on a frozen lake that blurs into the sky at the horizon, her dress as white as the ice and the clouds. A dancing man in black, presumably her groom, glides freely across the ice and transfixes her. They seem to exist in entirely different worlds, his seductive performance and her mesmerized longing all that unites them.

Those snapshots from a dream constitute the art work for Joni Mitchell's Hejira, an extraordinary album about flight in all its aspects - physical, emotional and spiritual. Those lyrics provide part of that dream's soundtrack. Beyond flight, Hejira is also about the reasons for flight - love and the fear of love, the promise of love and its failure, the search for love and its elusiveness, the terror and the secret, whispering satisfactions of being alone, in motion, free. "Love stimulated my illusions/More than anything," Mitchell sings, but unraveling those illusions from anything that might pass as reality is a tricky business. Doing so elicits stark admissions ("Maybe I've never really loved/I guess that is the truth/I've spent my whole life in clouds at icy altitudes") and sly, Byronic rhymes ("Well, there's a wide wide world of noble causes/And lovely landscapes to discover/But all I really want to do, right now/Is . . . find another lover!").

When Mohammed fled from Mecca to Medina in 622 - the flight that gives us the term "hejira" and the date from which the Islamic world reckons time - he was fleeing persecution and death, running to preserve his faith. A determinedly independent female artist writing on the cusp of the American biennial - Hejira came out in 1976 - Mitchell took flight for the far more private reasons of a crumbling relationship. But, in the richest literary tradition, her inward and outward journeys simultaneously mirror and relieve each other. She could escape her inner life in the spontaneity of her travels; at the same time, she could flee engagement with others amid the intricacies of her inner life. "Till I started analyzing . . . And it made most people nervous," she sings. "They just didn't want to know."

Hejira, then, is partly a travelogue in which the place names mount up as the heroine moves on and recounts the tales of her going - New England, North Dakota, Beale Street, Bleecker Street, even Staten Island and the Wollman Skating Rink. The music is as free as the album's restless spirit. Many of the songs don't have drums, and the rhythms move on a moment's impulse with the sinuousness of Mitchell's electric guitar and the elasticity of her vocal and lyric lines.

The melodies expand until they are more like unpredictably recurring allusions to melody rather than clearly delineated phrases. And Jaco Pastorius's bass sidles, nudges and cajoles its way into the upper registers of the lead parts like a friend interrupting a conversation with something important to say, like a former lover who refuses a fate in the background, like a memory that will not accept being forgotten. His sounds, in other words, unnervingly underscore the haunted sense of Mitchell's songs.

More than twenty years after its initial appearance, Hejira still makes a stunning, nearly intimidating impression. Because Mitchell is virtually alone among the great singer-songwriters for making musical contributions that are as significant as her lyrics, it has become easy to overlook how truly remarkable her lyric writing is. Particularly in the two songs on the album addressed to women, "Amelia" and "Song for Sharon," she discovers a language - and an supple vocal style in which to articulate that language - that moves indistinctly between poetry and prose, speech and thought, cool abstraction and erotic revelation.

As powerfully emotional as it is, Hejira is, at its most profound, an exploration of the prisonhouse of the self. "And the power of reason/And the flowers of deep feelings/Seem to serve me/Only to deceive me," Mitchell sings on "Song to Sharon." Encountering the tangled, contradictory sources of our motivations, swirling in the funhouse reflexivity of all our perceptions - those are journeys as voluptuous and frightening as any trek along the lost highway.

Hejira sketches a roadmap to the wanderings of the soul, and intimates that losing and finding yourself may not be as different as they first might appear. Neither state of awareness is permanent, after all. And, as you swing through each only to drift again into the other, the questions that arise easily overwhelm any answers that may briefly take shape, before evaporating in the shimmer of the rearview mirror.

## *SummerStage Staff*

Executive Producer:	Erica Ruben	Production Manager:	Rich Reddington
Artistic Director:	Bill Bragin	Asst. Prod. Manager:	Natalie Drillings
Associate Producer:	Gayle Horio	Site Manager:	John Leonard
Marketing Manager:	Robin Glazer	Front of House Engineer:	Martin Reynolds, Jon Baker
Manager, Development & Outreach:	John Mulvey	Lighting Director:	Howard S. Thies
Volunteer Coordinator:	Kahlil Goodwyn	Asst. Lighting Director:	Kevin Connaughton
		Asst. Site Managers:	Warren Smith Westley Cammon, Henry Brummell
		Hospitality Manager:	Sonya Barnett
		Production Intern:	Ira Frenkel

Office Staff: Sonya Barnett, Susan Abbott, Alicia Bent, Shalini Bhavnani, Michael Hastings-Black, Geraldine Bouneau, Andrea Breed, Amber Brown-Hospedale, Ryan McGuinness, Cynthia Rentha, Tani Schwartz, Kathy Turner

Production Staff: J.R. Barnett, David Burke, Navneet Behal, Dave Coffey, Tim Coffey, Kevin Connaughton, Adam Gabel, Wolfe Z. Glass, Vincent Failla, Gabriel Levine, Don Maxwell, Bob Price, Joe Reddington, Mikhail Vesnin

## *Acknowledgments*

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**LEGEND:** Gina Leonetti Boonshoft and David Boonshoft; Peter Nager

**CHAMPION:** ABC, Inc.; ABKCO Music and Records, Inc.; Rick Arnstein; Borys Harmaty; Jones, Day, Reavis & Pogue; Terry Stewart

**BENEFACTOR:** Cecile Defforey; Herbert and Ernestine Ruben; Francis Williams

**PATRON:** Tom Faneuff and Susan Merrill; Joshua Feigenbaum