

2010 NEA Jazz Masters
Jazz at Lincoln Center Radio
Season 17
Program 29, Airdate 4/15/10

[Opening Credits]

1) Music: Little Sunflower (Freddie Hubbard) – Jazz Masters Quintet

2) Tape:

AB Spellman: These guys don't age. They don't age in the horn as I once said in a poem. You know, their knees may ache, their shoulders may ache, they may drag themselves up there. But boy, you put the instrument in their hands and they are teenagers.

3) Music:

4) Pierce:

YOU'VE SEEN IT BEFORE. THE SIMPLE ACT OF PERFORMING CAN INFUSE AN ELDER MUSICIAN WITH THE VITALITY OF YOUTH. THAT WAS THE MAGIC IN THE TWO THOUSAND TEN—N.E.A. **JAZZ MASTERS AWARDS** – A CEREMONY AND CONCERT -- HONORING EIGHT OF OUR ESTEEMED JAZZ INNOVATORS:

MUHAL RICHARD ABRAMS

BILL HOLMAN

YUSEF LATEEF,

CEDAR WALTON,

KENNY BARRON,

BOBBY HUTCHERSON,

ANNIE ROSS,

AND GEORGE AVAKIAN

COMPOSERS, PERFORMERS AND A RECORD PRODUCER WHOSE SIGNATURES ARE NOW EMBEDDED IN THE CONSTITUTION OF THIS MUSIC. THEY ARE THIS YEAR'S RECIPIENTS OF OUR NATION'S HIGHEST JAZZ HONOR – BESTOWED BY THE NATIONAL ENDOWMENT FOR THE ARTS.

WRITER A.B. SPELLMAN...

5) Tape: ABclip2

AB Spellman: The NEA Jazz Masters Award means a lot to musicians because there aren't a lot of recognition ceremonies for them in this country -- almost nothing that certifies that they are valued in our culture. And this is the one which is the most prestigious of them all.

6) Pierce:

SINCE 1982, 114 MUSICIANS HAVE BEEN RECOGNIZED BY THE ENDOWMENT FOR UNIQUE CONTRIBUTIONS TO AMERICAN MUSIC. THEY GATHER ANNUALLY FOR A CEREMONY AND CONCERT TO HONOR THEIR NEWLY APPOINTED PEERS.

7) APPLAUSE**8) Pierce:**

FROM THE ROSE THEATER IN THE HOUSE OF SWING, I'M WENDELL PIERCE. THIS IS JAZZ AT LINCOLN CENTER.

ONSTAGE, WYNTON MARSALIS AND THE JAZZ AT LINCOLN CENTER ORCHESTRA WILL OPEN WITH A PERFORMANCE CONCEIVED BY 2010 NEA JAZZ MASTER GEORGE AVAKIAN -- ONE OF THE MOST INFLUENTIAL RECORD PRODUCERS IN JAZZ. YOU CAN HEAR HIS WORK IN THE RECORDINGS OF LOUIS ARMSTRONG, MILES DAVIS AND DUKE ELLINGTON. BUT ONE DREAM HE WAS NEVER ABLE TO REALIZE WAS TO BRING ELLINGTON AND ARMSTRONG TOGETHER IN THE STUDIO. SO, HE'S ASKED US TO CLOSE OUR EYES AND IMAGINE THE GREAT PAIR ONSTAGE.

WITH THE LEAD TRUMPET PLAYED HERE BY WYNTON MARSALIS, AND DAN NIMMER AT THE PIANO -- THIS IS DUKE ELLINGTON'S *STOMPY JONES*...

9) Music: *Stompy Jones* (5:48)

Wynton: "Victor Goines, Joe Temperly, Chris Crenshaw, Dan Nimmer..."

10) Pierce:

STOMPY JONES AS RENDERED IN GEORGE AVAKIAN'S DREAM - UNITING DUKE ELLINGTON AND LOUIS ARMSTRONG. THE FACT THAT THIS DREAM WAS NEVER REALIZED IS MINOR COMPARED TO WHAT GEORGE AVAKIAN **HAS** ACCOMPLISHED.

11) Music: *Milestones* (Miles Davis)
CD: Milestones

12) Pierce:

IN A CAREER OF SEVEN DECADES, HE PRODUCED THE VERY FIRST *ALBUM* OF JAZZ -- BRINGING THE INNOVATIONS OF LINER NOTES TO THIS MUSIC. HE CHAMPIONED THE L.P RECORDING AS A NEW EXTENDED FORM FOR JAZZ CREATORS. AND HE LAUNCHED THE CAREERS OF IMPORTANT MUSICIANS... LIKE MILES DAVIS...

13) MM's tape:

George Avakian: I look back on all of that and I realize that, in some ways, the most important single thing that I ever did in the record industry was to change the emphasis of the industry in the direction of quality albums which would endure rather than hits that came and disappeared.

Music: brief alto window and cross to piano

16) Music: *Melancholia*
CD: Wanton Spirit 1994 Universal Music Jazz France

15) Pierce:

AT 91, GEORGE AVAKIAN IS THE ELDEST OF THE 2010 NEA JAZZ MASTERS. OUR NEXT HONOREE IS THE BABY OF THE FAMILY – A QUARTER CENTURY YOUNGER...

17) Pierce:

KENNY BARRON IS ONE OF THE MOST VERSATILE AND SENSITIVE PIANISTS IN JAZZ. HE'S ALSO A LONGTIME JAZZ EDUCATOR, HAVING SPENT MORE THAN 30 YEARS TEACHING THE ELUSIVE ART OF IMPROVISATION TO YOUNGER GENERATIONS...

18) MM's tape:

Kenny Barron: ...So it's like instant composition -- creating problems for yourself while you're playing and having to solve them while you're playing.

19) Music:

It amazes me just to be able to grab a handful of notes out of thin air and make something out of it.

21) Music:

22) Pierce:

IN THE ROSE THEATER, KENNY BARRON SITS AT THE KEYBOARD FOR A SOLO IN HONOR OF ONE OF HIS FAVORITE PIANISTS -- THIS IS *SONG FOR ABDULLAH*.

23) Music: *Song For Abdullah (9:12)*

Wynton: Kenny Barron, Mr. Kenny Barron...

24) Pierce:

PIANIST KENNY BARRON'S *SONG FOR ABDULLAH* – WRITTEN FOR ABDULLAH IBRAHIM – PERFORMED HERE AT THE NATIONAL ENDOWMENT FOR THE ARTS 2010 JAZZ MASTERS AWARDS.

OF THE THREE PIANISTS HONORED IN THIS CEREMONY, ONE HAS STOOD AT THE FOREFRONT OF THE CONTEMPORARY MUSIC SCENE

SINCE THE 1950S. BUT MUHAL RICHARD ABRAMS SHIES AWAY FROM LABELS...

25) MM's tape:

Muhali Richard Abrams: I don't engage in categories, you know. "New Jazz". What is New Jazz? What is that? (laughs) You know...These labels mean very little. I think the thing that means a lot is that when any listener listens to music and decides what that is to him or her. That's the important thing.

26) Music: *2000 Plus the Twelfth Step (from concert)*

27) Pierce:

ABRAMS WAS BORN AND RAISED IN CHICAGO; IN 1965, HE CO-FOUNDED THE LANDMARK "ASSOCIATION FOR THE ADVANCEMENT OF CREATIVE MUSICIANS" -- THE A A C M.

28) MM's tape:

Muhali Richard Abrams: These w'all musicians on the south side. Black musicians. We let em talk and see who among them was open to the idea of having an organization that just dealt with original music -- no standards -- just original music. And developing a business sense of the music world to take control of our destinies as musicians.

29) Pierce:

THE A.A.C.M. IS STILL GOING STRONG AND STILL DEDICATED TO ORIGINAL COMPOSITION AND PERFORMANCE.

ONSTAGE, IN THE ROSE THEATER, MUHAL RICHARD ABRAMS LEADS THE JAZZ AT LINCOLN CENTER ORCHESTRA IN HIS OWN COMPOSITION -- THIS IS *2000 PLUS THE TWELFTH STEP*,

30) Music: *2000 Plus the Twelfth Step (5:00)*

31) Pierce:

AN EXCERPT FROM *2000 PLUS THE TWELFTH STEP*, FEATURING TRUMPETER MARCUS PRINTUP, SAXOPHONIST TED NASH, DRUMMER ALI JACKSON, AND BASSIST CARLOS HENRIQUEZ – ORIGINALLY COMPOSED FOR THE CARNEGIE HALL JAZZ BAND -- LED BY PIANIST MUHAL RICHARD ABRAMS.

ABRAMS ISN'T THE ONLY GUEST CONDUCTOR FOR THIS EVENING. OUR NEXT HONOREE WEARS A VARIETY OF HATS: BANDLEADER, SAXOPHONIST, COMPOSER, AND ARRANGER. HIS COMPLEX COMPOSITIONS ARE KNOWN TO BE DEMANDING.

BILL HOLMAN HAS 3 GRAMMYS ON HIS SHELF. IN POLL AFTER POLL -- AMONG CRITICS, LISTENERS AND MUSICIANS -- HE'S WON BEST ARRANGER.

32) Music: *Sunshinola (Bill Holman)***33) MM's tape:**

Bill Holman: Talk about validation! That should be all the validation I need. But that's dangerous because if you get validated too hard you're liable to say, Well I've got this thing covered. -don't have to work so hard. And I can see a whole bunch of pedestrian kind of music coming out just on that basis.

34) Music:**36) MM's tape:**

Bill Holman: After I lay off for more than 2 weeks and I come back to it, it's like I just don't know how to do this. And I remind myself I've been doing it for 60 years-

Music: bump

36) MM's tape:

Holman

So I say, OK. And I grudgingly sit there and I put in my time. But it's a matter of putting in time I guess.

Applause

39) Music: *Make My Day* (6:28)

36) MM's tape:

Holman

You hear about guys keeping a pad by their bed so that they can wake up in the middle of the night and put something down. I never do that. I get this idea and say well it'll be great and next morning I've forgotten it. (laughs)

38) Pierce:

AT THIS NEA JAZZ MASTERS AWARD CEREMONY, BILL HOLMAN LEADS THE JAZZ AT LINCOLN CENTER ORCHESTRA IN HIS OWN COMPOSITION -- *MAKE MY DAY*.

Wynton: "Bill Holman, Bill Holman, Vincent Gardner, Walter Blanding, Dan Nimmer.

40) Pierce:

"MAKE MY DAY." COMPOSER AND ARRANGER BILL HOLMAN LEADING THE JAZZ AT LINCOLN CENTER ORCHESTRA -- FEATURING VINCENT GARDNER, ON TROMBONE, WALTER BLANDING ON TENOR SAXOPHONE AND DAN NIMMER AT THE PIANO.

Music Cedar Walton "Clockwise

40) Pierce: (continues)

WHEN WE RETURN, WE'LL HEAR FROM A MUSICIAN WHO HAS INTRODUCED A PROFUSION OF NEW SOUNDS TO JAZZ -- FROM ALL CORNERS OF THE WORLD.

YOU CAN LINK TO VIDEO OF THIS NATIONAL ENDOWMENT FOR THE ARTS "JAZZ MASTERS" EVENT, HEAR OUR PROGRAM AGAIN AND FIND COMPLETE PERFORMANCES FROM MANY OF THE MASTERS IN OUR ARCHIVE -- AT J A L C (DOT) ORG.

CLICK ON OVER -- AND BRING HOME THE SWING.
I'M WENDELL PIERCE. THIS IS JAZZ AT LINCOLN CENTER

41) Midbreak: *Bolivia* (Cedar Walton)

42) Pierce:

ACCLAIMED MUSICIANS HAVE FILLED OUR HOUSE OF SWING FOR THIS NATIONAL ENDOWMENT FOR THE ARTS JAZZ MASTERS AWARDS CONCERT. IN THE ROSE HALL LOBBY, WE SAW PAST HONOREES INCLUDING BILLY TAYLOR, GERALD WILSON, ROY HAYNES, JAMES MOODY, RANDY WESTON, FRANK FOSTER, JIMMY HEATH, RAMSEY LEWIS, JIMMY COBB, AND.. YOU GET THE IDEA...-- EVERYONE GREETING AND HUGGING AND CATCHING UP.

Music: under **Brother Hold Your Light** (from concert)

THIS N. E. A. HONOR IS MORE THAN SALUTATION; THERE'S A TWENTY FIVE THOUSAND DOLLAR CASH AWARD THAT GOES TO THESE MUSICIANS -- THE NEXT OF WHOM IS NOT ONLY A VIRTUOSO OF JAZZ SAXOPHONE AND FLUTE, YUSEF LATEEF HAS CHAMPIONED INSTRUMENTS AND SOUNDS FROM AROUND THE GLOBE INCORPORATING THEM GRACEFULLY INTO THE JAZZ TRADITION.

43) Music: *Brother Hold Your Light*

44) MM's tape:

Yusef Lateef: I believe that all humans have knowledge in each culture. That's why I studied with Saj Dev, an Indian flute player. That's why I studied Stockhausen's music. The Pygmies music of the rainforest is very rich music. And I also believe one should seek knowledge from the cradle to the grave. With that kind of inquisitiveness, one discovers things that were unknown before.
Bump

Charlie Parker said, "Music is your own experience, your own thoughts, your wisdom. If you don't live it, it won't come out of your horn."

Wendell:

"BROTHER, HOLD YOUR LIGHT"

46) Music: *Brother Hold Your Light*

Wynton: Adam Rudolph, Brother Yusef Lateef, Yusef Lateef, Adam Rudolph...

47) Pierce:

BROTHER HOLD YOUR LIGHT... THE REMARKABLE "GENTLE GIANT" OF JAZZ, -- YUSEF LATEEF – ON FLUTE, NUMATIC BAMBOO FLUTE, AFRICAN FLUTE AND TENOR SAXOPHONE WITH PERCUSSIONIST ADAM RUDOLPH.

48) Music: *Loch Lomond* (Benny Goodman)
CD: The Benny Goodman Orchestra

49) Pierce:

AND NOW FOR OUR LADY OF THIS EVENING...
BORN IN SCOTLAND, SHE WAS DESTINED FOR A LIFE ONSTAGE WITH PARENTS WHO PERFORMED ON THE BRITISH EQUIVALENT OF THE VAUDEVILLE CIRCUIT. THEY BROUGHT HER TO THE UNITED STATES AT

AGE 4 WITH CURLS AND A KILT – AND ALREADY A PASSION TO PERFORM.

ANNIE ROSS IS BEST KNOWN FOR HER ROLE IN THE DISTINCTIVE 1950S VOCAL ENSEMBLE *LAMBERT, HENDRICKS, AND ROSS*, CHAMPIONS OF “VOCALESE” – IN WHICH WORDS ARE SET TO AN INSTRUMENTAL SOLO.

ROSS’S FIRST ATTEMPT TO WRITE “VOCALESE” WAS IN 1952 -- WHEN THE PRODUCER OF A RECORDING FEATURING THE POPULAR SINGER “KING PLEASURE” APPROACHED HER...

50) MM’s Tape:

Annie Ross: He said, Have you heard of King Pleasure? I said, Yeah. He said, Could you write like that? I said, Sure. I mean, if he’d said, Can you fly? I would have said, Yeah. And he said, Well here are a bunch of records. Pick out one, take it home, try to write words to it.

51) Music: *Twisted* - King Pleasure/Annie Ross
CD: King Pleasure & Annie Ross

54) Pierce:

THE ORIGINAL ICON OF VOCALESE - BASED ON WARDELL GREY’S SAXOPHONE SOLO, “*TWISTED*” RECORDED IN 1952 BY ANNIE ROSS WITH KING PLEASURE.

MS. ROSS WOULD GO ON TO PERFORM WITH DAVE LAMBERT AND JON HENDRICKS – AND MAKE HER MOST POPULAR RECORDING OF THAT SONG – AND MANY OTHERS USING THAT STYLE.

55) Music:

56) Pierce:

LIKE ANNIE ROSS, OUR NEXT JAZZ MASTER KNEW FROM CHILDHOOD THAT HE WANTED TO PERFORM...

57) Music: *Clockwise*
CD: Seasoned Wood 2008 HighNote Records

58) MM's Tape:

Cedar Walton: There was a show on the radio that featured once a week, one jazz artist guest and one classical artist guest. So I would have my ear to the radio every Sunday. // The jazz bug had bit me and stung me. You know, it was constant pursuit of trying to figure out what these people were doing.

59) Pierce:

CEDAR WALTON LEARNED THE FUNDAMENTALS OF PIANO FROM HIS MOTHER, RUTH.

60) MM Tape:

Walton:

She was my main battery, you might say, my supporter and stuff because she started giving me piano lessons. And she was a jazz lover. She took me to concerts. And my mother was reminding me that, "Son, those guys on stage, they don't have music in front of them, but they can read music, so you're gonna have to shape up!" And I'll always appreciate her for that.

61) Pierce:

WALTON IS ONE OF THE GREATEST HARD BOP PIANISTS IN JAZZ. HE CUT HIS TEETH IN THE LATE 1950S WITH THE ART FARMER/BENNY GOLSON JAZZTET AND IN THE 1960S, WITH THE ART BLAKEY JAZZ MESSENGERS. HE'S ALSO KNOWN FOR HIS COMPOSITIONS.

62) Music:

64) Pierce:

ON STAGE IN THE ROSE THEATER, NEA JAZZ MASTER CEDAR WALTON WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA -- FOR THIS PIECE DEDICATED TO HIS MOTHER...*DEAR RUTH.*

65) Music: *Dear Ruth* (5:35)
Wynton: "Cedar Walton, Cedar Walton..."

66) Pierce:

CEDAR WALTON'S "DEAR RUTH" -- THE JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS AT THE TWO THOUSAND TEN NATIONAL ENDOWMENT FOR THE ARTS JAZZ MASTERS AWARDS.

OUR FINAL HONOREE IS A LONGTIME FRIEND OF CEDAR WALTON. HE CHOSE HIS OWN, SOMEWHAT UNWEILDY, INSTRUMENT AFTER HEARING THE GREAT VIBRAPHONIST MILT JACKSON. BOBBY HUTCHERSON BECAME A FRESH VOICE ON THE VIBES IN THE 1960S -- TAKING THEM INTO NEW "FREE JAZZ" TERRITORY, BUT NOT WITHOUT HOMAGE TO HIS ICONS. HUTCHERSON RECALLS A PERFORMANCE WITH MILT JACKSON, YEARS AFTER THE TWO BECAME CLOSE FRIENDS.

67) Music: Polka Dots and Moonbeams from Dizzy's (7:38)

68) MM's Tape: HutchersonClip1

Bobby Hutcherson: One time we were doin a thing together on a boat. And a storm came up. And they forgot to lock the wheels on the vibraphone. So there's two vibraphones there. And the place was just filled! And just as we hit the first note, the boat hit a wave. And when it did like that, both vibraphones rolled away. And everybody started laughin. And Milt, who was very fast at things, Milt turned to me and said, "Don't worry, Hutch. They're gonna roll back when the wave hits." He says, "So just stand here, they're gonna come back!" (laughs) And, sure enough, the boat said (makes noise) like this and here come the 2 vibraphones getting ready to roll back. And Milt yells at me and says, "Get ready, here they come!" (laughs) And so I said, "OK." And as they came past, they came past too fast for me. And Milt yells out, "Strike ONE!" (belly laughing) And the people just was dyin laughin!

69) Music:

70) Pierce:

BOBBY HUTCHERSON RECALLING A GIG WITH HIS BOYHOOD HERO, AND LATER, GOOD FRIEND – MILT JACKSON. WE’LL CLOSE WITH HUTCH AND ANOTHER LONGTIME COLLEAGUE -- PIANIST CEDAR WALTON -- CAPTURED IN THE ROOM NEXT DOOR TO US -- DIZZY’S CLUB ‘COCA COLA,’ HERE AT THE HOUSE OF SWING.

71) Music: Polka Dots and Moonbeams**72) Pierce:**

POLKA DOTS AND MOONBEAMS BY JOHNNY MERCER AND JIMMY VAN HEUSEN. PLAYED HERE, BY NEA JAZZ MASTERS BOBBY HUTCHERSON AND CEDAR WALTON -- PRECEDED BY THEIR COLLEAGUES ANNIE ROSS, YUSEF LATEEF, BILL HOLMAN, MUHAL RICHARD ABRAMS, KENNY BARRON AND GEORGE AVAKIAN. ALL HONORED AT THIS GALA CELEBRATION NOT ONLY BY THEIR FANS BUT BY SO MANY OF THEIR NEA JAZZ MASTER PEERS – THE LIVING LEGENDS OF THIS MUSIC WHOSE LIFELONG CONTRIBUTIONS DEFINE THE HIGHEST STANDARDS OF JAZZ.

73) Music: The Theme (Art Blakey/Miles Davis/Kenny Dorham) 5:06**74) Pierce:**

THANKS FOR JOINING US...

THE JAZZ AT LINCOLN CENTER ORCHESTRA FEATURES TED NASH, VICTOR GOINES, WALTER BLANDING, SHERMAN IRBY, AND JOE TEMPERLEY ON SAXOPHONES. VINCENT GARDNER, CHRIS CRENSHAW, DOUG PURVIANCE AND ELIOT MASON ON TROMBONES. ALI JACKSON PLAYS DRUMS, CARLOS HENRIQUEZ IS ON BASS, AND DAN NIMMER ON PIANO. WYNTON MARSALIS LEADS THE BAND AND PLAYS TRUMPET

WITH MARCUS PRINTUP, SEAN JONES, RYAN KISOR AND KENNY RAMPTON.

IF YOU MISSED ANY PART OF THIS SHOW, YOU CAN HEAR IT AGAIN – BRING HOME THE SWING AT J A L C DOT ORG.

THE NEA JAZZ MASTERS IS A FELLOWSHIP PROGRAM OF THE NATIONAL ENDOWMENT FOR THE ARTS.

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET. THIS EDITION WAS WRITTEN BY MOLLY MURPHY. OUR PRODUCERS ARE DAVID GOREN AND STEVE RATHE WITH ALEXA LIM.

THE RECORDINGS WERE MADE BY SAUNDRA PALMER GRASSI WITH ROB MACUMBER AT XM PRODUCTIONS. ADDITIONAL RECORDING AT AUDIO WORKS BY JEFFREY TALBORT.

THE ARTISTIG DIRECTOR OF JAZZ AT LINCOLN CENTER IS WYNTON MARSALIS CAT HENRY SUPERVISES OUR RECORDINGS AND BROADCASTS . EXECUTIVE DIRECTOR IS ADRIAN ELLIS.

I'M WENDELL PIERCE, THANK YOU FOR JOINING US.