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2012 NEA Jazz Masters Award Ceremony & Concert

Season 19

Program 28, Airdate 4/5/12

1) MUSIC: *Things To Come* JLCO 4:26

Featuring Phil Woods '07 and Grace Kelly
Composed by Dizzy Gillespie '82, arr by Gil Fuller

2) Pierce:

THINGS TO COME -- DIZZY GILLESPIE'S PORTENTIOUS 1947 COMPOSITION IS A FITTING OPENING TO THIS HOUR FROM THE ROSE THEATER. AS WE SIMULTANEOUSLY HONOR THE JAZZ LEGACY AND HEAR SOME OF ITS FRESHEST TALENT.

THREE PROMISING YOUNG MUSICIANS SHARE THE SPOTLIGHT WITH THE DISTINGUISHED DRUMMER JACK DEJOHNETTE, SAXOPHONIST VON FREEMAN, BASSIST CHARLIE HADEN, VOCALIST SHEILA JORDAN, AND TRUMPETER JIMMY OWENS FOR THE NATIONAL ENDOWMENT FOR THE ARTS' 2012 *JAZZ MASTERS* CEREMONY AND CONCERT. IT'S A SHOWCASE CONCERT THAT YOU DON'T WANT TO MISS. FROM JAZZ AT LINCOLN CENTER. I'M WENDELL PIERCE.

3) MUSIC: *Things To Come* JLCO

4) Pierce:

THINGS TO COME, BY DIZZY GILLESPIE... THE JAZZ AT LINCOLN CENTER ORCHESTRA UNDER THE DIRECTION OF WYNTON MARSALIS, FEATURING THE

2007 NEA JAZZ MASTER PHIL WOODS ON SAXOPHONE ALONGSIDE HIS 19 YEAR OLD PROTÉGÉ, GRACE KELLY.

SHE'S JUST *ONE* OF THE YOUNG VOICES WE'LL HEAR IN THIS 2012 NEA JAZZ MASTERS CEREMONY AND CONCERT -- GIVING SPECIAL AFFIRMATION TO THE LEGACY OF MENTORSHIP IN THIS MUSIC.

5) MUSIC: *Picture 3* (Jack DeJohnette)
CD: Pictures

6) Pierce:

WE THINK OF MILES DAVIS, JOHN COLTRANE, ORNETTE COLEMAN, AND SONNY ROLLINS AS JAZZ GIANTS, BUT THEY WERE ALL MENTORS AS WELL, INCLUDING TO OUR FIRST HONOREE:

6a) Jack DeJohnette: I was like a kid in a candy store in a way. I mean, I used to LISTEN to these records and I used to PLAY with these records. And I never thought well, wow, one day I'm gonna be playin' with these people!

6b) Pierce:

JACK DEJOHNETTE MAY BE ONE OF THE MOST INFLUENTIAL DRUMMERS OF THE 20TH CENTURY.

HE GREW UP IN A FAMILY THAT LISTENED TO EVERYTHING FROM OPERA, TO COUNTRY-WESTERN, TO JAZZ -- AND THE BREADTH OF THAT MUSIC HELPED SHAPE HIM AS A PLAYER:

Jack DeJohnette: The best gift that I have is the ability to listen. Not only listen audibly, but also listen in feeling with my heart. Feeling what's going on, what they're trying to communicate. And in that split second of communication, be able to support that idea in that moment. The musicians know I got their back, no matter where they go. And so when you know you're bein listened to, it frees you up, so you're free to go where you wanna go.

6c) Pierce:

IN THE 1960S DEJOHNETTE'S VERSATILITY EARNED HIM CHANCES TO PLAY AND SHOW WHAT HE KNEW WITH DOZENS OF JAZZ ICONS. IN 1968, HE JOINED MILES DAVIS BAND FOR "BITCHES BREW".

7) MUSIC: *Feio* (JD with Miles Davis)

CD: Bitches Brew

8) Jack DeJohnette: One of the great things about Miles was that he taught you how to play what you DON'T know. You know, don't come to the stand to play your clichés. The gig with Miles was always challenging. It brought out the best in everybody. We were always excited to play with him. You know, we couldn't wait to get to the bandstand to play this music and see what kind of creative mischief we could get into. And Miles was great, he loved that and he supported our excursions. So you know, for me it was really exciting, really a high point in my career.

9) Pierce:

GRUFF AS HIS REPUTATION, MILES DAVIS WAS ONE OF JAZZ'S MOST INFLUENTIAL LEADERS AND MENTORS TOO... BASSIST AND 1998 JAZZ MASTER RON CARTER, WHO ALSO FLEW UNDER MILES' WING, TAKES THE STAGE NOW IN THE ROSE THEATER WITH 2011 MASTER HUBERT LAWS ON FLUTE TO HONOR JACK DEJOHNETTE AND HIS COLLEAGUES IN THE 2012 "MASTERS CLASS."

ALT:

GRUFF AS HIS REPUTATION, MILES DAVIS WAS ONE OF JAZZ'S MOST INFLUENTIAL LEADERS AND MENTORS TOO... 1998 JAZZ MASTER RON CARTER, WHO ALSO FLEW UNDER MILES' WING, AND 2011 MASTER HUBERT LAWS HONOR JACK DEJOHNETTE AND HIS COLLEAGUES OF THE 2012 "MASTERS CLASS."

10) MUSIC: *Memories of Minnie / Little Waltz* JLCO 5:58

Featuring Ron Carter '98 & Hubert Laws '11
Composed by Ron Carter & Hubert Laws

11) Pierce:

"MEMORIES OF MINNIE" AND "LITTLE WALTZ"...

RON CARTER PLAYING BASS WITH THE FLUTIST HUBERT LAWS -- THEIR FIRST APPEARANCE TOGETHER -- ONSTAGE TO HONOR THE 2012 CLASS OF NEA JAZZ MASTERS.

12) MUSIC: *Doin It Right Now*

CD: Doin It Right Now

12a) Von Freeman: In this music, I don't think there's a best or better or worse or good, excellent. I think it's according to how inspired you are. If you're highly inspired, good things happen...

13) Pierce:

INSPIRATION HAS BEEN PART OF 89 YEAR OLD VON FREEMAN'S LEGACY HIS SON CHICO IS A HIGHLY REGARDED TENORMAN -- AND VON IS SEEN AS ONE OF THE FOUNDERS OF THE "CHICAGO SCHOOL" OF TENOR SAXOPHONE.

UNLIKE SO MANY OF HIS CONTEMPORARIES, WHO FLOCKED TO NEW YORK CITY, VON CHOSE TO STAY IN CHICAGO:

13a) Von Freeman: A lot of my friends, they were seeking fame. And I just never have sought it, I guess, I don't know. And then too I was kind of spoiled cause when I came up NY and Chicago were about even as bein centers. Cause when I came up man Coleman Hawkins and Lester Young were in Chicago more than they were anywhere. That's where I got all that inspiration from when I was 10, 11, 12 years old. These cats were at the Regal Theater all the time. And they would take up residence at certain clubs. But this is when Chicago had all these clubs, which ended in the late 40s, more or less. And then when Bird died, Chicago died with it.

13b) Pierce:

IT WAS A HARD TIME FOR CHICAGO JAZZ IN THE FIFTIES AND SIXTIES.

13c) Von Freeman: The future looks great, it really does. Cause it was lookin bleak about 20 years ago. I was wonderin should I go get me a day job, but I was too old to work during the day!

13d)) MUSIC: *Never Fear, Jazz Is Hear* (Von Freeman)
CD: The Great Divide

13e) PIERCE:

BUT THE JAZZ SPIRIT IN THE CITY DIDN'T DIE. THE YOUNG PLAYERS WHO HEARD BIRD, VON FREEMAN AND SO MANY OTHERS, PUSHED ON TO SUSTAIN CLUBS AND RECORDINGS AND ONE GIANT JAZZ FESTIVAL.

13f) Von Freeman: If you're still playin you still got to cut it. You can't rest. Well there's too many great young guys out here now. And not even the young guys can rest cause they got guys younger than young out here now! Lot of 'em comin around me, man, they outa sight. You sure better know your music and know your horn and not slip too much cause they will blow you right out that bandstand.

13g) Pierce:

SPEAKING OF WHICH, LET'S HEAR THE 29-YR OLD TRUMPETER AMBROSE AKINMUSIRE -- WINNER OF THE 2007 THELONIOUS MONK COMPETITION -- MIX IT UP AS NEA JAZZ MASTERS -- TOSHIKO AKIYOSHI, CANDIDO CAMERO, AND DAVE LIEBMAN – JOIN WYNTON MARSALIS AND THE JAZZ AT LINCOLN CENTER ORCHESTRA FOR SEÑOR *BLUES*.

14) MUSIC: *Señor Blues* 7:11

Featuring Toshiko Akiyoshi '07, Candido Camero '08, Dave Liebman '11, Ambrose Akinmusire, arranged by Carlos Henriquez
Composed by Horace Silver '95

15) Pierce:

A SERIOUSLY SULTRY SEÑOR *BLUES*... THE CLASSIC BY NEA JAZZ MASTER HORACE SILVER, ARRANGED HERE BY OUR JAZZ AT LINCOLN CENTER BASSIST CARLOS HENRIQUEZ...FEATURING TOSHIKO AKIYOSHI AT THE PIANO, CANDIDO CAMERO ON CONGAS, DAVE LIEBMAN PLAYING SAXOPHONE AND THE WINNER OF THE 2007 THELONIOUS MONK COMPETITION AMBROSE ON TRUMPET.

15a) Pierce: (con't)

MM MMMH..

DEEP GROOVE AT THE HOUSE OF SWING. AND IF YOU WANT TO SHARE IT OR HEAR IT AGAIN, CHECK OUT THE ARCHIVE AT J A L C (DOT) ORG (SLASH) JAZZCAST.

THERE'S LOTS MORE TO COME FROM THE ROSE THEATER STAGE, AND THE NEA JAZZ MASTERS JUST AHEAD... THE EARLY DAYS OF JAZZ ADVOCACY... AND *BEBOP COWS!* THAT'S RIGHT! WE WILL MOOVE YOU.

IT'S JAZZ AT LINCOLN CENTER. I'M WENDELL PIERCE.

16) MIDBREAK ID

17) Pierce:

FOR THREE DECADES, THE NATIONAL ENDOWMENT FOR THE ARTS HAS CELEBRATED OUR NATION'S GREAT JAZZ MUSICIANS, HONORING 124 OF THEM AS JAZZ MASTERS. HERE AT ROSE HALL FOR THE 2012 AWARD CEREMONY – THE ATMOSPHERE IS ONE OF RESPECT AND CONVIVIALITY.

MUSIC: *Reflections* (Jimmy Owens)
CD: The Monk Project

17) Pierce (con't)

BUT, IT'S SOBERING TO THINK OF THE STRUGGLE THAT MOST OF THESE MUSICIANS HAVE ENDURED TO STAY IN THIS *BUSINESS* OF JAZZ.

FEW WERE BENEFICIARIES OF HEALTH INSURANCE PENSION PLANS OR HAD THE TIME AND LEGAL REPRESENTATION TO MAKE SURE THEIR ROYALTIES WOULD BE PAID.

TRUMPETER JIMMY OWENS TOOK UP THE CAUSE...

17a) Jimmy Owens: One of the things that I found most important was to start to guide myself and those musicians around me so we could have more of a say in our lives as professional musicians.

18) Pierce:

JAZZ ADVOCACY IS A FIELD THAT HARDLY EXISTED IN THE 1950s WHEN OWENS WAS GETTING HIS START.

18a) Jimmy Owens: They were great musicians but the business of music was not something that many of them excelled in. And I felt that it was time for musicians to learn about the industry that they were involved in. So right when a book came out called *This Business of Music*, I managed to go down to Billboard, get a copy of that book. And I started to tell all of the musicians that they should buy that book because it really told you what you needed to know as a jazz musician to be successful. You can play your instrument, but you're in a business. And I think that that was the first part of my advocacy in jazz music.

18b) Pierce:

OWENS GOT INVOLVED IN THE LOCAL 802 MUSICIANS' UNION IN NEW YORK, WHEN THEY BEGAN TO EDUCATE PERFORMERS ABOUT PENSION FUNDS.

18c) MUSIC: *Bright Mississippi* (Jimmy Owens)
CD: The Monk Project

18d) Jimmy Owens: We looked at the fact that it was best to start with the musicians who were really working, making money, and teach them how, as a leader of a group, they could pay into the pension fund for themselves and their sidemen to get what was called VESTED in the AFofM Pension Fund. And that way these musicians at some point in their life would be able to get a pension. I looked at the fact that the Duke Ellington Orchestra, the Count Basie Orchestra, they didn't have anything like this from ALL of the years that they worked with those bands. We managed to get this contract that gave many musicians who have been in this industry a long time health insurance. They had never had health insurance unless their spouse had had health insurance from their job. So it was very very positive, it IS very positive.

18e) PIERCE:

AND FOR HIS WORK AS A JAZZ ADVOCATE, MUSICIAN AND LEADER, JIMMY OWENS BECOMES A JAZZ MASTER WITH THE AB SPELLMAN AWARD – NAMED FOR THE NEA'S OWN ADVOCATE WHO INITIATED THESE JAZZ MASTERS HONORS.

(MUSIC)

19) Pierce:

AND ON THE ROSE THEATER STAGE, TO CELEBRATE THE PAST AND THE FUTURE OF THIS MUSIC, WE HAVE 22 YEAR OLD KRIS BOWERS AT THE PIANO, PAST MASTERS FRANK WESS, BENNY GOLSON AND WYNTON MARSALIS WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA
IT'S A FRANK FOSTER TUNE. –*WHO ME?*

20) MUSIC: *Who Me?* 11:37

Featuring Benny Golson '96, Frank Wess '07, Kris Bowers
Composed by Frank Foster '02

21) Pierce:

WHO ME? -- THE TUNE BY THE LATE FRANK FOSTER.
IN HONOR OF THE PRESENT AND PAST JAZZ MASTERS: FRANK WESS
AND BENNY GOLSON ON TENOR SAXOPHONE. AND THE WINNER OF THE
2011 THELONIOUS MONK COMPETITION KRIS BOWERS PLAYING PIANO. THE
JAZZ AT LINCOLN CENTER ORCHESTRA UNDER THE DIRECTION OF WYNTON
MARSALIS.

22) MUSIC: *The Bird* (Sheila Jordan)
CD: *I've Grown Accustomed to the Bass*

22a) Pierce:

OUR NEXT HONOREE IS ONE OF THOSE RARE VOCALISTS WHOSE
STYLE IS MORE INFLUENCED BY *INSTRUMENTALISTS* --THAN BY OTHER
SINGERS:

22b) Sheila Jordan: I looked at the jukebox and said, oh this looks interesting, Charlie Parker and the Reboppers. And I said I gotta check this out... So I put my nickel in and, oh my god, I heard 4 notes, and my hair just stood up on my arms! I said, I'll dedicate my life to this music, whether I sing it or teach it or just go and support it. That was it!

22c) Pierce:

SHEILA JORDAN IS ONE OF THE MOST DISTINCTIVE SINGERS IN JAZZ.
SHE'S WIDELY KNOWN FOR HER SCAT SINGING AND WORK WITH A NUMBER OF
CONTEMPORARY PLAYERS. THOUGH SHE WAS RAISED IN BROOKLYN, SHE

HAS BEEN SPENDING A LOT OF HER TIME IN UPSTATE NEW YORK, WHERE HER WORK HAS ATTRACTED A VERY UNEXPECTED AUDIENCE:

22d) Sheila Jordan: Thanks to jazz music, I have a house upstate, a wonderful little house. And there are a lot of cows up there! So I love to go out walking and improvise, learning lines. So I remember one day I was walking and I was just singing lines to get ideas into my head (demos). All of a sudden, all these cows came storming over the hill! I said, oh my god, are they kidding?! The LADY cows -- the bulls, they weren't that interested. But the lady cows, there they were with their tails going. And I sang and they never left, they just looked at me. The minute I stopped singing bebop, and did a ballad, they left. I was just trying to see, would they LIKE a ballad? And they split! (laughs)

22e) MUSIC: *I Got Rhythm* (Sheila Jordan)
CD: I've Grown Accustomed to the Bass

23) Pierce:

NOW, TWO ALUMNI FROM THE 2010 JAZZ MASTERS CLASS -- PIANIST KENNY BARRON AND VIBRAPHONIST BOBBY HUTCHERSON JOIN OUR ORCHESTRA IN HONOR OF ALL THOSE MASTERS IN ATTENDANCE -- *IN YOUR OWN SWEET WAY*.

24) MUSIC: *In Your Own Sweet Way* 6:00

Featuring Kenny Barron '10 & Bobby Hutcherson '10
Composed by Dave Brubeck '99

25) Pierce:

ANOTHER MASTERFUL COMPOSITION - DAVE BRUBECK'S *IN YOUR OWN SWEET WAY*. ... THE JAZZ AT LINCOLN CENTER ORCHESTRA WITH KENNY BARRON AT THE PIANO AND BOBBY HUTCHERSON WITH A PARTICULARLY ROUSING VIBRAPHONE PERFORMANCE, ESPECIALLY CONSIDERING THE FACT THAT HE WAS USING AN OXYGEN TANK THROUGHOUT IT.

26) PIERCE:

IT'S ALWAYS A MOVING EXPERIENCE TO WATCH THESE WORLD-CLASS MUSICIANS HONOR THEIR FELLOWS (JAZZ MASTERS). BEFORE THE SHOW

AND IN THE INTERMISSION, THE LOBBY IS ABUZZ. WITH HEARTFELT HUGS OF AFFECTION AND RESPECT.

TWO OF THE 2012 HONOREES WERE UNABLE TO ATTEND THIS AWARD CEREMONY, DUE TO POOR HEALTH – VON FREEMAN... AND OUR FINAL HONOREE OF THIS CELEBRATION.

26a) MUSIC: *Alone Together* (Quartet West)
CD: The Best of Quartet West

26b) Charlie Haden: When I was 15, I got polio and couldn't sing anymore. So that's when I really started playing the bass...

26c) Pierce:

CHARLIE HADEN BEGAN HIS MUSICAL LIFE AT THE AGE OF 22 MONTHS, WHEN HE SANG ON HIS PARENTS' COUNTRY-WESTERN RADIO SHOW. BUT POLIO REDIRECTED HIS MUSICAL EFFORTS TO THE BASS – AN INSTRUMENT HADEN QUICKLY EMBRACED.

26d) Charlie Haden: There are so many possibilities with the instrument, it can make everybody sound better and it can make everybody sound inspired. You need someone to anchor everything and you need someone that has vision and inspiration and a sense of innovation to make the bass speak out to its full potential.

(MUSIC)

26e) Pierce:

HADEN IS VERY BROAD IN HIS MUSICAL TASTES, PLAYING EVERYTHING FROM JAZZ TO COUNTRY TO WORLD MUSIC. IN THE LATE 1950S, HIS OPEN EARS LED HIM INTO A DEFINING MUSICAL COLLABORATION. HE REMEMBERS THE NIGHT HE STUMBLED UPON REVOLUTIONARY ALTO SAXOPHONIST ORNETTE COLEMAN.

26f) MUSIC: *Peace* (Ornette Coleman Quartet)
CD: The Shape of Jazz To Come

26g) Charlie Haden: I first heard Ornette at this club on Wilshire blvd called The Haight. And they started playing and it was so brilliant and so human sounding. I'd never heard

anything like that in my life. It was like the human voice, you know. I said, Man this guy can play, man, I've never heard anything like this in my life! This is the way I hear! I told him, I said, man you sure sounded beautiful. He said, thanks man, not many people tell me that.

26h) Pierce:

INSPIRED BY THE RARITY OF SUCH A LIKE-MINDED MUSICIAN, ORNETTE COLEMAN INVITED CHARLIE HADEN BACK TO HIS HOUSE TO PLAY...

26i) Charlie Haden: We got to his house and you couldn't open the door because there was music stuffed under the door EVERYWHERE. On the rug, on the bed, on the dresser, everywhere. I said man, this is fantastic. He said, Yeah, let's play this. I said, OK. I was scared to death, man. Because I'd never played with him before and he was playing in a way that the normal, traditional jazz musician didn't play. He didn't play like that. He said, Now when I heard this song I heard some changes with the melody. But as soon as I play the melody and start to improvise, you just follow me. I said, Man that's what I've been waitin to do my whole life, man!

(MUSIC)

26j) Pierce:

CHARLIE HADEN – UNABLE TO BE WITH US AND LIKE VON FREEMAN, VERY MUCH MISSED AT THIS 2012 NEA JAZZ MASTERS AWARD CEREMONY AND CONCERT.

BUT THE THREE PRESENT 2012 HONOREES – VOCALIST SHEILA JORDAN, DRUMMER JACK DEJOHNETTE, AND TRUMPETER JIMMY OWENS -- JOIN THE JAZZ AT LINCOLN CENTER ORCHESTRA FOR *WHEN WILL THE BLUES LEAVE?* A PIECE BY JAZZ MASTER ORNETTE COLEMAN WHO, INCIDENTALLY, JUST SO HAPPENS TO BE SITTING RIGHT HERE IN THE AUDIENCE.

27) MUSIC: *When Will The Blues Leave*

6:03

Featuring Ron Carter '98, Sheila Jordan '12, Jack DeJohnette '12,
Jimmy Owens '12
Composed by Ornette Coleman '84

28) Pierce:

WHEN WILL THE BLUES LEAVE?

AND WITH VOCALIST SHEILA JORDAN, DRUMMER JACK DEJOHNETTE, AND TRUMPETER JIMMY OWENS, WE DON'T HAVE TO WAIT VERY LONG FOR THE ANSWER TO THAT QUESTION.

THREE OF OUR 2012 NATIONAL ENDOWMENT FOR THE ARTS JAZZ MASTERS -- WITH WYNTON MARSALIS AND THE JAZZ AT LINCOLN CENTER ORCHESTRA - ON THE STAGE OF THE ROSE THEATER.

29) PIERCE:

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET IN NEW YORK CITY, THIS EDITION WAS WRITTEN BY MOLLY MURPHY. THE AUDIO WAS RECORDED AND MIXED BY ROB MACCOMBER AND JAMES NICHOLS AT THE XM STUDIOS IN ROSE HALL. ADDITIONAL RECORDING BY JENNI LAWSON AT WWNO NEW ORLEANS. OUR PRODUCERS ARE ALEXA LIM, DAVID GOREN AND STEVE RATHE

THANKS TO SARAH RINALDI AND A. B. SPELLMAN FOR OUR INTERVIEWS. YOU CAN SEE SARAH'S VIDEOS PORTRAITS OF THE 2012 MASTERS ON YOUTUBE. FIND MORE ABOUT THE JAZZ MASTERS AT NEA (DOT) GOV (SLASH) HONORS (SLASH) JAZZ.

STAGE PRODUCTION BY ERIC WRIGHT, BILLY BANKS AND JASON OLAINE.

CAT HENRY SUPERVISES OUR BROADCASTS AND RECORDINGS, THE ARTISTIC DIRECTOR IS WYNTON MARSALIS.

DON'T FORGET OUR JAZZSTORIES PODCASTS WITH MORE FROM THE NEA JAZZ MASTERS – AND OUR PROGRAM ARCHIVE WHERE YOU CAN HEAR JAZZ AT LINCOLN CENTER ANYTIME YOU GET A NOTION.

BRING HOME THE SWING AT J A L C (DOT) ORG. THANKS FOR JOINING US.

I'M WENDELL PIERCE COME BACK SOON.