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Jazz at Lincoln Center Radio  
Tap Meets Flamenco  
Season 16, Program 11  
Airdate: 11/16/08

1) **Background music:** “De Cadiz a New Orleans,”

2a) **Vox:** Chano Dominguez:

“I am Spanish. I play jazz...in Espanol.”

3) **Cook:**

WHEN PIANIST JELLY ROLL MORTON FAMOUSLY DISCUSSED THE “SPANISH TINGE” IN JAZZ, HE WAS REFERRING TO THE RANGE OF AFRO LATIN RHYTHMS. BUT JAZZ PIANIST CHANO DOMINGUEZ) – WHO GREW UP WITH FLAMENCO IN SOUTHWESTERN SPAIN – CASTS HIS MUSIC WITH A *TRULY* SPANISH TINGE. DOMINGUEZ HAS ATTRACTED THE ATTENTION OF WYNTON MARSALIS, WHO HAD FOUND “FLAMENCO JAZZ” CAPTIVATING, BUT VERY CHALLENGING TO PLAY. SO HE COMMISSIONED A NEW WORK FROM DOMINGUEZ.

3b) **Vox:** Wynton Marsalis

“I think Chano did a great job... I think he used elements of the flamenco style and applied them to jazz music...It’s complicated to try and do these cross-cultural things, if you really try to do something of substance – as opposed to just finding a beat and just playing on top of it.”

3c) **Cook:**

SO MARSALIS INVITED CHANO DOMINGUEZ TO STRENGTHEN THE SPAIN-JAZZ CONNECTION IN NEW YORK CITY. TOGETHER THEY

ASSEMBLED TAP DANCERS, THE FLAMENCO JAZZ ENSEMBLE, THE JAZZ AT LINCOLN CENTER ORCHESTRA, AND THE SUPERB DRUMMER HERLIN RILEY TO PLAY OUT THE JAZZ TRADITION IN THE MUSIC OF SPAIN, INCLUDING THE DOMINGUEZ COMMISSION.

JUST AHEAD, TAP MEETS FLAMENCO.

IT'S JAZZ AT LINCOLN CENTER IN FOR WYNTON MARSALIS, I'M CARLA COOK.

**4a) Cook:**

AT THE AT THE VITORIA-GASTIEZ JAZZ FESTIVAL, IN THE BASQUE REGION OF SPAIN, WYNTON MARSALIS HAS BECOME SUCH A FAVORITE THAT HE EARNED A COMPOSER'S COMMISSION FROM THE EVENT. ONSTAGE AT THE ROSE THEATER, OUR ENSEMBLE STRETCHES OUT WITH THE FIRST MOVEMENT OF MARSALIS' "VITORIA SUITE."

**5) Music:** "Vitoria Suite I"

**6) Cook:**

"ENYAKI'S DECISION" -- THE FIRST MOVEMENT OF WYNTON MARSALIS' VITORIA SUITE. WITH SOLOS BY DAN NIMMER ON PIANO, TED NASH ON FLUTE, RYAN KISOR ON TRUMPET, AND CARLOS HENRIQUEZ ON BASS.

**7) Background music:** Jimmy Slyde

**8) Cook:**

THE ROOTS OF TAP DANCING LIE IN 19<sup>TH</sup> CENTURY AMERICA, WHEN AFRICAN, IRISH, AND ENGLISH FOLK DANCES BLENDED INTO THE NEW STYLE. MINSTREL SHOWS WERE A POPULAR FORM OF ENTERTAINMENT IN WHICH TAP DANCERS, BOTH WHITE AND BLACK, WOULD COMPETE TO OUTDANCE ONE ANOTHER, IN WHAT WERE CALLED "CUTTING SESSIONS."

AS JAZZ EVOLVED IN THE 1920S AND 30S, TAP DANCERS FOUND READY INSPIRATION IN THE NEW MUSIC. EVEN AFTER MUSICIANS INCREASED THE TEMPOS IN CREATING BEBOP IN THE 40S, VIRTUOSIC TAP DANCERS LIKE JIMMY SLYDE SHOWED THEY COULD KEEP UP.

**8b) Music:** Jimmy Slyde

**8c) Vox:** Barry Harris

“When I play the piano, I think of myself as a tap dancer.”

**8d) Cook:**

BEBOP LEGEND BARRY HARRIS.

**8e) Harris:**

“It’s part of the music. Some of it really is syncopation. If you watch Jimmy Slyde, that’s total syncopation.”

**8f) Cook:**

IN A 1992 INTERVIEW, THE LATE DRUM MASTER BILLY HIGGINS RECALLED THE OPEN-ENDED CREATIVITY AT THE DAWN OF BEBOP. SEEMINGLY ANYTHING COULD HAPPEN.

**8f) Vox:** Billy Higgins

“All the arts were combined...It was dance, it was sing, it wasn’t something like, one thing was set on the side. I played for a cat who tap-danced, and had a table in his mouth! ...Had a table in his mouth, with his (grits teeth) teeth crunched like this. You know what he’d say? He’d roll up to the mike, and tell the band ‘Anything by Charlie Parker.’ And if you played the melody: (sings Now’s the Time briefly). And he’d say: (sings Now’s the Time, emulating clacking of roller skates). And he’d be clenching this, and plus he’s got ROLLER SKATES ON! He’s tap dancing on roller skates...He was bad!

**9) Cook:**

CONTINUING THE GREAT SYNCOPATED TRADITION, TAP DANCERS JARED GRIMES & DEWITT FLEMING JUNIOR TURN THE STAGE OF THE ROSE THEATER INTO A GIANT PERCUSSION INSTRUMENT. WYNTON MARSALIS' SPANISH-INFLECTED "VITORIA SUITE" CONTINUES.

**10) Music:** Vitoria Suite, Movement XII

**11) Cook:**

TAP DANCERS JARED GRIMES AND DE WITT FLEMING JUNIOR, BURNING UP THE STAGE ON MOVEMENT 12 OF WYNTON MARSALIS' VITORIA SUITE. WALTER BLANDING SOLOED ON TENOR, WITH DAN NIMMER AND CHANO DOMINGUEZ DUELING ON PIANO.

**12) Background music: Herlin Riley**

**12a) Cook:**

WHETHER THE MUSIC CALLS FOR THUNDEROUS FILLS OR DELICATE BRUSHWORK, DRUMMER HERLIN RILEY IS READY. AND HE ALWAYS SEEMS TO ADD SOMETHING UNPREDICTABLE THAT MAKES THE PERFORMANCE EVEN BETTER.

DANCER DE WITT FLEMING, MARVELS AT THE INVITING RHYTHMIC "POCKET" RILEY CREATES FOR DANCERS.

**13) Vox: De Witt Fleming, Junior**

"You can just groove with him for hours on end man. He'll sit in that pocket, and he'll lay some licks on top of there, and you'll say 'What? Where did he get that? Where did he come up with that?'" And then you try it, and then that sparks something in him, and he tries something else. It's great to come off stage, and he'll be like, 'Yeah, man, yeah, man, I heard you.' And you're like 'oh man, oh man, that's cool,' because we look up to him so much."

**14) Cook:**

IN ADDITION TO HIS MUCH PRAISED PLAYING, HERLIN RILEY IS ALSO A COMPOSER. ON A DRUM TRIO CALLED “EVOLUTION OF THE GROOVE,” HE COLLABORATED WITH WYNTON MARSALIS, AND WE’RE ABOUT TO HEAR SOME OF THE MUSICAL RESULT. RILEY LEADS THE BAND IN A CONTEMPLATIVE BALLAD SECTION, AND THEN AN UPTEMPO BURNER. FROM ‘EVOLUTION OF THE GROOVE.’

**15) Music:** “Evolution of the Groove” III  
“Evolution of the Groove” IV

**16) Cook:**

THE JAZZ AT LINCOLN CENTER ORCHESTRA FEATURING TED NASH ON ALTO SAX. MOVEMENTS THREE AND FOUR OF THE HERLIN RILEY/ WYNTON MARSALIS “EVOLUTION OF THE GROOVE.”

**14 Alt) Cook:**

**UP NEXT,** WE’LL HEAR DEWITT FLEMING AND JARED GRIMES ACCOMPANY HERLIN RILEY WITH THEIR FEET ON A PIECE THAT THE DRUMMER CO-WROTE WITH WYNTON MARSALIS, “EVOLUTION OF THE GROOVE.”

**17) Cook:**

YOU CAN BRING HOME THE SWING - LINK TO THE WORK OF JIMMY SLYDE, THE NICHOLAS BROTHERS AND THE GREAT JAZZ TAP MASTERS, HEAR THIS PROGRAM AGAIN, OR CHECK OUT ARCHIVE SHOWS FROM OUR WEEKLY SERIES -- ALL AT J A L C (DOT) ORG (SLASH) JAZZCAST. THEN CLICK ON ‘MORE.’

AND WE'VE GOT LOTS MORE RHYTHMIC STEPPING JUST AHEAD WITH FLAMENCO JAZZ PIANIST CHANO DOMINGUEZ. IT'S JAZZ AT LINCOLN CENTER. IN FOR WYNTON MARSALIS I'M CARLA COOK.

**18) Midbreak:**

**19) Background music:** Flamenco guitar

**20) Vox:** Chano Dominguez

"I work with many jazz musicians...I work also with many flamenco musicians. So that it is... my...language. It is between two (e)styles."

**21) Cook:**

GROWING UP, PIANIST CHANO DOMINGUEZ HEARD FLAMENCO MUSIC EVERY DAY. AFTER ALL, HE WAS THE SON OF AN AFICIONADO IN THE "NEST" OF FLAMENCO -- THAT IS THE SPANISH CITY OF CADIZ, (CA-dee). NATURALLY, HE STARTED PLAYING THE SPANISH GUITAR.

**21B) Background music:** Chano Dominguez track

**21c) Cook:**

BUT AFTER FLIRTING WITH ROCK AS A TEENAGER, DOMINGUEZ FOUND HIS VOICE ON THE PIANO --COMBINING THE SPONTANEITY OF JAZZ IMPROVISATION, WITH THE RHYTHMS AND HARMONIES OF HIS NATIVE FLAMENCO.

FOR WYNTON MARSALIS AND THE JAZZ AT LINCOLN CENTER ORCHESTRA, PLAYING THE MUSIC OF CHANO DOMINGUEZ WAS A CHALLENGE.

**22) Vox:** Wynton Marsalis

“We learned a lot, in rehearsal, in discussions about how to interpret the different grooves, and rhythms harmonies, because the flamenco music is very different from jazz.

**23) Cook:**

THE FLAMENCO RHYTHMS, THE SUBTLE MUSICAL DIALOGUE BETWEEN SINGER AND MUSICIANS, THE PARTICULAR EMOTIONS ASSOCIATED WITH THE SCALES KNOWN AS “MODES” – ALL THESE ELEMENTS WERE NEW TO THE JAZZ AT LINCOLN CENTER ORCHESTRA UNFAMILIAR.. SO WHEN DOMINGUEZ AND THE BAND DEBUTED THE COMMISSIONED WORK IN 2003, MARSALIS WAS LESS THAN CONTENT WITH THE RESULTS. IN 2008 HE AND DOMINGUEZ AGREED TO PERFORM THE PIECE AGAIN THIS TIME WITH THE RECORDING EQUIPMENT ROLLING.

“DE CADIZ A NEW ORLEANS” HAS THREE MAJOR PARTS. THE OPENING SECTION OFFERS A SOBER, GRANDIOSE MELODY WITH A CONTINUOUS PULSE. FOLLOWING THAT, THERE IS A LULLABY THAT DOMINGUEZ COMPOSED IN HONOR OF HIS THEN-NEWBORN SON.

THE PIECE CLOSES WITH A “BULERIA,” A FESTIVE, HIGH-ENERGY STYLE WITH A DISTINCTIVE RHYTHM, AS CHANO DOMINGUEZ DEMONSTRATES.

**24) Vox:** Chano Dominguez

“<claps in Buleria Rhythm> That’s Buleria! <laughter>”

**25) Cook:**

NOW AT THE ROSE THEATER IN THE HOUSE OF SWING, CHANO DOMINGUEZ AND HIS “FLAMENCO JAZZ ENSEMBLE” JOIN THE JAZZ AT LINCOLN CENTER ORCHESTRA FOR “DE CADIZ A NEW ORLEANS.”

**26) Music:** “De Cadiz a New Orleans”

**27) Cook:**

THE FLAMENCO SPIRIT OF SPAIN IN THE LANGUAGE OF JAZZ.

“DE CADIZ A NEW ORLEANS,” BY CHANO DOMINGUEZ, ARRANGED  
BY LUIS VIDAL.

THE FLAMENCO JAZZ ENSEMBLE FEATURES DOMINGUEZ ON PIANO,  
WITH SINGER BLAS CORDOBA, ISRAEL SUAREZ ON PERCUSSION, MARK  
MORALTA ON DRUMS, MARIO ROSSI ON BASS AND THE DANCER  
“TOMASITO” MORENO

OUR JAZZ TAP DANCERS WERE DE WITT FLEMING, JR. AND JARED  
GRIMES.

IN THE JAZZ AT LINCOLN CENTER ORCHESTRA, TED NASH, VICTOR  
GOINES, WALTER BLANDING, SHERMAN IRBY, CARL MORAGHI AND JOE  
TEMPERLEY ON REEDS. VINCENT GARDNER, ELIOT MASON, AND CHRIS  
CRENSHAW ON TROMBONE. ALI JACKSON, DRUMS, CARLOS HENRIQUEZ,  
BASS, AND DAN NIMMER,PIANO. WYNTON MARSALIS LEADS THE BAND  
AND PLAYS IN THE TRUMPET SECTION WITH MARCUS PRINTUP, SEAN  
JONES, AND RYAN KISOR.

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY  
STREET. THIS EDITION WAS WRITTEN BY ANDREW ROSENBLUM. OUR  
PRODUCERS ARE DAVID GOREN AND STEVE RATHE WITH ALEXA LIM.  
ORIGINAL SESSIONS RECORDED BY SANDY PALMER GRASSI AND JEFF  
ROTHMAN AT XM PRODUCTIONS /EFFANEL MUSIC. THANKS TO MATTHEW  
LONG-MIDDLETON AND TO OUR PRODUCTION INTERN GREG WELLS.

CAT HENRY SUPERVISES OUR BROADCASTS AND RECORDINGS.

THE EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIAN  
ELLIS. ARTISTIC DIRECTOR IS WYNTON MARSALIS AND SITTING IN FOR  
WYNTON, I'M CARLA COOK. THANKS FOR JOINING US.