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Wynton with Strings
Jazz at Lincoln Center Radio
Season 16
Program 20, Airdate: 2/5/2009

1) Music: Baby Won't You Please Come Home (music up and under)

2) PIERCE:

GROWING UP IN NEW ORLEANS, WYNTON MARSALIS HAD PLENTY TO KEEP HIM OCCUPIED. HE WAS LISTENING – ALONG WITH THE REST OF HIS GENERATION TO RHYTHM AND BLUES, BUT AS A YOUNG TRUMPETER, HE PLAYED BEETHOVEN AND MAHLER WITH THE NEW ORLEANS YOUTH ORCHESTRA AND THE NEW ORLEANS SYMPHONY. AT THE FAIRVIEW BAPTIST CHURCH, HE PERFORMED ALONGSIDE LEGENDARY JAZZ BANJOIST DANNY BARKER AND AT 17, HE BECAME THE YOUNGEST MUSICIAN EVER TO BE ADMITTED TO THE RENOWNED TANGLEWOOD MUSIC CENTER.

ALTHOUGH HE'D HAD PLENTY OF INTERACTION WITH CLASSICAL STRING PLAYERS WYNTON'S FIRST RECORDED JAZZ ENCOUNTER WITH STRINGS WAS IN 1984. MARSALIS WAS JUST 22 WHEN THE ALBUM "HOT HOUSE FLOWERS" WAS CULTIVATED IN R-C-A RECORD'S OWN HOT HOUSE –THE FAMOUS STUDIO A ON SIXTH AVENUE IN NEW YORK.

THAT ALBUM WAS ARRANGED BY ROBERT FREEDMAN.

FOURTEEN YEARS LATER, THE DUO WOULD EXPLORE A DARKER MOOD ON "STANDARD TIME VOLUME 5... THE MIDNIGHT BLUES."

BOTH OF THOSE ALBUMS OF ROMANTIC STANDARDS SHOWED WYNTON AS A YOUNG TRUMPET PLAYER, FINDING HIS WAY THROUGH MUSIC AND LIFE.

JUST AHEAD, MARSALIS REVISITS THESE RECORDINGS --SEMINAL AND SENTIMENTAL -- WITH HIS QUINTET AND A CHAMBER ORCHESTRA.

CONDUCTOR ROBERT SADIN.

3) VOX: Bob Sadin

“I can’t begin to describe how demanding it is to play the trumpet in this kind of program like this from every point of view. From a technical point of view, from a musical point of view, just from a concentration point of view. What you’re hearing now it’s not a performance, it’s just a snapshot of his life.”

4) PIERCE:

IT’S A BANDBOOK THAT CAPTURES 25 YEARS (AND COUNTING) OF WYNTON MARSALIS’ SOLO CAREER -- JUST AHEAD -- ON JAZZ AT LINCOLN CENTER.

I’M WENDELL PIERCE. WE’RE GLAD YOU’RE HERE...

5) PIERCE:

ON THE STAGE OF THE ROSE THEATER, THE WYNTON MARSALIS QUINTET AND THE CHAMBER ORCHESTRA CONDUCTED BY ROBERT SADIN OPEN UP WITH THE ORD HAMILTON / BRUCE SIEVER TUNE -- YOU’RE BLASÉ.”

6) MUSIC: You’re Blasé 6:06

7) PIERCE:

WYNTON MARSALIS ON TRUMPET WITH ALI JACKSON ON DRUMS, DAN NIMMER ON PIANO, CARLOS HENRIQUEZ ON THE BASS, WALTER BLANDING ON TENOR SAX AND A CHAMBER ORCHESTRA CONDUCTED BY ROBERT SADIN.

ROBERT FREEDMAN’S ARRANGEMENT OF THAT 1931 CLASSIC. “YOU’RE BLASÉ

8) Music Window

9) PIERCE:

FREEDMAN DESCRIBES HIS FIRST RECORDING SESSION WITH WYNTON MARSALIS, AS SOMETHING OUT OF A DREAM.

THERE WAS VIRTUALLY NO REHEARSAL: MARSALIS' SEXTET -- WITH BASSIST RON CARTER AT THE CENTER -- AND 25 HAND-PICKED STRING AND WIND PLAYERS --MELDED SEAMLESSLY. THEY LAID DOWN THE EIGHT TRACKS IN TWO DAYS.

OFTEN CLASSICALLY STRING MUSICIANS ARE SO USED TO PLAYING FROM FROM SCORES AND WITH THE ENSEMBLE THAT DON'T FIND IT EASY TO SWING. BUT THAT WASN'T THE CASE IN STUDIO 'A' -- AND FORTUNATELY AS CONDUCTOR ROBERT SADIN POINTS OUT, IT'S NOT A PROBLEM HERE EITHER.

CONDUCTOR ROBERT SADIN.

10) VOX: Bob Sadin

"These people just have such a love of the music. When we're working, when we're rehearsing, they're listening. When the solos are going on, they're not waiting to see when they play again. They're not saying 'oh do we have to sit here while they solo. They're saying 'God isn't that incredible.' They aren't those hardboiled musicians that you hear about, they are very soft boiled and beautiful." (applause/laughter)

11) PIERCE:

PIANIST AND COMPOSER JOHN LEWIS COULD MAKE MUSIC THAT WAS SOFTBOILED OR HARDBOILED AND IT WAS ALWAYS BEAUTIFUL. HE WAS ONE OF MARSALIS' MENTORS. THIS IS JOHN LEWIS COMPOSITION AND ROBERT FREEDMAN'S ARRANGEMENT - DJANGO

12) Music: "Django" (8:45)**13a) VOX: Wynton Marsalis @2:08:**

I used to go to John Lewis' house. 12 o'clock in the daytime we would be practicing. He wouldn't be content until his wife said good. So when Marianna said 'Yeah John, you sound good,' He would be like ok, yeah everything is fine now."

15) VOX: Robert Sadin (Set 2, Track 3 @ 0:04) (1:15)

John Lewis who worked with Jazz at Lincoln Center late in his life several times, was the founder as most of you probably know of the Modern Jazz Quartet. And one of the things he did was he brought a great deal of elegance and intricacy to the writing, but he also left room for a really powerful blues presence... Those qualities came together and they were really richer than either one by themselves.

17) PIERCE:

ROBERT SADIN CONDUCTING/ WYNTON MARSALIS TRUMPET ON JOHN LEWIS' "DJANGO"

18) Music Window: Stardust—Wynton and Willie :08

19) PIERCE:

HOAGY CARMICHAEL'S WHISTFUL "STARDUST" MAY BE AMONG THE 20TH CENTURY'S MOST DURABLE CREATIONS. THE TUNE HOLDS A PLACE ON SEVERAL OF WYNTON MARSALIS' RECORDINGS -- INCLUDING A LIVE SET AT THE VILLAGE VANGUARD AND A RECENT DUET WITH WILLIE NELSON.

BUT NOW WE'LL TAKE A STEP BACK IN TIME TO HEAR THE ARRANGEMENT FROM THE 1984 "HOT HOUSE FLOWERS."

20) Music: "Stardust" (6:33)

21) Music: "For All We Know" (6:20)

22) PIERCE:

J. FRED COOTS' "FOR ALL WE KNOW," AND BEFORE THAT HOAGY CARMICHAEL'S "STARDUST." BOTH WERE ARRANGED BY ROBERT FREEDMAN FOR WYNTON MARSALIS ON TRUMPET.

SOLOS FROM THE MEMBERS OF THE WYNTON MARSALIS QUINTET -- ALI JACKSON ON DRUMS, CARLOS HENRIQUEZ PLAYING BASS, DAN NIMMER AT THE PIANO AND WALTER BLANDING ON TENOR SAX..

24) PIERCE:

YOU CAN HEAR THIS SHOW AGAIN, OR YOU CAN WRITE TO US AND FIND GREAT JAZZ PERFORMANCES IN OUR BROADCAST ARCHIVE, -- AT J-A-L-C (DOT) ORG. J-A-L-C DOT ORG -- . BRING HOME THE SWING.

**25) Bob Sadin VOX
(Set 2, Track 4)**

Jazz musicians thrive on uncertainty. They don't know what's coming next. And I can tell you unlike most orchestra concerts, we don't always know what's coming next.

26) PIERCE

BUT I CAN TELL YOU THAT JUST AHEAD, OUR STRINGS WILL TAKE A DARKER TURN. AND WE'LL HEAR MORE OF THE CHALLENGE IN MELDING A JAZZ ENSEMBLE WITH A STRING ORCHESTRA.

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

27) MIDBREAK MUSIC "After You've Gone"**28) BACKGROUND MUSIC UP AND UNDER: After You've Gone**

29) PIERCE:

THE WRITER AND CRITIC STANLEY CROUCH SAID OF WYNTON MARSALIS'S 1998 "MIDNIGHT BLUES," "THAT BRASS, THOSE STRINGS, AND THOSE BOWS ALWAYS FIND A WAY OF EXPRESSING EVERYTHING FROM THE VERY SMALLEST WHISPER AT THE RIGHT TIME TO THE BROAD STROKES OF SOMETHING AS CLARION AS AN ELECTRIC BLUE SILK TIE OR A SHRIMP ORANGE DRESS."

MR CROUCH HAS A WAY WITH WORDS.

BUT HE'S RIGHT... MARSALIS' "MIDNIGHT BLUES," RECORDINGS WITH STRINGS IS DRIPPING WITH VIVID, GUT-WRENCHING LOVE. THERE'S A WHOLE LOT OF HEARTBREAK —EVERYTHING FROM "BALLAD OF THE SAD YOUNG MEN" TO "MY MAN'S GONE NOW."

THIS NEXT ARRANGEMENT COMES FROM THERE TOO.

"I GUESS I'LL HANG MY TEARS OUT TO DRY."

30) Music: "I Guess I'll Hang My Tears Out to Dry" (6:30)**31) PIERCE:**

ROBERT FREEDMAN'S ARRANGEMENT OF SAMMY CAHN AND JULE STYNE'S 1945 "I GUESS I'LL HANG MY TEARS OUT TO DRY," WYNTON MARSALIS ON TRUMPET AND WALTER BLANDING ON TENOR SAX. THE SHIMMER OF THE STRINGS, UNDER THE DIRECTION OF ROBERT SADIN – ON THE STAGE AT THE ROSE THEATER.

THE STRINGS CAN MAKE A BALLAD BLUE, BUT MESHING JAZZ BANDS WITH STRING ORCHESTRAS CAN BE A CHALLENGE.

CLASSICALLY-TRAINED MUSICIANS PHRASE, ATTACK, AND FOLLOW A CONDUCTOR IN DIFFERENT WAYS THAN JAZZ MUSICIANS. AND FOR THIS TASK THEY BOTH HAVE TO ADJUST.

CONDUCTOR ROBERT SADIN.

32) VOX Bob Sadin

“It’s not that they can play the notes, it’s not that they can execute their parts, no no no, it’s that they can feel what’s going on, it’s that they can make adjustments on the spot that it might take hours to explain to lesser players.... And in a certain sense, the ability to deal with that uncertainty is a lot of what makes jazz great. Jazz musicians thrive on uncertainty. They don’t know what’s coming next. And I can tell you unlike most orchestra concerts, we don’t always know what’s coming next.”

33) PIERCE

WHICH PROVIDES US WITH A NICE SEGUE TO THE LORENZ HART AND RICHARD RODGERS BALLAD “IT NEVER ENTERED MY MIND,

34) Music: “It Never Entered my Mind” (5:20)**35) Music: “Baby Won’t You Please Come Home” (3:04)****36) Vox: Wynton Marsalis**

“All of these songs that we’ve played so far are songs of longing and loss. The first one was entitled ‘It Never Entered my Mind’ you know, that you were gonna leave me. I thought you were just talking, but, you know, you left. The second is entitled ‘Baby wont you please come home,’ and now this one is after you’ve thought about it for awhile, you realize that’s it, and it’s entitled ‘After You’ve Gone.’”

37) Music: “After You’ve Gone” (4:30)**38) PIERCE:**

AT THE ROSE THEATER IN THE HOUSE OF SWING... TURNER LAYTON AND HENRY CREAMER’S CLASSIC, “AFTER YOU’VE GONE,” ARRANGED BY ROBERT FREEDMAN -- AND FEATURING WYNTON MARSALIS ON TRUMPET, DAN NIMMER ON PIANO, ALI JACKSON ON DRUMS, CARLOS HENRIQUEZ ON THE BASS AND WALTER BLANDING ON THE TENOR SAX, OUR STRING ENSEMBLE WAS CONDUCTED BY ROBERT SADIN.

AND SPEAKING OF BEING GONE, IT’S TIME FOR US TO GET GOING AS WELL.

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET.

THIS EDITION WAS WRITTEN BY KATIE (Mac-fur-sun) MACPHERSON. OUR PRODUCERS ARE STEVE RATHE AND DAVID GOREN WITH ALEXA LIM.

THE RECORDINGS WERE MADE AND MIXED BY SAUNDRA PALMER GRASSI. TECHNICAL SUPPORT FROM ROB MACOMBER AND JEFF ROTHMAN AT XM STUDIOS IN THE HOUSE OF SWING.

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

IF YOU MISSED ANY PART OF OUR PROGRAM OR WANT TO HEAR MORE, CHECK OUT OUR ARCHIVE AT J A L C (DOT) ORG, AND BRING HOME THE SWING.

IN FOR WYNTON, I'M WENDELL PIERCE.

THANKS FOR JOINING US.

34) **MUSIC UP:** Just Friends