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**Bass, Bone and Beyond
JALC Radio
Season XVI
Program 26, Airdate 3/26/09**

1) Background music:

1A) Vox: Ken Peplowski

“But you know I like to entertain an audience and my idols Duke Ellington did that. He had a great way of reaching out to an audience making it an entertaining evening and also playing some great serious music at the same time as did Louis Armstrong.

2) PIERCE:

IN THE DANCEHALLS OF THE 1920S A SOULFUL YOUNG SON OF THE BLUES WAS **PUSHING ITS WAY** INTO RAGTIME, VAUDEVILLE AND TIN PAN ALLEY MUSIC.

WITH SPECTACULAR INSTRUMENTAL STYLE, BRILLIANT ARRANGEMENTS, OF ARMSTRONG, GOODMAN, ELLINGTON (AND SO MANY OTHERS) -- JAZZ WOULD SUBSUME ALL THOSE FORMS -- AND BECOME AMERICA’S MUSIC.

AND A YOUNG ARISTOCRAT FROM PERU INDIANA WOULD GIVE THOSE MEN -- AND THE WORLD – SONGS WITH REAL STYLE.

JUST AHEAD, KEN PEPLOWSKI, BUCKY PIZZARELLI, WYCLIFFE GORDON AND JAY LEONHART US JUST HOW SOULFUL AND **SMART** THAT UPSTART MUSIC COULD BE – ON STAGE AT DIZZY’S CLUB OVERLOOKING CENTRAL PARK,

IT’S JAZZ AT LINCOLN CENTER. I’M WENDELL PIERCE. WE’RE GLAD

YOU'RE HERE.

2) Music window:

3) PIERCE:

COLE PORTER. BIOGRAPHER DAVID EWIN DUBBED HIM 'THE GREAT SOPHISTICATE.'

MOST OF THE COMPOSERS OF NEW YORK'S TIN PAN ALLEY -- IRVING BERLIN, RICHARD RODGERS, GEORGE GERSHWIN) -- WERE NEW YORK-BRED FROM WORKING-CLASS, IMMIGRANT ROOTS.

COLE PORTER CAME FROM A FAMILY OF WEALTH AND PRIVILEGE IN PERU, INDIANA -- BEFORE THE FIRST WORLD WAR WAS OVER, HE HAD WRITTEN YALE UNIVERSITY'S "BULLDOG" FIGHT SONG; DROPPED OUT OF HARVARD LAW, AND JOINED THE FRENCH FOREIGN LEGION AND LIVED, IN PARIS, THE LIFE OF HIS LYRICS.

IN 1956, PORTER PENNED THE MUSIC FOR THE BING CROSBY-LOUIS ARMSTRONG DUET IN THE FILM 'HIGH SOCIETY.'

AT DIZZY'S CLUB COCA COLA -- KEN PEPOWSKI, BUCKY PIZZARELLI AND THEIR QUINTET RECREATE - 'I LOVE YOU SAMANTHA'

4) Music: I Love You Samantha 9:55

5) PIERCE:

"I LOVE YOU SAMANTHA." KEN PEPOWSKI ON CLARINET, GUITARIST BUCKY PIZZARELLI, DEREK SMITH ON PIANO, DAVID FINK PLAYING THE BASS AND CHUCK REDD ON VIBES FROM DIZZY'S CLUB IN THE HOUSE OF SWING.

YOU CAN FIND THE VIDEO OF THE ORIGINAL LOUIS ARMSTRONG -- BING CROSBY DUET ON THAT AT J-A-L-C (dot) ORG (slash) MORE RESOURCES.

BENNY GOODMAN USED TO INCLUDE THAT SONG IN HIS PERFORMANCES THAT HELPED MAKE JAZZ THE ALL AMERICAN MUSIC.

KEN PEPOWSKI, BUCKY PIZZARELLI AND THEIR PIANIST
DEREK SMITH ARE ALL GRADUATES OF GOODMAN'S ' BANDSTAND.

6) VOX: Ken Peplowski

“Very tough band leader. Um, you’ve probably heard all of these stories about Buddy Rich being a tough band leader, Benny was just as bad. And, you know. I think we went through almost a drummer a week. Very demanding, but he got results.”

6B) VOX: Ken Peplowski

“He was a real stickler for everyone having their own strong sense of time and melody too. So I learned a lot from him. We kinda all have a common ground because we all come out of that. We all have a great respect for melodies and songs and things like that.”

7) PIERCE:

KEN PEPOWSKI AT THE SUGGESTION OF LONGTIME JAZZ
BOOKER AND PRODUCER TODD BARKAN, FORMED THIS QUINTET TO
PLAY THE BENNY GOODMAN SONGBOOK.

AND IN THAT VOLUME THERE’S A VERY SPECIAL PLACE FOR COLE
PORTER.

HIS SONGS WERE INGENIOUS IN CONCEPT AND COMPOSITION.

8) Vox: Ken Peplowski INT

“He’s one of the more interesting composers. He wrote a lot of these long form songs too. 64 bar songs instead of the usual 32. Great, rich harmonic sense. And uh, real surprising chord changes, key changes within the song.”

8A) Vox: Ken Peplowski INT

“And his lyrics are just as ingenious as his songs are. Like there’s a song called Everytime we Say Goodbye. He has a lyric in there talking about going to major to minor and it shifts from major to minor exactly when that happens. He kinda broke these molds of songwriting.”

9) PIERCE:

YOU CAN HEAR IT IN THIS NEXT TUNE WITH ITS MAJOR - MINOR KEY CHANGES THAT WOULD INFLUENCE JOHN COLTRANE'S 'FIFTH HOUSE.'

THIS IS "WHAT IS THIS THING CALLED LOVE?"

10) Music: What is This Thing Called Love? 8:21

11) PIERCE:

CLARINETIST KEN PEPLOWSKI, BUCKY PIZZARELLI ON GUITAR, DEREK SMITH AT THE PIANO, DAVID FINK ON BASS AND CHUCK REDD AT THE DRUMS.

"WHAT IS THIS THING CALLED LOVE?" DID YOU HEAR THAT MAJOR TO MINOR SHIFT? THE SONG WAS SUPPOSEDLY INSPIRED BY A NATIVE MOROCCAN DANCE THAT COLE PORTER FOUND IN HIS WIDE TRAVELS.

DESPITE AN INAUSPICIOUS RUN OF ONLY TWO WEEKS FOR HIS FIRST BROADWAY MUSICAL (IN 1916), COLE PORTER WAS PROLIFIC: HE CREATED OVER 500 SONGS FOR 26 BROADWAY SHOWS AND 18 FILMS. HIS SONGS LIKE "*ANYTHING GOES*," "*I'VE GOT YOU UNDER MY SKIN*," "*JUST ONE OF THOSE THINGS*" ARE A LARGE PART OF WHAT WE MEAN WHEN WE TALK ABOUT THE 'GREAT AMERICAN SONGBOOK.'

THIS ONE IS FROM THE 1941 FILM CALLED *YOU'LL NEVER GET RICH*. AT DIZZY'S, KEN PEPLOWSKI, BUCKY PIZZARELLI AND THE QUINTET GO "DREAM DANCING."

12) Music: Dream Dancing 4:04

13) PIERCE:

'DREAM DANCING' BY COLE PORTER. CLARINETIST KEN PEPLOWSKI, LEGENDARY GUITARIST BUCKY PIZZARELLI, PIANIST DEREK SMITH, DAVID FINK ON BASS AND CHUCK REDD AT THE DRUMS.

IF YOU DON'T WANT THIS DANCE TO END, VISIT OUR BROADCAST

ARCHIVE, AT J-A-L-C (DOT) ORG SLASH JAZZCAST.

AND TO SEE VIDEOS OF COLE PORTER, KEN PELOWSKI AND BUCKY PIZZARELLI. –CHECK OUR OUR ‘MORE RESOURCES’ SECTION. IT’S ALL AT J-A-L-C (dot) ORG., SO CLICK IN – AND BRING HOME THE SWING.

JUST AHEAD, WE’LL GET A BASS LESSON FROM JAY LEONHART AND WYCLIFFE GORDON.

THIS IS JAZZ AT LINCOLN CENTER.-- I’M WENDELL PIERCE.

14) Midbreak: (59) I’ve Got You Under My Skin

15) Background music:

15a) Vox: Wycliffe Gordon

“You all have to learn how to speak to the audience. And you don’t have to tell jokes, but how you communicate with the audience musically is going to be fine. They’re coming to hear the music. But they can listen to the music on a CD. On a recording. So what they’re going to remember is the personality. Did they feel a part of the performance?”

15a) PIERCE:

AS TRADITIONAL JAZZ EVOLVED TO BECOME SWING AND FOUND A NATIONAL AUDIENCE, ENGAGING THAT AUDIENCE BECAME JUST AS IMPORTANT AS PLAYING FOR THEM.

FATS WALLER, LOUIS ARMSTRONG. AND THE DUO OF SLIM AND SLAM BROUGHT HUMOR INTO THEIR ACTS BUT NEVER SACRIFICED THE MUSIC.

IN THAT SAME SPIRIT, TROMBONIST WYCLIFFE GORDON AND BASS MAN JAY LEONHART COMBINE SOME SHREWD LYRICS, A LITTLE SCAT AND SOME GOOD NATURED RIBBING-- OF EACH OTHER. ON STAGE AT DIZZY’S, THEY’VE EVEN BEEN KNOWN TO SWAP TROMBONE AND BASS PARTS -- ON THIS CLASSIC -- ‘LESTER LEAPS IN.’

16) Music: Lester Leaps In 6:57

17) PIERCE:

‘LESTER LEAPS IN’ WITH VOCALS BY TROMBONIST WYCLIFFE GORDON AND BASSIST JAY LEONHART, TED ROSENTHAL ON PIANO AND ALVIN ATKINSON AT THE DRUMS.

18) Music window: ‘Mr. Gallagher and Mr. Shean’

19) PIERCE:

JAY LEONHART HAS HAD A STORIED CAREER, PLAYING BASS WITH THAD JONES, JUDY GARLAND AND EVEN OZZY OSBOURNE. BUT IT’S HIS SLY LYRICS AND HUMOROUS VIGNETTES THAT DRAW AUDIENCES IN. AND AT A CONCERT IN DOWNTOWN NEW YORK, THEY DREW IN TROMBONIST WYCLIFFE GORDON TOO

18) VOX: Wycliffe Gordon

“It was just a natural marriage. When I play I like to kinda tell my story and Jay’s good at doing the same thing instrumentally, but also he’s mastered the art of doing that with words and the songs. And it just comes to him...and I’m still amazed by it even though we’ve been doing it a couple of years now.”

19) PIERCE:

GORDON, KNOWN AS ‘PINECONE’ FOR HIS WAYNESBORO, GEORGIA PINEY WOOD ROOTS, GOT STARTED IN 1989, JOINING BOTH WYNTON MARSALIS’ SEPTET AND THE JAZZ AT LINCOLN CENTER ORCHESTRA.

THESE DAYS HE’S A MAN IN DEMAND – AS A TROMBONIST, TEACHER, ARRANGER AND COMPOSER. HE ALSO PLAYS THE DIGERIDOO, SCATS, AND SINGS. WHEN HE BEGAN PAIRING UP WITH JAY LEONHART HE FOUND HE COULD DO IT ALL IN ONE PLACE. THIS IS WYCLIFF GORDON’S OWN ‘TOAST MY BREAD.’

20) Music: Toast My Bread 5:51

21) PIERCE:

WYCLIFFE GORDON -- 'TOAST MY BREAD' WITH THE BASSIST JAY LEONHART ON VOCALS. TED ROSENTHAL PLAYING THE PIANO AND ALVIN ATKINSON ON THE DRUMS

YOU WON'T BE SURPRISED TO KNOW THAT GORDON'S VOCAL STYLE IS INFLUENCED BY THE GREAT LOUIS ARMSTRONG.

ARMSTRONG WITH HIS GRAVELLY VOICE WAS AN UNLIKELY TROUBADOUR. BUT HE SANG THE WAY HE PLAYED -- WITH STYLE, PHRASING AND WARMTH THAT WILL INFLUENCE VOCALISTS AROUND THE PLANET FOREVER.

AND WHEN WYCLIFFE "PINECONE" GORDON HEARD 'POPS' ARMSTRONG SING WITH ELLA FITZGERALD EVEN OUR STAUNCH, GEORGIA NATIVE WAS ENTICED FROM HIS ROOTS TO PERFORM THIS TUNE. "STARS FELL ON ALABAMA.'

22) Music: Stars Fell on Alabama 7:21

23) PIERCE:

"STARS FELL ON ALABAMA" THE 1934 STANDARD BY FRANK PERKINS. WYCLIFFE GORDON ON TROMBONE -- WITH TED ROSENTHAL ON THE PIANO.

YOU CAN CHECK OUT THAT ARMSTRONG AND FITZGERALD DUET THAT INSPIRED WYCLIFFE GORDON ON OUR WEBPAGE AT J-A-L-C (dot) ORG (slash) MORE RESOURCES.

NOW IT'S TIME FOR MESSIERS GORDON AND LEONHART TO BRING THIS EPISODE TO A CLOSE, WITH MUSIC AND ADVICE FROM MASTER... DUKE ELLINGTON. --

'IT DON'T MEAN A THING IF IT AIN'T GOT THAT SWING.'

24) Music: It Don't Mean A Thing If It Ain't Got That Swing

25) PIERCE:

‘IT DON’T MEAN A THING IF IT AIN’T GOT THAT SWING’ THE TUNE CREDITED TO DUKE ELLINGTON AND IRVING MILLS. – THE PERFORMERS ONSTAGE AT DIZZY’S CLUB COCA COLA IN THE HOUSE OF SWING. – JAZZ AT LICOLN CENTER.

WYCLIFFE GORDON ON TROMBONE, JAY LEONHART ON BASS, THOSE TWO SHARING THE VOCALS, TED ROSENTHAL ON PIANO AND ALVIN ATKINSON AT THE DRUMS.

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

THE RECORDINGS WERE BY JEFF JONES AND TODD BARKAN IN THE XM STUDIOS AT THE HOUSE OF SWING.

ADDITIONAL RECORDING BY JENNI LAWSON AT WWNO IN NEW ORLEANS.

DON’T FORGET, YOU CAN FIND LOUIS ARMSTRONG, COLE PORTER AND LOTS OF MUSIC BY DUKE ELLINGTON ALL AT JALC (DOT) ORG.

THANKS TO MATTHEW LONG-MIDDLETON AND ADAM POGOFF

THE EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIAN ELLIS. CAT HENRY SUPERVISES OUR RECORDINGS AND BROADCASTS AND THE ARTISTIC DIRECTOR IS WYNTON MARSALIS.
I’M WENDELL PIERCE. THANKS FOR JOINING US.