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**Beyond the Spanish Tinge
Jazz at Lincoln Center Radio
Season 16
Program # 5, Airdate 10/23/08**

1. Pierce:

WITH A DIAMOND-TOOTHED GRIN, JELLY ROLL MORTON ONCE PROCLAIMED “NEW ORLEANS IS THE CRADLE OF JAZZ, AND I MYSELF HAPPENED TO BE ITS CREATOR IN 1902....” IT SEEMS UNLIKELY THAT THE THEN TWELVE YEAR-OLD FERDINAND JOSEPH LAMOTHE SINGLE-HANDEDLY INVENTED JAZZ. BUT HE WAS ITS FIRST COMPOSER, FIRST THEORIST AND, ARGUABLY, IT’S FIRST TRUE MASTER. SO THERE’S A CERTAIN MEASURE OF AUTHORITY TO HIS CLAIM THAT “IF ONE CAN’T...PUT THE TINGES OF SPANISH IN THESE TUNES, THEY’LL NEVER BE ABLE TO GET THE RIGHT SEASONING.”

JUST AHEAD... NINE-TIME GRAMMY®-WINNER PAQUITO D’RIVERA AND THE JAZZ AT LINCOLN CENTER ORCHESTRA EXPLORE THAT SPANISH TINGE WITH ALL THE MAMBO, SAMBA, TANGO AND CUBOP THAT THE HOUSE OF SWING CAN HOLD. IT’S JAZZ AT LINCOLN CENTER. IN FOR WYNTON MARSALIS, I’M WENDELL PIERCE. WE’RE GLAD YOU’RE HERE.

2. Pierce:

IN 1934, HAVANA BORN TRUMPETER MARIO BAUZÁ CONVINCED HIS BANDLEADER, CAB CALLOWAY TO HIRE A YOUNG, FIREBRAND. UP FROM CHEERAW SOUTH CAROLINA. THAT WOULD BE THE TRUMPETER JOHN BIRKS “DIZZY” GILLESPIE. AND THAT ALONE SHOULD ENDEAR BAUZÁ TO JAZZ LOVERS. BUT HE WAS JUST GETTING STARTED. FROM THE TIME HE CAME TO NEW YORK IN THE LATE 1920s AND SERVED AS MUSICAL DIRECTOR FOR CHICK WEBB’S ORCHESTRA, UNTIL THE END OF THE CENTURY, MARIO BAUZA WAS IN THE VANGUARD OF THE MOVEMENT CALLED LATIN JAZZ.

HE A WAS ONE OF THE FOUNDING FATHERS OF CUBOP—MELDING HIS CUBAN MUSICAL HERITAGE WITH THE PYROTECHNICS OF BEBOP.

AS MUSICAL DIRECTOR FOR MACHITO AND HIS AFRO-CUBANS, HE MADE NEW YORK’S LEGENDARY PALLADIUM SIZZLE NIGHT AFTER NIGHT. HERE’S ONE OF MARIO BAUZÁ’S BEST-KNOWN COMPOSITIONS, “MAMBO INN” AT ROSE HALL, THE JAZZ AT LINCOLN CENTER ORCHESTRA FEATURES SEAN JONES ON TRUMPET.

3. MUSIC: Mambo Inn (4:07)

4. BACKGROUND MUSIC: “PRELUDIO #3”

5. Pierce:

ON MARIO BAUZA’S MAMBO INN, PAQUITO D’RIVERA WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA-- SEAN JONES PLAYED THE TRUMPET PART WRITTEN FOR DIZZY GILLESPIE.

GILLESPIE TOURED ARGENTINA AS A STATE DEPARTMENT JAZZ AMBASSADOR MORE THAN FIFTY YEARS AGO, AND A PASSION HAS SIMMERED BETWEEN TANGO AND JAZZ EVER SINCE.

NOT SURPRISING. BOTH JAZZ AND TANGO WERE BORN ON THE FRINGES, IN THOSE PLACES OF ILL-REPUTE THAT POET CARLOS SUAREZ

SAYS ARE “PERFECT PLACES FOR MIRACLES.” THIS NEXT REMARKABLE PIECE FEATURS RAUL JAURENA <wa Ray na) ON THE BANDONEON—A KIND OF ACCORDIAN. THE ARRANGMENT BY CONDUCTOR DANIEL FRIEBERG IS A SMALL MIRACLE OF DRAMA AND SWING. HERE IS ROBERTO PANSERA’S PRELUDIO #3.

6. MUSIC: Preludio #3 (9:39)

7. BACKGROUND MUSIC: ALMA LLANERA

8. PIERCE

PRELUDIO NUMBER THREE - WRITTEN BY COMPOSER AND BANDONEON PLAYER ROBERTO PANSERA, AND PERFORMED AT ROSE HALL BY RAUL JAURENA ON BANDONEON WITH ALEX BROWN ON PIANO AND PAQUITO D’RIVERA ON CLARINET.

THE NEXT LEG OF OUR LATIN JOURNEY TAKES US NORTH FROM ARGENTINA TO VENEZUELA.

WE ARRIVE JUST AS THE PARTY ENDS —AS TRADITION DICTATES— WITH “ALMA LLANERA.” IT’S A *JOROPO OR FOLK STYLE TUNE THAT’S OFTEN CALLED* VENEZUELA’S SECOND NATIONAL ANTHEM. PAQUITO’S VERSION OPENS WITH THE POLYRHYTMS OF EDMAR CASTENERA’S HARP AND THE PERCUSSION OF PERNELL SATURNINO.

WHEN DANCING THE JOROPO, PARTNERS HOLD EACH OTHER NICE AND TIGHT, SO GET A GOOD GRIP AS WE SWING OUR JAZZ VERSION OF “ALMA LLANERA” OR “SOUL OF THE PLAINS.”

9. MUSIC: Alma Llanera (11:26)

10. Pierce:

EDMAR CASTENERA ON THE COLOMBIAN HARP AND PERNELL SATURNINO ON PERCUSSION. "ALMA LLANERA" ON STAGE IN THE ROSE THEATER IN THE HOUSE OF SWING.

WE'RE CHECKING OUT THE ROOTS OF WHAT JELLY ROLL MORTON CALLED THE "SEASONING" OF JAZZ" -- THE "SPANISH TINGE."

ONE OF THE MANY JOYS OF JAZZ IS TURNING A FAMILIAR PIECE OF MUSIC ON ITS SIDE AND GIVING IT A DEEPLY PERSONAL INTERPRETATION -- WITH IMPROVISATION AND SWING.

WE'LL HEAR WHAT THAT SOUNDS LIKE WHEN PAQUITO D' RIVERA TREATS A MEXICAN CLASSIC IN JUST A FEW MOMENTS.

IF YOU'VE MISSED ANY PART OF THIS SHOW YOU'LL FIND IT ALONG WITH DOZENS OF OTHER EXCITING PERFORMANCES AT

J A L C (DOT) ORG. YOU CAN CHECK OUT OUR JAZZ HALL OF FAME THERE TOO. J A L C (DOT) ORG – BRING **HOME** THE SWING. IT'S JAZZ AT LINCOLN CENTER. IN FOR WYNTON MARSALIS, I'M WENDELL PIERCE.

11. MUSIC (:59) for Station ID _____

12. BACKGROUND MUSIC: "LIBERTANGO"

13. Pierce:

THE ARGENTINIAN-BORN COMPOSER ASTOR PIAZZOLLA WAS SURROUNDED BY JAZZ WHEN HE GREW UP IN NEW YORK'S GREENWICH VILLAGE. YEARS LATER, LONG AFTER HIS RETURN TO BUENOS AIRES, JAZZ BECAME ONE OF THE KEY INGREDIENTS IN HIS TANGO NUEVO.

BUT THE RECIPE FOR TANGO WAS A SACRED THING IN ARGENTINA SO THE DEBUT OF THIS "NEW TANGO" HAD AUDIENCES CALLING FOR HIS HEAD, EXCEPT FOR A HANDFUL OF LIBERALS WHO CLAIMED IT AS THE SOUNDTRACK TO THE RADICAL POLITICAL AND SOCIAL CHANGE TO COME.

NOW LIKE SO MANY OTHER AGENTS OF CHANGE—LIKE CHARLIE PARKER OR ORNETTE COLEMAN—ASTOR PIAZZOLA IS A LEGEND AT HOME IN ARGENTINA AND AROUND THE WORLD.

OUR LATIN ODYSSEY CONTINUES WITH PIAZZOLA'S "LIBERTANGO."

14. MUSIC: "Libertango" (12:56)

15. Pierce:

ASTOR PIAZZOLLA'S "LIBERTANGO" FEATURING RAUL JAURENA ON THE BANDONEON, CARLOS HENRIQUEZ ON THE BASS AND ERIC DOOB ON DRUMS.

16. BACKGROUND MUSIC: "WAPANGO"

17. MUSIC: "HUAPANGO," by Mexican composer José Pablo Moncayo

18. Pierce:

JAZZ TRANSFORMATIONS CAN BE SUBLIME—CONSIDER JOHN COLTRANE’S MODAL MUSINGS ON RODGERS AND HAMMERSTEIN’S “MY FAVORITE THINGS,” MILES DAVIS’ RENDERING OF RODGERS AND HART’S “MY FUNNY VALENTINE.”

FROM ROSE HALL WE’RE ABOUT TO HEAR PAQUITO D’RIVERA’S TREATMENT OF A CLASSIC BY THE MEXICAN SYMPHONIC COMPOSER JOSÉ PABLO MONCAYO.

. IT’S A PIECE PAQUITO FREQUENTLY PERFORMS WITH A SAXOPHONE QUARTET—SOPRANO, ALTO, TENOR AND BARITONE—A LIVELY DIALOGUE OF INTERTWINING VOICES. AT THE HOUSE OF SWING, PAQUITO BEGINS THIS DIALOGUE WITH FOUR SAXOPHONES ANCHORED BY JOE TEMPERLEY’S BARITONE THEN INVITES THE JAZZ AT LINCOLN CENTER ORCHESTRA TO JOIN THE CONVERSATION.

PAQUITO D’RIVERA’S “WAPANGO.”

19. MUSIC: “Wapango” (9:15)

20. Pierce:

“WAPANGO FEATURING ELLIOT MASON ON THE BASS TROMBONE AND TED NASH ON ALTO SAX. PAQUITO D’ RIVERA WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA.

21. BACKGROUND MUSIC: “MISSION IMPOSSIBLE”

22. Pierce:

OUR LATIN ODYSSEY ON THE STAGE OF THE ROSE THEATER DRAWS TO A CLOSE WITH THE WORK OF ANOTHER GREAT MUSICIAN FROM ARGENTINIA. HE'S WRITTEN JAZZ AND SYMPHONIC MUSIC BUT HE'S BEST KNOWN FOR HIS WORK IN THAT OUTPOST OF THE FABLED SPANISH EMPIRE: LOS ANGELES. FROM COOL HAND LUKE TO DIRTY HARRY LALO SHIFRIN HAS BECOME THE MAN TO CALL FOR MEMORABLE THEMES, AND THIS HAS BECOME A CULTURAL ICON BY ITSELF.

THE JAZZ AT LINCOLN CENTER ORCHESTRA FEATURED RAUL JAURENA ON BANDONEON AND EDMAR CASTANEDA ON HARP.

23. MUSIC: "Theme from Mission Impossible" (5:01)

24. Pierce:

PAQUITE D' RIVERA WITH WYNTON MARSALIS AND THE JAZZ AT LINCOLN CENTER ORCHESTRA ON STAGE AT ROSE HALL – WITH RAUL JAURENA ON BANDONEON, EDMAR CASTANEDA ON HARP ON LALO SHIFRIN'S THEME FROM 'MISSION IMPOSSIBLE' -- A THEME THAT'S ALMOST IMPOSSIBLE TO FORGET.

WE HOPE YOU DON'T FORGET TO JOIN US AGAIN NEXT WEEK WHEN WE'LL BE BACK WITH MORE GREAT PERFORMANCE FROM THE HOUSE OF SWING.

25. **Pierce:** (continues)

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

OUR RECORDINGS WERE MADE BY SAUNDRA PALMER GRASSI AT XM STUDIOS IN ROSE HALL WITH ADDITIONAL RECORDING BY JENNI LAWSON AT W W N O RADIO -- IN JELLY ROLL MORTON'S HOMETOWN OF NEW ORLEANS, LOUISIANA.

THANKS TO MATTHEW LONG MIDDLETON, KAY NIEWOOD AND OMAR LITTLE.

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

IN FOR WYNTON MARSALIS, I'M WENDELL PIERCE. THANKS FOR JOINING US.