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**Big Bands
JALC Season 15
Pgm # Airdate 7/31/08**

1) Music: Begin the Beguine

2) Vox: Albert Murray

"You don't ever want anybody to forget what swinging is... because there is nothing more civilized and human. There's not a greater human achievement than swinging."

3) Vox: Arturo O'Farrill, Jr.

"In the old days, there were a hundred orchestras in New York. Each one of these bands had a resident hotel job.

4) Vox: Loren Schoenberg

People think of a big band playing in a ballroom and a radio announcer saying "Live, from the Winnebago Ballroom, it's so-and-so." Granted, that's part of it. But that doesn't mean anything, because when that's all gone and that's all removed from it, what remains is the music.

5) Rivera:

THE DANCE HALLS AND NIGHT CLUBS THAT INCUBATED BIG BAND SWING ARE LONG GONE. BUT THE BANDS THAT LAUNCHED A THOUSAND FEET, STAMPED THE TEMPLATE FOR BIG BAND JAZZ A PHALANX OF BRASS, A BED OF REEDS AND A FOUNDATION OF PIANO, BASS, AND DRUMS.

OUR OWN BIG BAND, THE JAZZ AT LINCOLN CENTER ORCHESTRA, IS BURSTING WITH YOUNG PLAYERS WHO CAN PUSH THE BARRIERS OF CONTEMPORARY JAZZ. BUT EVEN WHEN THEY ARE PLAYING MODERN MUSIC THERE'S A FOUNDATION OF SWING. AND WHEN THIS ENSEMBLE GOES TO THE WELL FOR THE BIG BAND CLASSICS WE ALL COME BACK REFRESHED.

6) Rivera: (continues)

AT THE ROSE THEATER, HIGH ABOVE COLUMBUS CIRCLE, WYNTON MARSALIS AND THE JAZZ AT LINCOLN CENTER ORCHESTRA POLISH THE GEMS

OF THE SWING ERA --. WITH SONGBIRD ERNESTINE ANDERSON, AND CROONER FREDDY COLE.

IT'S JAZZ AT LINCOLN CENTER. IN FOR WYNTON MARSALIS, I'M AWILDA RIVERA.

7) Rivera: (continues)

THIS FIRST NUMBER KEPT NIGHT CLUB CROWDS JUMPING IN HARLEM. THE GREAT SY OLIVER ARRANGED IT FOR THE JIMMIE LUNCEFORD BAND -- "FOR DANCERS ONLY."

8) Music: For Dancer's Only

"FOR DANCER'S ONLY". SY OLIVER'S CLASSIC ARRANGEMENT FOR THE JIMMY LUNCEFORD BAND.

THIS NEXT PIECE IS FROM THE BOOK OF THE CHICK WEBB BAND. WYNTON MARSALIS INTRODUCES IT FROM THE STAGE OF THE ROSE THEATER.

9) Vox: Wynton Marsalis

"Chick Webb. You know about Chick Webb. You remember him. He used to be up at the Savoy Ballroom. Big bands were scared to go up there, bec. They knew Chick Webb was going to be up there with his drumsticks in his hand. He adopted Ella Fitzgerald when he heard her sing. Took her on the road. This piece is going to show you why people were afraid to go up there. It's entitled "Harlem Congo."

10) Music: Harlem Congo

11) Rivera:

"HARLEM CONGO," FROM THE REPERTOIRE OF THE CHICK WEBB ORCHESTRA.

HERE'S ANOTHER SY OLIVER ARRANGEMENT.

WITH THIS CHART, OLIVER LIT A FIRE UNDER THE USUALLY SWEET AND MELLOW TOMMY DORSEY ORCHESTRA. THIS IS "WELL, GIT IT!"

11) Music: Well, Git It!

12) Rivera:

"WELL, GIT IT!" THE LINCOLN CENTER JAZZ ORCHESTRA WITH SY OLIVER'S ARRANGEMENT MADE FOR THE TOMMY DORSEY BAND.

ERNESTINE ANDERSON MADE HER DEBUT WITH RUSSELL JACQUET'S BAND IN 1943, AND WENT ON TO SING WITH LIONEL HAMPTON'S STORIED ENSEMBLE . ALL THAT EXPERIENCE AND VERSATILITY HAVE KEPT HER ONE OF JAZZ'S PREMIER SINGERS.

FROM THE STAGE OF THE ROSE THEATER ERNESTINE ANDERSON SINGS DUKE ELLINGTON'S PARENTHETICAL LAMENT

"I GOT IT BAD (AND THAT AIN'T GOOD).

13) Music: I Got it Bad (and That Ain't Good)

14) Vox: Wynton Marsalis

"Ernestine Anderson! Yes indeed. Now we're also going to say that Joe Temperley played on that."

15) Vox: Ernestine Anderson

"Thank you. Thank you kindly."

16) Music: Every Day (I Have the Blues)

17) Rivera:

"MEMPHIS SLIM'S CLASSIC -"EVERYDAY (I HAVE THE BLUES.)"
ERNESTINE ANDERSON WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA.

KEEP THOSE RUGS ROLLED UP AND YOUR DANCING SHOES ON—
THERE'S LOTS MORE IRRESISTABLE MUSIC JUST AHEAD.

AND IF YOU MISSED ANY PART OF THIS OR NEED A LITTLE MORE SWING
IN YOUR DAY, YOU CAN ALWAYS HEAR OUR SHOW AGAIN, AT J A L C DOT
ORG —

THAT'S AN EASY WAY TO FIND THIS BAND ON TOUR, AND THE NESUHI
ERTEGUN JAZZ HALL OF FAME.

BRING HOME THE SWING AT J A L C DOT ORG — IT'S JAZZ AT LINCOLN
CENTER. IN FOR WYNTON MARSALIS, I'M AWILDA RIVERA.

18) Vox: Freddy Cole

"My father was a Baptist preacher in Chicago, and he had a church called True Life Baptist church and that was the extent of that, my mother was the choir director, and she's a great musician. All the music in our family comes from my mother's side of the family, because her brothers were musicians."

19) Rivera:

THAT'S THE SINGER/PIANIST FREDDY COLE. HIS BROTHERS WERE MUSICIANS TOO. HIS OLDEST BROTHER NAT 'KING' COLE – ROCKETED ACROSS THE COLOR LINE TO POPULAR STARDOM - AND LEFT US A LEGACY OF SOPHISTICATED STYLE, BUT DIED AT THE AGE OF 45 .

FREDDY COLE HAS FOLLOWED A DIFFERENT AND LONGER ROUTE.

20) Vox: Freddy Cole:

"...playing the joints here on the east side, playing in the Bronx, playing in Queens and playing in Brooklyn, that's been the greatest experience I ever had, and it's put me in the position that I am today, because everybody asks me about songs, and where do you get your repertoire // that's where I learned it."

21) Rivera:

AND HE LEARNED IT WELL. WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA, FREDDY COLE KNOWS HOW TO GET "THAT OLD FEELING " --

22) Music: That Old Feeling**23) Music: Let The Good Times Roll****24) Rivera:**

"LET THE GOOD TIMES ROLL," FREDDY COLE WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA. BEFORE THAT WE HEARD 'THAT OLD FEELING –THAT CAME FROM THE MOVIE "VOGUES OF 1938".

ANOTHER ENDURING SOUND TO EMERGE DURING THE BIG BAND ERA WAS THE MERGER OF BRASSY SWING WITH AFRO CUBAN RHYTHMS.

PIANIST AND COMPOSER ARTURO O'FARRILL.

25) Vox: Arturo O'Farrill

"Latin and jazz are like cousins who were born to the same relatives and were separated at birth, grew up on separate continents, and then were reintroduced in the 1940's by Dizzy Gillespie, Mario Bauza, Charlie Parker, Chico O'Farrill these kinds of pioneers."

26) Vox: Wynton Marsalis

"Now we'd like to play a piece recorded by the great Machito orchestra. It's entitled Mambo Inn. We'd like to bring out two very special guests. Mr. Bobby Allende on the bongos. And Mr. Mark Quinones on the congas."

27) Music: Mambo Inn

28) Rivera:

"MAMBO INN." MARIO BAUZA'S ARRANGEMENT FOR THE FIRST OF THE GREAT JAZZ LATIN BIG BANDS – THE MACHITO ORCHESTRA.

AT THE HOUSE OF SWING, BOBBY ALLENDE PLAYING BONGOS, AND MARK QUINONES ON CONGAS, WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA.

WE'LL CLOSE THIS SHOW WITH A FORWARD LOOKING PIECE -- WRITTEN IN 1945 BY DIZZY GILLESPIE FOR HIS BIG BAND AS THE SWING "ERA" BEGAN TO MAKE WAY FOR BEBOP. ARRANGER GIL FULLER SCORED THE FRENETIC LINES OF GILLESPIE'S "THINGS TO COME."

29) Music: Things to Come

30) Rivera:

"THINGS TO COME." DIZZY GILLESPIE'S COMPOSTION ARRANGED BY GIL FULLER -- ONSTAGE AT THE ROSE THEATER.

THE JAZZ AT LINCOLN CENTER ORCHESTRA FEATURED DAN NIMMER ON PIANO. JAMES CIRILLO, GUITAR. CARLOS HENRIQUEZ ON BASS, AND ALI JACKSON ON DRUMS.

IN THE TRUMPET SECTION: MARCUS PRINTUP, RYAN KISOR, BRANDON LEE, AND WYNTON MARSALIS ON TROMBONES: ANDRE HAYWARD, CHRIS CRENSHAW, ELLIOTT MASON, AND VINCENT GARDNER.

OUR REED MEN: SHERMAN IRBY, WALTER BLANDING, VICTOR GOINES, JOE TEMPERLEY AND TED NASH.

31) Rivera: (continues)

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET. THIS EDITION WAS WRITTEN BY DAVID GOREN WHO PRODUCED THE PROGRAM WITH STEVE RATHE AND ALEXA LIM. THE MUSIC WAS MIXED BY SANDRA PALMER-GRASSI WITH JEFF ROTHMAN AT EFFANEL MUSIC/XM PRODUCTIONS. ADDITIONAL RECORDING BY CHARLES DE MONTEBELLO AT CDM STUDIOS.

THE EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIEN ELLIS. CAT HENRY SUPERVISES OUR BROADCASTS AND RECORDINGS WYNTON MARSALIS IS ARTISTIC DIRECTOR AND IN FOR WYNTON, I'M AWILDA RIVERA. THANKS FOR TUNING IN.