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NEA Jazz Masters 30th Anniversary Tribute
Jazz at Lincoln Center Radio
Season 19
Program 15, Airdate 1/5/12

MUSIC: *When You're Smiling* (Louis Armstrong)
CD: Butter & Eggman Tomato R2 71714 (cut 7)

Snooky Young:
When I was about six or seven years old, my mother and I were walkin down Fifth Street in Dayton, Ohio and Louis Armstrong was in town. And my mother saw Louie and said, "Louis Armstrong, this is my son, Snooky. He wants to play trumpet like you.

MUSIC:

MUSIC: *See Line Woman*
CD: The Complete Yusef Lateef Collectibles COL-CD-6351

Yusef Lateef:
I lived upstairs over the Arcadia Theatre in Detroit. And I would sit right in front of the bandstand and I was fascinated by what I heard. … And I said that's what I want to do.

MUSIC: *Who?* CD: This is Tommy Dorsey and his Orchestra, v.1
Collectables COL-2815 DRC1-2910 (cut 8)

Buddy DeFranco:
I heard Tommy Dorsey's band at the Earle Theater in Philadelphia. My brother and I used to go to the theater and we'd stay sometimes on a Saturday, we'd stay for 5 shows, all day. And he featured a clarinet player by the name of Johnny Mince. And it kind of made me decide that that's what I wanted to do. I wanted to play jazz on the clarinet.

PIERCE:

EVERY MUSICIAN CAN REMEMBER A PIVOTAL MOMENT OF EARLY INSPIRATION.

MUSIC: *In My Solitude* (Jimmy Scott)

Nancy Wilson: The juke joint on the block had a great jukebox and there I heard Dinah Washington, Ruth Brown, LaVerne Baker, Little Esther, Little Jimmy Scott… I sound just like Jimmy Scott.

MUSIC: *Got My Mojo Workin'* (Muddy Waters)

Muhal Richard Abrams:
Every time I would hear the music it was like a magnet. Chicago was always full of music. Every night there was music somewhere. Muddy Waters, all those kind of people were playing. And I would stand at the door, I was too young to go in, with my mouth wide open listening to them. I had no idea that I would be a musician later.

MUSIC: *Grand Slam* (Charlie Christian with Benny Goodman)

Jim Hall: The thing that I call my "spiritual awakening" was that I heard this marvelous guitar player on a Benny Goodman record. And it was Charlie Christian. The tune was called "Grand Slam" which is a blues in F major.

MUSIC:

And I remember thinking I wasn't even sure what it was he was doing, but I said whatever that is, I wish I could do it.

MUSIC:

PIERCE:

…THE "SPIRITUAL AWAKENINGS" -- IN THE WORDS OF GUITARIST JIM HALL -- OF SOME OF OUR NATIONAL ENDOWMENT FOR THE ARTS JAZZ MASTERS. MUHAL RICHARD ABRAMS, NANCY WILSON, BUDDY DEFRANCO, YUSEF LATEEF, AND SNOOKY YOUNG.

WE'RE CELEBRATING THIRTY YEARS OF THE NATIONAL ENDOWMENT FOR THE ARTS JAZZ MASTERS FELLOWSHIP PROGRAM TODAY. SINCE 1982, THE NEA HAS RECOGNIZED 128 INDIVIDUALS FOR THEIR EXTRAORDINARY CONTRIBUTIONS TO THE DEVELOPMENT OF JAZZ.

I'M WENDELL PIERCE --- WITH JAZZ AT LINCOLN CENTER.

PIERCE:

OUR SHOW TAKES A LITTLE DIFFERENT FORM THIS HOUR. WE'LL LET OUR JAZZ MASTERS DO MOST OF THE TALKING –-- IN THEIR OWN WORDS AND ON THEIR INSTRUMENTS…

ONSTAGE IN OUR HOUSE OF SWING --

THE JAZZ AT LINCOLN CENTER ORCHESTRA WITH ONE OF THE MOST VERSATILE GUITARISTS IN JAZZ, GEORGE BENSON LEADS *STELLA BY STARLIGHT…*

MUSIC: ***Stella by Starlight* (George Benson with LCJO, 2009)** **3:50**
Wynton: George Benson! George Benson!

PIERCE:

STELLA BY STARLIGHT… 2009 NEA JAZZ MASTER GEORGE BENSON ON GUITAR, PERFORMING ONSTAGE AT ROSE HALL WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA AND WYNTON MARSALIS…

SEEING THEM NOW, IT'S HARD TO IMAGINE THAT SO MANY OF THE JAZZ MASTERS HAD MEAGER BEGINNINGS… GEORGE BENSON...

MUSIC: *Willow Weep For Me* (start hot)
CD: The Essential George Benson
Columbia/Legacy 69699 85215 2

George Benson: My stepfather, he was a guitar player. My hands were too small for a guitar, so he found a ukulele in the trashcan. It was all broken up. And he glued it back together and bought some strings, and that was my first instrument.

Roy Haynes: I had a older brother, he had a pair of drumsticks. I picked them up when I was very young and I never did put them down since then.

PIERCE:

ROY HAYNES:

They were broken, we taped them up, didn't buy another pair, I don't know, didn't have any money. And those were the first drumsticks. I used to use them to drum on my mother's dishes, yes!

MUSIC: *Diverse*
CD: Birds of a Feather

Shirley Horn: My grandmother had a parlor and parlor was for company. But there was a piano there.

PIERCE:

SHIRLEY HORN:

And every time I come to my grandmother's house I'd look in there. Then I found myself always going there, trying to get up on that round stool to play the piano. And I did. I was 4 years old.

MUSIC: *Makin Whoopee*
CD: Light Out of Darkness

Hubert Laws: A friend of mine, Sonny King, had a flute in his attic. And he gave it to me.

PIERCE:

HUBERT LAWS:

I went around two days without even being able to make a sound off that thing. But once I started getting a sound, that, boy, became like an instant marriage.

MUSIC: *Morning Star* (Hubert Laws)

PIERCE:

NOT ONLY ARE FIRST INSTRUMENTS MEMORABLE… SO ARE FIRST PERFORMANCES…

Buddy DeFranco: When I was about 14, I won a Tommy Dorsey Swing Contest in Philadelphia.

MUSIC: *Music, Maestro, Please*
CD: This is Tommy Dorsey and his Orchestra, v.1
Collectables COL-2815 DRC1-2910 (cut 9)

PIERCE:

IT WAS A NATIONALLY BROADCAST CONTEST, PRESIDED OVER BY DORSEY HIMSELF. BUDDY DEFRANCO CREDITS HIS CLARINET TEACHER -- WHO'D SCHEMED OUT HIS WHOLE PERFORMANCE.

Buddy DeFranco: When I made the finals -- there were four contestants -- he said "You're gonna win, you're gonna win because you're gonna wear knickers," <chuckles> which I didn't wanna do because I had just graduated to wearing long pants. And he said, "Toward the end of your solo, you're gonna hold the clarinet with one hand and play one note and bark out that one note and hold your right hand out so the audience will see you're playing the clarinet with one hand." Real show business! Well the people, it tore them up, they thought that was fantastic and the other 3 guys had no chance. Tommy Dorsey right after that says, "Stick around kid, you're gonna play in my band someday!"

PIERCE:

SURE ENOUGH, DEFRANCO WENT ON TO BE A FEATURED SOLOIST IN THE TOMMY DORSEY ORCHESTRA…

NOT ALL BEGINNINGS ARE SO AUSPICIOUS THOUGH. BOBBY HUTCHERSON GAVE *HIS* FIRST PERFORMANCE ON THE VIBRAPHONE FOR A HIGH SCHOOL TALENT SHOW. HE'D ONLY PLAYED THE INSTRUMENT FOR *2 WEEKS*. HE COULDN'T YET READ MUSIC. SO WITH A FELT TIP PEN THE BANDLEADER CAREFULLY WROTE NUMBERS ON THE VIBRAPHONE BARS IN THE ORDER THAT BOBBY SHOULD HIT THE NOTES.

MUSIC: *Head Start*
CD: Happenings
Originally released 1966, 2006 Blue Note Records

Bobby Hutcherson: I was supposed to be this whiz who could play the vibraphone in 2 weeks. And when we got ready to go onstage, the stage manager of the place told me, he said, "OK you kids, get out there and play. Oh – and Bobby, by the way, I saw a bunch of black stuff all over your bars so I took a wet towel and I wiped it off." I said, "You didn't." He said, "Yes I did, now get on out there and have a great time!" My heart started beating like mad and the curtain opened and I think I remembered the first note. And from then on everything was chaos and all the kids at school were laughing. (sighs) Yeah, that was a rough one.

MUSIC:

PIERCE:

BUT HUTCH TRIUMPHED, AND IN 2010 BECAME AN N E A JAZZ MASTER.

HERE AT DIZZYS – IN THE HOUSE OF SWING WITH HIS OLD FRIEND AND FELLOW JAZZ MASTER CEDAR WALTON.

MUSIC: ***Polka Dots and Moonbeams* (from Dizzy's Club Coca Cola) 7:20**

PIERCE:

POLKA DOTS AND MOONBEAMS BY JOHNNY MERCER AND JIMMY VAN HEUSEN. PLAYED HERE, BY VIBES MASTER BOBBY HUTCHERSON WITH CEDAR WALTON ON PIANO.

AT THE HEART OF JAZZ IS IMPROVISATION… THAT DAUNTING ART OF SPONTANEOUS CREATION. KENNY BARRON CALLS IT THE *LINCHPIN* OF JAZZ…

MUSIC: *Madman*
CD: Wanton Spirit 1994 Universal Music Jazz France

Kenny Barron: It's like instant composition -- creating problems for yourself while you're playing and having to solve them while you're playing. It amazes me just to be able to grab a handful of notes out of thin air and make something out of it. I love it.

MUSIC:

Slide Hampton: Improvisation has always been important because it's always important in life. If you don't know how to improvise, you're gonna find yourself in a lot of stressful situations that you can't come up with an answer for.

PIERCE:

SLIDE HAMPTON.

Slide Hampton: It's what Louis Armstrong and those guys showed people can be a very sophisticated thing. And it helps a person to grow to the greatest level of whatever they're trying to achieve. And this is what jazz is about, teaching people this.

MUSIC: *Bebop*
CD: Dedicated to Diz Telarc CD-83323 (cut 4)

Frank Wess: I think you can play anything you wanna as long as you take the audience along with you, you know.

PIERCE:

FRANK WESS.

Frank Wess: You can't run off and leave them, you know. A lot of times you hear people playing. And when they end up, they're right where they started, you know <laughs> they haven't gone anywhere, you know?

MUSIC: *Backfire*
CD: Once Is Not Enough

Lee Konitz:
Most guys sort of come up with ideas at home and then play those ideas for the paying customers. I just go out and start from scratch, hopefully…

MUSIC:

Lee Konitz: I'm an improviser, and I try to practice improvising when I play the instrument. I play every day. You know, some people talk about practicing eight and twelve hours a day. I mean I never did that, but I played every day. I try to just play music, whatever form it takes.

MUSIC:

PIERCE:

ONE OF THE MOST DISTINCTIVE ALTO SAXOPHONE VOICES IN JAZZ…2010 NEA JAZZMASTER LEE KONITZ

APPLAUSE INTO KONITZ ONSTAGE

MUSIC: ***Body and Soul* (Lee Konitz with LCJO) 6:05**

PIERCE:

ALTO SAXOPHONIST LEE KONITZ WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA IN AN ARRANGMENT BY ANDY FARBER OF THE CLASSIC *BODY AND SOUL.*

FOR 30 YEARS, THE NATIONAL ENDOWMENT FOR THE ARTS HAS CELEBRATED OUR NATION'S GREAT JAZZ MUSICIANS, HONORING 128 AS JAZZ MASTERS… THIS HOUR WE'RE HEARING FROM THEM IN MUSIC AND WORDS.

YOU CAN HEAR LOTS MORE AT J A L C (DOT) ORG (SLASH) JAZZCAST AND ON OUR JAZZSTORIES PODCAST – VIA ITUNES.

MORE WORDS AND MUSIC AHEAD ON JAZZ AT LINCOLN CENTER RADIO… I'M WENDELL PIERCE.

MIDREAK – *Weatherbird (Earl Hines / Louis Armstong)*

FX: radio tuning

PIERCE:

LIKE MANY OF HIS FELLOW NEA JAZZ MASTERS, VOCALIST JIMMY SCOTT FIRST DREW HIS INSPIRATION FROM *RADIO*.

SFX: radio tuning

Jimmy Scott: It was the old timers that I learned from, listening to the radio. Tommy Dorsey was big then, Bing Crosby was big…

SFX: fades up on scratchy radio jingle music begins – Bing singing show theme song)

SFX: if time, could post end of musical phrase into:
"Good evening Ladies and Gentlemen, this is Bing Crosby…"

Dan Morgenstern:
I listened to the radio and I had this mistaken impression that I would find a lot of jazz.

PIERCE:
AUSTRIAN BORN WRITER AND HISTORIAN DAN MORGENSTERN

Dan Morgenstern:
But I finally found something at the tail end of the dial and that was Symphony Sid.

MUSIC: (Symphony Sid broadcast)
CD: Dizzy Gillespie-Charlie Parker Town Hall Uptown UPCD 2751

ACTUALITY [Appl fades up –

Sid, "Well that's our boy, our boy Dizzy Gillespie's Quintet. Keep right on jumpin' all you fine people out there. How bout a little of the record they made, the one I play so much, *Groovin High. appl*]

MUSIC: *Groovin' High*

Dan Morgenstern:
The Royal Roost, I think Symphony Sid dubbed it the Metropolitan Bopera House. (laughs)

PIERCE:

FROM A 1945 TOWN HALL BROADCAST… TRUMPETER DIZZY GILLESPIE, WHO WAS HONORED IN THE VERY FIRST CLASS OF NEA JAZZ MASTERS, IN 1982. DAN MORGENSTERN HAD TO WAIT UNTIL 2007.

George Avakian:

I'd gotten interested in this strange music that I heard on the radio late at night which reminded me a little bit of the folk music records that my parents had brought over – Armenian folk music – lively, peppy dances and beautiful melodies.

MUSIC: *East St. Louis Toodle-oo* (Ellington)
CD: The Okeh Ellington Columbia C2K 46177

PIERCE:

ALSO TUNING INTO AMERICAN RADIO, WAS A RECENT EMIGREE FROM ARMENIA… GEORGE AVAKIAN.

MUSIC: same – up for a phrase

George Avakian:

And I discovered that it was some people with strange names like Duke Ellington and Fats Waller and, of course, Louis Armstrong. And I didn't realize that I was listening to a better class of American music -- JAZZ.

MUSIC: *Hear Me Talkin' To Ya?* (Armstrong)
CD: Louis Armstrong: The Ultimate Collection
2000 Verve Music Group

PIERCE:

2010 NEA JAZZ MASTER GEORGE AVAKIAN WENT ON TO PRODUCE LOUIS ARMSTRONG AND DOZENS OF OTHER TOUCHSTONE RECORDINGS IN THE AMERICAN JAZZ CATALOG.

HE'S A LONGTIME CHAMPION OF OUR NEXT HONOREE -- AVAKIAN DESCRIBES HIM AS "THE MASTER OF THE TONAL CUSHION."

ON THE ROSE HALL STAGE JOHNNY MANDEL, CONDUCTS THE JAZZ AT LINCOLN CENTER ORCHESTRA IN HIS OWN COMPOSITION.

MUSIC: ***The Shadow of Your Smile* (Johnny Mandel with LCJO) 6:45**

PIERCE:

… *THE SHADOW OF YOUR SMILE,* COMPOSED AND LED BY 2011 NEA JAZZ MASTER JOHNNY MANDEL, AT ROSE HALL.

THESE DAYS HE LAUGHS TO THINK OF HOW LITTLE HE KNEW WHEN HE STARTED OUT…

MUSIC: *Let's Fall In Love* (Frank Sinatra)

Johnny Mandel:
I guess somebody writes the music for the band to play and what sort of person is this? And I inquired around and I found out he was called an arranger. Now, in 1940, nobody knew what an arranger was, really. People thought an arranger was somebody who moved [LAUGHING] chairs around or something!

PIERCE:

PRODUCER GEORGE AVAKIAN ONCE DESCRIBED THAT JOHNNY MANDEL *LAYS DOWN A BLANKET OF SOUND* WHEN HE SCORES A PIECE.

MUSIC: *Trav'lin Light* (Anita O'Day)

Johnny Mandel: I got sort of mesmerized by the whole thing of mixing the colors of the various instruments. There's many ways of harmonizing a standard song for instance. If you're writing an arrangement, you're going to write lines that go against the melody, or in back of a singer or in back of a player, and what I wanted to do was to just furnish a nice smooth pathway with the chords, which is like you're making trails.

MUSIC: up for punctuation

Bill Holman: You hear about guys keeping a pad by their bed I never do that. I get this idea and say well it'll be great and next morning I've forgotten it. (laughs)

PIERCE:

2010 NEA JAZZ MASTER, BILL HOLMAN…

Bill Holman:
I can get something that is really terrible and I can alter a few notes here and there. And pretty soon it starts to make some sense. And it might suggest another fully formed line that does make sense. But it's really a tortuous process that I've never been able to explain satisfactorily to a guy that's trying to learn how to write music.

MUSIC: *Kissing Bug*
CD: In a Jazz Orbit / Originally released 1958, 1985 VSOP Records

MUSIC:

Trinkle Tinkle (Jon Hendricks) CD: Freddie Freeloader

PIERCE:

JAZZ MASTER JON HENDRICKS, IS THE CHAMPION OF VOCALESE WRITING. HE'S KNOWN AS*THE JAMES JOYCE OF JIVE*…

Jon Hendricks:

I get an idea that I want to do a lyric to a song. I put it on, and I play it, and then I play it again, and I start writing. And the words come so fast that it can't be me thinking and putting it down. I'm taking dictation. I'm like a secretary. And I take the pen and I start writing.

MUSIC: *Trinkle Tinkle* up and fade under Foster to *Shiny Stockings*

Frank Foster:

It was a big thrill when you hear your music played back to you by the band…

MUSIC: *Shiny Stockings* (Count Basie)

PIERCE:

SAXOPHONIST FRANK FOSTER DID SOME OF HIS FIRST WRITING FOR THE COUNT BASIE ORCHESTRA…

Frank Foster: Because at the time, this was 1953 B.C. – BEFORE COMPUTERS! And unlike today where you can hear what you're writing, then I didn't know what it sounded like. I just wrote it down on paper and hoped it sounded good. So I put Shiny Stockings in front of the guys and they sloughed through it and it sounded like a 43-car pile up and I said, oh, my gosh, he'll never play this. I thought it was going to sound better than this. But he must have heard something even through all that confusion and as I say the rest is history.

MUSIC: Shiny Stockings

PIERCE:

SHINY STOCKINGS -- FEATURING 1992 NEA JAZZ MASTER SWEETS EDISON THERE ON TRUMPET -- BECAMEONE OF THE BASIE BAND'S GREATEST HITS… AN ORIGINAL BY 2002 NEA JAZZ MASTER FRANK FOSTER.

Yusef Lateef:

The late Stravinsky said his greatest thrill was when the idea when he was composing came to him. There was an urge of warmth and beauty and spirituality.

MUSIC: *Brother Hold your Light*

PIERCE:

2010 NEA JAZZ MASTER YUSEF LATEEF.

Yusef Lateef:

That's why we remember certain melodies. I think they're providentially inspired. Say, if someone's singing, and it's so beautiful that it touches one. It's not the person who singing, but it's the anointing of Providence upon this singer that's attracting the listener. And, I daresay, that perhaps there have been times when I have felt this quality. It's not that I can demand it. I can only be a recipient of it when it happens.

MUSIC: *Brother Hold Your Light* (2:05)

PIERCE:

…THE REMARKABLE "GENTLE GIANT" OF JAZZ – YUSEF LATEEF PLAYING A VARIETY OF REEDS AND FLUTES WITH PERCUSSIONIST ADAM RUDOLPH. *BROTHER, HOLD YOUR LIGHT*… IN PERFORMANCE AT THE 2010 NEA JAZZ MASTERS AWARDS.

LATEEF HAS NOT ONLY BEEN A LIFELONG STUDENT OF THE WORLD'S MUSIC, HE'S ALSO A LONGTIME JAZZ EDUCATOR. AND HE'S IN GOOD COMPANY. MANY OF THE NEA JAZZ MASTERS ARE DEDICATED TEACHERS.

MUSIC: *Green Dolphin Street*

Dave Liebman: In a certain way, education has become, to my mind, it's the life-line of the music now. It's where interest is and the activity really is...

PIERCE:

SAXOPHONIST DAVE LIEBMAN FOUNDED AN ORGANIZATION DEDICATED TO NETWORKING EDUCATORS AND STUDENTS AROUND THE WORLD.

Dave Liebman:

Everybody asks me, "Why do you do it?" Well, I mean, first of all it's, as I said, it's practical, it's makin' an income. I mean that's the real deal. But the other thing is the pay back, that this is my way of thanking Miles and Elvin, and Louis Armstrong, or whoever. That this is the payback. Because passing this on is my job, our job.

MUSIC: *Jacob's Ladder*
CD: Scratch Daniel Humair, Dave Holland & Kenny Barron
1985 Enja Records

PIERCE:

PIANIST KENNY BARRON REFLECTS ON THE DIFFERENCES IN TODAY'S STUDENTS…

MUSIC: *Jacob's Ladder*
CD: Scratch Daniel Humair, Dave Holland & Kenny Barron
1985 Enja Records

Kenny Barron:

They're at a much higher level than I was at the same age, like in terms of technique and sight reading and things like that, the young guys are really amazing... One of the problems with learning the music just through an academic situation is that you don't learn a lot about emotion. You kind of play from your head as opposed to your heart. But as they get older, I think they'll learn that.

PIERCE:

MOST OF THE 128 NEA JAZZ MASTERS GOT THEIR TRAINING ON THE JOB. 1991 MASTER CLARK TERRY REFERRED TO HIS TIME WITH COUNT BASIE AS *COLLEGE* AND THE ELLINGTON BAND AS *GRAD SCHOOL*.

PIANIST MARIAN MCPARTLAND RECALLS HER "LEARNING EXPERIENCE" WITH ELLINGTON...

MUSIC: CD: Marian McPartland's Hickory House

Marian McPartland:

He probably gave me one of the best criticisms I ever had. I got off after a set, and I would go and sit down at his table. He would say to me, Ohhh, you play SO MANY NOTES. I thought about it and after a while I thought, he's probably telling me I'm playing TOO many. (laughs)

PIERCE:

MCPARTLAND LEARNED IN A ROUND-ABOUT WAY FROM PIANIST THELONIOUS MONK TOO…

MUSIC: *Straight No Chaser* (Thelonious Monk) (xfade above)

Marian McPartland: I met Monk on the street. We stopped and spoke to each other and I said, gee I'm at the Hickory house. I'm so enjoying playing some of your tunes. I'm trying to learn your tunes. I'd love it if you'd come by some night. A dumb thing to invite Monk to hear me play his music. Anyway, he came one night. The tall thin guy looking sinister. He had on a black raincoat and a beret, and he had a friend with him. The two of them came in, walked to the back of the room, and sat down, ordered some drinks. I kept looking to see if there was any reaction. They were just in earnest conversation the entire set, talking back and forth. Then they got up and left and Monk left me the check! (good laugh!)

MUSIC:
PIERCE:

MANY OF THE JAZZ MASTERS CONSIDER 1984 HONOREE MILES DAVIS TO BE ONE OF THEIR GREATEST INFLUENCES. GUITARIST GEORGE BENSON AND PIANIST HERBIE HANCOCK…

MUSIC: *Paraphernalia* (with Miles)
CD: The Essential George Benson
Columbia/Legacy 69699 85215 2 (disc 1, cut 7)

George Benson:

Miles was a guy who had probably the greatest insight of any of the musicians in modern time. He could see in people a potential light years beyond what we could imagine ourselves to be. One day he said, "George, let me tell you what I told Jimi Hendrix." <laughs> You know, that kind of thing. And I said, "Oh, man." To myself I was saying, "Man, Miles is gettin ready to give me the secret to success." I said, "Man, I can't wait to hear this." And he said, "Play loud!" (laughs)

Herbie Hancock:

Now, Miles to me was the coolest of the cool, he was the epitome of the cool cat. So when I noticed that Miles would have album jackets of Jimi Hendrix or the Stones or the Beatles -- he was very open about music – I looked at myself and said, what's wrong with me? If Miles thinks it's cool, then it's gotta be cool. So, that's when I began to open up more. And I'm so happy I did.

MUSIC: same – would be nice to post on Miles here if time

MUSIC: *Round Midnight* (Miles Davis)
CD: E.S.P. Columbia/Legacy CK 40610 (cut 1)

PIERCE:

IN 1957, DRUMMER JIMMY COBB JOINED THE MILES DAVIS SEXTET. COBB RECALLS HIS FIRST GIG.

Jimmy Cobb:
The first official gig, Miles called me about 6:30 in the evening in New York, and says, "I want you in the band." So we went through the particulars and all of that, I said, "Okay, well where are you working next?" He says, "Actually, I'm working tonight." I said, "Really? Where?" And he says, "Boston." He must have been in Boston then. So I asked him, "What time you start?" So he said, "I start at 9:00." I said, "What? How am I going to get to Boston by 9:00, man?" He said, "You want the gig, don't you?" I said, "Yeah, okay, man." I went to scrambling, and I got the drums together. I went to LaGuardia Airport where they had a shuttle going from New York to Boston in 55 minutes. I got that and went to Boston. By the time I got out, and went and got a cab, and got to George Wein's club, they were playing on the bandstand without the drums. They were playing *Round About Midnight*. So I crept up and put the drums up, and by the time I got them up where I could play them, they were right at the interval in the song *Round About Midnight* that says <bop> <bop> <bonnnnnng> <bop> <bop> <be-doop> <bop> <bonnnnng> <bop>. And I played that with them. And I was in the band!

MUSIC: *Round About Midnight*
CD: Round About Midnight Columbia CK 40610

PIERCE:

TODAY, 2009 NEA JAZZ MASTER JIMMY COBB IS THE LAST REMAINING BAND MEMBER FROM MILES DAVIS LEGENDARY SESSIONS FOR *KIND OF BLUE,* ONE OF THE BEST SELLING AND PERHAPS MOST INFLUENTIAL ALBUMS IN JAZZ HISTORY.

MUSIC: crossfades into applause from stage

FIVE DECADES LATER, JIMMY COBB PROPELS THE JAZZ AT LINCOLN CENTER ORCHESTRA ON THE JOHN WILLIAMS TUNE *CAN YOU READ MY MIND?*

MUSIC: ***Can You Read My Mind?*** **(Jimmy Cobb with LCJO) 4:30**

PIERCE:

CAN YOU READ MY MIND? JAZZ MASTER JIMMY COBB WITH THE JAZZ AT LINCOLN CENTER ORCHESTRA …

MUSIC: ***Stella by Starlight*** **(Hubert Laws)**

IT HAS BEEN DESCRIBED AS A FEELING, AS A LANGUAGE, AS FREEDOM… JAZZ, SAID DRUMMER ART BLAKEY, *WASHES AWAY THE DUST OF EVERY DAY LIFE.*

Jimmy Heath: Jazz has never been easy. It's never been the favorite music of the world. Popular music is usually a little more simplified and jazz is complicated.

George Benson: My favorite music's always been jazz music because it challenges me more than any other music… You know, I can't play the same thing I did yesterday because then it's not jazz anymore, you know? So it keeps me sharp and keeps me searching for new ways of doing things.

Annie Ross: I can feel like the lowest of the low. And I sing and I FEEL SO GREAT. It's the cure.

Dave Brubeck:
Almost every culture if you dig deep enough, you're going to find "a oneness of man," worldwide. Some of the reason I believe in Jazz is the oneness of man can come through the rhythm of your heart; it's the same any place in the world, that heartbeat. It's the first thing you hear when you're born or before you're born and it's the last thing you hear.

PIERCE:

OUR NATIONAL ENDOWMENT FOR THE ARTS JAZZ MASTERS – IN THEIR OWN WORKS AND ON THEIR INSTRUMENTS.

THE NEA JAZZ MASTERS IS A FELLOWSHIP PROGRAM OF THE NATIONAL ENDOWMENT FOR THE ARTS.

THE JAZZ AT LINCOLN CENTER ORCHESTRA FEATURES TED NASH, VICTOR GOINES, WALTER BLANDING, SHERMAN IRBY, AND JOE TEMPERLEY ON

SAXOPHONES. VINCENT GARDNER, CHRIS CRENSHAW, AND ELIOT MASON ON TROMBONES. ALI JACKSON PLAYS DRUMS, CARLOS HENRIQUEZ IS ON BASS, AND DAN NIMMER ON PIANO. WYNTON MARSALIS LEADS THE BAND AND PLAYS TRUMPET WITH MARCUS PRINTUP, SEAN JONES, RYAN KISOR AND KENNY RAMPTON.

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

THE RECORDINGS WERE MADE BY SAUNDRA PALMER GRASSI WITH ROB MACUMBER AT XM PRODUCTIONS. ADDITIONAL RECORDING AT STORYVILLE STUDIOS WITH DAVID TORKANOWSKY.

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

I'M WENDELL PIERCE, THANK YOU FOR JOINING US.