Jazz at Lincoln Center Radio
KEEPING THE TENOR FLAME (Season 20)
Big Band Serendipity
The Toshiko Akiyoshi – Lew Tabackin Big Band
By Andrew Rosenblum
V 1.0 9/23/2012

1st half: (22:00)
"Black and Tan Fantasy" (6:08)

"Remembering Bud" (7:40)

Music: "Hanging Loose" (8:20)

2nd half: (29:00)

Music: "Pollination" (13:13) Toshkio Akiyoshi

35) Music: "Long Yellow Road" (1:46)

36) Music: "Hope/Epilogue" (4:11)

"Drum Conference" (10:00 +)

TOTAL MUSIC: 51:00

1) Background music: TK

2) Pierce:

MUSIC HAS THE POWER TO CROSS BORDERS AND TRANSCEND LANGUAGES. AND SOMETIMES, IT HAS THE POWER TO CHANGE LIVES… CONSIDER HOW PROFOUNDLY A RECORD BY PIANIST TEDDY WILSON INSPIRED A JAPANESE TEENAGER LIVING IN CHINA IN 1946. THAT TEENAGER – TOSHIKO AKIYOSHI <TOH-shee-koh AH-kee-yoh-shee>-- IS NOW AN 82-YEAR-OLD BEBOP MASTER. SHE IS A POWERFUL PIANIST AND RESOURCEFUL COMPOSER, ONE WHO ALSO PULLED OFF A RARE FEAT -- SHE AND HER HUSBAND LEW TABACKIN CO-FOUNDED A SUCCESSFUL BIG BAND DURING THE 1970S, AT A TIME WHEN THE MUSIC INDUSTRY HAD GIVEN UP ON THE SOUND,

2) Pierce:

JUST AHEAD, AT THE ROSE THEATER TOSHIKO AKIYOSHI AND LEW TABACKIN TAKE THE BAND THROUGH THE COMPOSER'S RICH BOOK. IT'S JAZZ AT LINCOLN CENTER. I'M WENDELL PIERCE.

3A) Music: *(Rose Theater performance begins under)*

3B) Pierce:

THE THEME OF THIS CONCERT IS "OLD AND NEW" -- AND TOSHIKO AKIYOSHI TOOK THAT AS A CHALLENGE. AND IN RESPONSE, SHE PUT TOGETHER A NEW ORCHESTRATION FOR DUKE ELLINGTONS 1927 "BLACK AND TAN FANTASY."

4) Music: "Black and Tan Fantasy" (6:08) Duke Ellington

5) Pierce:

"BLACK AND TAN FANTASY" – BY DUKE ELLINGTON AND BUBBER MILEY -- NEWLY ARRANGED BY TOSHIKO AKIYOSHI FOR HER OWN SWINGING ORCHESTRA. THE TRUMPET SOLO BY JOHN ECKERT, BARITONE SAXOPHONE SOLO BY MARK LOPEMAN AND ON TENOR, LEW TABACKIN.

6) Background music: "The Village" or "Con Alma" @3:40 or @4:52 Akiyoshi Maybeck Hall solo performance

7) Pierce:

TOSHIKO AKIYOSHI'S SUCCESS AS A BIG BAND LEADER HAS SOMEWHAT OVERHSHADOWED HER MASTERFUL PIANO PLAYING. BUT, SHE'S ALWAYS BEEN WHAT MUSICIANS CALL "HEAVY" AT THE KEYS.

SHE WAS BORN IN 1929, TO JAPANESE PARENTS IN THE REGION OF CHINA THEN CALLED MANCHURIA.

AFTER THE WAR, AKIYOSHI AND HER FAMILY WERE FORCED BACK TO JAPAN IN 1946.

7B) Background music: "Sweet Lorraine," T. Wilson

7c) Pierce:

AKIYOSHI WAS ALREADY A PRECOCIOUS CLASSICAL PLAYER BY THE AGE OF 16 WHEN SHE ENCOCUNTERED PIANIST TEDDY WILSON'S RECORDING OF"SWEET LORRAINE" -- AND IT CHANGED HER LIFE FOREVER.

8) Vox: @32;14 INT 445, T. Akiyoshi,

I started playing piano when I was 6 years old. And I always liked to play the piano. I still do. @32.54 When I came back to Japan, my parents could not afford to give me a piano, so...I took a job in a dance hall. A jazz record collector – Japanese -- he noticed my playing, and he invited me to his home to listen to record, Teddy Wilson record. @33:44 I have never heard jazz before. And I would love to play – just like that!

34;10 His piano playing, the clarity. Teddy Wilson. His playing was so clean. @34:56 Suppose my first introduction was Thelonious Monk. @35:09 I'm not so sure I would like it immediately because it too abstract for my classically-trained ear..Teddy Wilson was a very good introduction to jazz at that time.

8B) Pierce:

WHEN OSCAR PETERSEN HEARD THE 22-YEAR-OLD AKIYOSHI PLAYING IN A JAPANESE CLUB, HE CONVINCED NORMAN GRANZ TO PRODUCE HER FIRST RECORD DATE IN 1953. THOUGH TEDDY WILSON WAS HER ENTREE TO JAZZ, BEBOP MASTER BUD POWELL LEFT THE GREATEST IMPRESSION.

8C) Vox: Toshiko Akiyoshi (from stage) Track 7, @13:35 (cont)

"Some of you might know...my main influence, was the great pianist Bud Powell. So when I come to this country in 1956, he was playing here. Then 58, he moved to Paris, and was there until '65. He came back, and shortly after that he died. So this is called 'Remembering Bud.'

10) Music: "Remembering Bud" (7:40)

11) Pierce:

TOSHIKO AKIYOSHI'S "REMEMBERING BUD" – A MUSICAL COMMEMORATION OF HER PRIMARY PIANO INFLUENCE FEATURING THE COMPOSER ON PIANO.

12) Pierce:

AKIYOSHI ARRIVED IN THE STATES IN 1956, AS A SCHOLARSHIP STUDENT AT THE BERKLEE SCHOOL OF MUSIC. AFTER COMPLETING HER

STUDIES, SHE RECORDED SEVERAL ALBUMS AND WORKED FOR CHARLES MINGUS FOR 10 MONTHS.

BUT BY 1966, HER CAREER HAD STALLED.

13) Vox: Toshiko Akiyoshi, 53;07
'66, I planned to have a Town Hall concert, because no one notice me. @53:27 But really, my career didn't take off, so to speak. So maybe I will have a concert, somebody might notice. So I decide to do a solo, then have a trio, then half of the concert, maybe have a big band. That's the first time I write for big band. Five tune. And at first rehearsal, I felt 'that's, that's what I like to do

14) Pierce:

THOUGH THE TOWN HALL GROUP WOULD DISBAND, SHE HAD DISCOVERED A FLAIR FOR WRITING FOR LARGE ENSEMBLES. ONE OF THE MOST DISTINCTIVE ARTISTS IN MODERN BIG BAND HISTORY FOUND HER MEDIUM ALMOST BY ACCIDENT.

AND IN 1967, SHE HAD HER EYES OPEN – READY FOR HER NEXT BIG ADVENTURE, WHEN TRUMPETER CLARK TERRY'S BAND NEEDED A SUBSTITUTE FOR PIANO PLAYER DON FRIEDMAN.

15) Vox: Toshiko Akiyoshi

@43:01 I was in New York, and I was barely paying the rent. *May cut better ending here* (I was living at 10th St.)

16) Vox: Toshiko Akiyoshi
@44:07 Clark Terry's band, every weekend they playing at the Half Note, old Half Note. Manager of Clark Terry's band call me to sub for Don.

@45:21 At Old Half Note, there was bandstand on top of the bar...First tune was a blues in D flat, and piano has to go, then Clark play, and after that, tenor player came out. Boy, this tenor player is kind of interesting! Will *need editing*

17) Pierce:

THE TENOR PLAYER PROVED SO 'INTERESTING' THAT AKIYOSHI MARRIED HIM. HIS NAME IS LEW TABACKIN. AND HIS TENOR SAX IS

FEATURED ON THIS NEXT AKIYOSHI TUNE, AS IT HAS BEEN IN HER BAND FOR DECADES. THIS IS "HANGING LOOSE."

18) Pierce. Alternate:

THE PIANIST HAD BEEN DOUBLE BOOKED – SO AKIYOSHI JOINED CLARK TERRY ON THE BANDSTAND AT THE OLD 'HALF NOTE' CLUB.

WHEN THE TENOR SAXPLAYER CAME OUT, AKIYOSHI THOUGHT… THIS GUY IS KIND OF INTERESTING. SO INTERESTING THAT AKIYOSHI WOULD MARRY HIM AND BEGIN A LIFELONG COLLABORATION.

19) Music: "Hanging Loose" (8:20)

(Note: tune ends first set of concert, with band walking off as Tabackin plays solo, and continues playing as he himself walks off stage – might require bringing some extra applause up once he walks off mike, since won't be obvious to radio audience why he gets quiet).

20) Pierce:

LEW TABACKIN STILL PLAYING -- AS HE FOLLOWS THE BAND OFF THE STAGE TO FINISH OFF "HANGIN' LOOSE." WRITTEN BY HIS WIFE, TOSHIKO AKIYOSHI.

WE'RE EXPLORING TOSHIKO AKIYOSHI'S RICH CATALOG, INNOVATIVE BIG BAND AND FORMIDABLE PIANO STYLE -- HERE IN THE HOUSE OF SWING – FREDERICK P. ROSE HALL -- WHERE ALL JAZZ IS MODERN.

AND YOU CAN TAKE IT TO THE BANK.. OR TAKE IT HOME WITH OUR *JAZZSTORIES* PODCASTS. HEAR MUSICIANS IN THEIR OWN WORDS -- ON iTUNES, KEYWORD *JAZZSTORIES.*
AND FIND OUR PROGRAM ARCHIVE AT *J A L C (DOT)ORG*

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

22) Midbreak: ""

23) Background music:

24) Pierce:

OUR ENSEMBLE HERE ON THE ROSE THEATER STAGE IS ONE OF THE MOST DISTINCTIVE ORCHESTRAS TO FORM IN THE PAST HALF CENTURY. BUT ITS 1973 FORMATION WAS AN ACCIDENT:

25a) Vox: Toshiko Akiyoshi, INT 445@56:55

Lew was working with the Tonight Show...Out of Los Angeles. And he was very bored with not that much jazz activity there.

25b) Pierce:

TOSHIKO AKIYOSHI

25c) Vox: Akiyoshi

It was his suggestion. 58:16 I never wanted to start a band – it didn't even occur to me. But he say, and then I remember the time I had a Town Hall, that's what I wanted to do. And Lew gave me the opportunity.

25c) ALT:

LEW TABACKIN WAS IN LOS ANGELES PLAYING FOR THE TONIGHT SHOW BAND AND IN NEED OF INSPIRATION. AND AKIYOSHI WAS LOOKING FOR AN OUTLET TO SHOWCASE HER CHARTS.

26a) Pierce:

LEW TABACKIN.

26b) Vox: Lew Tabackin (file #2) INT 445

20:20 I mentioned to Toshiko that you can rehearse your band at the union. There are about 4 or 5 charts from your Town Hall concert that I didn't get a chance to play. Get some guys together and it's something to do. And that's how the band started. Nobody wanted to have a band, but it just happened. We started rehearsing once a week. Some players couldn't deal with the music, some really enjoyed it. And she started writing other things. And before you know it, we had a band, and felt an obligation to do something with it, because the guys are rehearsing every Wednesday morning. So we put on a concert, and one thing led to another, and 30 years later...@21:25 Toshiko doesn't

really want to be a bandleader...but @ 21;34 If she has to have her music played. . And I definitely didn't want to be a bandleader. So it was just something that happened.

(Note: It is now almost 40 years later, interview is from 2003)

27) Pierce:

SO EVEN THOUGH NEITHER BANDLEADER ACTUALLY WANTED TO LEAD A BAND, THE TOSHIKO AKIYOSHI – LEW TABACKIN BIG BAND GROUP BECOME ONE OF THE LEADING BIG BANDS OF THE 1970S. IN 1976 THEIR SECOND RECORD – "THE LONG YELLOW ROAD – WAS NAMED JAZZ ALBUM OF THE YEAR BY "STEREO REVIEW" MAGAZINE. LUSH HARMONIC BEDS BUOYED STRIKING MELODIES -- SOME SERENE, SOME FRENETIC.

AND THE "BORED" STUDIO MUSICIANS OF 1970S LOS ANGELES TORE INTO AKIYOSHI'S GROWING NEW BOOK WITH GUSTO. SHE SOMETIMES STAYED UP ALL NIGHT COPYING CHARTS IN TIME FOR WEDNESDAY MORNING REHEARSALS. AND SHE ALSO GAVE HER TENOR AND FLUTE PLAYING HUSBAND PLENTY OF SPACE TO WORK.

28) Vox: Lew Tabackin, cont**.,** INT 445, File #1

@71:15 She writes it for me, but sometimes it takes me a while to internalize it. In my playing, whether I'm playing a song, or an original piece, or a standard piece of music, I try to make it my own. ~~It's like 'The song is you.'...~~It could be Irving Berlin, it could be anybody – I want the song to sound like I wrote it.

29) Pierce:

ON FLUTE, TABACKIN TRIES TO MAKE IT SOUND LIKE HE WROTE THIS NEXT AKIYOSHI COMPOSITION: "POLLINATION."

Alt:

AND ON THIS NEXT AKIYOSHI COMPOSITION, TABACKIN PLAYS FLUTE AND TRIES IT TO MAKE IT SOUND LIKE HE WROTE THE TUNE. THIS IS 'POLLINATION'

30) Music: "Pollination" (13:13) Toshkio Akiyoshi

31) Pierce:

A 1990 COMMISIONED PIECE BY TOSHIKO AKIYOSHI –TO HERALD THE COMING OF SPRING. "POLLINATION." FEATURING LEW TABACKIN ON FLUTE, AND DAVE PIETRO (Pee-YET-ro) ON ALTO

32) Pierce:

ONE QUALITY TOSHIKO AKIYOSHI SHARES WITH THE GREATEST BIG BAND COMPOSER -- DUKE ELLINGTON – IS A LOVE OF TEXTURE. AND WITH 16 PLAYERS IN THE BAND, SOME OF THEM ON MULTIPLE INSTRUMENTS SHE HAS PLENTY OF WAYS TO PLAY WITH TIMBRE.

33) Vox: Toshiko Akiyoshi, INT 445

54:19 If I were painter, I would be a multi-color painter. Different instruments to express...my musical attitude.

34) Pierce

THE TITLE THEME FROM AKIYOSHI'S 1975 "*LONG YELLOW ROAD*" ALBUM HAS BECOME SO POPULAR THAT IF SHE DOESN'T PLAY IT, THE FANS COMPLAIN. LEW TABACKIN CALLS IT "HER A-TRAIN." WE'LL HEAR THAT NOW, FOLLOWED BY "*HOPE*," A COMPOSITION SHE DEBUTED AT HIROSHIMA IN 2001 TO COMMEMORATE THE ATOMIC BOMBING OF THAT CITY.

35) Music: "Long Yellow Road" (1:46)

36) Music: "Hope/Epilogue" (4:11)

37) Pierce:

"*HOPE*" -- THE THIRD MOVEMENT OF "*HIROSHIMA –RISING FROM THE ABYSS.*" A SUITE THAT TOSHIKO AKIYOSHI DEBUTED IN 2001 AT THE REQUEST OF A BUDDHIST PRIEST NAMED "NAKAGAWA" (NAH-ka-ga-wa)– A JAZZ FAN WHO WANTED TO REMEMBER HIS CITY. AKIYOSHI VIEWS HER SUITE AS A -- QUOTE -- "ANTI -ATOMIC WEAPON, AND ANTI-WAR SENTIMENT."

38) Pierce:

TO CLOSE OUR PERFORMANCE, AKIYOSHI AND TABACKIN WILL LEAD THE ORCHESTRA IN THE FINAL MOVEMENT OF A PIECE THAT JAZZ AT LINCOLN CENTER COMMISSIONED IN 2003 IN CELEBRATION OF THE YEAR OF THE DRUM-- AKIYOSHI SOUGHT TO INCORPORATE THE BOOMING JAPANESE DRUM KNOWN AS THE "TAIKO" (TIE-ko). SHE HAS ASKED TAIKO PLAYER EITETSU HAYASHI <ae-TET-tsu> <HAH-yah-shee> TO JOIN THE BAND ON "DRUM CONFERENCE."

aplse fill transition.

39) Music: "Drum Conference" (10:00 +)
Goes under after about 10 minute mark for credits over (note from writer: *I thought this composition was terrific until the somewhat endless Taiko solo takes over at about the 10 minute mark for several minutes – therefore, I thought this would be a good closer, since we can do the credits over it in good conscience. (The official length of the song isa bout 16:35).*

40) Pierce:

TOSHIKO AKIYOSHI AND LEW TABACKIN – CELEBRATING NEARLY 40 YEARS AS ACCIDENTAL LEADERS OF A BRILLIANT BIG BAND.

THE BAND INCLUDES TOSHIKO AKIYOSHI ON PIANO, WITH LEW TABACKIN, DAVE PIETRO, DAVID BIXLER, AND MARK LOPEMAN ON REEDS; MIKE PONELLA, JOHN ECKERT, JOE MAGNARELLI AND MIKE RODRIGUEZ PLAYING TRUMPET; DAN LEVINE, ALLAN FERBER, ANDY HUNTER AND TIM NEWMAN IN THE TROMBONE SECTION; PAUL GILL ON BASS; ANDY WATSON – DRUMS; CHEMBO CORNIEL ON PERCUSSION; AND SPECIAL GUEST EITETSU HIYASHI ON TAIKO DRUMS.

YOU CAN HEAR THIS AND OTHER JALC RADIO PROGRAMS AND FIND LIVE WEBCASTS TOO ON OUR SITE AT J A L C (DOT) ORG. AND HEAR THE STORIES OF JAZZ IN THE WORDS OF ITS MUSICIANS – IN OUR JAZZSTORIES PODCASTS. SUBSCRIBE FOR FREE ON ITUNES – KEYWORD JAZZSTORIES.

35) Pierce: continues

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET. THIS EDITION WAS WRITTEN BY ANDREW ROSENBLUM <RO-sen-

blum). OUR PRODUCERS ARE DAVID GOREN, ALEXA LIM AND STEPHEN RATHE. INTERVIEWS BY AVE CARILLO

THE RECORDINGS - WERE_MIXED BY ROB MACOMBER AT THE XM STUDIO IN ROSE HALL. THE ARTISTIC DIRECTOR OF JAZZ AT LINCOLN CENTER IS WYNTON MARSALIS. EXECUTIVE DIRECTOR IS GREG SCHOLL. CAT HENRY SUPERVISES THESE RECORDINGS I'M WENDELL PIERCE.

THANKS FOR JOINING US – COME BACK NEXT WEEK.

36) Pierce **Spare Parts**

THIS IS THAT WAS

ON SOLO, SOLOING, SOLO BY

BLACK AND TAN FANTASY

REMEMBERING BUD

HANGING LOOSE

POLLINATION

LONG YELLOW ROAD

HOPE/EPILOGUE

DRUM CONFERENCE

LEW TABACKIN DAVE PIETRO, DAVID BIXLER, AND MARK LOPEMAN – ON REEDS, SAXOPHONE, TENOR, ALTO, BARITONE

TOSHIKO AKIYOSHI, PIANO, LEADER, COMPOSER

MIKE PONELLA, JOHN ECKERT, JOE MAGNARELLI AND
MIKE RODRIGUEZ – TRUMPETS, PLAYING TRUMPET

DAN LEVINE, ALLAN FERBER, ANDY HUNTER AND TIM NEWMAN -- TROMBONE, IN THE TROMBONE SECTION

PAUL GILL ON BASS, BASS

ANDY WATSON – DRUMS, PLAYING DRUMS

CHEMBO CORNIEL ON PERCUSSION

EITETSU HIYASHI, SPECIAL GUEST, ON TAIKO DRUMS.

<ae-TET-tsu> <HAH-yah-shee>