

BLUE ENGINE  
RECORDSLINCOLN CTR  
CAROLAN DAVIS  
3348 48 kHz

Artist/Project: BETTY CARTER

Reel:

1

Date:

3-29-92







# BETTY “BEBOP” CARTER BECAME A LOVER OF JAZZ

as a teen in the mid-1940s. She invented a style of singing that could challenge the technical and emotional complexity of the greatest instrumentalist. Though she performed with Lionel Hampton and Miles Davis, among others, she at first found fame elusive. Her style was deemed “too difficult” for public acceptance. In 1961, she recorded an album with Ray Charles that became a national hit. Instead of capitalizing on the fame, she stayed home and raised two kids. In the turbulent ‘60s, Ms. Carter quickly faded from memory, and when, later in the decade, she was ready to return to music, no one wanted her.



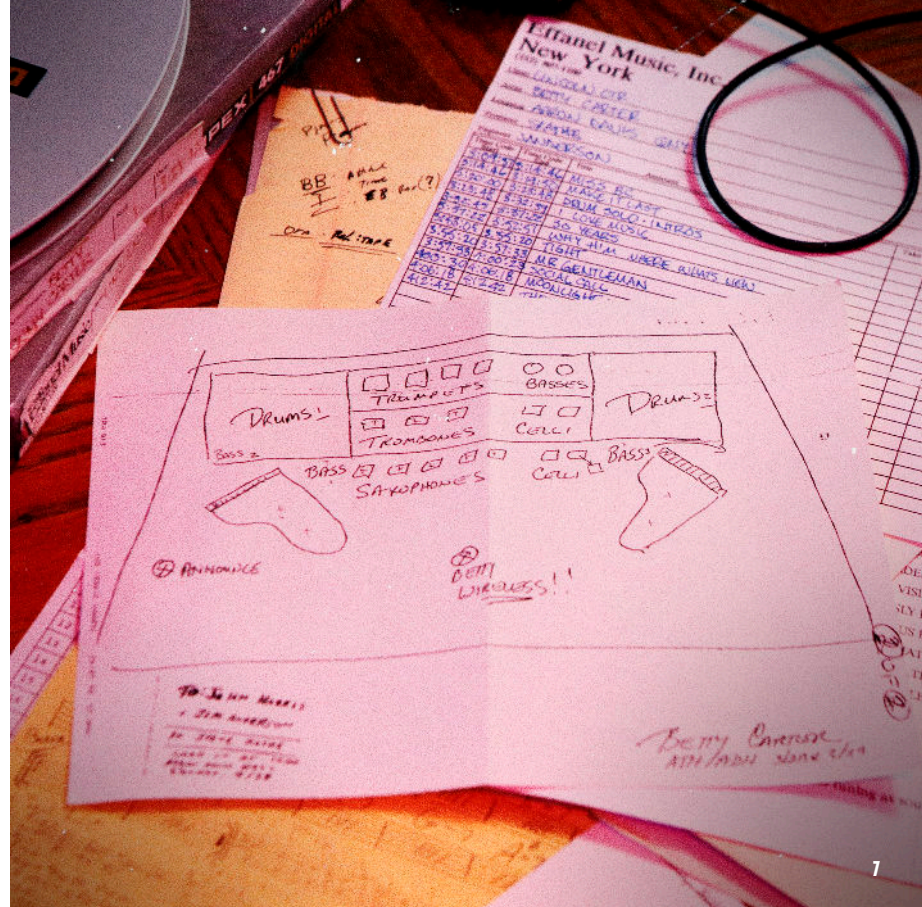
But she was a fiery, independent, and artistically uncompromising woman. It was a fallow period for jazz and most people went “commercial” or stayed home. She did the exact opposite. Betty Carter invested in the future of the music and hit the ground running. Her trio became one of the 1970s’ most successful groups, and she trained scores of young musicians. Many great jazz musicians came out of her finishing school: the late Mulgrew Miller, Jacky Terrasson, Wessell Anderson, and even many of the musicians on this record, including Cyrus Chestnut, Greg Hutchinson, and Clarence Penn. In 1969, she founded her own label, Bet-Car, and recorded a string of great albums, the finest of which, *The Audience with Betty Carter*, became a classic upon its release in 1979. At the Newport Jazz Festivals of ‘78 and ‘79, she drew rave notices and the jazz world was

enriched with a significant and substantial comeback story.

In the 1980s, she was signed by Verve Records and went on to win her first Grammy award. She was one of the few jazz artists to perform occasionally on national TV shows. By this time, many great jazz musicians of her generation were lost in the

**“SHE’S ABOUT HIGH STANDARDS. SHE’S ABOUT DOING WHATEVER IT TAKES TO LET THE MUSIC BE NUMBER ONE, TO BE THE MAIN FOCUS.”**  
—CURTIS LUNDY

wilderness of commercialism, attempting to perpetually pursue a popularity driven by teenaged tastes. Betty Carter triumphed by holding her ground. She achieved international success completely on her own terms and remained loved and respected until the end of her life.





“The Music Never Stops” was recorded just six years before Carter passed. It was a remarkable concert, and her first with a big band in three decades. For nearly two hours, she darted back and forth

**“I HAVE RECEIVED SCHOLARSHIPS FROM INTERLOCHEN ARTS ACADEMY, THE UNIVERSITY OF MIAMI AND VIRGINIA COMMONWEALTH UNIVERSITY BUT THE UNIVERSITY OF BETTY CARTER WAS BY FAR THE TOUGHEST AND FOR THAT I AM TRULY GRATEFUL FOR THE UNFORGETTABLE EXPERIENCE.”**

**—CLARENCE PENN**

between the multiple trios and big band she’d assembled onstage, transitioning seamlessly and effortlessly between burning be-bop and deeply felt ballads, wearing out the musicians with her stamina.

This recording highlights the legendary Carter’s many talents: her effortless way with a melody, her endlessly inventive improvisations, and her unparalleled ability to build both a narrative and a mood by spontaneously weaving jazz standards and her own genius material together. It demonstrates why she had such an enormous impact on musicians of my generation.

Ms. Carter also performed for JALC at one of our inaugural concerts on August 3, 1987. There was no better way to begin.

**—WYNTON MARSALIS**



## PERSONNEL

### SMALL GROUP

GERI ALLEN piano  
CYRUS CHESTNUT piano  
ARIEL ROLAND bass  
GREG HUTCHINSON drums  
CLARENCE PENN drums

### THE BIG BAND

JERRY DODGION alto saxophone  
RICK WALD alto saxophone  
ALEX FOSTER tenor saxophone  
LOU MARINI tenor saxophone  
JOE TEMPERLEY baritone saxophone  
ART BARON trombone  
ROBIN EUBANKS trombone  
JOE RANDAZZO trombone

### THE STRINGS

JEANNE LEBLANC cello  
AKUA DIXON cello  
JULIE GREEN cello  
BRUCE WANG cello  
JOHN BEAL bass  
DAVE FINCK bass

LEW SOLOFF trumpet  
EARL GARDNER trumpet  
RON TOOLEY trumpet  
KAMAU ADILIFU trumpet  
JOHN HICKS piano  
LISLE ATKINSON bass  
KENNY WASHINGTON drums

## **“BLESS YOU, BETTY.**

WE TRAVELED THE WORLD, AND **YOU KICKED MY ASS**. WE PLAYED IN EVERY TEMPO AND EVERY KEY. **YOU MADE ME THINK AND YOU MADE ME GROW**. YOU COMPELLED US TO AWAKEN AND BRING INNERMOST EMOTIONAL MANNA—NOT MERELY JOY AND EXALTATION BUT SWEET TEARS AND FANTASTIC DREAMS OF UNREQUITED LOVE—TO THE SONGS WE PLAY. INDEED **YOU MADE ME GROW IN EVERY WAY**.

**THANK YOU** FOR WHAT YOU’VE DONE FOR ME, **BETTY.**”

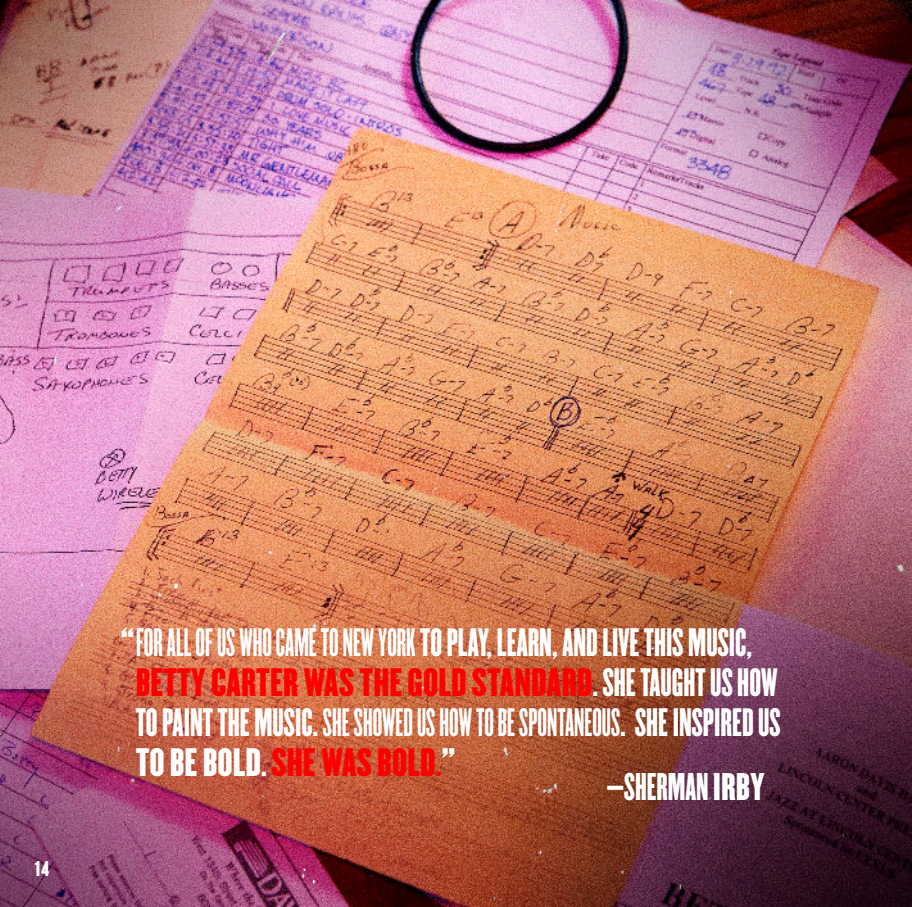
—BENNY GREEN

“I WAS BLESSED TO HAVE BEEN CHOSEN FOR THE **INAUGURAL BETTY CARTER JAZZ AHEAD GROUP** IN 1993. BETTY HAD SUCH A UNIQUE WAY OF TEACHING. SHE TAUGHT BY DOING. WE WATCHED, **WE LEARNED**. SHE TOLD STORIES. SHE PAINTED PICTURES WITH HER WORDS, **HER VOICE, AND HER AURA**.

THE THING I TAKE MOST FROM HER TEACHINGS IS WHEN SHE TOLD ME TO BE MYSELF. SHE TOLD ME THAT I HAD SOMETHING ‘**DIFFERENT AND UNIQUE**.’ SHE ENCOURAGED ME TO FIND A DEEPER SENSE OF WHO I AM AND RELATE THAT TO MY MUSIC. **THE BEST ADVICE EVER.**”

—MARCUS PRINTUP





"FOR ALL OF US WHO CAME TO NEW YORK TO PLAY, LEARN, AND LIVE THIS MUSIC, **BETTY CARTER WAS THE GOLD STANDARD.** SHE TAUGHT US HOW TO PAINT THE MUSIC. SHE SHOWED US HOW TO BE SPONTANEOUS. SHE INSPIRED US TO BE BOLD. **SHE WAS BOLD.**"

—SHERMAN IRBY

"**BETTY WAS THE FIRST BANDEADER OF RENOWN** I EVER WORKED FOR AND SHE WAS **COMPLETELY AND TOTALLY IN CHARGE.** I DIDN'T GET TO MAKE ENOUGH MUSIC WITH HER, BUT EVERY TIME I SHARED THE BANDSTAND WITH HER, **MY RELATIONSHIP WITH MUSIC DEEPENED.** **BETTY WAS A SAGE, AN ELDER—A MASTER.** HER TIME WAS UNWAVERING, HER PHRASING MASTERFUL, AND SHE WAS **ONE HUNDRED PERCENT AWARE OF THE FORM OF EVERY TUNE SHE SANG.** I BELIEVE HER TO BE THE LINK IN THE **INTERGENERATIONAL CHAIN BETWEEN ELLA FITZGERALD AND SARAH VAUGHAN AND DIANNE REEVES AND CASSANDRA WILSON.**"

—NATE SMITH



## 1. MS. B.C.

Second Floor Music (BMI)  
Written by Pamela Watson  
Arranged by Bobby Watson

**PERSONNEL**  
**THE BIG BAND**

**SOLOISTS**  
**ALEX FOSTER** tenor saxophone  
**KAMAU ADILIFU** trumpet

## 2. MAKE IT LAST

Written by Bob Haymes  
Arranged by Melba Liston

**PERSONNEL**  
**BETTY CARTER** vocals  
**THE BIG BAND & STRINGS**

## 3. 30 YEARS

MyKag Music Co (BMI)  
Written by Betty Carter

**PERSONNEL**  
**BETTY CARTER** vocals  
**CYRUS CHESTNUT** piano  
**ARIEL ROLAND** bass  
**GREG HUTCHINSON** drums

## 4. WHY HIM? / WHERE OR WHEN / WHAT'S NEW?

**WHY HIM?**

Chappell-Co Inc. (ASCAP)  
Written by Burton Lane & Alan Jay Lerner

**WHERE OR WHEN**

Chappell-Co Inc./Williamson Music Co (ASCAP)  
Written by Lorenz Hart & Richard Rodgers

**WHAT'S NEW?**

Marke Music Publishing Co./My Dad's Songs Inc./  
Limerick Music/Reganesque Music Company/  
Warner Bros. Music (ASCAP)

Written by Bob Haggart & Johnny Burke

**PERSONNEL**  
**BETTY CARTER** vocals  
**CYRUS CHESTNUT** piano  
**ARIEL ROLAND** bass  
**GREG HUTCHINSON** drums

## 5. TIGHT! / MR. GENTLEMAN

MyKag Music Co (BMI)  
Written by Betty Carter

**PERSONNEL**  
**BETTY CARTER** vocals  
**CYRUS CHESTNUT** piano  
**ARIEL ROLAND** bass  
**GREG HUTCHINSON** drums

## 6. SOCIAL CALL

Hendricks Music Inc./Twenty-Eighth  
Street Music (ASCAP)  
Written by Qusim Basheer & Jon Hendricks  
Arranged by Gigi Gryce

**PERSONNEL**  
**BETTY CARTER** vocals  
**THE BIG BAND**

**SOLOISTS**  
**LOU MARINI** tenor saxophone

## 7. MOONLIGHT IN VERMONT

Michael H. Goldsen / Johnny R. Music (ASCAP)  
Written by John M. Blackburn & Karl Suessdorf

**PERSONNEL**  
**BETTY CARTER** vocals  
**THE BIG BAND**

## 8. THE GOOD LIFE

Intersong USA Inc./Prosadis (ASCAP)  
Written by Sacha Distel, Jean Broussolle &  
Jack Reardon

**PERSONNEL**  
**BETTY CARTER** vocals  
**CYRUS CHESTNUT** piano  
**ARIEL ROLAND** bass  
**CLARENCE PENN** drums

## 9. BRIDGES

MyKag Music Co. (BMI)  
Written by Betty Carter

**PERSONNEL**  
**BETTY CARTER** vocals  
**CYRUS CHESTNUT** piano  
**ARIEL ROLAND** bass  
**CLARENCE PENN** drums

## 10. IF I SHOULD LOSE YOU

Sony ATV Harmony (ASCAP)  
Written by Leo Robin & Ralph Rainger

**PERSONNEL**  
**BETTY CARTER** vocals  
**GERI ALLEN** piano

**"I WANT SERIOUS BUT I ALSO WANT  
YOU TO SMILE. AND I WANT YOU  
TO LAUGH! I WANT THE WHOLE THING,  
THE WHOLE THING."**

**—BETTY CARTER**

## 11. MOST GENTLEMEN DON'T LIKE LOVE

Chappell-Co Inc. (ASCAP)

Written by Cole Porter

### PERSONNEL

**BETTY CARTER** vocals

**CYRUS CHESTNUT** piano

**ARIEL ROLAND** bass

**CLARENCE PENN** drums

### INCLUDES INTERPOLATION OF

### EVERYTHING I HAVE IS YOURS

Chappell-Co Inc. and EMI Robbins

Catalog Inc. (ASCAP)

Written by Harold Adamson & Burton Lane

### PERSONNEL

**BETTY CARTER** vocals

**CYRUS CHESTNUT** piano

**ARIEL ROLAND** bass

**CLARENCE PENN** drums

## 12. MAKE HIM BELIEVE

MyKag Music Co. (BMI)

Written by Betty Carter

Arranged by Geri Allen

### PERSONNEL

**BETTY CARTER** vocals

**CYRUS CHESTNUT** piano

**THE STRINGS**

**GERI ALLEN** conductor

## 13. FRENESI

EMI Full Keel Music/APRS (ASCAP/BMI)

Written by Alberto Dominguez & Leonard Whitcup

Arranged by Gigi Gryce

### PERSONNEL

**BETTY CARTER** vocals

**THE BIG BAND**

*All tracks arranged by Betty Carter except where noted.*

**Effanel Music**  
(212) 807-1100

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MASTERED BY MARK WILDER  
AT BATTERY STUDIOS, NYC 2019



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### **ASSISTANT TO THE DIRECTOR**

Mary Fiance

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**THE MISSION OF JAZZ AT LINCOLN CENTER IS TO ENTERTAIN,  
ENRICH, AND EXPAND A GLOBAL COMMUNITY FOR JAZZ THROUGH  
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