



According to Jelly Roll Morton jazz music has always had a Spanish “tinge”. A little bit of marching band this, habanero rhythm that – more times than not the musical influences came from the myriad identities that fell that side of the “colored” line in New Orleans. The story of the Cuban influence in jazz is a story of rediscovery not creation.

In 1940 New York resident and trumpeter Mario Bauza called his Brother-in-law “Machito”, a recently arrived singer from Cuba, to form a band that would play the music he heard in his head. Afro-cuban rhythms on the bottom and jazz on the top. Bauza welded his big band experience with the Chick Webb and Cab Calloway orchestras to the music of his childhood and created the first Afro-Cuban band – “Machito and his Afro-Cubans.” They played in all of the newly raised nightclubs in midtown eventually earning a residency at “La Conga” on 52nd street and Broadway.

This band attracted the attention of not only the American public, but members of the same jazz big bands that Bauza had once played in. Even the biggest names in jazz would record Latin albums; names like Charlie Parker, Kenny Dorham and Stan Kenton. One jazz musician who particularly loved the Bauza sound was a fellow trumpeter, Dizzy Gillespie. He liked it so much that he wanted to hire a Cuban conga player to join him on the first bebop showcase ever at Carnegie Hall on September 29th, 1947.

Dizzy hired Chano Pozo to play with him. These two would create the first Afro-Cuban jazz recordings with songs such as “Cubana Be- Cubana Bop” and “Manteca”. The conga wasn’t divided from the rest of the American ensemble; it fit in perfectly, as the crowd showed their appreciation with wild applause. Although Pozo would die the next year, the “Spanish tinge” had found it’s way back into jazz music. Unfortunately, the partnership would not last. **IN 1961 THE CUBAN BORDERS WERE CLOSED TO AMERICA AND THE TWO MUSIC FORMS WOULD LOSE FORMAL CONTACT AGAIN.**

Coincidentally 1961 was also the year that John D. Rockefeller began construction on his urban renewal project “Lincoln Center for the Performing Arts”. It was raised less than 10 blocks away from the Latin nightclubs of midtown that Bauza and Machito used to bring Cuban music to the States. As the 60’s turned to the 80’s Latin music in New York changed with new immigrants from Puerto Rico and the Dominican Republic. Federal relations with Cuba had still not warmed.



The old nightclubs switched hands and America's fascination with the island just 90 miles off the coast of Florida waned. Lincoln Center for the performing arts kept growing. Today, sitting on 59th street Columbus Circle in New York City



is one of the Performing Art Center's newest venues – Dizzy's club Coca-Cola – which is dedicated to the legacy of the trumpet player who reintroduced mainstream jazz to that “Spanish tinge.”

Jazz at Lincoln Center has a tradition of collaboration with the different musics of Latin

America. Jazz at Lincoln Center has presented the music of legends such as Chico O'Farril, Tito Puente, Ray Santos, Jerry Gonzales, and Frank Emilio to name a few. So when President Obama eased traveling restrictions between the U.S. and Cuba and the Cuban Institute of Music looked to collaborate with an American Orchestra, they contacted Jazz at Lincoln Center. The world had changed for over 60 years since Pozo and Dizzy first came together on stage, but the music suggested otherwise.

The Orchestra took up residency at the Mella theater in Havana, Cuba between October 5th and October 9th 2010. The musicians held master classes, went to jam sessions, gave impromptu lessons, and used all of their energy to mend the musical bridge between Havana and New York while being filmed by CBS's 60 minutes.

ON THEIR FIRST FULL DAY IN CUBA MEMBERS OF THE JAZZ AT LINCOLN CENTER ORCHESTRA WENT TO GUILLERMO TOMÀS BOUFFARTIQUE MUSIC CONSERVANCY WHERE THEY GAVE MASTER CLASSES.

Later that night the musicians played their first concert in the Mella Theater showing their versatility by choosing new big band arrangements from the orchestra as well as the classics. They played everything from Duke Ellington's Braggin' In Brass to Sherman Irby's re-arrangement of the nursery rhyme Baa Baa Blacksheep, the crowd clapped and cried and laughed like they felt a deep familiarity with the music.

The next night the orchestra was back in the Mella theatre for their second of three concerts. This time they played music of the Cuban diaspora – the work of such musicians as Chucho Valdes, Ernesto Lecuona and Abelardo Valdes – each selection foreign yet intimately familiar. The show was so inspiring that some of the musicians were invited back to the house of Afro-Cuban jazz legend Orlando “Maraca” Valle for a home-cooked meal. After the late dinner



was over they went out into the night equipped with their horns and sat in with cuban rhumba musicians in Havana's nightclubs. **BY THE TIME OF THE FINAL CONCERT THE JAZZ AT LINCOLN CENTER ORCHESTRA AND WYNTON HAD PLAYED ALL OVER HAVANA, AND SOWED THE SEEDS OF A MUSICAL FUTURE BETWEEN CUBA AND THE UNITED STATES OF AMERICA.** The

last show was for the youth. Students from all over Cuba packed into the Mella Theater to see the orchestra who they had only heard play on recordings. They heard Afro-Cuban, jazz and everything in between – the students even got to share the stage and perform with a Big Band from El Yuma.

At times the band sounds driven – playing Things to Come at a blistering pace - sometimes contemplative – like Joe Temperley on Duke Ellington's The Sunset and the MockingBird – but always with that Spanish tinge. Join us on this journey from Cuba, to New York, through New Orleans and back again.

2, 3's ADVENTURE 8:27

(Composed & Arranged by Carlos Henriquez, Published by Carlos to confirm)

Soloists: Dan Nimmer – Piano, Marcus Printup – Trumpet, Carlos Henriquez – Bass

“I wrote 2,3's Adventure to commemorate our trip over to Cuba. The song itself has a traveling phase that starts in a generic mambo pattern and goes directly into a swing then into a guajira. I remember when we debuted it in Cuba people started laughing when the rhythm goes from Swing to a Guajira because they didn't think we knew what a Guajira was.”

-Carlos Henriquez

BAA BAA BLACK SHEEP 11:37

(Composed by Traditional, Arranged by Sherman Irby, Published by

Public Domain) Soloists: Kenny Rampton – Trumpet, Chris Crenshaw

– Trombone, Walter Blanding – Tenor Saxophone, Sherman Irby – Alto Saxophone

“I wrote the melody the way I learned it, not how the melody was originally composed. When I was in elementary school we used to shout out BAA, BAA, BLACK, SHEEP HAVE-YOU-ANY-WOOL. It was important that the song stay short like a nursery rhyme, but darker. I start the song

off with an Ostinato bass line that sounds like someone creeping up on you, then I made sure to infuse it with the blues so it would get that depth of feeling.”
-Sherman Irby

VITORIA SUITE: MVT. VI, INAKI'S DECISION 11:48

(Composed & Arranged by Wynton Marsalis, Published by Public Domain)

Soloists: Wynton Marsalis & Ryan Kisor – Trumpet, Carlos Henriquez – Bass, Dan Nimmer – Piano, Ted Nash – Flute

“It was written for the city of Vitoria and more specifically the founder of the ‘Vitoria Jazz Festival’, Inaki. The chord changes are kind of like Monk and the bass plays a big four like New Orleans music. This song encompasses a lot of different forms of music because Inaki's decision is whether he will continue to sacrifice all that he has for the festival.”

-Wynton Marsalis

QUEEN'S SUITE: Mvt. I, SUNSET & THE MOCKINGBIRD 5:34

(Composed by Duke Ellington & Billy Strayhorn, Published by Tempo Music Inc., c/o Music Sales Corp.)

Soloists: Joe Temperley – Baritone Saxophone, Victor Goines – Clarinet, Dan Nimmer – Piano

COMO FUE 7:22

(Composed by Ernesto Duarte, Arranged by Ali Jackson,

Published by APRS c/o PeerMusic) Soloists: Bobby Carcasses – Vocals

“We were all doing arrangements for this Cuba project and originally I had a different treatment of the arrangement. At first it was just in swing, but I added a Cha Cha element in there and concluded it in a ballad. I remember staying up nights rewriting that arrangement because it was my first Afro-latin arrangements for the Jazz at Lincoln Center Orchestra.”

-Ali Jackson

PORTRAIT IN 7 SHADES: Pt. II, DALI 7:11

(Composed & Arranged by Ted Nash)

Soloists: Ted Nash – Alto Saxophone, Marcus Printup – Trumpet

“When I first moved to New York I spent a lot of times in museums and galleries and it was so inspiring for me so when Wynton asked me to write something for the band in late 2006 I wanted to channel that energy. We had a collaboration with the Museum of Modern Art during this period so I would go there on off

hours and play my sax next to some of the paintings. I based this song on Dali's most famous painting ‘Persistence of Memory’. Because of the melting clocks I set the time signature in 13/8. The guys in the band call it the ‘Surreal Time Signature’. Beyond the obvious associations I tried to create a certain discomfort like a dream, like the world is a loose end.”

-Ted Nash

LIGHT BLUE 10:48

(Composed by Thelonius Monk, Arranged by Vincent Gardner,

Published by Thelonius Music Corp.) Soloists: Dan Nimmer – Piano, Walter Blanding – Tenor Saxophone

“Monk put two or three personalities in this song. It's based on a blues, but it's not a blues, it's in double time and half time at the same time and it's very simple. The arrangement has deconstructed elements of the melody in it. Carlos is playing the melody line as the bass line. I tried to stay out of the way of Monk's intention so I used all of the elements he set up.”

-Vincent Gardner

BRAGGIN' IN BRASS 6:38

(Composed by Duke Ellington, Irving Mills & Henry Nemo, Published by EMI Mills Music, Inc., c/o EMI Music Publ.) Soloists: Wynton Marsalis – Trumpet, Elliot Mason & Marcus Printup – Trombone

LIMBO JAZZ 6:37

(Composed by Duke Ellington, Arranged by Victor Goines, Publisher: Sony/ATV Harmony) Soloists: Ryan Kisor – Trumpet, Joe Temperley – Baritone Saxophone

“Limbo Jazz is actually based on the chord changes of Happy Birthday, it’s really simple. The one thing I really changed was that I created a bridge that goes to the relative minor of the song. I used two trumpets and a trombone, a pixie mute and a plunger – something that Duke used many times – to create a pep section. Whenever you have an opportunity to get to the fundamentals of a piece you can get too what makes the Spanish tinge what it is in jazz music.”

-Victor Goines



DOIN' (Y)OUR THING 14:49

(Composed by Wynton Marsalis, Published by Skayne's Music) Soloists: Wynton Marsalis – Trumpet, Carlos Henriquez – Bass, Walter Blanding – Soprano Saxophone

“This song comes from ‘Plantation to the Penitentiary’. We play in half steps a lot because the theme is supposed to be playful. I would always tell younger people when they are going to do what they want to do anyway and they don’t really want to listen, ‘do your thing, but sometimes you can do our thing.’”

-Wynton Marsalis

I LEFT MY BABY 7:41

(Composed by Count Basie, Andy Gibson & James Rushing, Published by WB Music Corp., c/o Warner Chappell Music Inc.) Soloists: Cris Crenshaw – Vocals, Vincent Gardner - Trombone

BEARDEN (OR THE BLOCK) 7:31

(Composed by Chris Crenshaw) Soloists: Dan Nimmer – Piano, Victor Goines – Tenor Saxophone

“I took the sounds of the south and tried to integrate them with northern sounds particularly because Bearden was born in North Carolina but became known in Harlem during the re-

naissance. I tried to combine all of the ideas of his paintings and it ended up turning into a mini suite. I was thinking about Bearden’s collages, ‘Three Guitarists’, ‘The Block’ and ‘The Block Two’, ‘Reclining Nude’, ‘Conjuring Woman’, and ‘The Piano Lesson’, when I composed this piece. The whole thing moves from a southern church sound into different tonal centers that are more urban.”

-Chris Crenshaw

SYMPHONY IN RIFFS 8:27

(Composed by Benny Carter & Irving Mills, Arranged by Benny Carter, Published by Bee Cee Music Company, c/o Sabel Global Music, EMI Mills Inc., c/o EMI Music Publ.) Soloists: Marcus Printup – Trumpet, Victor Goines – Tenor Saxophone, Chris Crenshaw – Trombone, Carlos Henriquez - Bass

SPRING YAOUNDE 5:42

(Composed by Wynton Marsalis, Published by Skayne's Music) Soloists: Wynton Marsalis - Trumpet

“This song that was written for a piece entitled ‘Griot New York’ and it’s about a romantic encounter between a man and a woman. I wrote one piece of it before I saw the choreography

and one piece after. It has an unusual form. Most of it changes between 4/4 and 3/4. When we played in Cuba it was one of the few slow charts we brought and the whole auditorium was very still.”

-Wynton Marsalis

THINGS TO COME 9:02

(Composed by Dizzy Gillespie, Arranged by Gil Fuller, Published by Music Sales Corp.) Soloists: Wynton Marsalis – Trumpet, Ali Jackson – Drums, Vincent Gardner – Trombone, Walter Blanding – Tenor Saxophone

CONGO SQUARE: PART XVI, THE SANCTIFIED BLUES 8:27

(Composed & Arranged by Wynton Marsalis, Published by Skyane's Music) Soloists: Wynton Marsalis - Trumpet

“I wrote this tune for ‘Congo Square’ and it uses classic trumpet phrases from New Orleans second line parades. On that album it balanced Odaada’s ‘Kolomashi’ which means colonials go home. Our ‘Sanctified Blues’ means everybody be a part of this. It’s the balance between being a majority and a minority.”

-Wynton Marsalis



Musical Director

WYNTON MARSALIS

Saxophones

SHERMAN IRBY

alto sax, soprano sax, flute, clarinet

TED NASH

alto sax, flute, alto flute, clarinet

VICTOR GOINES

tenor sax, soprano sax, clarinet, bass clarinet

WALTER BLANDING

tenor sax, soprano sax, clarinet

JOE TEMPERLEY

baritone sax, bass clarinet

Trumpets

RYAN KISOR

MARCUS PRINTUP

KENNY RAMPTON

WYNTON MARSALIS

Trombones

VINCENT GARDNER

CHRIS CRENSHAW

ELLIOT MASON

Rhythm Section

DAN NIMMER - piano

CARLOS HENRIQUEZ - bass

ALI JACKSON - drums





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