



We would like to thank all the musicians on this recording and the many others who gave their time and artistry to support Jazz at Lincoln Center's educational programs. Rehearsing and playing this music was a joy. For me, the most difficult part of these concerts was calling people, some of whom I did not know, to ask them to donate to our charity. It was worse than being 13 and asking a girl to dance. Sometimes, I would stall for weeks just getting up the nerve to do it. Invariably and without exception, the artists were incredibly gracious, supportive, and already dedicated to the cause of cultural enrichment through quality education. Each one would attribute the development of their artistry to some type of education and support from family, a

beloved mentor, or a challenging school environment.

The shows themselves were as educational as they were entertaining. The differing styles of these iconic musicians required our rhythm section to play with authenticity and feeling in an unprecedented diversity of grooves, from the 2-beat gospel moan to the 12/8 doo-wop ballad, from various regional 2-beat shuffles to a Spanish hybrid Bossa Nova to the basic rhythm of jazz, 4/4 swing.

The necessity of speaking a common language led us straight to a sound, form, and concept that is fundamental to us all—the blues. And once we hit the stage, the playing itself—the exuberance of actually improvising together with the

pressure of a live audience—gave us the sheer joy of exploration, discovery, and revelation in a perfect moment of real time. When it worked, it was exhilarating.

Before each concert, we would have a couple of days of rehearsal and a get-together/jam session in my apartment. We ate New Orleans food and traded stories and had such a good time that the memory of it increases in intensity with the passage of time and with each telling. Many of the friendships that began at these events have stood the test of time because they were forged by the three-part mandate of swing: come together, be together, and stay together.

The story of our integrated identity has been told over and over again in American

music. It was born deep in the quest for freedom that was old even when the first slaves landed on these shores. It is an affirmation of all that we hold most sacred: the possibilities that exist when we choose to create the world anew **with** each other instead of destroying it **in opposition** to each other. It also happens to be the challenge facing our nation and maybe the globe in this moment. On this recording and in these concerts, we came together to affirm common roots, to celebrate the diversity of our creativity, and to pass the reality of our best achievements on to our kids. We were, and are, United in Swing.

—WYNTON MARSALIS

Bob Dylan and Wynton Marsalis may not be names you would expect to see together, nor might you think about Jimmy Buffett's music in a jazz format; but that was the premise for five years of annual concerts held to benefit Jazz at Lincoln Center. The exceptional ability of artists to come together through a shared love of the music and listen to each other is at the heart of what you will hear on this album.

These concerts started with two friends talking about ways to engage a new and younger audience for jazz. So many songs from the early 20th century—the period termed the “Great American Songbook”—

were adapted by jazz musicians of the time and played in jazz clubs around the world. My suggestion was to bring a new generation in by creating jazz arrangements of our popular music of the 1970s, 80s, and 90s. And we would have the benefit of inviting the songwriters to come play their music in the jazz idiom with the Wynton Marsalis Septet.

Immediately, we felt we had a special concept and amazingly almost everyone we approached was eager to participate and donate their time and energy to support jazz and also have the opportunity to hear how jazz musicians would interpret their music. And here they

are, donating again so that this recording can be heard by a broader audience than the lucky few who sat in the Apollo or Rose Theater on those nights.

From day one, these concerts always had a special, intimate feeling to them of people coming together, which is truly what music at its best does. Looking into the audience and seeing a wide range of ethnicities and ages enjoying time together was a huge triumph for us. When a *New York Times* article in the Style Section referred to our gala concert and dinner as *the* example of a truly integrated benefit, Wynton and I felt we had accomplished one of our goals.

Listening to all these concerts again makes me remember how everyone always left dancing and singing the tunes for days to come. My life has been forever enriched by the amazing experience I had hearing musicians relating to each other and it has given me insight into how people from very different backgrounds and even interests can always find common ground and a place to get along. I hope you enjoy listening.

—ASHLEY SCHIFF RAMOS

1. THE LAST TIME 4:15
FEAT. BLIND BOYS OF ALABAMA

Recorded on June 6th, 2005
Traditional
Arranged by Wycliffe Gordon

Jimmy Carter: vocals	Victor Goines: tenor saxophone
Clarence Fountain: vocals	Wycliffe Gordon: trombone
Eric "Ricky" McKinnie: vocals	Dan Nimmer: piano
Bobby Butler: vocals	Carlos Henriquez: bass
Joey Williams: vocals	Herlin Riley: drums
Wynton Marsalis: trumpet	
Wess "Warmdaddy" Anderson: alto saxophone	

**2. IT TAKES A LOT TO LAUGH,
IT TAKES A TRAIN TO CRY** 4:31
FEAT. BOB DYLAN

Recorded on June 7th, 2004
Written by Bob Dylan – Special Rider Music (SESAC)
Arranged by Wynton Marsalis

Bob Dylan: vocals, harmonica	Ronald Westray: trombone
Wynton Marsalis: trumpet	Eric Lewis: piano
Wess "Warmdaddy" Anderson: alto saxophone	Carlos Henriquez: bass
Victor Goines: clarinet	Herlin Riley: drums

**3. I'M GONNA MOVE TO
THE OUTSKIRTS OF TOWN** 3:46
FEAT. RAY CHARLES

Recorded on June 2nd, 2003
Written by William Weldon and Roy Jordan – Universal Music Corporation (ASCAP)
Arranged by Andy Farber

Ray Charles: vocals, keyboard	Ronald Westray: trombone
Wynton Marsalis: trumpet	Reginald Veal: bass
Wess "Warmdaddy" Anderson: alto saxophone	Herlin Riley: drums
Victor Goines: tenor saxophone	

4. I'M NOT ROUGH 3:03
FEAT. ERIC CLAPTON

Recorded on June 2nd, 2003
Written by Louis Armstrong/Lil Hardin Armstrong – Universal-MCA Music
Arranged by Wycliffe Gordon

Eric Clapton: vocals, guitar	Ronald Westray: trombone
Wynton Marsalis: trumpet	Richard Johnson: piano
Wess "Warmdaddy" Anderson: alto saxophone	Reginald Veal: bass
Victor Goines: clarinet	Herlin Riley: drums

5. CREOLE LOVE CALL 3:12

FEAT. AUDRA MCDONALD

Recorded on June 2nd, 2003

Written by Edward Kennedy Ellington – Sony/ATV Harmony (ASCAP)

Arranged by David Berger

Audra McDonald: vocals

Ronald Westray: trombone

Wynton Marsalis: trumpet

Richard Johnson: piano

Wess "Warmdaddy" Anderson: clarinet

Reginald Veal: bass

Victor Goines: bass clarinet

Herlin Riley: drums

6. MILK COW BLUES 4:19

FEAT. WILLIE NELSON

Recorded on June 2nd, 2003

Written by Kokomo Arnold – Universal Music Corporation (ASCAP)

Arranged by Wynton Marsalis

Willie Nelson: vocals, guitar

Ronald Westray: trombone

Wynton Marsalis: trumpet

Richard Johnson: piano

Wess "Warmdaddy" Anderson: alto saxophone

Reginald Veal: bass

Victor Goines: tenor saxophone

Herlin Riley: drums

7. I'M GONNA FIND ANOTHER YOU 2:44

FEAT. JOHN MAYER

Recorded on June 5th, 2006

Written by John Mayer – Specific Harm Music (ASCAP)

Arranged by Richard DeRosa

John Mayer: vocals, guitar

Wycliffe Gordon: trombone

Wynton Marsalis: trumpet

Doug Wamble: guitar

Wess "Warmdaddy" Anderson: alto saxophone

Dan Nimmer: piano

Fab Dupont: alto saxophone

Reginald Veal: bass

Victor Goines: tenor saxophone

Herlin Riley: drums

8. MY BABY DON'T TOLERATE 3:46

FEAT. LYLE LOVETT

Recorded on June 6th, 2005

Written by Lyle Lovett – Universal PolyGram International Publishing Inc. (ASCAP)

Arranged by Richard DeRosa

Lyle Lovett: vocals, guitar

Wycliffe Gordon: trombone

Wynton Marsalis: trumpet

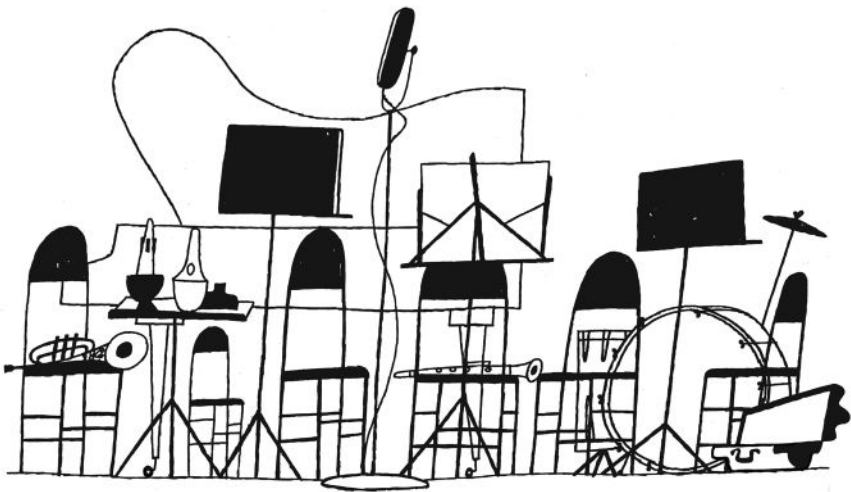
Dan Nimmer: piano

Wess "Warmdaddy" Anderson: alto saxophone

Carlos Henriquez: bass

Victor Goines: tenor saxophone

Herlin Riley: drums



9. THE WORST THING 6:43

FEAT. NATALIE MERCHANT

Recorded on June 5th, 2006

Written by Natalie Merchant – Indian Love Bride Music (ASCAP)

Arranged by Wynton Marsalis

Natalie Merchant: vocals

Wynton Marsalis: trumpet

Wess “Warmdaddy” Anderson: alto saxophone

Victor Goines: clarinet

Wycliffe Gordon: trombone

Doug Wamble: guitar

Dan Nimmer: piano

Reginald Veal: bass

Herlin Riley: drums

10. PLEASE BABY DON'T 4:06

FEAT. JOHN LEGEND

Recorded on June 5th, 2006

Written by John Roger Stephens – BMG Sapphire Songs / John Legend Publishing (BMI)

Arranged by Richard DeRosa

John Legend: vocals, piano

Wynton Marsalis: trumpet

Wess “Warmdaddy” Anderson: alto saxophone

Victor Goines: tenor saxophone

Wycliffe Gordon: trombone

Doug Wamble: guitar

Reginald Veal: bass

Herlin Riley: drums

11. **MEAN OLD MAN** 3:27

FEAT. JAMES TAYLOR

Recorded on June 7th, 2004

Written by James Taylor – Owl Rat Publishing (ASCAP)

Arranged by Wynton Marsalis

James Taylor: vocals

Ronald Westray: trombone

Wynton Marsalis: trumpet

Eric Lewis: piano

Wess "Warmdaddy" Anderson: alto saxophone

Carlos Henriquez: bass

Herlin Riley: drums

Victor Goines: clarinet

12. **ARE YOU GONNA GO MY WAY** 7:36

FEAT. LENNY KRAVITZ

Recorded on May 14th, 2007

Written by Craig Ross and Lenny Kravitz – Miss Bessie Music (ASCAP) / Wiggged Music (BMI)

Arranged by Wynton Marsalis

Lenny Kravitz: vocals, guitar

Wycliffe Gordon: trombone

Craig Ross: lead guitar

Jon Batiste: piano

Wynton Marsalis: trumpet

Reginald Veal: bass

Wess "Warmdaddy" Anderson: alto saxophone

Herlin Riley: drums

Victor Goines: tenor saxophone, clarinet

13. **FOOL'S PARADISE** 4:22

FEAT. JIMMY BUFFETT

Recorded on May 14th, 2007

Written by Johnny Fuller, Robert Goddins, and David Avid – B-Flat Publishing Co. (BMI)

Arranged by Wynton Marsalis

Jimmy Buffett: vocals

Jon Batiste: piano

Wynton Marsalis: trumpet

Robert Greenidge: steel drums

Wess "Warmdaddy" Anderson: alto saxophone

Ralph MacDonald: congas

Victor Goines: tenor saxophone

Reginald Veal: bass

Wycliffe Gordon: trombone

Herlin Riley: drums

Mac McAnally: guitar

14. **EMPTY BED BLUES** 4:04

FEAT. CARRIE SMITH

Recorded on June 2nd, 2003

Written by James C Johnson – Record Music Publishing Co. (ASCAP)

Carrie Smith: vocals

Ronald Westray: trombone

Wynton Marsalis: piano

Herlin Riley: drums

15. I WISH I KNEW HOW IT WOULD FEEL TO BE FREE 5:35

FEAT. SUSAN TEDESCHI AND DEREK TRUCKS

Recorded on May 14th, 2007

Written by William Taylor and Richard Carroll Lamb (Dick Dallas) – Duane Music Inc. (ASCAP)

Arranged by Wycliffe Gordon

Susan Tedeschi: vocals

Wycliffe Gordon: trombone

Derek Trucks: guitar

Jon Batiste: piano

Wynton Marsalis: trumpet

Reginald Veal: bass

Wess "Warmdaddy" Anderson: alto
saxophone

Herlin Riley: drums

Victor Goines: tenor saxophone

16. WHAT HAVE YOU DONE? 5:04

Recorded on June 5th, 2006

Written & Arranged by Wynton Marsalis - Skayne's Music (ASCAP)

Wynton Marsalis: vocals, trumpet

Dan Nimmer: piano

Wess "Warmdaddy" Anderson: vocals,
alto saxophone

Reginald Veal: bass

Victor Goines: vocals, clarinet

Herlin Riley: vocals, drums

Wycliffe Gordon: vocals, trombone

Doug Wamble: vocals, guitar

Audra McDonald appears courtesy of Nonesuch Records; Bob Dylan appears courtesy of Sony Music; Eric Clapton appears courtesy of Reprise Records; John Legend appears courtesy of Sony Music; John Mayer appears courtesy of Sony Music; Lenny Kravitz appears courtesy of Roxie Records and Universal Music Group; Lyle Lovett appears courtesy of Lost Highway/UMG Nashville; Natalie Merchant appears courtesy of Nonesuch Records; Susan Tedeschi and Derek Trucks appear courtesy of Sony Music and Warner Music Group; Willie Nelson appears courtesy of Legacy Recordings and Lost Highway/UMG Nashville.

UNITED WE SWING: BEST OF THE JAZZ AT LINCOLN CENTER GALAS

Executive Producer
Wynton Marsalis

Produced by Ashley Schiff Ramos

**Co-produced by Gabrielle Armand,
Aaron Bisman, and Jake Cohen**

Front of House Engineer

David Robinson

Recording Engineer

David W. Hewitt

Recording Supervisor

Sam Berkow/Sia Acoustics

Equipment

Remote Recording

Post Producer and Mixing Engineer

Todd Whitelock

Mixing Assistant

Josh Welshman

**Mastered by Mark Wilder
at Battery Studios, NYC 2017**

Label Head and A&R
Gabrielle Armand

Label Manager
Aaron Bisman

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Madeleine Cuddy

Liner Notes
Wynton Marsalis & Ashley Schiff Ramos

Music Copyists

Geoff Burke, Richard DeRosa, Andy Farber,
Victor Goines, Jonathan Kelly

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The mission of Jazz at Lincoln Center is to entertain, enrich, and expand a global community for jazz through performance, education, and advocacy.

Proceeds from this record support Jazz at Lincoln Center's education programs, which reach more than 60,000 students around the world each year.

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