





Music and paintings share so many characteristics; textures, colors, layers, line, form, shape. No wonder they are such agreeable collaborators. When these two art forms come together, they create a new medium.

In February 2010, the audience in Jazz at Lincoln Center's Rose Theater got to experience that transcendent combination when seven imaginative composers presented new works accompanied by projections of the paintings that inspired their creations.

Great paintings trigger our imagination, which in turn helps us break through our own barriers. One of the aspirations great artists often share is to break the rules—to try to get back to being a child and a state

where there are no constraints on reality. When Chagall depicts animals flying or a violinist upside down in the sky, the impossible becomes real. The truth is anything is possible, as long as one doesn't impose limitations based on previous experience. Each artistic endeavor is an opportunity to explore new qualities of imagination.

When composers interpret great paintings through music, they create a new experience, a fresh way to see the art. It is not the desire of the composer to dictate how the viewer will experience the painting; rather, it's to help audiences hear movement in the fixed image, to help one to see it with one's ears.

We hope you enjoy this music!



track 1

STUART DAVIS
FOR THE
MASSES:
THE MELLOW PAD

For Stuart Davis

Righteous Bear Music (ASCAP)
Written and Arranged by Doug Wamble

SOLOIST

Vincent Gardner, trombone





In three movements. “The Mellow Pad” offers a playful, straight-8th groove, with brass bursts and wailing improvisations by Vincent Gardner; “Garage Lights” is a gospel-inspired waltz and Marcus Printup takes us to church; “New York” is swinging and optimistic and features a very swinging and optimistic Dan Nimmer on piano.

“As I delved into [Davis’s] work and his history, I was struck by how committed he was to the cause of working people, and how he chose to communicate that through his work.”

—Doug Wamble

Page 5: Stuart Davis. “The Mellow Pad” (Detail), 1945–1951.

© 2019 Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), NY

Stuart Davis. “The Mellow Pad,” 1945–1951.

© 2019 Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), NY

track 2

STUART DAVIS
FOR THE
MASSES:
GARAGE LIGHTS

For Stuart Davis

Righteous Bear Music (ASCAP)
Written and Arranged by Doug Wamble

SOLOISTS

Marcus Printup, *trumpet*; Sherman Irby, *alto saxophone*





Page 9: Stuart Davis. "Landscape with Garage Lights" (Detail), 1931–1932.

© 2019 Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), NY

Stuart Davis. "Landscape with Garage Lights," 1931–1932.

© 2019 Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), NY



Stuart Davis. "Swing Landscape," 1938.

© 2019 Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), NY

track 3

STUART DAVIS

FOR THE
MASS:

NEW YORK

For Stuart Davis

Righteous Bear Music (ASCAP)
Written and Arranged by Doug Wamble

SOLOIST

Dan Nimmer, *piano*



Stuart Davis. "New York Mural," 1932.

© 2019 Estate of Stuart Davis
/ Licensed by VAGA at Artists
Rights Society (ARS), NY



track 4

BLUE TWIRL

For Sam Gilliam

Muttbone Music (SESAC)

Written and Arranged by Vincent Gardner



Wynton Marsalis, *trumpet*; Ted Nash, *alto saxophone*; Elliot Mason, *trombone*



A very imaginative piece that opens with shouts and squeaks over a mysterious bassline out of which an abstract, constantly shifting groove materializes, eventually releasing itself into a swinging solo section featuring Wynton Marsalis and Ted Nash.

“‘Blue Twirl’ is meant to musically mimic the fluidity of Sam Gilliam’s process in creating that piece of art. Through research I learned that many aspects of the work were improvised, in a way; some drops of paint fell where they did because

of how the wind blew that day, other things were allowed to take shape as gravity or other forces manipulated them. The first section of ‘Blue Twirl’ has two melodic themes that can be played at any time against each other, creating variation in the performance from one performance of it to the next. The second, faster part of the piece reflects on the more vibrant, gleaming aspects of the work of art, and celebrates it in general.”

—Vincent Gardner

Previous: Sam Gilliam. “Blue Twirl,” 1971.

© 2019 Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), NY



Previous: Sam Gilliam. “Red Petals,” 1967.

© 2019 Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), NY

track 5

BEARDEN [THE BLOCK]

For Romare Bearden

Chris Crenshaw (BMI)
Written and Arranged by Chris Crenshaw



Dan Nimmer, *piano*; Victor Goines, *tenor saxophone*





This piece features a melody that is direct and powerful and also rooted in the blues. The middle section is a plaintive ballad featuring Victor Goines. After a recap of the first section, it closes with Wynton improvising a work song over an unpretentious vamp.

“‘Bearden (The Block)’ is a tonal depiction of his block in Harlem that has many happenings going on at the same time. There’s the usual traffic, a funeral with an

angel ascending to heaven, a barbershop quartet singing, a couple making love, etc. I also wanted to include his Charlotte, NC roots, so some collages like ‘Three Folk Musicians,’ ‘The Piano Lesson,’ and ‘The Prevalence of Ritual’ give the tune its Southern charm. The section in three is Bearden’s ‘The Conjure Woman,’ and the ballad is ‘Reclining Nude’—self-explanatory.”

—Chris Crenshaw



Page 21 & 22: Romare Bearden. "The Block" (Detail), 1971.

© 2019 Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), NY

Romare Bearden. "The Block," 1971.

© 2019 Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), NY



track 6

AIR, EARTH, FIRE, WATER [ORISHA MEDLEY]

For Wifredo Lam

Palo Incao Publishing (BMI)
Written and Arranged by Papo Vasquez

SOLOISTS

Papo Vasquez, *trombone*; Wynton Marsalis, *trumpet*

This very powerful statement by Papo Vazquez not only features his compositional skills but his expressive and passionate trombone as well. The orchestra is also joined by three fantastic percussionists on Batá drums, instruments which historically have been used for religious purposes.

“The composition was based on my observation of the African Yoruba religion depicted in the artwork of Wifredo Lam.

It was then appropriate to create a composition influenced by the ancient melodies and rhythms of the Yoruba religion with modern harmonies and jazz improvisation. It is a journey from the shores of Africa through the Caribbean and to America. The composition describes hardship, pain, survival, and triumph.”

—Papo Vazquez

Previous: Wifredo Lam. “The Jungle” (Detail), 1943.

© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

Wifredo Lam. “The Jungle,” 1943.

© 2019 Artists Rights Society (ARS), New York / ADAGP, Paris





track 7

WINSLOW HOMER:

HOMER'S

WALTER

For Winslow Homer

Friz-Tone Music (BMI)

Written by Bill Frisell

Arranged by Andy Farber

SOLOIST

Walter Blanding, *tenor saxophone*



In two parts. First is a pastoral waltz, melodic and harmonically rich, featuring the mournful sounds of Walter Blanding and Marcus Printup. The second is an angular and playful Monk-like blues featuring Wynton Marsalis, who fully embraces the piece's quirkiness. Andy Farber's arrangement expands Bill Frisell's composition thoughtfully for the big band.

"Music has taken me to places I never dreamed of. Music has connected me to beautiful people and beautiful ideas. What is that thing that fires up our imagination, makes us want to draw a picture, paint a painting, sing a song, make something? Whatever that is makes us human. Winslow Homer inspired me."

-Bill Frisell

track 8

WINSLOW HOMER:

HOMER'S
BLUES

For Winslow Homer

Friz-Tone Music (BMI)

Written by Bill Frisell

Arranged by Andy Farber

SOLOISTS

Wynton Marsalis, trumpet; Walter Blanding, tenor saxophone; Dan Nimmer, piano



Winslow Homer.
"Snap the Whip," 1872.

Winslow Homer.
"The Gulf Stream," 1899.

track 9

THE REPOSE IN ALL THINGS

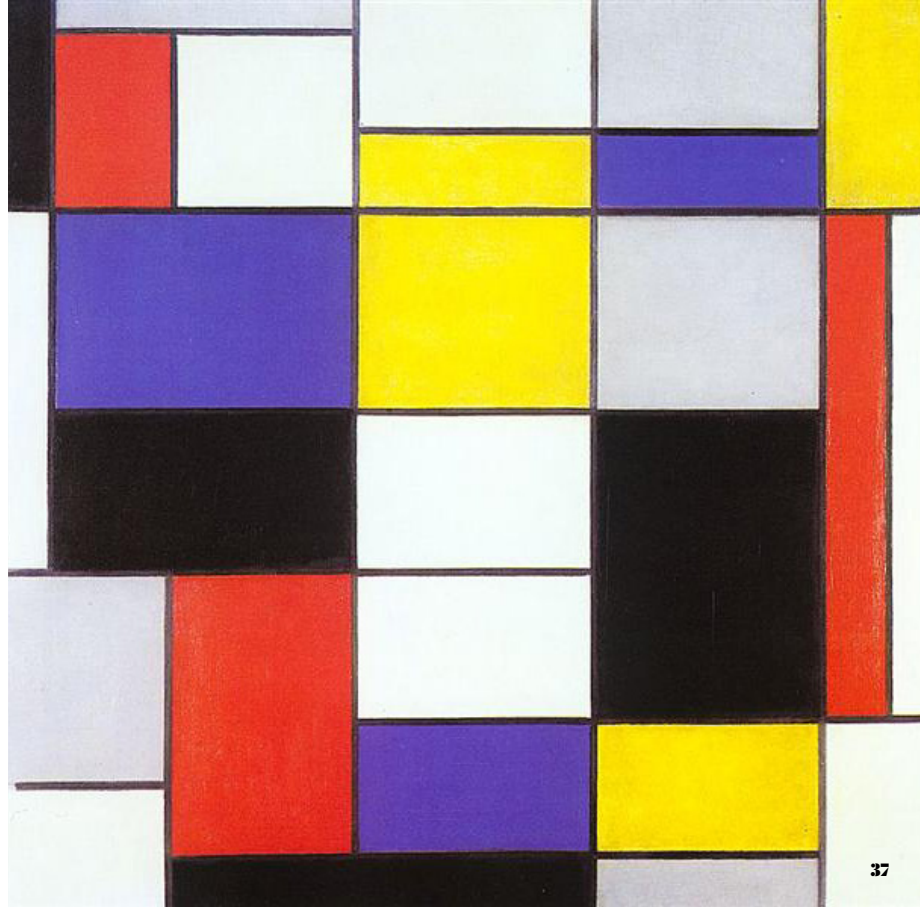
For Piet Mondrian

TimArt Music (SESAC)

Written and Arranged by Tim Armacost

SOLOISTS

Sherman Irby, *alto saxophone*; Ryan Kisor, *trumpet*

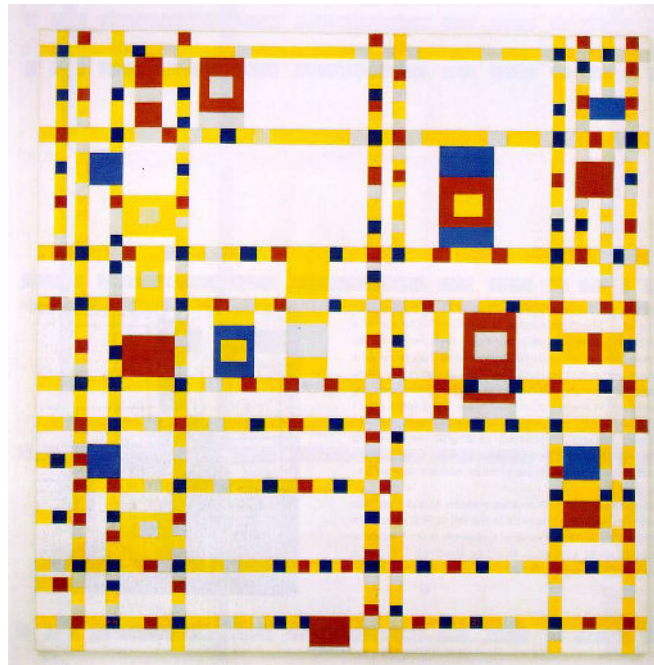


Piet Mondrian said in 1920: “We must free ourselves from our attachment to the external, for only then do we transcend the tragic, and are enabled consciously to contemplate the repose which is within all things.” Tim Armacost clearly frees himself from anything tragic in this very imaginative composition.

“I was thinking a lot about synesthesia—the firing of one sense by sense material from another sense or part of the body. In

my case, sound and sight are connected—each key is a color. I chose this painting, ‘Composition in Red, Blue and Yellow,’ for it’s combination of lines and colors. In my mind, red is the key of G, blue is F, and yellow is Bb. So I took the melody through all three keys to get started, put the first solo in G, and the second as a modified blues in F, and worked my way back to Bb in the out head.”

—Tim Armacost



track 10

**TWILIGHT
SOUNDS**

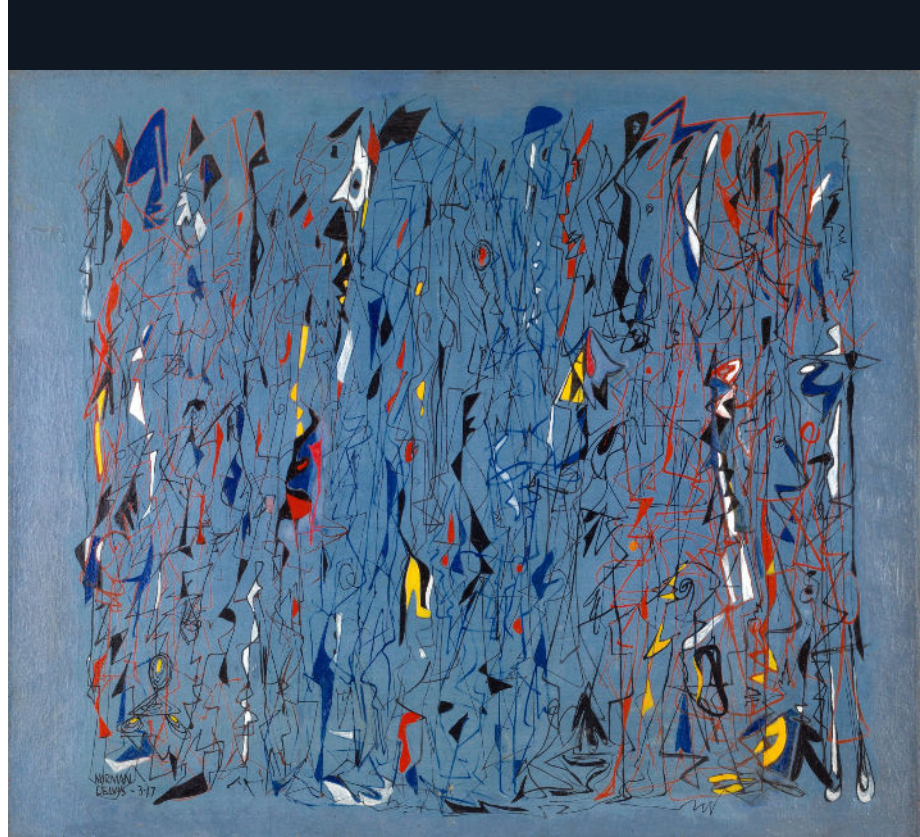
For Norman Lewis

Sherman Irby (BMI)

Written and Arranged by Sherman Irby



Victor Goines, *bass clarinet*; Wynton Marsalis, *trumpet*





"Most of Lewis's works were influenced by jazz. While growing up in Harlem, he used to sneak into rent parties with his brother's violin so he could hear the music and see everyone having fun. So imagine walking up 137th Street near 8th Avenue around 9pm in the 1940s. You are trying to decide which rent party you are spending your 25 cents at. The first music you hear is the drums playing. Then you faintly hear a couple of horns playing like Louis Armstrong. As you walk up the street, you start to hear more bands playing: Dizzy, Bird, Clark Terry, Ornette, Teddy Wilson doing a solo piano gig, etc. They're all playing different melodies and styles, but are using the same root tune. After listening to all of these styles being played,

you decide you want to hear Eric Dolphy's band. As you walk in the house, the other bands die out and all you hear is Dolphy (and 14 other out-of-tune musicians) playing the head and going into a solo on bass clarinet. After the tune, the band goes into a trombone feature, but you decide go hear something else. When you go back outside, the rest of the parties are over except for one. You hear the drums again, then you hear a trumpet solo. Not a terribly good one. You hear a trombone section background, then the illustrious saxophones. You step into the house and hear a full big band (too loud as usual) playing a shout chorus, then a big finish."

—Sherman Irby

Previous: Norman Lewis. "Twilight Sounds," 1947.

© Estate of Norman Lewis / Courtesy of Michael Rosenfeld Gallery LLC, New York, NY

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

Reeds

Sherman Irby
alto saxophone, clarinet, flute

Ted Nash
alto saxophone, clarinet, flute

Victor Goines
tenor saxophone, bass clarinet, clarinet

Walter Blanding
tenor saxophone

Joe Temperley
baritone saxophone, bass clarinet

Trumpets

Ryan Kisor

Marcus Printup

Kenny Rampton

Wynton Marsalis
trumpet and vocals

Trombones

Vincent Gardner

Chris Crenshaw

Elliot Mason

Rhythm Section

Dan Nimmer

piano

Carlos Henriquez
bass

Ali Jackson
drums and tambourine

Special Guests

Papo Vazquez
trombone

Iwao Sado
Batá drums

Xavier Rivera
Batá drums

Anthony Carrillo
Batá drums

Executive Producer: Wynton Marsalis

Recording Engineer

Jeff Jones ("The Jedi Master")

Assistant Engineers

Evan Manners, Miles Fulwider,
Edgar Tejada

Mixing Engineer

Todd Whitelock

Mastered by Mark Wilder at Battery Studios, NYC 2019

Label Head and A&R

Gabrielle Armand

Label Manager

Aaron Bisman

Art Direction

Ron Jaramillo

Design

Brian Welesko

Legal

Daphnée Saget Woodley,
Wesley Friedman, and
Allison Job

Assistant Label Manager

Jake Cohen

Production Manager

Madeleine Cuddy

Music Administration

Kay Wolff, Christianna
English

Music Copyist

Jonathan Kelly

Audio Archivist

Omar Little

Photography

Frank Stewart

Liner Notes

Ted Nash

Recorded at Frederick P. Rose Hall in New York City on October 17–19, 2011

Jazz at Lincoln Center gratefully acknowledges supporters of Blue Engine Records, including: Diana and Joe DiMenna, Dan Pritzker, and Lisa Schiff.

Blue Engine Records would like to extend a sincere thanks to the families, foundations, representatives, and estates of all of the artists whose work is represented in this package and provided the inspiration for this wonderful music.

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

blueenginerecords.org • jazz.org



BLUE ENGINE
RECORDS

jazz

© & © 2019 Jazz at Lincoln Center, Inc.