

Jazz at Lincoln Center Radio
McCoy Tyner/Ravi Coltrane

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Jazz at Lincoln Center Radio
McCoy Tyner and Ravi Coltrane
Season 17
Program 1; Airdate: 10/1/09

1) Music: The Believer

2) PIERCE:

FIFTY YEARS AGO, AN UP-AND-COMING SAXOPHONIST WHO'D DONE STINTS WITH MILES DAVIS AND THELONIOUS MONK WAS PUTTING TOGETHER A QUARTET OF HIS OWN. HE GOT STEVE DAVIS TO PLAY BASS; ELVIN JONES ON DRUMS. AND THE PIANO PLAYER? A 20-YEAR-OLD KID FROM PHILADELPHIA.

3) Vox: Tyner

You see, uh, I was very close to him, he was like family to me. He was like a big brother. We'd be sitting on his mother's porch in Philadelphia and we'd talk about music

...

4) PIERCE:

THAT PIANIST WAS MCCOY TYNER, AND THE SAXOPHONIST, HIS MUSICAL BIG BROTHER AND THE LEADER OF THE GROUP, WAS THE LEGENDARY JOHN COLTRANE. TOGETHER, THESE TWO PLAYERS REDEFINED HOW SUBSEQUENT GENERATIONS OF MUSICIAN WOULD

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IMAGINE THEIR INSTRUMENTS -- FROM THE TRANE'S "SHEETS OF SOUND"
TO TYNER'S MODAL DENSITY.

THE COLLABORATION BETWEEN COLTRANE AND TYNER WAS
INTENSE, GROUNDSHAKING -- AND STRANGELY SHORT, GIVEN THE
LENGTH OF THE SHADOW THEY CAST. FROM 1960 TO 1965, THE
SAXOPHONIST AND THE PIANO PLAYER WERE COUNTED AMONG THE
MOST INFLUENTIAL JAZZ MUSICIANS IN THEIR DAY. IN 1967, TWO YEARS
AFTER TYNER LEFT THE QUARTET, JOHN COLTRANE DIED TRAGICALLY
YOUNG, AND THE PIANIST, NURTURED SO FORMATIVELY BY THE GREAT
SAXOPHONIST, WOULD FIND HIS EVOLUTIONARY PATH INTRINSICALLY
LINKED WITH HIS MENTOR.

BETWEEN THE PAIR OF THEM, JAZZ WOULD NEVER BE THE SAME.

HALF A CENTURY AFTER COLTRANE FIRST INVITED TYNER TO JOIN
HIS QUARTET, WE ENCOUNTER A TYNER AND A COLTRANE ONCE AGAIN
PERFORMING TOGETHER ON THE SAME STAGE, THIS TIME IN THE ALLEN
ROOM IN THE HOUSE OF SWING. THE TYNER REMAINS THE REAL MCCOY,
LEADING A TRIO THAT INCLUDES GERALD CANNON ON BASS AND ERIC
GRAVATT ON DRUMS. THE COLTRANE TONIGHT IS SPECIAL GUEST RAVI
COLTRANE, PLAYING THE TENOR SAXOPHONE.

FROM SUCH STANDARDS AS "I SHOULD CARE" TO JOHN COLTRANE'S
"MOMENT'S NOTICE" AND TYNER'S OWN "FLY WITH THE WIND," THE
MUSIC SPEAKS OF TWO MEN'S WORK AND TWO MEN'S HEARTS, BOTH
TOLD IN THE LANGUAGE OF JAZZ.

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WELCOME TO JAZZ AT LINCOLN CENTER. I'M WENDELL PIERCE.

WE'RE GLAD YOU'RE HERE.

4a) Music: continue The Believer

5) PIERCE:

JAZZ IS A MUSIC OF RELATIONSHIPS. PERHAPS MORE THAN IN ANY OTHER MUSICAL STYLE, PERSONALITIES IN JAZZ ARE AS MUCH A PART OF THE BLEND AS WINDS, BRASS, REEDS, AND STRINGS -- THAT'S WHY SO MUCH OF THE HISTORY OF JAZZ IS TOLD IN TERMS OF THE ASSOCIATIONS AMONG PLAYERS -- THINK DUKE ELLINGTON AND BILLY STRAYHORN; BENNY GOODMAN AND FLETCHER HENDERSON; JOHN LEWIS AND MILT JACKSON. BUT FEW OF THOSE CONNECTIONS MADE IN JAZZ HAVE EVER BEEN QUITE SO *HARDWIRED* AS THE ONE THAT JOINED PIANIST MCCOY TYNER WITH SAXOPHONE LEGEND JOHN COLTRANE.

6) PIERCE:

FROM THE ALLEN ROOM, WE'LL HEAR WHAT COLTRANE HEARD IN TYNER AS THE MCCOY TYNER TRIO PARTNER WITH GUEST SAXOPHONIST RAVI COLTRANE PERFORMER A TUNE TYNER WROTE FOR HIS 1967 ALBUM, THE REAL MCCOY. THE PIECE: BLUES ON THE CORNER:

7) Music: Blues on the Corner

8) PIERCE:

THAT WAS MCCOY TYNER BLUES ON THE CORNER WITH TYNER ON PIANO; GERALD CANNON, BASS; ERIC GRAVATT, DRUMS -- AND GUEST SAXOPHONIST RAVI COLTRANE. IT SOUNDS LIKE IT WAS WRITTEN WHEN

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THE MOON WAS PASSING THROUGH THE SIGN OF THELONIOUS, WITH ALL
THOSE ANGLES AND LEAPS.

BUT THE PIANO IS ALL TYNER -- BIG, WARM, AND DEEP.

9) PIERCE: (con't)

TYNER AND COLTRANE'S RELATIONSHIP HAD NOT BEEN FORGED IN
THE JAZZ CLUBS OF THE CITY OF BROTHERLY LOVE. AS TYNER SAYS,
COLTRANE WAS JUST A "BIG BROTHER". THEY HUNG OUT ON THE PORCH
IN PHILADELPHIA. THEY *WAITED* TO PLAY TOGETHER, BUT MAYBE THAT
WAS BECAUSE THEY ALREADY KNEW AND LIKED WHAT THE OTHER DID.
IN 1958 -- TWO YEARS BEFORE FORMING HIS QUARTET -- COLTRANE HAD
ALREADY RECORDED TYNER'S "THE BELIEVER".

TYNER WAS EIGHTEEN YEARS OLD WHEN HE WROTE THAT PIECE.

9a) The Believer

9b) PIERCE (continued):

HE WAS TWENTY YEARS OLD WHEN HE GOT THE INVITE:

9c) Vox: Tyner

Then he told me when he'd come to Philadelphia that he would ask me to work
with him ... when I put together my quartet I want you to join it, so I said, sure, great,
just let me know...

10) (Message from the Nile, opening)

10a) PIERCE:

OVER THE COURSE OF HIS CAREER, TYNER HAS PERFORMED WITH
THREE COLTRANES -- HERE, WITH RAVI, THOSE YEARS WITH JOHN, AND

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HE ALSO PLAYED OCCASIONALLY WITH ALICE COLTRANE. IN 1970,
MCCOY TYNER RECORDED THE ALBUM, EXTENSIONS, FOR THE BLUE
NOTE LABEL.

10b) (Enter harp)

10c) PIERCE: (continued)

ALICE COLTRANE HAD REPLACED TYNER AT THE PIANO IN THE
JOHN COLTRANE QUARTET IN 1965. LATER, AS SHE BEGAN TO EXPLORE
AFRICAN TRADITIONS, ALICE TOOK UP THE HARP AND SHE WOULD
APPEAR AS THE HARPISIT WITH TYNER ON MESSAGE FROM THE NILE.

10d) (Nile up and out)

10e) Pierce (continued):

WE'LL CONTINUE TO FOLLOW MCCOY TYNER'S AFRICAN JOURNEYS,
THIS TIME BACK IN THE ALLEN ROOM AND THE PIECE, AFRICAN VILLAGE.
TYNER FIRST PERFORMED THIS COMPOSITION AT A MEMORIAL CONCERT
FOR JOHN COLTRANE IN 1968. HE LATER RECORDED IT FOR THE ALBUM,
TIME FOR TYNER. .

11) Music: African Village

12) PIERCE:

AFRICAN VILLAGE, WRITTEN BY MCCOY TYNER WITH THE
COMPOSTER ON THE PIANO; GERALD CANNON, BASS; ERIC GRAVATT,
DRUMS AND RAVI COLTRANE ON SAXOPHONIST.

BETWEEN THE DISTINCTIVE MODE -- NOT QUITE MAJOR, NOT QUITE
MINOR -- AND THE COMPLEX RHYTHMIC GROOVE, YOU CAN FEEL TYNER

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REACHING OUT TO THESE ANCIENT MUSICAL ROOTS. INDEED, WHEN SUCH AFRICAN JAZZ ARTISTS AS ABDULLAH IBRAHIM APPEARED IN THE UNITED STATES JUST A FEW YEARS LATER IN THE MID-1970S, THEIR MUSIC FELT A TOUCH FAMILIAR -- THAT WAS THANKS IN NO SMALL PART TO MCCOY TYNER.

BUT TYNER, LIKE MANY OF HIS CONTEMPORARIES, HAD BEEN SCHOOLED IN THE GREAT AMERICAN SONGBOOK -- THAT SERVED AS COMPASS POINTS FOR PLAYERS AND LISTENERS ALIKE. FOR THE AUDIENCE, SUCH POPULAR TUNES ARE AS BELOVED AS A COMFORTABLE OLD PAIR OF SHOES; FOR THE PLAYERS, THE CHALLENGE IS TO TAKE POSSESSION OF THE POPULAR FAVORITE YET LEAVE THE LISTENER STILL COMFY ENOUGH WITH HIS OLD SHOES.

SAMMY CAHN AND AXEL STORDAHL WROTE "I SHOULD CARE" FOR THE PAUL WESTON ORCHESTRA IN 1944. ARTISTS FROM THELONIOUS MONK TO NAT ATTERLEY, DIZZY GILLESPIE, AND THE MODERN JAZZ QUARTET HAD CREATED THEIR OWN INTERPRETATIONS OF THE MELODY.

HERE MCCOY TYNER GIVES HIS TAKE ON THE TUNE AS A PIANO SOLO.

13) Music: I Should Care

14) PIERCE:

WHAT'S THE OLD SAYING? YOU CAN MEASURE A MAN BY THE COMPANY HE KEEPS. HERE, YOU CAN MEASURE A PLAYER BY HIS OLD

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STANDARDS. THAT WAS MCCOY TYNER, SOLO PIANO, INTERPRETING THE CLASSIC "I SHOULD CARE" BY SAMMY CAHN AND AXEL STORDAHL.

15) **PIERCE:**

AND IF YOU *SHOULD* CARE (WHICH YOU SHOULD), YOU CAN HEAR THIS PROGRAM AGAIN. click over to j-a-l-c (dot) org (slash) jazzcast. you'll find our archived shows, scripts AND you can KEEP UP WITH OUR ORCHESTRA and the ten groups we've sent abroad on the rhythm road. And let us know what you think at jazzradio AT J-A-L-C (DOT) ORG.

SO BRING HOME THE SWING AT J-A-L-C DOT ORG. I'M WENDELL PIERCE WITH JAZZ AT LINCOLN CENTER.

15a) **Mid-break**

14a) **Background Music: My Favorite Things**

14c) **PIERCE (continued):**

JOHN COLTRANE, WITH MCCOY TYNER'S ACCOMPANIMENT, BECAME CELEBRATED FOR HIS INTERPRETATION OF A CLASSIC FROM RODGERS AND HAMMERSTEIN'S THE SOUND OF MUSIC. IN RETROSPECT, COLTRANE OWNED THIS TUNE IN WAYS THAT EVEN JULIE ANDREWS COULD NEVER IMAGINE.

NOW, A TUNE BY JOHN COLTRANE HIMSELF. FIRST RECORDED ON THE 1957 ALBUM BLUE TRAIN, *MOMENT'S NOTICE* IS -- TO SAY THE LEAST -- VERY STRAIGHT AHEAD. RAVI COLTRANE DOES THE HONORS WITH THE

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MCCOY TYNER TRIO IN THE ALLEN ROOM AT ROSE HALL. THE TUNE:
MOMENT'S NOTICE BY JOHN COLTRANE.

15) Music: Moment's Notice

16) PIERCE:

RAVI COLTRANE LEADING ON THE TENOR SAX WITH THE MCCOY TYNER TRIO IN A PERFORMANCE OF HIS FATHER'S SONG, *MOMENT'S NOTICE*, RECORDED LIVE IN THE ALLEN ROOM AT ROSE HALL.

FROM FATHER TO SON, FROM TEACHER TO PROTÉGÉ -- JAZZ HAS LONG BEEN TRANSMITTED THROUGH LINEAGE. AMONG MCCOY TYNER'S EARLIEST RECORDINGS UNDER HIS OWN NAME WAS A 1964 RELEASE ON THE IMPULSE LABEL, *MCCOY TYNER PLAYS ELLINGTON*. HE RECENTLY SPOKE ABOUT ELLINGTON'S IMPACT ON HIS PLAYING.

16a) Vox: Interview

One of the highest compliments I can pay him is the fact that I could hear a lot of Ellington in Thelonious ... He was such a complete musician in a lot of ways. I heard him one time at Newport with just a rhythm section, and it was fantastic. A lot of people criticized his piano playing, but I liked it. His band was an extension of him.

16b) PIERCE (continued):

LET'S *HEAR* WHAT TYNER CAN DO WITH ELLINGTON: THE MCCOY TYNER TRIO WITH RAVI COLTRANE PLAYING IN A MELLOW TONE BY DUKE ELLINGTON.

17) Music: In a Mellow Tone

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18) PIERCE:

RAVI COLTRANE, TENOR SAXOPHONE; MCCOY TYNER, PIANO, GERALD CANNON, BASS; ERIC GRAVATT, DRUMS PERFORMING DUKE ELLINGTON'S *IN A MELLOW TONE* IN THE ALLEN ROOM AT ROSE HALL. THE ELEGANCE OF ELLINGTON FUELED BY THE EXUBERANCE OF THIS WONDERFUL GROUP. TYNER RECORDED THE TUNE IN 1988 ON HIS ALBUM REVELATIONS.

MCCOY TYNER AND JOHN COLTRANE SHARED A SENSE OF THE SPIRITUALITY THAT THEY CAPTURED ON THE TUNE *FLY WITH THE WIND*. THAT TITLE TRACK WAS FROM A 1976 RELEASE THAT FEATURED FLUTES, OBOE, DRUMS, PERCUSSION, BASS, PIANO, AND A NINE-PIECE STRING SECTION. AS YOU'LL HEAR, IT TRANSLATES NICELY ON TENOR SAX AND PIANO TRIO. LISTEN CLOSELY AND YOU MIGHT JUST GET A HINT OF JOHN COLTRANE'S PRESENCE ON THE STAGE. *FLY WITH THE WIND*, BY MCCOY TYNER.

19) Music: Fly with the Wind

20) PIERCE:

MCCOY TYNER'S *FLY WITH THE WIND*, THE LAST OF MANY FAVORITE THINGS PLAYED HERE IN THE ALLEN.

OUR PROGRAM FEATURED THE MCCOY TYNER TRIO -- MCCOY TYNER, PIANO; GERALD CANNON, BASS; ERIC GRAVATT, DRUMS -- AND SPECIAL GUEST RAVI COLTRANE ON TENOR SAXOPHONE.

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IF YOU MISSED ANY PART OF THIS SHOW, YOU CAN HEAR IT AGAIN
AT J A L C DOT ORG. JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT
MURRAY STREET. THIS EDITION WAS WRITTEN BY JACKSON BRAIDER.
OUR PRODUCERS ARE DAVID GOREN AND STEVE RATHE WITH ALEXA
LIM.

OUR PRODUCERS ARE DAVID GOREN, STEVE RATHE AND ALEXA
LIM. RECORDINGS BY ROB MACUMBER AT XM STUDIOS IN ROSE HALL,
AND AT CDM STUDIOS, MANHATTAN.

CAT HENRY SUPERVISES OUR RECORDINGS AND BROADCASTS. THE
EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIAN
ELLIS. THE ARTISTIC DIRECTOR IS WYNTON MARSALIS.
I'M WENDELL PIERCE. THANKS FOR JOINING US