

**Best of the Cuban Big Bands
Jazz at Lincoln Center
Season 16
Pgm # 37 Airdate: 06.04.09**

1) Pierce:

ON THIS SIDE OF THE CARRIBBEAN IT'S ALL TOO EASY TO FORGET THAT JAZZ AND LATIN ARE INTERTWINED. EACH SHAPED THE OTHER AS THEY SWUNG AND SIZZLED THEIR WAY THROUGH THE 20TH CENTURY. TONIGHT, MAESTRO PAQUITO D'RIVERA AND COMPANY REMIND US FORCEFULLY, DRAMATICALLY AND ROMANTICALLY, OF TIES THAT FOREVER LINK NAMES LIKE MARIO BAUZA, CHICO O'FARRILL, ERNESTO DUARTE, NOT ONLY TO THE GREATEST OF THE CUBAN BIG BANDS BUT TO THE MUSICAL FORTUNES OF JAZZ GIANTS DIZZY GILLESPIE, BENNY GOODMAN AND MANY MORE

FROM VENDORS HAWKING PEANUTS UNDER THE BALCONIES OF OLD HAVANA, TO SALT PEANUTS SERVED UP HOT IN THE HOUSE OF SWING, PAQUITO D'RIVERA AND THE JAZZ AT LINCOLN CENTER ORCHESTRA BRING US THE COMPOSERS WHO PUT THE LATIN IN JAZZ. I'M WENDELL PIERCE. WE'RE GLAD YOU'RE HERE.

2) [INTRO TO "Peanut vendor (el manistero)"]

2a) Pierce:

THE STREET-HAWKER'S CRY "MANI, MANI, MANISTERO, MANI," OVER DRUMS, OFFSET BY MANUEL VALERA'S SPARE PIANO ACCENTS.

THIS IS THE MOST FAMOUS OF ALL CUBAN COMPOSITIONS, AND ARMANDO ROMEU'S

ARRANGEMENT SWINGS FROM HAVANA TO HARLEM AND BACK AGAIN.

IT IS OUR EVENING IN MINIATURE. HERE IS MOISES SIMONS' EL MANISERO". "THE PEANUT VENDOR.

3) MUSIC: The Peanut Vendor (El Manistero) (5:34)

4) Pierce:

THE PEANUT VENDOR—THE SONG THAT SET OFF THE RHUMBA CRAZE IN THE UNITED STATES IN THE 1930'S AND 40'S—ARRANGED BY TROPICANA ORCHESTRA DIRECTOR ARMANDO ROMEU [AR-MON-DOE RO-MAY-OO]. WE FEATURED PEDRO MARTINEZ ON VOCALS AND DRUMS AND RYAN KISOR ON TRUMPET.

4a) MUSIC WINDOW: Night in Tunisia

4b) Pierce: (con't)

DIZZY GILLESPIE ALONG WITH MARIO BAUZA LED THE WAY TO THE MUSIC KNOWN AS LATIN JAZZ, AFRO LATIN, OR SIMPLY CUBOP. CLASSICS LIKE "A NIGHT IN TUNISIA" AND "MANTECA" STAND FOREVER MARKING HIS EMBRACE OF CUBAN SOUL.

MANY YEARS LATER, WHEN PAQUITO D'RIVERA SOUGHT ASYLUM FROM CUBA IN 1981, GILLESPIE HELPED HIM FIND HIS FOOTING ON AMERICAN SOIL. THEIR RELATIONSHIP FLOURISHED, AND PAQUITO WENT ON TO BECOME A FOUNDING MEMBER OF DIZZY'S ACCLAIMED UNITED NATIONS ORCHESTRA, AND PLAYED WITH HIM FOR THE REMAINDER OF HIS LIFE.

4c) Music clip: from “Mambo a la Kenton

4d) Vox: Paquito D’Rivera

“He was also extremely, extremely generous bandleader who made not only a great career for himself, but he let many, many others shine on their own and develop their own career and their own style. He was a very special person. There was just one and only Dizzy Gillespie.”

4e) Pierce:

WHEN DIZZY LEFT THIS WORLD IN 1993, PAQUITO WROTE THIS BOLERO, “I REMEMBER DIZ.”

5) MUSIC: I Remember Diz (8:06)

6) Pierce:

I REMEMBER DIZ, PAQUITO D’RIVERA AND THE JAZZ AT LINCOLN CENTER ORCHESTRA AT THE HOUSE OF SWING.

6) Pierce:

DUKE ELLINGTON SAID, “ARRANGING IS A FORM OF RE-COMPOSITION.” OUR NEXT SONG HAS BEEN RE-COMPOSED AND PERFORMED BY COUNTLESS ARTISTS (WE TALLIED MORE THAN 80 VERSIONS IN THE ITUNES STORE ALONE): MERCEDES SOSA, RY COODER, RAY BARRETTO, ARTURO SANDOVAL, AND ON AND ON. WE’RE ABOUT TO HEAR YET ANOTHER RE-COMPOSITION, THIS TIME FROM THE GOLDEN PEN OF OUR YOUNG PIANIST MANUEL VALERA. WE THINK YOU’LL AGREE THAT THIS IS AN INSTANT CLASSIC.

HERE IS "DRUME NEGRITA."

7) MUSIC: Drume Negrita (8:42)

8) Pierce:

DRUME NEGRETA.

"SLEEP MY LITTLE BLACK BABY," "AND I WILL BUY FOR YOU A NEW BABY CRIB..."

A CUBAN LULLABY -- ON STAGE IN THE ROSE THEATER AT THE HOUSE OF SWING.

WE'RE EXPLORING THE WORLD OF THE GREAT CUBAN COMPOSERS.

LADIES AND GENTLEMAN, FLIGHT FIVE FOUR, OUR TROPICANA SPECIAL—
COMPLETE WITH LIVE MUSIC AND MAMBO ABOARD—WILL BE DEPARTING FROM THE
HOUSE OF SWING TO OLD HAVANA IN JUST A MOMENT...

MEANWHILE, IF YOU'VE MISSED ANY PART OF THIS SHOW YOU'LL FIND IT ALONG
WITH DOZENS OF OTHER EXCITING PERFORMANCES AT
J A L C (DOT) ORG. CLICK ON JAZZCAST AND BRING HOME THE SWING.

IT'S JAZZ AT LINCOLN CENTER. I'M WENDELL PIERCE.

MIDBREAK: MUSIC (:59) for Station ID

8) Pierce:

OUR NEXT PIECE WAS WRITTEN BY A LEADING VOICE IN THE CLASSICAL GUITAR
WORLD, LEO BROUWER. HIS "DANZA CARACTERISTICA" FEATURES A SPRIGHTLY GUITAR
- PUTTING OUR 26 RICHARD PADRON'S SKILLS TO THE TEST—AND THE DEXTROUS
CLARINET OF PAQUITO D'RIVERA. HORACIO HERNANDEZ IS ON DRUMS.

I SUSPECT THAT IF YOU CLOSE YOUR EYES, YOU WON'T HAVE ANY TROUBLE CONJURING UP THE MOST DELIGHTFUL IMAGES OF DANCERS—ATHLETIC AND SULTRY.

“DANZA CARACTERISTICA.”

9) MUSIC: Danza Caracteristica (9:30)

10) Pierce:

THE JAZZ AT LINCOLN CENTER ORCHESTRA LED BY PAQUITO D'RIVERA ON CLARINET AND RICHARD PADRON ON GUITAR.

10b) Background Music: “Modo Cubano”

10c) Pierce:

IN ITS HEYDAY CUBA'S TROPICANA CLUB WAS THE PLACE TO BE. THE LAVISH SHOWS WERE UTTERLY SPECTACULAR; THE ORCHESTRA TOPFLIGHT; THE HEADLINERS A-LIST: CARMEN MIRANDA, JOSEPHINE BAKER, NAT KING COLE, SARAH VAUGHAN, XAVIER CUGAT. IT WAS SUCH A FABULOUS SPOT THAT IN 1956, CUBANA AIRLINES RAN WHAT IT CALLED THE “TROPICANA SPECIAL:” A FLIGHT COMPLETE WITH LIVE MUSIC AND MAMBO LINES, IT SHUTTLED THE IN-CROWD FROM MIAMI TO HAVANA TO PARTY AT THE TROPICANA CLUB, THEN WHISKED THEM BACK TO MIAMI AT 4AM.

WE'RE GOING TO GET A TASTE OF A CLASSIC TROPICANA NIGHT IN THIS PIECE BY A GREAT TROMBONIST FROM THE TROPICANA ORCHESTRA. HE'S NOW 89 YEARS OLD AND LIVING RIGHT HERE IN NEUVA YORK. PUCHO ESCALANTE'S “MODO CUBANO,”

11) MUSIC: Modo Cubano (5:09)

11a) Pierce:

PUCHO ESCALANTE'S "MODO CUBANO," A PIECE REMINISCENT OF THE TROPICANA CLUB WHEN IT WAS THE CENTER OF SENSUAL, MUSICAL, ALCOHOL-FUELED HAVANA.

12) Background Music: "Undercurrent blues"

12A) Pierce:

OUR NEXT PIECE WAS WRITTEN BY ONE THE ICONS OF LATIN JAZZ—THE GREAT CHICO O'FARRILL. SOMETHING OF A DEPARTURE, THIS PIECE IS NOT A *MAMBO*, *RUMBA* OR A *CHA CHA CHA*. IT'S A BLUES, STRAIGHT-UP AND SWINGING. AS WE SAID AT THE TOP OF THE SHOW, JAZZ AND LATIN ARE INTERTWINED. SOMETIMES THE JAZZ COMES TO THE LATIN, AND SOMETIMES THE LATIN BRINGS THE JAZZ.

IN THE LATE 1940'S THE "KING OF SWING," BENNY GOODMAN, WAS SEEKING MUSIC FOR HIS FLEDGLING BEBOP ORCHESTRA. ARTURO O'FARRILL PRESENTED HIM WITH THE "UNDERCURRENT BLUES." "CHICO CAN PLAY JAZZ," PROCLAIMED GOODMAN, AND WITH THAT, GOODMAN GAVE O'FARRILL A NICKNAME WOULD LAST THE REST OF HIS LIFE.

HERE IS CHICO O'FARRILL'S "UNDERCURRENT BLUES."

13) MUSIC: Undercurrent Blues (4:21)

14) PIERCE:

WRITTEN FOR THE BENNY GOODMAN ORCHESTRA WITH NO CLARINET PART FOR ITS LEADER, CHICO O'FARILL'S "UNDERCURRENT BLUES." THE JAZZ AT LINCOLN CENTER ORCHESTRA UNDER THE BATON OF PAQUITO D'RIVERA.

15) Background Music: "Basstronaut"

15a) Pierce:

IF YOU LOOK AT THE ROOTS OF AFRO-LATIN JAZZ, AND AFRO-CUBAN MUSIC IN GENERAL, YOU WILL FIND EL BAJO, THE BASS. AND IF YOU LOOK AT THE HAND PLAYING THAT BASS, YOU'LL FIND CUBAN LEGEND ISRAEL "CACHAO" LOPEZ.

IT WAS CACHAO AND HIS BROTHER ORESTES WHO, WHILE LOOKING FOR A NEW SOUND, TOOK THE SNOOTY STYLE OF THE FRENCH-DERIVED DANZON, DIPPED IT IN CUBA'S UBIQUITOUS AFRICAN RHYTHMS AND PRODUCED THE MAMBO. FROM THAT DAY ON, THE TRADITION OF EL BAJO HAS GROWN AND EVOLVED WITH NAMES LIKE AL MCKIBBON, BOBBY RODRIGUEZ AND ANDY GONZALES.

WE CLOSE WITH A PIECE THAT OUR MAESTRO PAQUITO D'RIVERA COMPOSED FOR A WONDERFUL LATIN BASSIST NAMED EDDIE GOMEZ. WE'LL FEATURE THE JAZZ AT LINCOLN CENTER ORCHESTRA'S OWN CARLOS HENRIQUEZ ON D'RIVERA'S BASSTRONAUT. [BASE-TRO-NAWT] USE159 TO HERE PLUS LITTLE PICKUP160

16) MUSIC: Basstronaut (8:55)

17) Pierce:

PAQUITO D'RIVERA'S BASSTRONAUT. ARRANGED BY BILL DOBBINS, CARLOS HENRIQUEZ ON BASS, THE JAZZ AT LNCOLN CENTER ORCHESTRA ON STAGE AT ROSE HALL. OUR CONDUCTOR AND MUSICAL DIRECTOR, PAQUITO D'RIVERA WITH GUITARIST

RICHARD PADRON, HORACIO HERNANDEZ ON DRUMS, MANUEL VALERA AT THE PIANO AND PEDRO MARTINEZ ON PERCUSSION.

RYAN KISOR, MARCUS PRINTUP, SEAN JONES AND DIEGO URCOLA [ER-COLA] ON TRUMPETS.

WALTER BLANDING, VICTOR GOINES, SHERMAN IRBY, TED NASH, JOE TEMPERLEY ON SAXOPHONES.

CHRIS CRENSHAW, VINCENT GARDNER, ELLIOT MASON, AND DOUGLAS PURVIANCE ON TROMBONES. AND CARLOS HENRIQUEZ PLAYING BASS.

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET. THIS EDITION WRITTEN BY DARYL N. LONG. OUR PRODUCERS ARE DAVID GOREN AND STEPHEN RATHE WITH ALEXA LIM.

OUR RECORDINGS WERE MADE BY SAUNDRA PALMER GRASSI AT XM STUDIOS IN ROSE HALL WITH ADDITIONAL RECORDING BY CHARLES DE MONTEBELLO AT CDM STUDIOS.

THANKS TO MATTHEW LONG MIDDLETON, KAY NIEWOOD AND OMAR LITTLE.

THE ARTISTIC DIRECTOR OF JAZZ AT LINCOLN CENTER IS WYNTON MARSALIS. CAT HENRY SUPERVISES OUR BROADCASTS AND RECORDINGS. EXECUTIVE DIRECTOR IS ADRIAN ELLIS.

JOIN US AGAIN NEXT WEEK FOR MORE GREAT PERFORMANCE FROM THE HOUSE OF SWING. I'M WENDELL PIERCE.