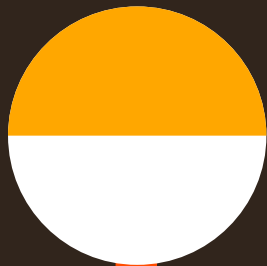




“He’s at the **highest level of our music—you can’t get any higher than him. Everybody strives to have a personal sound: **his sound is definitive.**”**

—WYNTON MARSALIS





How would I describe Wayne Shorter?

It would be way too easy to call him something like a “legend” or a “genius.” Those are words that get thrown around much too easily in today’s 140-character culture. Wayne’s career is well-known and widely celebrated by not only the jazz community, but by music lovers all over the world. Simply put, he helped to expand the language of modern American music as both a composer and a saxophonist. All of his music has been truly beautiful music, in the sense that it celebrates the beauty and joy of optimism—but, if I had to choose one word to describe Wayne and his

music outside of the obvious superlatives, the word that comes to mind is “imagination.”

Wayne Shorter’s imagination got its start in the gritty, soulful city of Newark, New Jersey. He was born there in 1933 and developed a deep fascination with science fiction and superheroes that would fuel his creative energy forever. The inside jacket of his 1987 Columbia album *Phantom Navigator* includes samples of a teenage Wayne’s artwork. It was a revelation to many that, to the naked eye, young Wayne was already on his way to becoming perhaps the next great animator. But there was something more revealing about his artwork—it was actually a sci-fi short story that Wayne had both written and animated. He called it “Other Worlds.” Although there are only 12 panels of artwork and story on the inside jacket, the story called to mind H. G. Wells or Arthur C. Clarke.

There are two stories that come to mind that exemplify the imagination and daring that Wayne Shorter brought to his career as a composer

and bandleader. The first was told to me by pianist Renee Rosnes and involves her first rehearsal with Wayne’s group in the late 1980s. As the musicians gathered in Wayne’s rehearsal room, he asked them to first sit and watch the Ridley Scott classic *Alien*. Midway through the viewing, Wayne got up to pause the tape just as the famous, gory scene of an alien bursting through a human chest unfolded. As most of the band sat squirming in their seats while this bloody creature was frozen on the screen, Wayne pointed at it and said, “THIS... is how I want this band to sound.”

The second story happened in 2002, when I played a performance with Wayne Shorter’s quartet in Den Haag. Upon my arrival, I was quite trepidatious about the gig, as I wasn’t going to have much time to rehearse with the quartet. I called Wayne in his hotel room to let him know I arrived. When I shared my fear of playing with him unrehearsed, Wayne paused and said, “If I remember, you’re a big comedy fan, right? Well, play that. Play me some comedy.” What I learned



“The JLCO does a remarkable job of creatively arranging Wayne’s music while keeping a watchful eye on the core structure of these songs. Most importantly, Wayne’s trust of the band is evident.”

from Wayne is that, with a strong imagination (and skill), uncharted territory becomes less intimidating... and sometimes quite fun.

Wayne's music has become basic instrumental vocabulary for all of us who came after him. For anyone wishing to play jazz, it is a must that you come through the music of Ellington, Monk, and Shorter. Much of Wayne's music is architecturally perfect in terms of its harmonic and melodic structure. As creative musicians, we take liberties with interpretations of every legend's music, while keeping a conscious eye on a song's DNA.

The bulk of the material that the Jazz at Lincoln Center Orchestra with Wynton Marsalis chose to arrange for this performance was composed in the first decade of Wayne's career. "Mama 'G'," "Armageddon," "Contemplation," "Hammer Head," "Teru," and "Lost" were all written between 1959 and 1966. His material from this period has become part of the foundation of modern jazz. "Diana" (pronounced "Gianna")

was composed in 1974 just as jazz fusion and, particularly, Weather Report were reaching their zenith. "Endangered Species" and "The Three Marias" both come from Wayne's 1985 flagship album *Atlantis*. This album's foundation was 80s keyboards and other various electric instruments. The JLCO does a remarkable job of creatively arranging Wayne's music while keeping a watchful eye on the core structure of these songs. Most importantly, Wayne's trust of the band is evident.

To describe each song's orchestral highlights would be, I feel, antithetical to Wayne's modus operandi of daring to experience the unknown. I encourage you to listen yourself and, of course, to use a little imagination.

-CHRISTIAN McBRIDE
November 15, 2019





JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

2014—2015 CONCERT SEASON

REEDS

SHERMAN IRBY alto & soprano saxophones, flute, piccolo, Bb clarinet
TED NASH alto & tenor saxophones, flute, alto flute, piccolo, Bb clarinet
VICTOR GOINES tenor saxophone, Bb & Eb clarinets
WALTER BLANDING tenor & soprano saxophones, Bb clarinet
PAUL NEDZELA baritone & alto saxophones, bass clarinet

TRUMPETS

RYAN KISOR
KENNY RAMPTON
MARCUS PRINTUP
WYNTON MARSALIS

TROMBONES

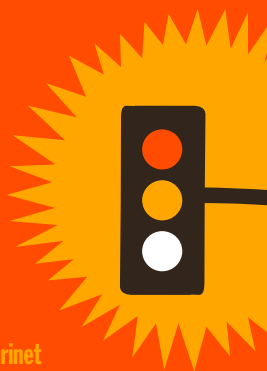
VINCENT GARDNER
CHRIS CRENSHAW
ELLIOT MASON

RHYTHM SECTION

DAN NIMMER piano
CARLOS HENRIQUEZ bass
ALI JACKSON drums

FEATURING WAYNE SHORTER

Wayne Shorter appears courtesy of Blue Note Records.



DISC 1

All compositions written by Wayne Shorter unless noted otherwise.

1. YES OR NO

Miyako Music (BMI)
Arranged by Victor Goines

SOLOS WAYNE SHORTER **tenor saxophone**
WYNTON MARSALIS **trumpet**
DAN NIMMER **piano**

2. DIANA

Iska Music (BMI)
Arranged by Ted Nash

SOLOS WAYNE SHORTER **soprano saxophone**
DAN NIMMER **piano**
WYNTON MARSALIS **trumpet**
MARCUS PRINTUP **trumpet**

3. HAMMER HEAD

Miyako Music (BMI)
Arranged by Sherman Irby

SOLOS WAYNE SHORTER **tenor saxophone**
SHERMAN IRBY **alto saxophone**
VINCENT GARDNER **trombone**

4. CONTEMPLATION

Miyako Music (BMI)
Arranged by Sherman Irby

SOLO WAYNE SHORTER **tenor saxophone**

5. ENDANGERED SPECIES

Wayana Music (BMI)
Written by Wayne Shorter & Joseph Vitarelli
Arranged by Vincent Gardner

SOLOS WAYNE SHORTER **soprano saxophone**
ALI JACKSON **drums**

DISC 2

6. LOST

Iska Music (BMI)
Arranged by Walter Blanding

SOLOS TED NASH **alto saxophone**
WAYNE SHORTER **soprano saxophone**
KENNY RAMPTON **trumpet**
ALI JACKSON **drums**

7. ARMAGEDDON

Miyako Music (BMI)
Arranged by Marcus Printup

SOLOS WAYNE SHORTER **tenor saxophone**
MARCUS PRINTUP **trumpet**
ALI JACKSON **drums**

8. THE THREE MARIAS

Wayana Music (BMI)
Arranged by Carlos Henriquez

SOLOS WAYNE SHORTER **soprano saxophone**

9. TERU

Miyako Music (BMI)
Arranged by Wynton Marsalis

SOLOS WALTER BLANDING **tenor saxophone**
VICTOR GOINES **tenor saxophone**

10. MAMA “G”

Miyako Music (BMI)
Arranged by Chris Crenshaw

SOLOS WAYNE SHORTER **tenor saxophone**
ELLIOT MASON **trombone**
DAN NIMMER **piano**
CARLOS HENRIQUEZ **bass**
ALI JACKSON **drums**



**“Music cannot
stop wars, but,
like the judge
says, ‘What are
your intentions?’
I want the music
to carry the **good**
intentions, the
good dialogue, the
impetus for people
to start thinking
things they never
thought before.”**

–WAYNE SHORTER

EXECUTIVE PRODUCER **WYNTON MARSALIS**

Recorded **live on May 14–16, 2015**
at Jazz at Lincoln Center’s **Frederick P. Rose Hall**

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and James P. Nichols

MIXING ENGINEER

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at Amplified Art and Sound

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PRODUCTION ASSISTANT

Wes Whitelock

MASTERED BY

Mark Wilder at Battery Studios,
NYC 2019

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Matt Hilgenberg, Sherman Irby,
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.

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BLUE ENGINE
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