



Big Band Holidays II

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

For each Big Band Holidays tour, the orchestra members work hard to arrange classic holiday songs that we then collaborate on with great singers.

I've enjoyed every moment of arranging some of those songs, including "Sleigh Ride," "Winter Wonderland," and "Brazilian Sleigh Bells." The tour is a time when we reflect on a successful year and get ready for the ensuing year of music.

Without fail, it also calls to mind the JLCO members who are no longer

with us. Joe Temperley is one whom I always think of during the holiday tours. He made us happy with every moment of his sound and his wry humor, keeping our spirits up during long tours.

The holiday season is about family and soulful music—it doesn't get any better!

—Carlos Henriquez





I enjoyed working with the JLCO because it was a major challenge to keep up.

The JLCO presents music at high levels of excellence and complexity. Each band member has skills and imagination both deep and wide. My challenge was to try and reach the level on which this orchestra functions. I needed to hit the mark every time. I was challenged every

time I opened my mouth, and the orchestra both pushed and supported me in my efforts.

The Big Band Holidays Tour is a high point of my musical life.

—Audrey Shakir

One would think coming up with a Big Band Holidays show would be as easy as writing a letter to the one and only Santa Claus. Come up with a few Christmas carols and play them, right? If only it were that simple. We arrange, orchestrate, conduct, and play all kinds of Christmas tunes, from the simplest and catchiest to the obscurest and hardest. Sometimes, we get tunes assigned to us that even the oldest human being on Earth is unaware of.

Nevertheless, each arrangement is prepared and played as if we were the original composer. Take Vincent Gardner's arrangement of "What Child Is This?" He specifically wrote it for gospel songstress

Kim Burrell, but Cécile McLorin Salvant put her own tasteful spin on it to complement Gardner's intricate arrangement. That was one of those moments that made us realize that our ensemble has an embarrassment of riches that we sometimes take for granted.

There's no shortage of tunes that we'll perform for any audience; Christmas brings the best and worst out of people, and we bring those feelings to fruition when we perform on the road and in New York City. A good way to enjoy this album is to treat each arrangement like a Christmas present. I hope you enjoy listening to *Big Band Holidays II* like we enjoyed playing and arranging the music.

—Chris Crenshaw



It is not only a dream come true to be on this album and to have done this tour with the Jazz at Lincoln Center Orchestra, but it also feels like a homecoming. For me, this music is literally my roots, and to have the opportunity to share this music's spirit during the time of the year when peoples' spirits are at their highest felt like a dream. Then, to be in Rose

Theater—the "House of Swing"—in the heart of New York, performing the music of Christmas, redefined my meaning of the phrase "holiday spirit."

As we grow older, we are always trying to capture the magic we felt as children; and, for the first time in my adult life, I felt that magic, and I think we spread it around for all to feel.

—Veronica Swift

It's a dream-come-true to sing with Wynton Marsalis and JLCO! There is no better jazz orchestra in the world. To me, there is nothing better than combining new big band arrangements with songs associated with the holiday season. I was asked to bring tune suggestions, and found total collaboration with the arrangers within JLCO. Each arranger wanted to make sure I was happy and comfortable as we moved forward. We also had fun on stage, and there was a good feeling all around.

During our tours and concerts in New York City at Rose Theater, I would stand at the side of the stage for every show, in between my songs, to soak up every note!

I love the collective sound of JLCO and the Big Band Holidays program. BBH concerts bring people together. There's something for everybody—all ages and cultural backgrounds. The musicians really take care of the audience with love. The experience was one of the highlights of my career!

—Catherine Russell





1. It's the Most Wonderful Time of the Year

Barnaby Music Corp. (ASCAP)

Written by Edward Pola & George Wyle
Arranged by Wynton Marsalis
Soloists: Wynton Marsalis (trumpet),
Victor Goines (clarinet), Chris Crenshaw
(trombone), Dan Nimmer (piano),
Ted Nash (flute)

2. Cool Yule (feat. Catherine Russell)

Meadowlane Music Inc. (ASCAP)

Written by Steve Allen
Arranged by Sherman Irby
Soloists: Walter Blanding (tenor saxophone),
Sherman Irby (alto saxophone)

3. We Three Kings (feat. Denzal Sinclair)

Traditional

Written by John Henry Hopkins, Jr.
Arranged by Carlos Henriquez
Soloists: Dan Nimmer (piano),
Paul Nedzela (baritone saxophone)

4. O Tannenbaum (feat. Aretha Franklin)

Traditional

Written by Ernst Anschütz

5. Rise Up, Shepherd, and Follow

Traditional

Arranged by Ted Nash
Soloist: Marcus Printup (trumpet)

6. (Everybody's Waitin' for) The Man with the Bag (feat. Veronica Swift)

Morley Music Co. (ASCAP)

Written by Harold Stanley, Irving Taylor
& Dudley Brooks
Arranged by Walter Blanding
Soloists: Veronica Swift (vocals),
Vincent Gardner (trombone),
Sherman Irby (alto saxophone)

7. What Will Santa Claus Say? (When He Finds Everybody Swingin') (feat. Catherine Russell)

Chappell-Co Inc. (ASCAP)

Written by Louis Prima
Arranged by Chris Crenshaw
Soloists: Paul Nedzela (baritone
saxophone), Ali Jackson (drums)

8. Brazilian Sleigh Bells

Drolet Music & Universal Polygram
International Publishing Inc. (ASCAP)

Written by Percy Faith
Arranged by Carlos Henriquez
Soloists: Wynton Marsalis (trumpet),
Bruce Harris (trumpet), Sherman Irby
(alto saxophone)

9. Silver Bells (feat. Catherine Russell)

Sony-ATV Harmony (ASCAP)

Written by Ray Evans & Jay Livingston
Arranged by Ali Jackson
Soloists: Vincent Gardner (trombone),
Ted Nash (flute), Dan Nimmer (piano)

10. Snowfall

Chappell-Co. Inc. (ASCAP)

Written by Claude Thornhill
Arranged by Sherman Irby
Soloist: Wynton Marsalis (trumpet)

11. Silent Night (feat. Denzal Sinclair)

Traditional

Written by Franz Gruber & Joseph Mohr
Arranged by Victor Goines
Soloists: James Chirillo (guitar),
Kenny Rampton (trumpet)

Personnel

THE JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

Reeds

Sherman Irby alto and soprano saxophones, clarinet, flute; music director (2015–16)

Ted Nash alto and soprano saxophones, clarinet, flute

Victor Goines tenor and soprano saxophones, clarinet; music director (2018)

Walter Blanding (2015–17) tenor saxophone, clarinet, shaker

Paul Nedzela baritone and soprano saxophones, bass clarinet

***Camille Thurman** (2018) tenor and soprano saxophones

Trumpets

Marcus Printup

Kenny Rampton

Wynton Marsalis music director (2017–18)

***Ryan Kisor** (2017–18)

***Greg Gisbert** (2016)

***Bruce Harris** (2016)

***Tatum Greenblatt** (2017)

Trombones

Vincent Gardner

Chris Crenshaw

Elliot Mason
(2015–2016, 2018)

***Sam Chess** (2017)

***Eric Miller** (2018)

Rhythm Section

Dan Nimmer piano

Carlos Henriquez bass

Ali Jackson (2015–16) drums

***Marion Felder** (2017) drums

***Charles Goold** (2018) drums

Featured Guests

Aretha Franklin vocals and piano

Catherine Russell vocals

Audrey Shakir vocals

Denzal Sinclair vocals

Veronica Swift vocals

James Chirillo guitar

**Indicates substitute orchestra member*

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