

The John F. Kennedy Center for the Performing Arts

DAVID M. RUBENSTEIN, *Chairman*

DEBORAH F. RUTTER, *President*

CONCERT HALL

Monday Evening, April 4, 2016, at 8:00



CELEBRATING **50** YEARS



**National
Endowment
for the Arts**

arts.gov

The Kennedy Center and the National Endowment for the Arts

present

The 2016 NEA Jazz Masters Tribute Concert

*Honoring the 2016 National Endowment for the Arts
Jazz Masters*

GARY BURTON
WENDY OXENHORN
PHAROAH SANDERS
ARCHIE SHEPP

Jason Moran is the Kennedy Center's Artistic Director for Jazz.

WPFW 89.3 FM is a media partner of Kennedy Center Jazz.



Jazz Appreciation Month

Patrons are requested to turn off cell phones and other electronic devices during performances.
The taking of photographs and the use of recording equipment are not allowed in this auditorium.

2016 NEA JAZZ MASTERS TRIBUTE CONCERT

Hosted by

JASON MORAN, *pianist and Kennedy Center artistic director for jazz*

With remarks from

JANE CHU, *chairman of the NEA*
DEBORAH F. RUTTER, *president of the Kennedy Center*
THE 2016 NEA JAZZ MASTERS

Performances by

NEA JAZZ MASTERS:

CHICK COREA, *piano*
JIMMY HEATH, *saxophone*
RANDY WESTON, *piano*

SPECIAL GUESTS

AMBROSE AKINMUSIRE, *trumpeter*
LAKECIA BENJAMIN, *saxophonist*
BILLY HARPER, *saxophonist*
STEFON HARRIS, *vibraphonist*
JUSTIN KAUFLIN, *pianist*
RUDRESH MAHANTHAPPA, *saxophonist*
PEDRITO MARTINEZ, *percussionist*
JASON MORAN, *pianist*
DAVID MURRAY, *saxophonist*
LINDA OH, *bassist*
KARRIEM RIGGINS, *drummer and DJ*
ROSWELL RUDD, *trombonist*
CATHERINE RUSSELL, *vocalist*

NEA JAZZ MASTERS 1982-2016

Muhai Richard Abrams	Curtis Fuller	Charles Lloyd
Jamey Aebersold	Rudy Van Gelder	Johnny Mandel
Toshiko Akiyoshi	Dizzy Gillespie	The Marsalis Family (Ellis
Mose Allison	Benny Golson	Jr., Wynton, Delfeayo,
George Avakian	Dexter Gordon	Jason, Branford)
David Baker	Lorraine Gordon	Tom McIntosh
Danny Barker	Charlie Haden	Jackie McLean
Ray Barretto	Jim Hall	Marian McPartland
Kenny Barron	Chico Hamilton	Carmen McRae
Count Basie	Lionel Hampton	Jay McShann
Louie Bellson	Slide Hampton	James Moody
Tony Bennett	Herbie Hancock	Dan Morgenstern
George Benson	Barry Harris	Anita O'Day
Art Blakey	Roy Haynes	Jimmy Owens
Carla Bley	Jimmy Heath	Wendy Oxenhorn
Anthony Braxton	Percy Heath	Eddie Palmieri
Bob Brookmeyer	Joe Henderson	Sun Ra
Cleo Patra Brown	Luther Henderson	Max Roach
Ray Brown	Jon Hendricks	Sonny Rollins
Dave Brubeck	Nat Hentoff	Annic Ross
Kenny Burrell	Billy Higgins	George Russell
Gary Burton	Andrew Hill	Pharoah Sanders
Donald Byrd	Milt Hinton	Gunther Schuller
Candido Camero	Bill Holman	Jimmy Scott
Benny Carter	Shirley Horn	Joe Segal
Betty Carter	Freddie Hubbard	Artie Shaw
Ron Carter	Bobby Hutcherson	Archie Shepp
Kenneth Clarke	Milt Jackson	Jimmy Smith
Buck Clayton	Ahmad Jamal	Horace Silver
Jimmy Cobb	Keith Jarrett	Wayne Shorter
George Coleman	J.J. Johnson	Billy Taylor
Ornette Coleman	Elvin Jones	Cecil Taylor
Chick Corea	Hank Jones	Clark Terry
Miles Davis	Jonathan "Jo" Jones	Toots Thielemans
Richard Davis	Quincy Jones	McCoy Tyner
Buddy DeFranco	Sheila Jordan	Sarah Vaughan
Jack DeJohnette	Orrin Keepnews	Cedar Walton
Lou Donaldson	Andy Kirk	George Wein
Dorothy Donegan	Lee Konitz	Frank Wess
Paquito D'Rivera	Hubert Laws	Randy Weston
Harry "Sweets" Edison	Yusef Lateef	Joe Wilder
Roy Eldridge	John Levy	Joe Williams
Gil Evans	John Lewis	Gerald Wilson
Art Farmer	Ramsey Lewis	Nancy Wilson
Ella Fitzgerald	David Liebman	Teddy Wilson
Tommy Flanagan	Abbey Lincoln	Phil Woods
Frank Foster	Melba Liston	Snooky Young
Von Freeman		

Meet the 2016 Jazz Masters



BILL GALLERY

Vibraphonist, bandleader, and educator **Gary Burton**'s four-mallet technique on the vibraphone gave the instrument a new musical vocabulary in jazz and a fuller, more piano-like sound than the traditional two-mallet approach. He was one of the progenitors of jazz fusion in the late 1960s, and had a decades-long educational career at the Berklee College of Music. Mr. Burton taught himself to play the vibraphone and, at the age 17, made his first recording in Nashville, Tennessee, with legendary guitarist Hank Garland. With the help of Chet Atkins, another leading Nashville guitarist, Mr. Burton secured a record deal with RCA and released his debut album, *New Vibe Man in Town*, in 1961 while studying at Berklee. At 19, on a recommendation from Marian McPartland, Mr. Burton joined pianist George Shearing's group, and then worked from 1964 to 1966 with Stan Getz. As a member of Getz's quartet, he was recognized by *DownBeat* magazine as "Talent Deserving of Wider Recognition" (1965). In 1967, he formed a quartet featuring electric guitarist, Larry Coryell, as one of the soloists. The quartet's first two albums in 1967—*Duster* and *Lofly Fake Anagram*—changed the jazz landscape by adding rock elements to the music. In 1968, he won *DownBeat*'s "Jazzman of the Year" award. During the late 1960s, 1970s, and 1980s, Mr. Burton continued to experiment with his sound, recording Carla Bley's album-long piece *A Genuine Tong Funeral*; performing in various configurations, such as solo, duos, quartets, and with chamber orchestras; and continuing to work in other genres such as country, rock, tango, and classical. At the same time, Mr. Burton continued to mentor notable guitarists in his bands, including Pat Metheny, John Scofield, Kurt Rosenwinkel, and Julian Lage. In 1971, Mr. Burton embarked on an education career at the Berklee College of Music as a teacher of percussion and improvisation. In 1985, he

became the institution's dean of curriculum. In 1989, he received an honorary doctorate of music from Berklee and, in 1996, he was appointed executive vice president, a position he held until his retirement in 2004. After his retirement from Berklee, Mr. Burton formed several new bands and expanded his collaborations with Chick Corea, Pat Metheny, and other musicians. His Generations band in the early 2000s featured young musicians, and in 2012 he assembled the New Gary Burton Quartet (with Julian Lage, Antonio Sánchez, and Scott Colley) with which he records and performs. Mr. Burton has received 22 Grammy nominations and won seven Grammy Awards.

Wendy Oxenhorn is the executive director and vice chairman of the Jazz Foundation of America (JFA), which is committed to "providing jazz and blues musicians with financial, medical, housing, and legal assistance as well as performance opportunities, with a special focus on the elderly and veterans who have paid their dues and find themselves in crisis due to illness, age, and/or circumstance." She has held the position at JFA, headquartered in New York City, since 2000. At age 14, Ms. Oxenhorn attended the School of American Ballet and danced with New York City Ballet. At 17, she suffered a career-ending knee injury that catapulted her into depression, leading to her calling a suicide hotline. She ended up consoling the counselor on the line, who herself was depressed. Ms. Oxenhorn began working at the suicide hotline three days later, prompting her to make helping others her professional focus. In 1990, she co-founded *Street News*, a publication that provided employment and income for homeless individuals. In 1994, she launched Children of Substance, a public school program that created support groups for female middle school students with drug-addicted parents. Six years later,



FRANCESCO PINI

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Meet the 2016 Jazz Masters

she moved on to JFA, which was founded in 1989 by Billy Taylor, Herb Storfer, Ann Ruckert, and Phoebe Jacobs, originally with a local focus on New York City. By 2005, due to the work of Ms. Oxenhorn, the foundation expanded to nationwide operations with a full-time staff. Since 2001, she has raised more than \$25 million through events like the now annual “A Great Night in Harlem.” Her fundraising efforts enabled the JFA to increase the organization’s capacity to provide emergency assistance from 35 to more than 5,000 cases annually. The JFA participated on multiple levels in the 2005 Hurricane Katrina relief: finding new housing; creating employment opportunities for more than 1,000 displaced New Orleans musicians and their children; and acquiring new musical instruments to replace those lost in the flood waters. In late 2005, Ms. Oxenhorn created the Agnes Varis Jazz in the Schools Program. The program’s goals are to create dignified work opportunities for ill as well as unemployed and underemployed musicians of retirement age and introduce the music to new audiences. This program has enabled hundreds of musicians to participate in blues and jazz performances for more than 80,000 public school students across approximately 15 states each year. Ms. Oxenhorn was honored for her humanitarian efforts on behalf of jazz and blues musicians at the 2004 Grammy Lunch by the Artist Empowerment Coalition (AEC), a nonprofit coalition of artists, musicians, and performers. She was also honored by SESAC, WBGO FM radio, the Jazz Journalists Association, and HBO. In 2015, Jazz at Lincoln Center honored her with the Ashley Schiff Ramos Community Development in Jazz Award. She also serves on the board of directors of the Montreux Jazz Festival in Switzerland and is a blues harmonica player.



QUENTIN LEROUCHER

Ferrell “Pharoah” Sanders is a Grammy Award-winning jazz saxophonist who has shown a remarkable facility performing in a variety of styles, from free to mainstream, displaying what has been called

“hard-edged lyricism.” Emerging from John Coltrane’s groups of the mid-1960s, Mr. Sanders is known for his distinctive sound marked by overblowing, harmonic, and multiphonic techniques. Mr. Sanders was born into a musical family, and he took up the clarinet as a child. In high school, he was first exposed to jazz by his band director. He switched to the tenor saxophone and soon played blues gigs around Little Rock. After high school, Mr. Sanders moved to Oakland, California, studying art and music at the Oakland Junior College. Known in the San Francisco Bay Area as “Little Rock,” Mr. Sanders expanded his repertoire to include bebop, rhythm and blues, classical, and free jazz, performing with musicians such as Ed Kelly and Smiley Winters. In 1961, he moved to New York City, where he first began to use the name “Pharoah.” Mr. Sanders formed his first group in 1963 with pianist John Hicks, bassist Wilbur Ware, and drummer Billy Higgins. However, he came to greater prominence playing and recording with John Coltrane’s band, first on the album *Ascension* and then on their dual-tenor recording *Meditations* (both 1965). Mr. Sanders was strongly influenced by Coltrane, including spiritual elements such as the chanting in his release *Om*. In 1968, he participated in Michael Mantler and Carla Bley’s Jazz Composer’s Orchestra Association album, *The Jazz Composer’s Orchestra*. A year later, Mr. Sanders recorded one of his most commercially successful albums, *Karma*, featuring the 32-minute track, “The Creator has a Master Plan,” with pianist Lonnie Liston Smith and vocalist Leon Thomas’s unique yodeling. In the 1970s, Mr. Sanders began experimenting with African rhythms, such as on his 1971 album *Black Unity* with bassist Stanley

Meet the 2016 Jazz Masters

Clarke, which continues to influence his music. In 1994, he traveled to Morocco to record *The Trance of Seven Colors* with Gnawa musician Mahmoud Guinia. Towards the end of the decade and into the 1980s, he continued to explore other styles of jazz, such as modal and hard bop, and ventured into rhythm and blues. In 1988, Mr. Sanders received a Grammy Award (along with McCoy Tyner, Roy Haynes, Cecil McBee, and David Murray) for the album *Blues for Coltrane: A Tribute to John Coltrane*. Mr. Sanders continues to tour nationally and appear at major international festivals.



MONETTE BERTHOMIER

Archie Shepp is a jazz saxophonist best known for his Afrocentric music of the late 1960s, a unique style of free-form avant-garde jazz blended with African rhythms, and for his collaborations with John

Coltrane, Horace Parlan, Cecil Taylor, and the New York Contemporary Five ensemble. His long career as an educator has focused on ethnomusicology, looking at the history of African-American music from its origins in Africa to today. Mr. Shepp was born in Florida but grew up in Philadelphia, studying piano, clarinet, and alto saxophone before switching to the tenor. He studied drama at Goddard College from 1955 to 1959, but chose music as his main profession. Mr. Shepp's first recording under his own name, *Archie Shepp - Bill Dixon Quartet*, was released in 1962. *Four for Trane*, an album featuring four John Coltrane compositions (and one of his own) followed in 1964, taking Coltrane's compositions into a more avant-garde direction that Coltrane himself would follow. Mr.

Shepp's bands in the mid-1960s featured musicians including Roswell Rudd, Bobby Hutcherson, Beaver Harris, and Grachan Moncur III. In 1965, Mr. Shepp was a sideman on John Coltrane's *Ascension* recording and was featured—along with John Coltrane—on *New Thing at Newport*, a live album with two sets from the 1965 Newport Jazz Festival. At this time, Mr. Shepp began looking to African cultural and music traditions for inspiration, as shown on such recordings as *The Magic of Ju-Ju* (1967), a recording featuring an African percussion ensemble. Before the end of the decade, he added teaching to his activities, first at the University at Buffalo, New York, and in 1971 at the University of Massachusetts, where he spent the next 30 years as a professor in the Afro-American Studies department. Mr. Shepp's musical explorations included spoken word and poetry components to his albums; occasionally stepping forth as a vocalist; and ballads, blues, rhythm and blues, spirituals, and tributes to other jazz musicians, such as Charlie Parker and Sidney Bechet. His 1972 albums show distinct political messages: *Attica Blues* was a response to the Attica Prison riots, while *The Cry of My People* addressed civil rights. Mr. Shepp began touring extensively in Europe and started a continuing tradition of recording with European musicians, while at the same time pursuing his musical interest in African music, such as his concert with the Moroccan group Dar Gnawa in Paris in 2003. In 2004, Mr. Shepp co-founded the French record label ArchieBall to release his albums. The 2013 release by the label, *I Hear the Sound* by the Archie Shepp Attica Blues Orchestra, was nominated for a Grammy Award. The artist is featured in the 1981 documentary film *Imagine the Sound*, produced by Ron Mann, and in *Archie Shepp: je suis jazz c'est ma vie*, a 2007 documentary by Frank Cassenti.

About the National Endowment for the Arts

Established by Congress in 1965, the NEA is the independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities. Through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector, the NEA supports arts learning, affirms and celebrates America's rich and diverse cultural heritage, and extends its work to promote equal access to the arts in every community across America. This year marks the 50th anniversary of the National Endowment for the Arts and the agency is celebrating this milestone with events and activities – such as this 2016 NEA Jazz Masters Tribute Concert – through September 2016. Go to the 50th section at arts.gov to enjoy art stories from around the nation, peruse the Facts & Figures section, and check out the anniversary timeline.

From its earliest days, the National Endowment for the Arts has funded countless jazz organizations across the country, making significant investments in support of jazz concerts, festivals, education activities, and other programs. Initiated in 1982, the NEA Jazz Masters Fellowship is the nation's highest honor given to those who have devoted their lives and careers to jazz, an art form uniquely rooted in American history and culture. Described by the *New York Times* as a “rare public accolade for jazz,” the recipients represent a panoply of musical distinction, from vocalists and percussionists to

vibraphonists and saxophonists—all of whom have advanced the music through their commitment to jazz. In 2004, the NEA inaugurated the A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy, given to an individual whose passion for jazz and its artists has been demonstrated through major contributions to the appreciation, knowledge, and advancement of the music.

The NEA recognizes up to four artists annually, with each receiving a one-time fellowship of \$25,000. Fellowships are awarded to living individuals on the basis of nominations from the public including the jazz community. The NEA encourages nominations of a broad range of men and women who have been significant to the field of jazz, through vocals and instrumental performance, creative leadership, and education.

The NEA has numerous resources as part of the NEA Jazz Masters program, including:

- Bios and photos of NEA Jazz Masters
- Video interviews with the artists
- Video from past NEA Jazz Masters Tribute Concerts
- Podcasts with NEA Jazz Masters and other jazz musicians and writers
- Jazz Moments—1-2 minute audio clips consisting of musical excerpts and short interviews with NEA Jazz Masters and other artists about the Masters' music and influence on the field.

NEA podcasts and Jazz Moments are available for radio stations to use free of charge via iTunesU and PRX.

For more information on the NEA Jazz Masters and to make a nomination, visit arts.gov/honors/jazz.

For the National Endowment for the Arts

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About Kennedy Center Jazz

Kennedy Center Jazz, under the leadership of Artistic Director Jason Moran, presents legendary artists who have helped shape the art form, artists who are emerging on the jazz scene, and innovative multidisciplinary projects in hundreds of performances a year. The KC Jazz Club, launched in 2002 and dubbed “the future of the jazz nightclub” by *JazzTimes*, hosts many of these artists in an intimate setting, while the Crossroads Club, launched in 2012, is a nightclub dance venue. Annual Kennedy Center jazz events include

the professional development residency program for young artists, *Betty Carter’s Jazz Ahead*; NPR’s *A Jazz Piano Christmas*, the Kennedy Center holiday tradition shared by millions around the country via broadcast on NPR; and the *Mary Lou Williams Jazz Festival*, created in 1996 by the late Dr. Billy Taylor (Kennedy Center Artistic Director for Jazz, 1994–2010). The Center’s jazz concerts are frequently recorded for future broadcast on NPR.

The 2016 NEA Jazz Masters Tribute Concert will be video-streamed live at arts.gov, Kennedy-Center.org, and NPR.org/Music.

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