

NEA Jazz Masters 30TH anniversary





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NATIONAL ENDOWMENT FOR THE ARTS

NEA Jazz
Masters
30TH anniversary

1982—2012

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American Musicians II by Whitney Balliett, Oxford University Press

Biographical Encyclopedia of Jazz by Leonard Feather and Ira Gitler, Oxford University Press

Four Jazz Lives by A.B. Spellman, University of Michigan Press

Jazz: The Rough Guide by Ian Carr, Digby Fairweather, and Brian Priestley, Rough Guides

Penguin Guide to Jazz on CD, 4th Edition by Richard Cook and Brian Morton, Penguin

Talking Jazz: An Oral History by Ben Sidran, Da Capo Press

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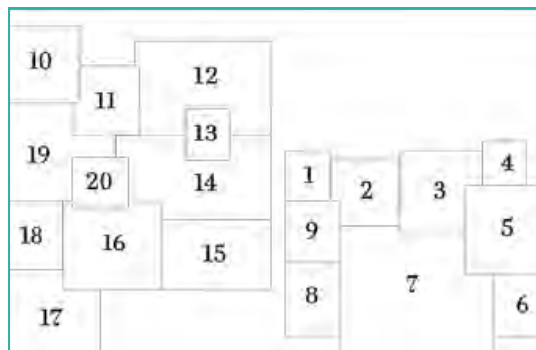
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COVER PHOTOS:

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A Message From THE CHAIRMAN

Jazz is an unpredictable art form. It is in the spontaneity, in the improvisation, that the listener and musician meet. It is that moment where the audience and performer communicate—talk, shout, laugh, gossip. It is that moment of beauty, that moment of clarity, which we wish to honor with the NEA Jazz Masters awards.

These awards, the highest honor the federal government provides in jazz, are given to those musicians and advocates who have had a significant impact on the field. Certainly this year's class—Jack DeJohnette, Von Freeman, Charlie Haden, Sheila Jordan, and Jimmy Owens—live up to that high standard.

Because jazz is best experienced live, the agency supports the NEA Jazz Masters Live initiative—administered in partnership with Arts Midwest—which provides grants to presenting organizations to support NEA Jazz Masters' appearances throughout the country. In addition to making these legends better known to the general public, the initiative also includes an educational component that provides special programming to increase understanding of the music and its key practitioners.

NEA Jazz in the Schools, in partnership with Jazz at Lincoln Center and supported by the Verizon Foundation, is an online curriculum that provides resources to high school teachers to explore jazz as an art form and a means to understanding United States history.

The Smithsonian Jazz Oral History Program, established in 1992 by the National History of American History, partners with the NEA to produce comprehensive interviews with NEA Jazz Masters. The interviews, which cover the musicians' entire lives and careers, are fascinating source material for researchers and the general public alike to learn more about these important American artists.

In the back of this publication, you will find a CD containing samples from the NEA-produced *Jazz Moments* series, radio shorts featuring NEA Jazz Masters. These segments have been broadcast on stations



Chairman Rocco Landesman greets 2010 NEA Jazz Master Annie Ross at the luncheon in New York City.

PHOTO BY TOM PICH

throughout the country to further the general public's knowledge about and interest in jazz. All the *Jazz Moments* radio segments are available for free download at arts.gov and through iTunes U.

I would like to thank our partner in bringing the NEA Jazz Masters awards ceremony and concert to you: Jazz at Lincoln Center, which will also be streaming the event live.

Please join me in honoring the 2012 NEA Jazz Masters for their work in the jazz field and their contributions to the nation's cultural heritage.

Rocco Landesman
Chairman
National Endowment for the Arts

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NEA Jazz Masters at 30

By Dan Morgenstern

When the National Endowment for the Arts was established in 1965, it was cause for rejoicing among artists and their supporters throughout the land, including, of course, practitioners of that quintessentially American music called jazz. But when it came to partaking of the pie, jazz was not invited to the table. (When it was brought up at an early music panel meeting, a then noted classical composer's response, it is said, was "Jazz? Why, that's music played in nightclubs!")

But in 1968, President Lyndon B. Johnson named Duke Ellington to the National Council on the Arts, and then—during the waning days of Roger Stevens' tenure as NEA chairman—added Willis Conover. Conover's Voice of America (VOA) radio program *Music U.S.A.*—which focused on jazz—had long been the most popular VOA product, and he had become a master of behind-the-scenes lobbying for jazz in the nation's capital. Conover arranged for a New York lunch with Stevens and a few representative jazz figures. The result was the first NEA funding for jazz, a mere \$5,000. It was, however, put to good use by the lunchers plus a few others, who met ad hoc with Walter Anderson, the NEA's second director of Music, and decided that instead of parceling the funds out in small doses, it would be more effective to award the entire sum to one person—the composer, pianist, and theoretician George Russell (who would be named an NEA Jazz Master 21 years later). The award was well-publicized in the jazz world, where such recognition, even from less auspicious sources, was still quite uncommon.

In 1970, the Arts Endowment and jazz began a more formal relationship. A proper jazz panel was appointed, and the funding was quadrupled (still not a kingly



Dan Morgenstern receiving his NEA Jazz Masters award at the 2007 ceremony.

PHOTO BY TOM PICH

NEA Jazz Masters at 30

sum, but overall NEA funding was quite modest at the time). Things would improve considerably under the new chair, the redoubtable Nancy Hanks (for whom the Arts Endowment's home is named), and the benign, even fatherly direction of Anderson, who revealed to the panelists—in the first decade, a mixture of notable musicians, music educators, members of the media, and advocates, among them several who would later be named NEA Jazz Masters—some of the intricacies of their responsibilities, such as learning to think in regional rather than local terms. Although from a classical background (a pianist and organist who came to the NEA after many years as head of Antioch College's music department), Anderson was very open to jazz and

by the end of his eight years with the panel had become quite a fan.

It was soon evident that older musicians were not likely to apply for the fellowships in jazz offered by the program, or for other kinds of grants involving further study or teaching. In 1972, a Jazz Oral History Project involving musicians aged 60 or older was established in collaboration with the Smithsonian Institution, which itself just the year before had introduced jazz to its performance program. During its decade-long run, the project yielded 120 in-depth interviews, widely consulted by scholars and media people. It was later revived and is currently charged with interviewing NEA Jazz Masters.

In a sense, the oral history project was the precursor of the NEA Jazz Masters Fellowships, which had their origin in a 1980 position paper by Aida Chapman, then assistant director of Music at the NEA. The paper presented various ideas for honoring the jazz field, including a Hall of Fame. The result, in 1982, was what was first called the American Jazz Masters Fellowships, which, aside from the honor, also included an honorarium of \$20,000. The latter was most welcome to the eldest of the first three NEA Jazz Masters, Roy Eldridge, the seminal trumpeter, singer, and bandleader, born in 1911, who had suffered a heart attack in 1980 and was under doctor's orders not to play his beloved horn any more. This illustrated the dual nature of what rightly has come to be known as "The Nation's Highest Honor in Jazz." It is both a recognition of outstanding achievement and—though this is fortunately no longer as relevant as during the program's earlier days—a reminder that even great artists are not always adequately rewarded in the marketplace.

That first triumvirate of NEA Jazz Masters was an



NEA Jazz Masters Sonny Rollins, Hank Jones, and Dizzy Gillespie at a 1987 rehearsal at Wolf Trap in Virginia.

PHOTO BY MICHAEL WILDERMAN



NEA Jazz Masters Paquito D'Rivera (standing) and Joe Wilder (seated) relaxing between events.

PHOTO BY TOM PICH

impressive beginning, for it made clear that the honor would be awarded on the basis of merit alone, and not influenced by popularity or limited artistic vision. The combination of Roy Eldridge and Dizzy Gillespie illuminated the generational connectivity of the music—Eldridge being the greatest formative influence on Gillespie, who asked an early leader to time the band's sets to fit the intermissions in a manner enabling him to catch Eldridge on the radio. They later became good friends and loved to play together. If Eldridge was the essence of swing trumpet, Gillespie was a key creator of bebop. The third man, Sun Ra, represented the avant-

garde, though this unique Arkestra leader was in effect unclassifiable, as a musician and guru.

It is fitting that this first crop of NEA Jazz Masters was selected by a panel representative of a gradually emerging majority of musicians: a quartet of saxophonists, Frank Foster, Chico Freeman, Jackie McLean, and Archie Shepp; trumpeter Donald Byrd; and record producer Orrin Keepnews—the latter famed for his championing of Thelonious Monk, who would have been among the first recipients, but unfortunately died before the announcement. (There are no posthumous awards.)



NEA Jazz Master Cecil Taylor (left) with poet (and former NEA deputy chairman) A.B. Spellman at the NEA Jazz Masters luncheon.

PHOTO BY TOM PICH

The program continued in that same spirit, recognizing both iconic figures such as Count Basie, Benny Carter, Teddy Wilson, Dave Brubeck, and Milt Hinton (who himself had been a very active early panelist; the great Benny Carter also served) and then-still-controversial innovators like Ornette Coleman and Cecil Taylor. Great ladies of song (Ella Fitzgerald—the first female artist recognized, Sarah Vaughan, Carmen McRae, Anita O'Day, Shirley Horn, Annie Ross, and the younger Betty Carter, Abbey Lincoln, and Nancy Wilson) were inducted; but there was also a place for women instrumentalists Melba Liston, Marian McPartland, and Toshiko Akiyoshi. The latter is among the foreign-born NEA Jazz Masters (U.S. citizenship or permanent residency is required), which also include Toots Thielemans and two Cuban-born greats, Candido Camero and Paquito D'Rivera.

For the first 22 years of NEA Jazz Masters, induction was of course a great honor, but not a public

one (though often recognized during International Association of Jazz Educators (IAJE) conferences since 1991). But beginning in 2004, Chairman Dana Gioia introduced the public era of the program with earlier honorees and the media invited, and the first group photo produced. In that same year, the chairman expanded the number of inductees from three to five, and introduced a new category—that of Jazz Advocacy, with veteran writer and producer Nat Hentoff as the first recipient—for a total of six awards. The following year, there were seven recipients, the Jazz Advocacy Fellowship was named in honor of A.B. Spellman, poet, jazz writer, and former NEA deputy chairman, and the ceremony expanded to include a hosted luncheon, a panel of the year's inductees, and a concert, at which the incoming NEA Jazz Masters were introduced by fellow awardees and performed (or had their music performed), with the introductions including specially produced biographical documentaries. All but the luncheon were open to the public, and produced in collaboration with the late, lamented International Association of Jazz Educators.

Following the last IAJE event in Toronto in 2008, the NEA Jazz Masters ceremony was held in New York City with a new partner for the public events, Jazz at Lincoln Center, while BMI hosted the luncheon. By then, the number of alumni in attendance had grown, and there was added a "social" evening for alumni, family, and friends at Jazz at Lincoln Center's Dizzy's Club Coca-Cola.

But in addition to such happy social overtones, the NEA Jazz Masters program had been reaching out in other exponential ways (aside from raising the monetary award to \$25,000 in 2004). There was now the NEA Jazz Masters on Tour program, and, in conjunction with Jazz at Lincoln Center, an NEA Jazz in the Schools curriculum

was created, celebrating the jazz story in a format suitable not only for music classes, but also for civics, social studies, and history, all of which the story of this great music illuminates. In 2005, another innovation was a partnership with National Public Radio for a series of 14 hour-long documentaries profiling honorees. And 2006 brought the *Legends of Jazz* telecasts of that year's NEA Jazz Masters. In 2008, the number of NEA Jazz Masters reached 100.

Under current NEA Chairman Rocco Landesman, the class of 2010 expanded to eight, while the following year's inductees included the entire Marsalis jazz family, father Ellis and sons Branford, Wynton, Delfeayo, and Jason, joining Hubert Laws, David Liebman, Johnny Mandel, and advocate Orrin Keepnews. (It should be noted that only Ellis Marsalis received the \$25,000.) Again, the turnout of alumni and friends was grand, with only the posing for the official photograph a



NEA Jazz Masters Tom McIntosh (left) and George Benson at an NEA Jazz Masters reception at Jazz at Lincoln Center in 2009.

PHOTO BY TOM PICH

NEA Jazz Masters at 30



The first NEA Jazz Masters group photo in 2004 with Chairman Dana Gioia (far right).

PHOTO BY TOM PICH

long-established cause for grumbling, and occasion for mollifying jokes, at which David Baker is a past master.

At this writing, it appears that the turnout of alumni for the 30th anniversary party will be spectacular, though our oldest member, John Levy, class of '06, who will turn 100 come April 12, may not venture from Los Angeles to chilly New York. Counting the incoming crop, the total number of NEA Jazz Masters has reached 128, of whom 73 are still among the

living. Back in the Age of Aquarius the slogan was that you can't trust anyone over 30. That definitely does not apply to the NEA Jazz Masters program. To this honoree, it has been one of the most rewarding life experiences. This will surely be a celebration to remember—thank you, L.B.J.!

Dan Morgenstern is a jazz historian, archivist, author, editor, and director of the Institute of Jazz Studies at Rutgers University...and NEA Jazz Master. His full biography is found on page 102.

JACK DEJOHNETTE
VON FREEMAN
CHARLIE HADEN
SHEILA JORDAN
JIMMY OWENS

2012

NEA JAZZ masters



2012 NEA Jazz Master Charlie Haden (right)
with trumpeter Nicholas Payton.

PHOTO BY LEE TANNER

NOTES:

Names in **bold** in biographies denote NEA Jazz Masters awardees.

All recordings listed in Selected Discography are under the artist's name unless otherwise noted.

Years listed under recordings in Selected Discography denote the years the recordings were made.

2012

DRUMMER
KEYBOARDIST
COMPOSER

JACK DEJOHNETTE

Born August 9, 1942 in Chicago, IL

SELECTED DISCOGRAPHY

THE
DEJOHNETTE
COMPLEX
Milestone/OJC, 1968

SPECIAL
EDITION
ECM, 1979

THE JACK
DEJOHNETTE
PIANO ALBUM
Landmark, 1985

Keith Jarrett/Gary
Peacock/Jack DeJohnette
MY FOOLISH
HEART
ECM, 2001

MUSIC WE ARE
Golden Beams, 2008

Widely regarded as one of the great drummers in modern jazz, Jack DeJohnette has a wide-ranging style that makes him a dynamic sideman and bandleader. He has played with virtually every major jazz figure from the 1960s on, including NEA Jazz Masters **Miles Davis**, **Herbie Hancock**, **Ornette Coleman**, **Sonny Rollins**, and **Abbey Lincoln**. His versatility on the drums is accented by DeJohnette's additional accomplishments as a keyboardist: he studied classical piano for ten years before taking up drums.

In his early years on the Chicago scene, DeJohnette was active with the premiere musician organization, the Association for the Advancement of Creative Musicians, whose members included **Muhad Richard Abrams**, **Roscoe Mitchell**, and **Joseph Jarman**. In 1966, he drummed alongside **Rashied Ali** in the **John Coltrane Quintet**. However, he became more widely known as a member of **Charles Lloyd's** band, where he first began playing with pianist **Keith Jarrett**. In 1968, he recorded his first album as a leader, *The DeJohnette Complex*, on which DeJohnette doubled on melodica.

The second major association of DeJohnette's early career spanned the years 1969-72, when he performed with **Miles Davis's** first fusion band. Davis gave a nod to DeJohnette in his autobiography, *Miles*: "Jack DeJohnette gave me a deep groove that I just loved to play over." Besides allowing him to play alongside such stellar musicians as **Dave Holland**, **Chick Corea**, and **John McLaughlin**, the Davis years also increased DeJohnette's session work.

DeJohnette began leading several groups in the early 1970s, including

Compost, *Directions*, *New Directions*, and *Special Edition*, featuring a diverse gathering of musicians such as **David Murray**, **Eddie Gomez**, **Chico Freeman**, **John Abercrombie**, and **Lester Bowie**. Since the 1980s, while continuing to lead his own projects and bands, DeJohnette has also been a member of the highly acclaimed **Keith Jarrett/Gary Peacock/Jack DeJohnette** trio. DeJohnette has continued to record and perform on keyboards, releasing albums such as *Zebra*, a mesmerizing synthesizer/trumpet duo with **Lester Bowie** featuring African music influences. He further explored his interest in African music in a 2005 duet with noted Gambian *kora* player **Foday Musa Suso**.

In 2005, DeJohnette launched **Golden Beams Productions**, an independent record label "as an outlet for the broad range of creative projects." The label garnered DeJohnette a Grammy Award for *Peace Time*, on which he is both featured artist and co-producer. He has composed soundtracks for both television and video, and has received numerous awards including the French *Grand Prix du Disque* in 1979. In 1991, he was awarded an honorary doctorate of music from the **Berklee College of Music**. DeJohnette is the winner of numerous *DownBeat* magazine "Drummer of the Year" critics' and readers' polls, and *JazzTimes* magazine's reader polls for "Best Drummer."

PHOTO BY MICHAEL WILDERMAN



Von Freeman

SAXOPHONIST

Born October 3, 1923 in Chicago, IL

Although not as well-known outside the Windy City as he should be, Earle Lavon "Von"

Freeman, Sr. is considered a founder of the "Chicago School" of jazz tenorists, a distinction shared with Gene Ammons, Johnny Griffin, and Clifford Jordan. With his individual sound, at once husky and melodic, he makes every song his own. As the *Chicago Tribune* has written of him, "For technical brilliance, musical intellect, harmonic sophistication, and improvisatory freedom, Von Freeman has few bebop-era peers."

Freeman was surrounded by music in his childhood: his mother sang in the church choir, his father played jazz albums on an early Victrola—on which Freeman first heard the tenor sax—and his maternal grandfather and uncle were guitarists. Initially self-taught, he played saxophone at DuSable High School, landing his first gig with Horace Henderson's Orchestra at the age of 16. Drafted during World War II, he performed with a Navy band while in service. Once back in Chicago, he played with his brothers George (guitar) and Eldridge "Bruz" (drums) in the house band at the Pershing Hotel Ballroom, where jazz musicians such as Charlie Parker and **Dizzy Gillespie** would stop and sit in when passing through.

In the 1950s, Freeman associated himself with various artists, mostly in the Chicago region, including **Sun Ra**, **Andrew Hill**, Jimmy Witherspoon, and Al Smith. In the 1960s, he played with Milt Trenier. But it wasn't until 1972 that Freeman recorded an album under his own name, *Doin' It Right Now*, produced by jazz great Roland Kirk.

Since then, Freeman has continued to record, occasionally alongside Chicago artists such as



PHOTO BY MICHAEL WILDERMAN

saxophonist Frank Catalano, as well as with his own son Chico, who has himself achieved acclaim as a jazz musician. In 1982, he and Chico teamed up to record the Columbia album, *Fathers and Sons*, with pianist **Ellis Marsalis** and his sons **Wynton** and **Branford**. Later recordings, such as *The Great Divide* and *Good Forever*, featured drummer **Jimmy Cobb**, pianist Richard Wyands, and bassist John Webber. Freeman has a regular Tuesday night set and jam session at the New Apartment Lounge on Chicago's South Side, and can be heard on select weekends at Andy's Jazz Club. During recent years, Freeman has received acclaim in Europe, particularly in the Netherlands.

In June 2010, the University of Chicago awarded Freeman the Rosenberger Medal to "recognize achievement through research, in authorship, in invention, for discovery, for unusual public service or for anything deemed to be on great benefit to humanity."

SELECTED DISCOGRAPHY

DOIN' IT RIGHT NOW
Koch, 1972

LIVE AT THE BLUE NOTE: 75TH BIRTHDAY CELEBRATION
Half Note Records, 1998

Von Freeman/Frank Catalano
YOU TALKIN' TO ME?
Delmark, 1999

VONSKI SPEAKS
Nessa, 2002

THE GREAT DIVIDE
Premonition, 2003

2012

BASSIST
COMPOSER
EDUCATOR

charlie Haden

Born August 6, 1937 in Shenandoah, IA

SELECTED DISCOGRAPHY

LIBERATION
MUSIC
ORCHESTRA
Impulse!, 1969

Charlie Haden Quartet West
HAUNTED HEART
Verve, 1991

Charlie Haden/Hank Jones
STEAL AWAY
Verve, 1994

Charlie Haden/Pat Metheny
BEYOND THE
MISSOURI SKY
Verve, 1996

Charlie Haden Quartet West
SOPHISTICATED
LADIES
Emarcy, 2010

Musician, composer, bandleader, educator, producer, activist, Charlie Haden has created a powerful collection of work during his long and productive career. Lyrical and expressive on the bass, he has embraced a variety of musical genres, ranging from jazz to country to world music. His work as an educator led to the creation of the Jazz Studies program at California Institute of the Arts in 1982 where he focuses on the spirituality of improvisation.

Haden began his musical life at the age of 22 months, when he sang on his parents' country-western radio show. He began playing bass in his early teens and in 1957 moved to Los Angeles, where he met and shared the stage with such legends as Art Pepper, Hampton Hawes, Paul Bley, and **Dexter Gordon**. It was there that Haden first met **Ornette Coleman**, eventually joining the saxophonist's innovative quartet with trumpeter Don Cherry and drummer **Billy Higgins**. His work with the group and on their influential recordings (from 1959's *The Shape of Jazz to Come* to 1961's *This Is Our Music*) helped move the bassist from an accompanying position to one of innovation and more direct improvisatory participation.

In 1969, Haden made his first individual musical statement by forming a revolutionary large ensemble called the Liberation Music Orchestra, and released an album of the same name. Commissioning noted pianist/composer Carla Bley as arranger, Haden blended experimental big band jazz with the folk songs of the Spanish Civil War to create a powerfully original work.

From 1967 to 1976, Haden worked with Keith Jarrett's trio and quartet, which included Paul Motian and Dewey Redman. In 1986 he formed Quartet West, an ensemble he established to play more mainstream, bop-oriented material, with which he continues to perform and record. Over the years, his love of the duet format teamed him with musicians such as **Hank Jones**, **Kenny Barron**, Alice Coltrane, Pat Metheny, and, most recently, Keith Jarrett for their album *Jasmine*. Haden shared a 1997 Grammy Award with Metheny for their *Beyond the Missouri Sky* album, one of three Grammys that Haden has received.



PHOTO BY MICHAEL WILDERMAN

Haden's love of world music has resulted in collaborations with international players such as Brazilian guitarist Egberto Gismonti, Argentinean bandoneon master Dino Saluzzi, Cuban pianist Gonzalo Rubalcaba, and Portuguese guitar giant Carlos Paredes. He has also returned to his roots, releasing an unexpected album of Americana music in 2008, *Rambling Boy*.

He has earned numerous national and international honors and awards, including the Los Angeles Jazz Society prize for "Jazz Educator of the Year;" France's *Grand Prix Du Disque* Award; Japan's *Swing Journal* magazine's Gold, Silver, and Bronze awards; the Montreal Jazz Festival's Miles Davis Award; a Guggenheim Fellowship; and four NEA grants for composition.

SHEILA JORDAN

Born November 18, 1928 in Detroit, MI

Sheila Jordan is not only one of the premier singers in jazz, but she is known for her stimulating vocal workshops as well. A superb scat singer, she can just as easily reach the emotional depths of a ballad. Whether singing well-known standards or original material, she makes it all sound like no one else.

Jordan, née Dawson, grew up in Pennsylvania's coal mining country with her grandparents, singing in school and on amateur radio shows. In the early 1940s, she returned to live with her mother in Detroit, where she became interested in jazz after hearing a Charlie Parker recording. She met some of Detroit's young musicians during that time, such as **Tommy Flanagan**, **Kenny Burrell**, and **Barry Harris**. She then joined a vocal trio, Skeeter, Mitch, and Jean, which performed versions of Parker's and others' bebop solos in a manner akin to later vocal jazz trio Lambert, **Hendricks & Ross**.

Upon moving to New York City in the early '50s, Jordan sang in clubs and at jam sessions with some of the city's jazz giants, including Charles Mingus, Herbie Nichols, and Parker. She also studied with the renowned Lennie Tristano. In 1952, she married Parker's pianist, Duke Jordan. Ten years later, she made her acclaimed first recording, showing her vocal finesse on a ten-plus minute version of "You Are My Sunshine" on **George Russell's** album *The Outer View*. Thanks to Russell, she released her first album, *Portrait of Sheila*, on Blue Note, the first female vocalist to record for the label.

In the mid-1960s, Jordan's work encompassed jazz liturgies sung in churches and extensive club performances. After touring and recording with trombonist Roswell Rudd in the 1970s, Jordan became a member of the Steve Kuhn Quartet

alongside bassist Harvie S and drummer Bob Moses. By the late '70s, jazz audiences began to understand her uncompromising style and her popularity increased.

Her preference for bass and voice led to several collaborations with bassists, including Arild Andersen, Harvie S, and Cameron Brown. Jordan is the pioneer in bass/voice duo in jazz, starting in the early 1950s and continuing to the present.

In 1978, she began teaching at the City College of New York and has continued teaching jazz vocal workshops there until 2005. She is also a faculty member for Jazz in July at the University of Massachusetts at Amherst and the Vermont Jazz Center in Brattleboro, Vermont, and conducts workshops internationally as well. The singer has received several honors, including the 2008 Mary Lou Williams Award for a Lifetime of Service to Jazz. Jordan still travels extensively—nationally and abroad—performing with her quartet and as a duo with Brown.

PHOTO BY LEE TANNER



SELECTED DISCOGRAPHY

PORTRAIT OF SHEILA
Blue Note, 1962

JAZZ CHILD
High Note, 1998

LITTLE SONG
High Note, 2002

Sheila Jordan/Cameron Brown
**CELEBRATION:
LIVE AT
THE TRIAD**
High Note, 2004

**WINTER
SUNSHINE:
LIVE AT
UPSTAIRS**
Justin Time, 2008

2012

Jimmy Owens

EDUCATOR
TRUMPETER
FLUGELHORNIST
COMPOSER
ARRANGER

A.B. SPELLMAN
NEA JAZZ MASTERS
AWARD FOR
JAZZ
ADVOCACY

SELECTED DISCOGRAPHY

Jimmy Owens-Kenny
Barron Quintet
**YOU HAD
BETTER LISTEN**
Collectibles, 1968

Archie Shepp
THE WAY AHEAD
Impulse!, 1968

Billy Taylor
**JAZZMOBILE
ALLSTARS**
Taylor Made
Entertainment, 1989

**PEACEFUL
WALKING**
Jay-Oh Jazz Recordings,
2007

**THE MONK
PROJECT**
IPO Recordings, 2011

Born December 9, 1943 in New York, NY



PHOTO BY MICHAEL WILDERMAN

Owens was one of the original members of the Thad Jones/Mel Lewis Orchestra, and in 1974 was musical director of the New York Jazz Repertory Company.

Owens also is a well-regarded composer. His works have been performed nationally by the Brooklyn Philharmonic Orchestra and the Rochester Philharmonic Orchestra, and internationally by the Metropole Orchestra (Netherlands) and the Hanover Radio Philharmonic (Germany). Performances with his band Jimmy Owens Plus have taken him to Asia, South and Central America, the Middle East, and across Europe.

Jimmy Owens wears many hats. He is a jazz trumpeter, composer, arranger, educator, and music education consultant. His involvement as an advocate regarding the rights of jazz artists led to the founding of the Jazz Musician's Emergency Fund, a program of the Jazz Foundation of America.

Owens attended the High School of Music and Art in New York City, and studied composition with Henry Bryant and trumpet with **Donald Byrd**. Since sitting in with **Miles Davis** at age 15, Owens has performed with many jazz legends, including **Kenny Barron**, **Count Basie**, **Kenny Burrell**, Duke Ellington, **Dizzy Gillespie**, **Benny Golson**, **Lionel Hampton**, Charles Mingus, **Max Roach**, Archie Shepp, **Billy Taylor**, and **Gerald Wilson**. Between 1969 and 1972, he worked on the David Frost television program, whose musical director was Billy Taylor. At the 1970 Newport Jazz Festival, he was the youngest of a group of trumpet players to participate in a tribute to Louis Armstrong. In 1972, he played at the inaugural Ellington Fellowship Concert at Yale.

As an educator, Owens has conducted workshops, seminars, lectures, and concerts at major colleges and universities throughout the world. He helped found Collective Black Artists, a not-for-profit jazz education and performing organization, in 1969. He was closely involved with the Jazzmobile program as well. He serves on the board of the Jazz Foundation of America and is a past board member of New York City's American Federation of Musicians, Local 802 from 1998 to 2009. He has been on music panels for the New York Council on the Arts and the National Endowment for the Arts.

Owens is active as an advocate for jazz artists rights and a proponent of jazz music's recognition in America's culture. His expertise and knowledge is often called upon for issues relating to health and pension benefits for jazz artists. One of his major accomplishments in this area is his stewardship in founding the Jazz Musician's Emergency Fund, a program to help individual musicians with medical, financial, and housing assistance.

In 2008, Owens received the Benny Golson Jazz Master Award at Howard University in Washington, DC.



NEA Jazz Masters (right to left) Danny Barker, Buck Clayton, and Clark Terry at the 1991 ceremony.

PHOTO BY MICHAEL WILDERMAN

1982—2011

NEA jazz masters

NOTES:

Names in **bold** in biographies denote NEA Jazz Masters awardees.

All recordings listed in Selected Discography are under the artist's name unless otherwise noted.

Years listed under recordings in Selected Discography denote the years the recordings were made.

PIANIST
COMPOSER
EDUCATOR

MUHAL RICHARD ABRAMS

Born September 19, 1930 in Chicago, IL

SELECTED DISCOGRAPHY

LEVELS AND
DEGREES OF
LIGHT
Delmark, 1967

SPIRAL LIVE AT
MONTREUX 1978
Novus, 1978

REJOICING WITH
THE LIGHT
Black Saint, 1983

UMO Jazz Orchestra
PLAYS THE
MUSIC OF
MUHAL RICHARD
ABRAMS
Slam, 1988

STREAMING
Pi, 2005

Muhal Richard Abrams—pianist, composer, administrator, and educator—is predominately a self-taught musician. He is highly respected by critics and musical peers as both a pianist and composer in a variety of musical styles, including jazz, extended forms of improvisation, and classical music.

In the 1950s, Abrams wrote arrangements for pianist King Fleming's Jazz Orchestra. From 1957-59, he played hard bop in Walter Perkins' group MJT + 3 (Modern Jazz Two Plus Three) and accompanied leading jazz performers during their visits to Chicago, including Kenny Durham, **Art Farmer**, Hank Mobley, Ray Nance, **Max Roach**, and Sonny Stitt. In 1961, Abrams began his foray into extended forms of composition and improvisation in his Experimental Band, which included musicians such as saxophonists Roscoe Mitchell and Joseph Jarman.

Abrams is a co-founder of the Association for the Advancement of Creative Musicians (AACM) in 1965, founder of the AACM School of Music, and currently president of the AACM New York Chapter. AACM, which has played a crucial role in the development of original approaches to extended forms of composition and improvisation, has produced such distinguished members as Anthony Braxton, Kalaparush Ahra Difda, Leroy Jenkins, Steve McCall, Amina Claudine Myers, Wadada Leo Smith, Henry Threadgill, and members of the Art Ensemble of Chicago.

Abrams first traveled to Europe in 1973 while still residing in Chicago. After relocating to New York in 1977, he traveled extensively to Europe and Japan, gradually acquiring a greater international reputation. In 1990 he became the first recipient of the prestigious Danish JAZZPAR Award, and almost a decade later Chicago Mayor Richard M. Daley issued a proclamation declaring April 11, 1999, to be Muhal Richard Abrams Day. In 2008, he was chosen by United States Artists to be a Prudential Fellow in the field of music. In 2010, he was selected for the *DownBeat* Jazz Hall of Fame.



PHOTO BY MICHAEL WILDERMAN

Abrams' compositional prowess is evident even beyond jazz. His *Tranversion Op. 6* was performed by the Detroit Symphony Orchestra and his *String Quartet No. 2* was performed by renowned chamber ensemble Kronos Quartet.

During the last 30 years, Abrams has taught jazz composition and improvisational classes at Columbia University, Syracuse University, Stanford University, Mills College, University of California in San Diego, the New England Conservatory in Boston, and the BMI Composers Workshop in New York City. He also taught internationally in Finland, Canada, and Italy.

Abrams' current activities include composing for various types of instrumental combinations, performing solo piano concerts, and touring throughout the world with various ensembles.

2007

BANDLEADER
PIANIST
COMPOSER
ARRANGERTOSHIKO
AKIYOSHI*Born December 12, 1929 in Dairen, Manchuria*

Over the course of a six-decade career, pianist, band-leader, and composer-arranger Toshiko Akiyoshi has made a unique and vital contribution to the art of big band jazz. Born in Manchuria, where she began playing the piano at age six, Akiyoshi moved back to Japan with her parents at the end of World War II. Her family, enduring the hardships of the period, could not provide her with an instrument, and so, just to touch a piano, she took her first job as a musician playing in a dance-hall band.

She was not exposed to real jazz until a Japanese record collector introduced her to the work of **Teddy Wilson**, whose music immediately impressed her. In 1952, pianist Oscar Peterson discovered Akiyoshi while he was on a Jazz at the Philharmonic tour of Japan and recommended that producer Norman Granz record her. Thanks to this opportunity, she came to the United States in 1956 to study at the Berklee School of Music in Boston. She moved to New York in 1959, playing at Birdland, the Village Gate, the Five Spot, and the Half Note; but despite a brief attempt in the 1960s to showcase her talents as a composer and arranger for large ensembles, she did not have the opportunity to form a big band until she moved to Los Angeles in 1972 with her husband, saxophonist/flutist Lew Tabackin. The following year, the couple formed the Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. In 1976, the band placed first in the *DownBeat* critics' poll, and Akiyoshi's album *Long Yellow Road* was named best jazz album of the year by *Stereo Review*. In the 1970s, Akiyoshi began exploring Japanese themes in her compositions and

arrangements, mixing them with the strong jazz base in her music.

In 1982, the couple returned to New York, where Akiyoshi re-formed her band with New York musicians. The band enjoyed a critically successful debut at Carnegie Hall as part of the 1983 Kool Jazz Festival. Akiyoshi has recorded 22 albums to date with the orchestra. Her recording *Four Seasons of Morita Village* was awarded the 1996 *Swing Journal* Silver Award, and her big band albums have received 14 Grammy Award nominations. Akiyoshi is the first woman ever to place first in the Best Arranger and Composer category in the *DownBeat* readers' poll.

In 1995, the Toshiko Akiyoshi Jazz Orchestra was invited to play in China, and in 1996 Akiyoshi completed her autobiography *Life With Jazz*, which is now in its fifth printing in Japanese. Among the many honors she has received are the Shijahosho (1999, from the Emperor of Japan); the Japan Foundation Award, Order of the Rising Sun, Gold Rays with Rosetta (2004, from the Emperor of Japan); and the Asahi Award (2005, from the *Asahi Shimbun* newspaper).

SELECTED DISCOGRAPHY

LONG YELLOW ROAD
RCA, 1974-75

CARNEGIE HALL CONCERT
Columbia, 1991

FOUR SEASONS OF MORITA VILLAGE
BMG, 1996

HIROSHIMA: RISING FROM THE ABYSS
True Life, 2001

Toshiko Akiyoshi and the SWR Band
LET FREEDOM SWING
Hanssler 2007

PHOTO BY LEE TANNER



15

NEA Jazz
Masters
30th anniversary

George Avakian

PRODUCER
MANAGER
CRITIC
JAZZ HISTORIAN
EDUCATOR

A.B. SPELLMAN
NEA JAZZ MASTERS
AWARD FOR
JAZZ
ADVOCACY

SELECTED DISCOGRAPHY

Louis Armstrong
PLAYS W. C.
HANDY
Columbia, 1954

Duke Ellington
ELLINGTON AT
NEWPORT
Columbia, 1956

Miles Davis and Gil Evans
MILES AHEAD
Columbia, 1957

Benny Goodman
IN MOSCOW
RCA Victor, 1962

Sonny Rollins
OUR MAN IN JAZZ
RCA Victor, 1962-63

Born March 15, 1919 in Armavir, Russia

George Avakian is a record producer and industry executive known particularly for his production of jazz and popular albums at Columbia Records, including the first regular series of reissues of jazz albums.

In 1948, he helped establish the 33 1/3-rpm LP as the primary format for popular music.

Avakian was born in Russia to Armenian parents, who moved the family to New York City in the early 1920s. In his teens he became enamored of jazz through radio programs such as *Let's Dance* with Benny Goodman. While a student at Yale University, Avakian convinced Decca Records to let him produce a 78-rpm

takes in the series. In effect, he had created the first history of jazz on records.

After service in the U.S. Army during World War II, Avakian began his 12-year tenure as a Columbia Records executive, eventually presiding over its Popular Music and International Divisions. At the same time, he was acquiring a reputation as a jazz researcher and critic of some renown, having pieces printed in *Tempo*, *DownBeat*, *Metronome*, *Mademoiselle*, *Pic*, and the *New York Times*. Concerned about the lack of jazz education, in 1946 Avakian started a course in jazz history at the university level at New York University.

In 1948, Avakian introduced the LP record format created by Columbia engineers and produced the industry's first 100 long-playing discs of popular music and jazz. Two years later, he released the original 1938 recording of Benny Goodman's Carnegie Hall concert—one of the first jazz albums to sell more than a million copies. This inspired him to use the long-play format for something new—the live recording.

From 1959 onward, Avakian served as producer at Warner Brothers, World Pacific, RCA Victor, and Atlantic, among others. During the early 1960s, Avakian branched out, becoming the manager of Charles Lloyd and later of Keith Jarrett.



PHOTO BY IAN P. CLIFFORD

record of the 1920s jazz scene in Chicago. Entitled *Chicago Jazz*, the recordings marked the first time jazz songs were produced in an album format rather than as singles.

In 1940, he was asked by Columbia to produce the industry's first annotated reissue album series, called *Hot Jazz Classics*, which included seminal out-of-print selections from Louis Armstrong, Bessie Smith, Bix Beiderbecke, Fletcher Henderson, and Duke Ellington. He included the first-ever unreleased and alternate

He has received a knighthood from the Knights of Malta (1984); the former Soviet Union's highest decoration (the Order of Lenin (1990)); a Lifetime Achievement Award from *DownBeat* magazine (2000); and Europe's prestigious jazz award, the *Django d'Or* (2006). In 2008, France bestowed on him the rank of *Commandeur des Arts et Lettres*, and in 2009 he received the Trustees Award from the National Association of Recording Arts and Sciences for contributions to the music industry worldwide.

2000

David Baker

TROMBONIST
CELLIST
COMPOSER
ARRANGER
EDUCATOR

Born December 21, 1931 in Indianapolis, IN



PHOTO BY RAY AVERY/CTS IMAGES

A true jazz renaissance man, David Baker has been active in the jazz community as musician, composer, educator, conductor, and author. Of all the NEA Jazz Masters, he is one of the most active as a college and university educator.

Baker's music career began on the trombone in the early 1950s as he worked with local groups, as well as **Lionel Hampton**, while working on his doctorate at Indiana University. He lived in California in 1956-57, playing in the bands of Stan Kenton and Maynard Ferguson, and returned to Indiana in 1958, leading his own big band for two years. He then attended the School of Jazz in Lenox, Massachusetts, in 1959-60, joining a stellar class of musicians that included members of the **Ornette Coleman** Quartet. Shortly thereafter he worked with the **George Russell** band, playing on some of his influential early albums. In Russell's band, Baker's trombone playing displayed exceptional technique, utilizing avant-garde effects to accent the songs.

An accident to his jaw eventually forced Baker to abandon his promising career as a trombonist. He switched to the cello in 1962, concentrating on composition. As a composer he has contributed a broad range of works, from small ensemble to orchestral, often straddling the fence between jazz and chamber

music. He has also worked on purely chamber and orchestral works. By the early 1970s, he had returned to the trombone—playing on Bill Evans' 1972 album *Living Time*, with George Russell arranging—while continuing to play the cello as well. Although a strong player on both instruments, he is most renowned for his compositions.

Baker became a distinguished professor of music at Indiana University and chairman of the Jazz Department in 1966. He has published in numerous scholarly journals and has written several musical treatises as well as having more than 2,000 compositions, 500 commissions, 65 recordings, and 70 books on jazz and African-American music to his credit. Since 1991, Baker has been the artistic and musical director of the acclaimed Smithsonian Jazz Masterworks Orchestra.

He has received numerous awards and citations, including being nominated for a Pulitzer Prize in 1973 for his composition *Levels*, a concerto for bass, jazz band, woodwinds, and strings; and receiving an Emmy Award for his musical score of the PBS documentary *For Gold and Glory*. He has served as a member of the NEA's National Council on the Arts, was founding president of the National Jazz Service Organization, and is former president of the International Association for Jazz Education.

SELECTED DISCOGRAPHY

George Russell
STRATUSPHUNK
Original Jazz Classics, 1960

**THE HARLEM
PIPES**
Liscio, 1985-86, 2003

Smithsonian Jazz
Masterworks Orchestra
**TRIBUTE TO A
GENERATION**
Smithsonian Folkways,
1992-1998

STEPPIN' OUT
Liscio, 1998

Buselli/Wallarab
Jazz Orchestra
BASICALLY BAKER
GM recordings, 2004

1991

GUITARIST
BANJOIST
VOCALIST
COMPOSER
EDUCATOR

Danny Barker

Born January 13, 1909 in New Orleans, LA
Died March 13, 1994

Upholder of the New Orleans tradition of jazz and blues, this master guitar and banjo player was as well known for his humor and storytelling as for his playing. Many of the younger New Orleans musicians also credit him with providing invaluable information, instruction, and mentoring.

He started his musical training on the clarinet, instructed by the great Barney Bigard, and moved on to the drums, taught by his uncle, Paul Barbarin. These instances of musical guidance and instruction available in New Orleans would inspire him to carry on the tradition of mentoring younger musicians. He later took up the ukulele and the banjo, and began finding work with jazz and blues artists such as the Boozan Kings and Little Brother Montgomery. In 1930 he moved to New York, where he met his wife, vocalist Blue Lu Barker, with whom he frequently recorded. He also wrote many of the songs she performed, such as "Don't You Feel My Leg." By then he had switched from banjo to guitar and found work with Sidney Bechet, James P. Johnson, Albert Nicholas, Fess Williams, and Henry "Red" Allen. He spent the rest of the 1930s working with the big bands of Lucky Millinder, **Benny Carter**, and Cab Calloway, with whom he stayed for seven years.

In the late 1940s he traveled as a freelance musician, making recordings in Los Angeles and New Orleans. In 1947, Barker appeared on the *This Is Jazz* radio series, and began playing banjo again. He returned to New York in 1949, working with trombonists Wilbur De Paris and Conrad Janis, and accompanied his wife on gigs. In the early 1960s, he led his own band at Jimmy Ryan's on 52nd Street, then returned to the Crescent City in 1965. Barker continued playing up to the end of his life, even appearing on the Dirty Dozen Brass Band's 1993 recording, *Jelly*. A number of his compositions have been widely interpreted, such as "Save the Bones for Henry Jones."

Just as important as his performing career were his educational activities. When he returned home to New Orleans in 1965, he worked for 10 years as an assistant curator for the New Orleans Jazz Museum, helping to continue interest in the culture and tradition of the music. He also mentored young musicians through his leadership of the Fairview Baptist Church Brass Band. Barker was a writer as well, co-authoring with Jack Buerkle a study on New Orleans music, *Bourbon Street Black*, and writing his memoirs, *A Life in Jazz*.

SELECTED DISCOGRAPHY

Blue Lu Barker
1938-39

Classics, 1938-39

Blue Lu Barker
1946-49

Classics, 1946-49

SAVE THE BONES
Orleans, 1988

Blue Lu Barker
LIVE AT
NEW ORLEANS
JAZZ FESTIVAL
Orleans, 1989

Dirty Dozen Brass Band
JELLY
Columbia, 1993

PHOTO BY LEE TANNER



2006

Ray Barretto

PERCUSSIONIST
BANDEADER

Born April 29, 1929 in Brooklyn, NY
Died February 17, 2006



PHOTO BY LEE TANNER

The most widely recorded conguero in jazz, Ray Barretto grew up listening to the music of Puerto Rico and the swing bands of Duke Ellington, **Count Basie**, and Benny Goodman. Barretto credited **Dizzy Gillespie**'s recording of "Manteca," featuring conguero Chano Pozo, with his decision to become a professional musician.

He first sat in on jam sessions at the Orlando, a G.I. jazz club in Munich. In 1949, after military service, he returned to Harlem and taught himself to play the drums, getting his first regular job with Eddie Bonnemere's Latin Jazz Combo. Barretto then played for four years with Cuban bandleader/pianist José Curbelo. In 1957, he replaced Mongo Santamaria in Tito Puente's band, with which he recorded his first album, *Dance Mania*. After four years with Puente, he was one of the most sought-after percussionists in New York,

attending jam sessions with artists including **Max Roach** and **Art Blakey** and recording with Sonny Stitt, Lou Donaldson, Red Garland, Gene Ammons, Eddie "Lockjaw" Davis, Cannonball Adderley, **Freddie Hubbard**, Cal Tjader, and Dizzy Gillespie. Barretto was so much in demand that in 1960 he was a house musician for the Prestige, Blue Note, and Riverside record labels.

Barretto's first job as a bandleader came in 1961, when Riverside producer **Orrin Keepnews** asked him to form a charanga for a recording, *Pachanga*

With Barretto. His next album, *Charanga Moderna*, featured "El Watusi," which became the first Latin number to penetrate Billboard's Top-20 chart. In 1963, "El Watusi" went gold. In 1975 and 1976, Barretto earned back-to-back Grammy nominations for his albums *Barretto* (with the prize-winning hit "Guarere") and *Barretto Live...Tomorrow*. His 1979 album for Fania, *Rican/Struction*, considered a classic of salsa, was named Best Album (1980) by *Latin N.Y.* magazine, and Barretto was named Conga Player of the Year. He won a Grammy Award in 1990 for the song "Ritmo en el Corazon" with Celia Cruz.

Barretto was inducted into the International Latin Music Hall of Fame in 1999. He was voted Jazz Percussionist of 2004 by the Jazz Journalists Association and won the *DownBeat* critics' poll for percussion in 2005. His recording *Time Was, Time Is* was nominated for a 2005 Grammy Award.

SELECTED DISCOGRAPHY

CHARANGA MODERNA
Tico, 1962

HARD HANDS
Fania, 1968

RICAN/STRUCTION
Fania, 1979

ANCESTRAL MESSAGES
Concord Picante, 1992

HOMAGE TO ART BLAKEY AND THE JAZZ MESSENGERS
Sunnyside, 2002

PIANIST
COMPOSER
EDUCATOR

Kenny Barron

Born June 9, 1943 in Philadelphia, PA

With more than 40 albums to his name, and scores more that he has appeared on, Kenny Barron's imprint on jazz is large. The pianist has been

recognized the world over as a master of performance and composition.

Barron started playing professionally in Philadelphia as a teenager with Mel Melvin's orchestra, which also featured Barron's brother Bill on tenor saxophone. At age 19, Barron moved to New York City and was hired by **James Moody** after the tenor saxophonist heard him play at the Five Spot. In 1962, he joined **Dizzy Gillespie's** band, an association that developed his appreciation for Latin and Caribbean rhythms. After five years with Gillespie, Barron began to perform with **Freddie Hubbard**, **Milt Jackson**, Buddy Rich, and Stanley Turrentine. In 1971, he joined **Yusef Lateef's** band, an experience that Barron acknowledges as having been a key influence on his improvisational skills. Three years later, Barron recorded *Sunset to Dawn*, his first album as a leader.

Throughout the 1980s, Barron collaborated with the great tenor saxophonist Stan Getz, touring with his quartet and recording several albums, one of which was nominated for a Grammy Award (*People Time*). In 1982, he co-founded the quartet Sphere, which was dedicated to Thelonious Monk's music and inspiration. Sphere comprised Barron, Buster Williams, and Monk band alumni Ben Riley and Charlie Rouse. After Rouse's passing in 1988, the band took a hiatus before reuniting in 1998 (with alto saxophonist Gary Bartz replacing Rouse) and releasing a recording for Verve Records.

Barron's own recordings have earned him numerous Grammy nominations, among them *Spirit Song*, *Sambao*, *Night and the City* (a duet recording with **Charlie Haden**), and *Wanton Spirit* (a trio recording with **Roy Haynes** and Haden). He has won numerous jazz critics and readers' polls from



PHOTO BY LEE TANNER

DownBeat, *JazzTimes*, and *Jazziz* magazines; and is a seven-time recipient of the Jazz Journalists Association's "Best Pianist" honors.

As a composer, Barron's works have been featured in film and documentaries, and he most recently scored the film *Another Harvest Moon*. In 2009 he was named a Living Legacy by the Mid Atlantic Arts Foundation and was inducted into the American Jazz Hall of Fame in 2005.

As a long-standing professor of music at Rutgers University (1974-2000), Barron mentored many of today's established jazz talents, including David Sanchez, Terence Blanchard, and Regina Bell. He continues to tour internationally solo and with his trio.

SELECTED DISCOGRAPHY

PERUVIAN BLUE
32 Jazz, 1974

Sphere
FOUR IN ONE
Elektra, 1982

WANTON SPIRIT
Verve, 1994

CANTA BRASIL
Sunnyside, 2002

THE TRAVELER
Sunnyside, 2007

1983

**BANDLEADER
PIANIST
ORGANIST
COMPOSER
ARRANGER**

Count Basie

Born August 21, 1904 in Red Bank, NJ

Died April 26, 1984

Though a pianist and occasional organist, William "Count" Basie's fame stems mainly from his history as one of the great bandleaders. Basie's arrangements made good use of soloists, allowing musicians such as Lester Young, **Buck Clayton**, **Sweets Edison**, and **Frank Foster** to create some of their best work. Although his strength was as a bandleader, Basie's sparse piano style often delighted audiences with its swinging simplicity.

Basie's first teacher was his mother, who taught him piano. Later, the informal organ lessons from his mentor Fats Waller helped him find work in a theater accompanying silent films. In 1927, Basie found himself in Kansas City, playing with two of the most famous bands in the city: Walter Page's Blue Devils and the Bennie Moten band. In 1935, Basie started his own Kansas City band, engaging the core of the Moten band. They performed nightly radio broadcasts, which caught the attention of music producer John Hammond. In 1936, Hammond brought the Basie band to New York, where it opened at the Roseland Ballroom. By the next

year, the band was a fixture on 52nd Street, in residence at the Famous Door.

During this time the key to Basie's band was what became known as the "All-American Rhythm Section"—Freddie Green on guitar, Walter Page on bass, and **Jo Jones** on drums. The horns were also quite potent, including Lester Young, Earl Warren, and Herschel Evans on saxophones; Buck Clayton and Sweets Edison on trumpets; and Benny Morton and Dicky Wells on trombones. With a swinging rhythm section and top-notch soloists in the horn section, Basie's band became one of the most popular between 1937-49, scoring such swing hits as "One O'Clock Jump" and "Jumpin' at the Woodside." Lester Young's tenor saxophone playing during this period, in particular on such recordings as "Lester Leaps In" and "Taxi War Dance," influenced jazz musicians for years to come. In addition, Basie's use of great singers such as Helen Humes and Jimmy Rushing enhanced his band's sound and popularity.

Economics forced Basie to pare down to a septet in 1950. By 1952 he had returned to his big band sound, organizing what became euphemistically known as his "New Testament" band, which began a residency at Birdland in New York. The new band retained the same high standards of musicianship as the earlier version, with such standouts as Frank Foster, **Frank Wess**, Eddie "Lockjaw" Smith, Thad Jones, and **Joe Williams**. Foster's composition "Shiny Stockings" and Williams' rendition of "Every Day" brought Basie a couple of much-needed hits in the mid-1950s. In addition to achieving success with his own singers, he also enjoyed acclaim for records backing such stars as Frank Sinatra, Sammy Davis, Jr., and **Tony Bennett**. Basie continued to perform and record until his death in 1984.

PHOTO BY LEE TANNER



SELECTED DISCOGRAPHY

**THE ORIGINAL
AMERICAN
DECCA
RECORDINGS**
MCA, 1937-39

APRIL IN PARIS
Verve, 1956

**THE COMPLETE
ATOMIC BASIE**
Roulette, 1957

**COUNT BASIE AND
THE
KANSAS CITY 7**
Impulse!, 1962

**THE BASIE
BIG BAND**
Pablo, 1975

21

NEA Jazz
Masters
30th anniversary

1994

DRUMMER
COMPOSER
ARRANGER
BANDLEADER
EDUCATOR

LOUIE BELLSON

Born July 6, 1924 in Rock Falls, IL

Died February 14, 2009

Referred to by Duke Ellington as “not only the world’s greatest drummer...[but also] the world’s greatest musician,” Louie Bellson had expressed himself on drums since age three. At 15, he pioneered the double bass drum set-up, and two years later he triumphed over 40,000 drummers to win the Gene Krupa drumming contest.

Bellson performed on more than 200 albums as one of the most sought-after big band drummers, working with such greats as Duke Ellington (who recorded many of Bellson’s compositions), **Count Basie**, Benny Goodman, Tommy Dorsey, Harry James, Woody Herman, Oscar Peterson, **Dizzy Gillespie**, Louie Armstrong, and **Lionel Hampton**. He toured with Norman Granz’s all-star Jazz at the Philharmonic, and worked with many vocalists, including **Ella Fitzgerald**, **Sarah Vaughan**, **Tony Bennett**, **Joe Williams**, and his wife, Pearl Bailey, for whom he served as musical director. He also appeared in several films in the 1940s, including *The Power Girl*, *The Gang’s All Here*, and *A Song is Born*.

A prolific composer, Bellson had more than 1,000 compositions and arrangements to his name, embracing jazz, swing, orchestral suites, symphonic works, and ballets. As an author, he published more than a dozen books on drums and percussion, and was a six-time Grammy Award nominee. In 1998, he was hailed—along with **Roy Haynes**, **Elvin Jones**, and **Max Roach**—as one of four “Living Legends of Music” when he received the American Drummers

Achievement Award from the Zildjian Company.

Bellson also was a highly sought-after educator, giving music and drum workshops and clinics, teaching not only his dynamic drumming technique but also jazz heritage. He was awarded four honorary doctoral degrees from Northern Illinois University, Denison University, Augustana College, and DePaul University.

In 2003, a historical landmark was dedicated at his birthplace in Rock Falls, Illinois, inaugurating an annual three-day celebration there in his honor. His 2005



PHOTO BY LEE TANNER

recording, *The Sacred Music of Louie Bellson*, showcased his prowess for blending orchestral music, choir, and big band. In 2007, Bellson was one of 36 musicians receiving the Living Jazz Legend Award from the Kennedy Center and one of three honored as ASCAP Jazz Living Legends by the American Society of Composers, Authors and Publishers.

SELECTED DISCOGRAPHY

LIVE IN STEREO
AT THE
FLAMINGO
HOTEL, VOL. 1
Jazz Hour, 1959

DYNAMITE!
Concord, 1979

EAST SIDE SUITE
Musicmasters, 1987

LIVE FROM
NEW YORK
Telarc, 1993

THE SACRED
MUSIC OF
LOUIE BELLSON
Percussion Power, 2005

TONY BENNETT

VOCALIST

Born August 3, 1926 in Queens, NY

Called “the best singer in the business” by Frank Sinatra, Tony Bennett was born as Anthony Dominick Benedetto in 1926 in the Astoria section of Queens, New York. By age 10, he had attracted such notice that he was tapped to sing at the opening ceremony for the Triborough Bridge. He attended the High School of Industrial Arts, worked as a singing waiter, and then performed with military bands during his Army service in World War II. After the war, he continued his vocal studies formally at the American Theatre Wing school and informally in the 52nd Street jazz clubs. His break came in 1949, when Bob Hope saw him working in a Greenwich Village club with Pearl Bailey, invited him to join his show at the Paramount, and changed his stage name to Tony Bennett.

Bennett’s recording career began in 1950, when he signed with the Columbia label, with the number one hit “Because of You,” followed by his cover of Hank Williams’ “Cold, Cold Heart.” With a string of hits to his credit, Bennett was able to exert greater artistic influence over his recordings, allowing him to express his interest in jazz, notably *The Beat of My Heart*, on which he was accompanied primarily with jazz percussionists, and his work with **Count Basie**, *In Person with Count Basie and His Orchestra*.

In 1962, Bennett recorded “I Left My Heart in San Francisco,” the song that would become his signature, and for which he won Grammy Awards for Record of the Year and Best Solo Male Vocal Performance. Over



PHOTO BY RAY AVERY/CTSIMAGES

the next years, while putting out singles and albums that were consistently among the most popular in the country, he continued to infuse his singing with the spontaneity of jazz and to record and tour with bands composed almost exclusively of jazz musicians.

In the 1970s, Bennett formed his own record company and made albums including two duet recordings with pianist Bill Evans. His 1992 release, *Perfectly Frank*, a tribute to Frank Sinatra, and 1993 *Steppin’ Out*, a tribute to Fred Astaire, went gold and won him back-to-back Grammy Awards. Bennett received Grammy’s highest award, Album of the Year, in 1994 for his live recording, *MTV Unplugged*, and was honored with the academy’s Lifetime Achievement Award in 2001. Also in 2001, he founded the Frank Sinatra School of the Arts (named for his friend) in Queens, a public school dedicated to teaching the performing arts.

SELECTED DISCOGRAPHY

THE BEAT OF MY HEART
Columbia, 1957

IN PERSON WITH COUNT BASIE AND HIS ORCHESTRA
Columbia, 1958

THE TONY BENNETT BILL EVANS ALBUM
Columbia, 1975

ON HOLIDAY: A TRIBUTE TO BILLIE HOLIDAY
Columbia, 1996

DUETS II
Sony Music, 2011

2009

George Benson

GUITARIST
VOCALIST

Born March 22, 1943 in Pittsburgh, PA

SELECTED DISCOGRAPHY

THE NEW
BOSS GUITAR
OF GEORGE
BENSON
Prestige/OJC, 1964

THE OTHER
SIDE OF
ABBEY ROAD
A&M, 1969

WEEKEND
IN L.A.
Warner Brothers, 1977

TENDERLY
Warner Brothers, 1989

GUITAR MAN
Concord Jazz, 2011

Appreciated as both a musician and performer, George Benson plays the dual role of expert improviser and vibrant entertainer. Rounding out his singular approach with a strong sense of swing, he is considered one of the greatest guitarists in jazz.

Benson began his career as a guitarist working the corner pubs of his native Pittsburgh. Legendary jazz guitarist Wes Montgomery came across Benson early on, complimenting him and urging him to continue his already impressive work. In the early 1960s, Benson apprenticed with organist Brother Jack McDuff; he found the organist's gritty swing a fertile ground for the sly, confident, and adventurous guitar lines that earned him an early reputation as a master.

By the time legendary talent scout John Hammond signed Benson to Columbia, the guitarist's name was becoming known throughout the industry. In the late 1960s he sat in on **Miles Davis'** *Miles in the Sky* sessions, and also put a personal spin on the tunes from the Beatles' *Abbey Road*. Joining the CTI label in 1970, Benson was united with many of jazz's finest instrumentalists—including Stanley Turrentine, **Ron Carter**, and **Freddie Hubbard**—and released classic albums, such as *Beyond the Blue Horizon*.

Despite his success, Benson's desire to combine his singing and guitar playing was blocked until he worked with music producer Tommy LiPuma. The result was *Breezin'*, the first jazz record to attain platinum sales. The 1976 blockbuster, his first in a long association with Warner Brothers Records, brought Benson to

the attention of the general public with such hits as his soulful rendition of Leon Russell's "This Masquerade," which featured the guitarist scatting along with his solo break. He followed up with many pop hits, including a sultry version of "On Broadway" and the irresistible "Give Me the Night" (produced by **Quincy Jones**).

In the mid-1990s Benson followed LiPuma to the GRP label where they released three well-received albums highlighting Benson's vocal and guitar prowess. In 2006, Benson and vocalist/songwriter Al Jarreau released *Givin' It Up* with Benson's current label, Concord Music Group.

Benson has won ten Grammy Awards, thrilling many crowds around the world with his performances, including appearances at Malaysia's 50th Merdeka celebration and the Mawazine Festival in Morocco.

PHOTO BY LEE TANNER





PHOTO BY LEE TANNER

1988

ART BLAKEY

DRUMMER
BANDLEADER

*Born October 11, 1919 in Pittsburgh, PA
Died October 16, 1990*

Art Blakey's Jazz Messengers not only supplied consistently exciting and innovative music for nearly 40 years, but also provided the experience and mentoring for young musicians to learn their trade. Though self-taught, Blakey was already leading his own dance band by age 14. Blakey's first noted sideman job came in 1942 with Mary Lou Williams, whom he joined for a club engagement at Kelly's Stables in New York. The following year he joined the Fletcher Henderson Orchestra, where he stayed until joining Billy Eckstine's modern jazz big band in 1944. A subsequent trip to Africa, ostensibly to immerse himself in Islam, revealed to him that jazz was truly an American music, which he preached from the bandstand thereafter. He adopted the Muslim name of Abdullah Ibn Buhaina, but continued to record under Art Blakey.

In the early 1950s, he worked with such greats as **Miles Davis**, Charlie Parker, **Horace Silver**, and Clifford Brown. The latter two became members of the Jazz Messengers, which was originally a cooperative unit. Brown, then Silver, left to form their own bands and Blakey became the leader of the Jazz Messengers. The Messengers went on to play in a style that critics called hard bop, a logical progression on the bebop style

that was more hard-driving and blues-oriented. The Messengers made a concerted effort at rekindling the black audience for jazz that had begun to erode when the ballroom era of jazz declined.

Blakey powered his bands with a distinctive, take-no-prisoners style of drumming that recalled the thunderous and communicative drum traditions of Africa. Though his drumming became among the most easily recognized sounds in jazz, Blakey always played for the band, prodding on his immensely talented colleagues' solos.

From the first Jazz Messengers band he formed, Blakey has welcomed generations of exceptional young musicians who have evolved into prominent bandleaders and contributors themselves. That list, reading like a Who's Who of jazz, includes **Donald Byrd**, **Curtis Fuller**, Johnny Griffin, Lee Morgan, **Benny Golson**, **Wayne Shorter**, **Freddie Hubbard**, Keith Jarrett, Woody Shaw, Joanne Brackeen, Bobby Watson, James Williams, and three of the **Marsalis** brothers (**Wynton**, **Branford**, and **Delfeayo**). His mentoring of these musicians, helping them to hone their skills and preparing them to lead their own bands, has helped keep the jazz tradition alive and thriving. For the remainder of his career, Blakey continued to take the Jazz Messengers message across the globe.

SELECTED DISCOGRAPHY

A NIGHT AT BIRDLAND, VOLS. 1-2
Blue Note, 1954

ART BLAKEY'S JAZZ MESSENGERS WITH THELONIOUS MONK
Atlantic, 1957

MOANIN'
Blue Note, 1958

BUHAINA'S DELIGHT
Blue Note, 1961

KEYSTONE 3
Concord, 1982

2006

TROMBONIST
PIANIST
COMPOSER
ARRANGER
EDUCATOR

BOB Brookmeyer

Born December 19, 1929 in Kansas City, MO

Died December 15, 2011

SELECTED DISCOGRAPHY

Gerry Mulligan Quartet
AT STORYVILLE
Pacific Jazz, 1956

**THE BLUES HOT
AND COLD**
Verve, 1960

BACK AGAIN
Sonet, 1978

PARIS SUITE
Challenge, 1993

STANDARDS
ArtistShare, 2011

Bob Brookmeyer was an innovative composer and gifted arranger for both small and large ensembles, as well as an outstanding performer on valve trombone and piano. A professional performer with dance bands since the age of 14, he studied composition for three years at the Kansas City Conservatory of Music, where he won the Carl Busch Prize for Choral Composition. In the early 1950s, he traveled to New York as a pianist with Tex Benecke and Mel Lewis and stayed on to freelance with artists including Pee Wee Russell, Ben Webster, and Coleman Hawkins.

After a period with Claude Thornhill, Brookmeyer joined Stan Getz in late 1952, an association that took him to California, where Gerry Mulligan asked him to join his quartet. Brookmeyer gained renown as a member of that group (1954-57) and as a member of the experimental Jimmy Giuffre 3 (1957-58), comprising Giuffre's reeds, **Jim Hall's** guitar, and Brookmeyer's valve trombone. His long association with Mulligan included work with the Concert Jazz Band, which Brookmeyer helped to form and maintain, and for which he wrote arrangements.

In 1961, Brookmeyer and **Clark Terry** formed their legendary quintet, which lasted until 1968. Brookmeyer was also busy during this time as lead trombonist and arranger-composer for the Thad Jones-Mel Lewis Orchestra, formed in 1965. After a decade spent in California as a studio musician, Brookmeyer returned to New York in 1978 to play with Stan Getz and Jim Hall, and then in 1979 rejoined the Mel Lewis Orchestra, becoming its musical director after the departure of Thad Jones.

From 1981 to 1991, Brookmeyer was busy as a

composer and performer in Europe, working in both classical and jazz idioms. He began teaching at the Manhattan School of Music in 1985 and directed the BMI Composers Workshop from 1989 to 1991. He served as musical director of the Schleswig-Holstein Musik Festival Big Band/New Art Orchestra, the Stanley Knowles Distinguished Visiting Professor at Brandon University in Manitoba, and director of the New England Conservatory's Jazz Composers' Workshop Orchestra. A composer whose work has been widely published, studied, and performed, Brookmeyer received grants in composition from the National Endowment for the Arts and nominations from the National Association of Recording Arts and Sciences for composing and performing, and he was commissioned by the 12 Cellists of the Berlin Philharmonic to write a piece for an EMI disc featuring trumpet player Till Broenner. A concert-length piece for the New Art Orchestra, *Spirit Music*, was released in 2007.

PHOTO BY LEE TANNER



1987

Cleo Brown

PIANIST
VOCALIST

Born December 8, 1909 in Meridian, MS
Died April 15, 1995



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Cleo Brown bears the distinction of being the first woman instrumentalist honored with the NEA Jazz Masters Fellowship. Her family moved to Chicago in 1919 and four years later, at age 14, she started working professionally with a vaudeville show. Her brother Everett, who worked with "Pine Top" Smith, taught her the boogie woogie piano style that became her trademark.

Brown performed in the Chicago area during the late 1920s. In 1935, she replaced Fats Waller on

his New York radio series on WABC, and soon began recording. Her version of "Pine Top's Boogie Woogie" was influential on pianists that came after her, and she is credited with being an early influence on **Dave Brubeck**, who played during the intermissions of her shows, and **Marian McPartland**, among others. Through the 1950s she worked frequently at that city's Three Deuces club, establishing a reputation as a two-fisted, driving pianist. Brown began to gain international renown for her work, and she continued to perform regularly in New York, Hollywood, Las Vegas, Los Angeles, and San Francisco until 1953, making records for Capitol Records and performing with the Decca All-Stars, among others.

Brown then dropped out of the music business completely and took up full-time nursing. After retiring from nursing in 1973, she returned to music, spending her latter years as a church musician in her Seventh Day Adventist Church in Denver, Colorado. In 1987, Marian McPartland sought out Brown as a guest on her long-running radio series, *Piano Jazz*. A recording of the program was released as *Living in the Afterglow*, Brown's last recording. Although all the numbers are gospel songs (many are originals by Brown), they are played in the same rollicking style as her 1930s recordings.

SELECTED DISCOGRAPHY

Various Artists
BOOGIE WOOGIE STOMP
ASV/Living Era, 1930s-40s

THE LEGENDARY CLEO BROWN
President, 1930s

HERE COMES CLEO
Hep, 1935-36

1935-1951
Classics, 1935-51

LIVING IN THE AFTERGLOW
Audiophile, 1987

1995

BASSIST
EDUCATOR

Ray Brown

Born October 13, 1926 in Pittsburgh, PA

Died July 2, 2002

Ray Brown's dexterity and rich sound on the bass made him one of the most popular and prolific musicians in jazz for more than 50 years. *The Penguin Guide to Jazz on CD* notes that Brown is the most cited musician in the first edition of the guide, both for his own small ensemble work and as a sideman, testifying to his productivity.

Brown started on piano at age eight and began playing the bass at 17, performing his first professional job at a Pittsburgh club in 1943. His first significant tour was with bandleader Snookum Russell in 1944; he moved to New York the following year. By 1946 he was working in **Dizzy Gillespie's** band, and in 1948 he formed a trio with **Hank Jones** and Charlie Smith. In 1948, he married **Ella Fitzgerald** and became musical director on her solo and Jazz at the Philharmonic tours until their breakup in 1952. In 1951, he began a stint with the Oscar Peterson Trio that lasted until 1966. It was in Peterson's group that Brown's prowess on the bass began getting attention, anchoring the trio's sound in both the piano-guitar and piano-drums configurations.

In the mid-1960s, Brown co-led a quintet with vibraphonist **Milt Jackson**, with whom he had worked in the 1940s as part of Dizzy Gillespie's rhythm section and later as a member of the Milt Jackson Quartet, the precursor to the Modern Jazz Quartet. In the late 1970s, Brown formed his first full-time trio, which was to become his favored touring and performance unit over the next couple of decades. He utilized a variety of up-and-coming musicians in his bands, including pianists Gene Harris, Monty Alexander, Benny Green, and Geoff Keezer and drummers Jeff Hamilton, Lewis Nash, Gregory Hutchinson, and Kariem Riggins.

Brown was also involved in jazz education, including authoring the *Ray Brown Bass Book 1*, an instructional volume. He served as mentor to numerous young musicians, including those who have passed through his groups and special guests he invited to play on a series of 1990s recordings for the Telarc label titled

SELECTED DISCOGRAPHY

Oscar Peterson
THE ULTIMATE OSCAR PETERSON
Verve, 1956-64

MUCH IN COMMON
Verve, 1962-65

SUMMER WIND: LIVE AT THE LOA
Concord, 1988

SOME OF MY BEST FRIENDS ARE....THE SAX PLAYERS
Telarc, 1995

Ray Brown with John Clayton and Christian McBride
SUPER BASS 2
Telarc, 2001



PHOTO BY LEE TANNER

Some of My Best Friends are.... These have included pianists, saxophonists, trumpeters, and vocalists. Some of the great younger bassists, such as John Clayton and Christian McBride, count him as a major influence on their sound. In 2003, Brown was inducted into the *DownBeat* Jazz Hall of Fame.

1999

DAVE BRUBECK

PIANIST
COMPOSER

Born December 6, 1920 in Concord, CA

Dave Brubeck, declared a “Living Legend” by the Library of Congress, continues to be one of the most active and popular jazz musicians in the world today. His experiments with odd time signatures, improvised counterpoint, and a distinctive harmonic approach are the hallmarks of his unique musical style.

Born into a musically inclined family—his two older brothers were professional musicians—he began taking piano lessons from his mother, a classical pianist, at age four. After graduating from College of the Pacific in 1942, he enlisted in the Army, and while serving in Europe led an integrated G.I. jazz band.

At the end of World War II, he studied composition at Mills College with French classical composer Darius Milhaud, who encouraged him to introduce jazz elements into his classical compositions. This experimentation with mixed genres led to the formation of the Dave Brubeck Octet that included Paul Desmond, Bill Smith, and Cal Tjader. In 1949, Brubeck formed an award-winning trio with Cal Tjader

and Ron Crotty, and in 1951 expanded the band to include Desmond. Brubeck became the first jazz artist to make the cover of *Time* magazine, in 1954, and in 1958 performed in Europe and the Middle East for the U.S. State Department, leading to the introduction of music from other cultures into his repertoire. In 1959, the Dave Brubeck Quartet recorded an experiment in time signatures, *Time Out*. The album sold more than a million copies, and Brubeck’s “Blue Rondo a la Turk,” based on a Turkish folk rhythm, and Desmond’s “Take Five” appeared on jukeboxes throughout the world.

Throughout his career, Brubeck has continued to experiment with integrating jazz and classical music. In 1959, he premiered and recorded his brother Howard’s *Dialogues for Jazz Combo and Orchestra* with the New York Philharmonic under Leonard Bernstein. In 1960, he composed *Points on Jazz* for the American Ballet Theatre, and in later decades composed for and performed with the Murray Louis Dance Co. His musical theater piece, *The Real Ambassadors* starring Louis Armstrong and **Carmen McRae**, was also written and

recorded in 1960 and performed to great acclaim at the 1962 Monterey Jazz Festival. The classic Dave Brubeck Quartet with Paul Desmond, Eugene Wright, and Joe Morello was dissolved in December 1967 and Brubeck’s first of many oratorios, *The Light in the Wilderness*, premiered in 1968.

He has received many honors in the U.S. and abroad for his contribution to jazz, including the National Medal of Arts, a Grammy Lifetime Achievement Award, the Kennedy Center Honors, and the Austrian Medal of the Arts. In 2008, Brubeck received the Benjamin Franklin Award for Public Diplomacy from the U.S. State Department for “introducing the language, the sounds, and the spirit of jazz to new generations around the world.”

PHOTO BY TOM PICH



SELECTED DISCOGRAPHY

JAZZ AT OBERLIN
Original Jazz Classics, 1953

TIME OUT
Columbia, 1959

**THE REAL
AMBASSADORS**
Columbia/Legacy, 1961

**CLASSICAL
BRUBECK**
Telarc, 2002

**LONDON FLAT,
LONDON SHARP**
Telarc, 2004

2005

GUITARIST
COMPOSER
EDUCATORKENNY
BURRELL*Born July 31, 1931 in Detroit, MI*

SELECTED DISCOGRAPHY

KENNY BURRELL
& JOHN
COLTRANE
Prestige/OJC, 1958MIDNIGHT BLUE
Blue Note, 1963GUITAR FORMS
Verve, 1964Kenny Burrell & the
Boys Choir of HarlemLOVE IS THE
ANSWER
Concord Jazz, 199775TH BIRTHDAY
BASH LIVE!
Blue Note, 2006

Kenny Burrell pioneered the guitar-led trio with bass and drums in the late 1950s. Known for his harmonic creativity, lush tones, and lyricism on the guitar, he is also a prolific and highly regarded composer. Born in Detroit in 1931, he found musical colleagues at an early age among Paul Chambers, **Tommy Flanagan**, **Frank Foster**, **Yusef Lateef**, and the brothers Thad, **Hank**, and **Elvin Jones**. While still a student at Wayne State University, he made his first major recording in 1951 with **Dizzy Gillespie**, John Coltrane, **Percy Heath**, and **Milt Jackson**.

After graduation, he toured for six months with the Oscar Peterson Trio and then moved to New York, where he performed in Broadway pit bands, on pop and R&B studio sessions (with Lena Horne, **Tony Bennett**, and James Brown), in jazz venues, and on jazz recordings. He went on to work and/or record with such artists as Nat King Cole, Billie Holiday, Stan Getz, Gene Ammons, Kenny Dorham, Benny Goodman, Coleman Hawkins, and **Jimmy Smith**. As a leader, he has recorded more than 90 albums and is a featured guitarist on more than 200 jazz recordings, including ones with **Art Blakey**, **Herbie Hancock**, and **Quincy Jones**.

Burrell's compositions have been recorded by artists including **Ray Brown**, June Christy, Grover Washington, Jr., **Frank Wess**, and Stevie Ray Vaughan. His extended composition for the Boys Choir of Harlem was premiered at New York's Lincoln Center, and his "Dear Ella," performed by Dee Dee Bridgewater, won a 1998 Grammy Award.

In addition to performing and recording, he is a professor of music and ethnomusicology at the University of California at Los Angeles. A recognized authority on the music of Duke Ellington, he developed the first regular college course ever taught in the United States on Ellington in 1978. In 1997, he was appointed director of the jazz studies program at UCLA, where he has enlisted such faculty members as George Bohanon, Billy Childs, **Billy Higgins**, Harold Land, Bobby Rodriguez, and **Gerald Wilson**.

Kenny Burrell is the author of two books, *Jazz Guitar* and *Jazz Guitar Solos*. In 2004, he received a Jazz Educator of the Year Award from *DownBeat*. He is a founder of the Jazz Heritage Foundation and the Friends of Jazz at UCLA and is recognized as an international ambassador for jazz and its promotion as an art form.



PHOTO BY LEE TANNER

2000

DONALD BYRD

TRUMPETER
FLUGELHORNIST
EDUCATOR

Born December 9, 1932 in Detroit, MI

A pioneer jazz educator on African-American college and university campuses, as well as general colleges and universities, Donald Byrd has also been a leading improviser on trumpet. Raised in the home of a Methodist minister and musician, he learned music in the then highly regarded music education system in the Detroit high schools. Byrd went on to earn degrees from Wayne State University and the Manhattan School of Music, eventually earning a doctorate from the University of Colorado School of Education. He studied music with the famed teacher Nadia Boulanger in Paris in 1963.

Byrd played in the Air Force band during 1951-52, then relocated to New York. Some of his earliest gigs in New York were with the George Wallington group at Cafe Bohemia. He joined **Art Blakey's** Jazz Messengers in December 1955. Following his Messengers experience, he worked in a variety of bands with **Max Roach**, John Coltrane, Red Garland, and Gigi Gryce, refining his playing skills. In 1958 he co-led a band with fellow Detroiter Pepper Adams, which continued for the next three years.

In the early 1960s, he became a bandleader of his own touring quintet. During 1965-66 he was a house arranger for the Norwegian Radio Orchestra. It was also at this time that he became more active as an educator, teaching at New York's Music & Art High School. He held clinics for the National Stage Band Camps, giving private lessons and instruction. Among the college and university teaching appointments that followed were Rutgers University, Hampton University, Howard University, North Carolina Central University, North Texas State, and Delaware State University. He also earned a law degree between teaching appointments.

At Howard University, where he was chairman of the Black Music Department, he brought together a group of talented students to form Donald Byrd & the Blackbyrds, a pop-jazz band that had a hit record for Blue Note, and continued to record—sans Byrd—for the Fantasy label. His recorded innovations included the use of a vocal chorus, which resulted in his popular recording of “Cristo Redemptor,” as well as his engagements of gospel texts.

SELECTED DISCOGRAPHY

FIRST FLIGHT
Denmark, 1955

**AT THE HALF
NOTE CAFE,
VOL. 1 + 2**
Blue Note, 1960

ELECTRIC BYRD
Blue Note, 1970

BLACK BYRD
Blue Note, 1974

**A CITY CALLED
HEAVEN**
Landmark, 1991

PHOTO BY LEE TANNER



31

NEA Jazz
Masters
30th anniversary

2008

CANDIDO camero

PERCUSSIONIST

Born April 22, 1921 in Havana, Cuba

So well known and respected, his first name alone—Candido—is all that is necessary for jazz aficionados to know who he is. Credited with being the first percussionist to bring conga drumming to jazz, Candido Camero is also known for his contributions to the development of mambo and Afro-Cuban jazz.

Born in Havana, Cuba, in 1921, Camero first began making music as a young child, beating rhythms on empty condensed milk cans in place of bongos. He worked for six years with the CMQ Radio Orchestra and at the famed Cabaret Tropicana.

He came to the United States in 1946 with the dance team Carmen and Rolando, and very soon after was playing with **Billy Taylor**, who wrote in 1954, "I have not heard anyone who even approaches the wonderful balance between jazz and Cuban elements that Candido demonstrates."

By the early 1950s, Camero was a featured soloist with the Stan Kenton Orchestra, with whom he toured the U.S. playing three congas (at a time when other

congueros were playing only one) in addition to a cowbell and *guiro* (a fluted gourd played with strokes from a stick). He created another unique playing style by tuning his congas to specific pitches so that he could play melodies like a pianist. He became one of the best known congueros in the country, appearing on such television shows as *The Ed Sullivan Show* and *The Jackie Gleason Show*.

He has recorded and performed with seemingly everybody in the jazz field, including such luminaries as **Tony Bennett**, **Miles Davis**, **Dizzy Gillespie**, **Lionel Hampton**, **Slide Hampton**, Charles Mingus, Wes Montgomery, Gerry Mulligan, Charlie Parker, **Sonny Rollins**, and **Clark Terry**. Among his many awards are the Latin Jazz USA Lifetime Achievement Award (2001) and a special achievement award from the American Society of Composers, Authors and Publishers as a "Legend of Jazz" (2005).

The subject of the 2006 documentary, *Candido: Hands of Fire*, Camero (entering his 90s) continues to perform throughout the world.

SELECTED DISCOGRAPHY

Billy Taylor
**THE BILLY
TAYLOR TRIO
WITH CANDIDO**
Prestige/OJC, 1954

CANDIDO
Verve, 1956

**BRUJERIAS
DE CANDIDO:
CANDIDO'S
LATIN MCGUFFA'S
DUST**
Tico, 1971

Candido Camero/Carlos
Valdes/Giovanni Hidalgo
CONGA KINGS
Chesky, 1999

HANDS OF FIRE
Latin Jazz USA, 2006

PHOTO BY TOM PICH



1986

SAXOPHONIST
TRUMPETER
ARRANGER
COMPOSER
BANDLEADER

Benny Carter

Born August 8, 1907 in New York, NY
Died July 12, 2003



PHOTO BY LEE TANNER

Benny Carter made memorable impressions as a great bandleader and improviser with a highly influential style. Largely self-taught, Carter's first instrument was the trumpet, although the alto saxophone eventually became his principal instrument. Some of his earliest professional jobs were with bands led by cornetist June Clark and pianist Earl Hines, where his unusual ability to play both trumpet and saxophone was highly regarded. In 1930-31 he spent a year with the Fletcher Henderson Orchestra, then for a short time he succeeded Don Redman as musical director of McKinney's Cotton Pickers. During the early 1930s, he also made his first recordings with the Chocolate Dandies, which included Coleman Hawkins. In 1932, Carter formed his own big band. At various times the band included such significant players as Ben Webster, Chu Berry, **Teddy Wilson**, Dicky Wells, Bill Coleman, and Sid Catlett.

In 1934, Carter dissolved his band, migrating to Europe the next year, where he served as a staff arranger for the BBC Orchestra in London until 1938. His work in Europe took on an ambassadorial tint: he freelanced with musicians in England and France and led a multiethnic band in Scandinavia in 1937. Growing restless, Carter returned to the U.S. in 1938

and assembled a new big band, which became the house band at the Savoy Ballroom through 1940. In 1942, with another new band in tow, he settled in Los Angeles, his longtime home base. With lucrative film studios calling, Carter began scoring films and television. He became one of the first African Americans to be employed in the field, easing the way for other black composers. His first film work was in 1943 on *Stormy Weather*.

Starting in 1946, with his composing and arranging skills in constant demand, Carter disbanded his orchestra and became largely a freelance player. He participated in tours with Jazz at the Philharmonic and wrote arrangements for major singers such as Ray Charles, **Ella Fitzgerald**, Peggy Lee, **Sarah Vaughan**, and Louis Armstrong. Many of his subsequent recordings, such as the widely hailed *Further Definitions*, were evidence of the depth of his composing and arranging mastery.

Carter has received numerous awards during his long lifetime, including a Grammy Lifetime Achievement Award in 1987, a *DownBeat* international critics' poll in the Arranger's category in 1988, Jazz Artist of the Year in both *DownBeat* and *JazzTimes* international critics' polls in 1990, and the National Medal of Arts in 2000. In 1996, a documentary on Carter, *Symphony in Riffs*, was released.

SELECTED DISCOGRAPHY

ALL OF ME
Bluebird, 1934-59

JAZZ GIANT
Original Jazz
Classics, 1957-58

**FURTHER
DEFINITIONS**
Impulse!, 1961-66

**HARLEM
RENAISSANCE**
MusicMasters, 1992

Benny Carter and Phil Woods
**ANOTHER TIME,
ANOTHER PLACE**
Evening Star 1996

1992

VOCALIST
BANDLEADER
EDUCATOR

BETTY Carter

Born May 16, 1930 in Flint, MI

Died September 26, 1998

SELECTED DISCOGRAPHY

I CAN'T HELP IT
Impulse!, 1958-60

AT THE VILLAGE
VANGUARD
Verve, 1970

THE AUDIENCE
WITH
BETTY CARTER
Verve, 1979

LOOK WHAT I GOT
Verve, 1988

FEED THE FIRE
Verve, 1993

Betty Carter developed a legendary reputation, along with Art Blakey, as one of the great mentors for young jazz musicians. Equally legendary was her singing prowess, creating a distinctive style of improvisation that could transcend any song.

Carter studied piano at the Detroit Conservatory, a skill that served her well later in her career in writing original songs. Growing up in Detroit, she was exposed to numerous jazz greats who passed through town, even getting a golden opportunity as a teenager to sit in with Charlie Parker. Carter's big break came in 1948, when she was asked to join the **Lionel Hampton** band. Developing her vocal improvisations during the three years with the band led to her singular singing style. Hampton, impressed with her saxophone-like improvisatory vocals, dubbed her "Betty Bebop." After leaving Hampton's band, she worked variously with such greats as **Miles Davis**, Ray Charles, and **Sonny Rollins** before creating her own band.

Although she recorded for major record labels early in her career, Carter became increasingly frustrated with record company dealings and disparities and formed her own label Bet-Car in 1971, one of the first jazz artists to do so. Selling her own recordings through various distributors, she was able to sustain her performing career. Carter was uncomfortable with studio recordings, but live recordings, like *The Audience with Betty Carter*, demonstrate her remarkably inventive singing and her ability to drive the band.

Carter's bands served a dual purpose: to create her own great music and to help young musicians develop their craft. Many of the musicians who passed through her groups went on to lead their own groups, such as Geri Allen, Stephen Scott, Don Braden, and Christian McBride. She also developed a mentoring program called Betty Carter's Jazz Ahead through links with organizations such as the International Association for Jazz Education, 651 Arts, and the Kennedy Center.

The program was a one- to two-week teaching seminar where nationally selected promising young jazz musicians learned from Carter and other seasoned musicians, culminating in a final concert of instructors and students together. Jazz Ahead was one of Carter's proudest achievements, and she worked with the program up until her death. She received the National Medal of Arts in 1997.

PHOTO BY LEE TANNER



1998

BASSIST
CELLIST
COMPOSER
EDUCATOR

Ron Carter

Born May 4, 1937 in Ferndale, MI

Ron Carter's dexterity and harmonic sophistication on the bass have few rivals in the history of jazz. In addition to the bass, he has also employed both the cello and the piccolo bass (a downsized bass pitched somewhere between cello and contrabass), one of the first musicians to use those instruments in jazz settings.

His pursuit of music began with the cello, at age 10. One of the many students aspiring to be musicians in the Detroit public schools, he switched to the bass at Cass Tech High School. He studied at the Eastman School of Music in Rochester, New York, and eventually made his way to New York City, where he earned his master's degree in Music from the Manhattan School of Music in 1961. He began freelancing, playing with a host of jazz greats, such as **Chico Hamilton**, **Randy Weston**, Bobby Timmons, Thelonious Monk, and **Art Farmer**. Carter cut three substantial albums with the great saxophonist Eric Dolphy, two under Dolphy's name and one under his own. Carter's *Where?* and Dolphy's *Out There* were groundbreaking in that Carter played cello against George Duvivier's bass, creating a rich lower texture against which Dolphy could contrast his playing.

In 1963, he joined **Miles Davis** in what would become the trumpeter's second great quintet that included **Wayne Shorter**, Tony Williams, and **Herbie Hancock**. Davis even recorded some of Carter's compositions—notably "R.J.," "Mood," and "Eighty-One"—and the rhythm section of Carter, Williams, and Hancock powered the horn section to greater heights. He remained with Davis from 1963-68, whereupon he grew tired of the rigors of the road, preferring to freelance, lead his own groups, and teach. Among the cooperative bands he performed with during the remainder of the 1960s were the New York Jazz Sextet and the New York Bass Choir. Throughout the 1970s, he was a recording studio bassist in high demand,



PHOTO BY LEE TANNER

though he never stopped gigging with a variety of artists and bands, including several touring all-star units such as the CTI All-Stars, V.S.O.P. (ostensibly a reunion of the Davis band minus the leader), and the Milestone Jazzstars, which included **Sonny Rollins** on tenor saxophone, **McCoy Tyner** on piano, and Al Foster on drums.

His freelance work has continued throughout his career, including chamber and orchestral work, film and television soundtracks, and even some hip hop recordings. Carter continues to record with young musicians such as Stephen Scott and Lewis Nash, and his college and university teaching career has also been quite active. He is distinguished professor of music, emeritus of the City College of New York, and has received honorary doctorate degrees from the Berklee School of Music, the Manhattan School of Music, and the New England Conservatory in Boston. He has also written several books on playing the bass, including *Building A Jazz Bass Line*.

SELECTED DISCOGRAPHY

Miles Davis
E.S.P.
Columbia, 1965

LIVE AT VILLAGE WEST
Concord, 1982

EIGHT PLUS
Dreyfus, 1990

BRANDENBURG CONCERTO
Blue Note, 1995

DEAR MILES
EMI 2006

35

NEA Jazz
Masters
30th anniversary

1983

Kenny Clarke

DRUMMER
BANDLEADER

Born January 2, 1914 in Pittsburgh, PA
Died January 26, 1985

Kenny Clarke, known among musicians as “Klook” for one of his characteristic drum licks, is truly a jazz pioneer.

He was a leader in the rhythmic advances that signaled the beginning of the modern jazz era, his drum style becoming the sound of bebop and influencing drummers such as **Art Blakey** and **Max Roach**.

Clarke studied music broadly while in high school, including piano, trombone, drums, vibraphone, and theory. Such versatility of knowledge would later serve him well as a bandleader. Clarke moved to New York in late 1935, where he first began developing his unique approach to the drums, one with a wider rhythmic palette than that of the swing band drummers. Instead of marking the count with the top cymbal, Clarke used counter-rhythms to accent the beat, what became known as “dropping of bombs.”

He found a kindred spirit in **Dizzy Gillespie** when they hooked up in Teddy Hill’s band in 1939. A key opportunity to further expand his drum language came in late 1940 when he landed a gig in the house band (with Thelonious Monk on piano, and Nick Fenton on bass) at Minton’s Playhouse. It was this trio that welcomed such fellow travelers as guitarist Charlie Christian, Gillespie, and a host of others to its nightly jam sessions. These sessions became the primary laboratory for their brand of jazz, which came to be called bebop.

A stint in the Army from 1943-46 introduced him to pianist **John Lewis**. After their discharge he and Lewis joined Gillespie’s bebop big band, which gave Clarke his first taste of Paris during a European tour. After returning to New York, he joined the **Milt Jackson** Quartet, which metamorphosed into the Modern



PHOTO BY HERMAN LEONARD PHOTOGRAPHY LLC/CTS IMAGES

Jazz Quartet in 1952. Though he and Lewis remained friends, Clarke chafed at what he felt was the too-staid atmosphere of the MJQ. In 1956, he migrated to Paris, which became his home for nearly 30 years, working with Jacques Helian’s band and backing up visiting U.S. jazz artists.

During the years 1960-73, he co-led the major Europe-based jazz big band with Belgian pianist Francy Boland, the Clarke-Boland Big Band. The band featured the best of Europe’s jazz soloists, including a number of exceptional U.S. expatriate musicians living in Europe. Among these were saxophonists Johnny Griffin and Sahib Shihab, and trumpeter Idrees Sulieman. After the disbanding of his big band, Clarke found numerous opportunities both on the bandstand and teaching in the classroom. He remained quite active as a freelancer, often working with visiting U.S. jazz musicians, until his death in 1985. In 1988, Clarke was inducted into the *DownBeat* Jazz Hall of Fame.

SELECTED DISCOGRAPHY

Modern Jazz Quartet
**THE ARTISTRY
OF THE MODERN
JAZZ QUARTET**
Prestige, 1952-55

**BOHEMIA
AFTER DARK**
Savoy, 1955

DISCOVERIES
Savoy, 1955

**KENNY CLARKE
MEETS THE
DETROIT
JAZZMEN**
Savoy, 1956

**CLARKE-BOLAND
BIG BAND**
RTE, 1968

1991

TRUMPETER
COMPOSER
ARRANGER
BANDLEADER
EDUCATOR

BUCK CLAYTON

Born November 12, 1911 in Parsons, KS

Died December 8, 1991

A valued member of a variety of classic big bands, Wilbur “Buck” Clayton was versatile enough to thrive as a bandleader, session man, and trumpet soloist. Clayton first studied piano with his father beginning at age six, taking up the trumpet at age 17. He played in his church’s orchestra until 1932 when he moved to California, taking various band jobs. In 1934, Clayton assembled his own band and took it to China for two years.

He joined **Count Basie’s** band in Kansas City in 1936 at the height of its popularity, playing his first prominent solo on “Fiesta in Blue.” He wrote several arrangements for Basie, including “Taps Miller” and “Red Bank Boogie,” before joining the Army in 1943. Following his discharge, he performed around New York through the end of the decade. Jazz at the Philharmonic tours took him overseas, and he made record sessions with artists like Jimmy Rushing and wrote charts for Duke Ellington and Harry James. In the early 1950s, he partnered with pianist Joe Bushkin in the first of the influential Embers quartets. Other artists he worked

with include Benny Goodman, **Teddy Wilson**, Eddie Condon, Sidney Bechet, and Humphrey Littleton. His ability to improvise in a variety of styles made him much in demand for sessions, especially with vocalists such as Billie Holiday.

Physical issues with his embouchure—how the mouth forms against the mouthpiece of the instrument—caused him to relinquish the trumpet from 1972 until late in the decade, when he was able to resume playing for a U.S. State Department-sponsored tour of Africa. By 1979, however, he stopped playing permanently. While he was unable to perform, Clayton wrote arrangements for various bands. That skill was fully exercised when he put together his own big band in the mid-1980s, playing almost exclusively his own compositions and arrangements. He also became an educator, teaching at Hunter College in the 1980s. He continued to freelance for the remainder of his career, spending much of his last two decades teaching, lecturing, and arranging. His autobiography, *Buck Clayton’s Jazz World*, co-authored with Nancy M. Elliot, was published in 1987.

SELECTED DISCOGRAPHY

THE CLASSIC SWING OF BUCK CLAYTON
Original Jazz Classics, 1946

BUCK SPECIAL
Vogue, 1949-53

JAM SESSIONS FROM THE VAULTS
Columbia, 1953-56

BUCK AND BUDDY
Original Jazz Classics, 1960

A SWINGIN’ DREAM
Stash, 1988

PHOTO BY LEE TANNER



2009

JIMMY COBB

DRUMMER
EDUCATOR

Born January 20, 1929 in Washington, DC

An accomplished accompanist and soloist, Jimmy Cobb is best known for being a key part of Miles Davis' first great quintet in the late 1950s.

Largely self-taught, Cobb spent his younger days in his hometown of Washington, DC, playing engagements with Charlie Rouse, **Frank Wess**, and Billie Holiday, among others. He left DC in 1950, joining Earl Bostic, with whom he cut his first recordings, before finding work with Dinah Washington, Pearl Bailey, **Clark Terry**, **Dizzy Gillespie**, and Cannonball Adderley.

In 1957, Cobb began playing with Miles Davis, eventually becoming part of a formidable rhythm section that included Paul Chambers on bass and Wynton Kelly on piano. Between 1957 and 1963, Cobb played (along with saxophonists John Coltrane and Cannonball Adderley) on some of Davis' most noted records: *Kind of Blue*, *Sketches of Spain*, *Someday My Prince Will Come*, *Live at Carnegie Hall*, *Live at the Blackhawk*, and *Porgy and Bess*, among others. In 1963, Cobb left the Davis band to continue working as a trio with Chambers and Kelly. The trio disbanded in the late 1960s, and Cobb worked with singer **Sarah Vaughan** for nine years. He then freelanced for the next 20 years with artists such as Sonny Stitt, Nat Adderley, Ricky Ford, **Hank Jones**, **Ron Carter**, George Coleman, David "Fathead" Newman, and **Nancy Wilson**.

Cobb released his first CD (and music video) for the A&E network in 1986; it featured **Freddie Hubbard**, Gregory Hines, and Bill Cosby. In 2006, Cobb was produced by **Branford Marsalis** for the *Marsalis Music Honor Series*, recorded around Cobb's 75th birthday. In the last few years, he has released several albums as a leader—

New York Time, *Cobb's Corner*, and *West of 5th*—playing with stalwart musicians such as pianists **Cedar Walton** and Hank Jones and relative newcomers such as bassist Christian McBride and trumpeter Roy Hargrove.

Jimmy Cobb continues to play music in New York City, where he lives with his wife and two children. He now leads the Jimmy Cobb "So What" Band, celebrating 50 years of *Kind of Blue* and the music of Miles Davis, and travels the international circuit. Cobb currently teaches master classes at Stanford University's Jazz Workshop and has taught at The New School for Jazz and Contemporary Music, the University of Greensboro in North Carolina, the International Center for the Arts at San Francisco State University in California, and international educational institutions.

PHOTO BY LEE TANNER

SELECTED DISCOGRAPHY

Miles Davis
KIND OF BLUE
Columbia, 1959

Wes Montgomery
SMOKIN' AT THE HALF NOTE
Verve, 1965

Joe Henderson
FOUR!
Verve, 1968

MARSALIS MUSIC HONOR SERIES
Marsalis Music/
Rounder, 2005

COBB'S CORNER
Chesky, 2006



1984

SAXOPHONIST
TRUMPETER
VIOLINIST
COMPOSER

Ornette Coleman

Born March 9, 1930 in Ft. Worth, TX

Ornette Coleman is one of the true jazz innovators, whose sound is instantly recognizable and unquestionably unique. Coleman's work has ranged from dissonance and atonality to liberal use of electronic accompaniment in his ensembles, as well as the engagement of various ethnic influences and elements from around the globe. While experimenting with time and tone, his strong blues roots are always evident.

For the most part, Coleman has been self-taught, beginning on the alto saxophone at age 14. Coleman's earliest performing experiences were mostly with local rhythm-and-blues bands. Coleman settled in Los Angeles in 1952. His search for a different sound and approach, a means of escaping traditional chord patterns and progressions, led some critics to suggest

that he did not know how to play his instrument. In reality, he was studying harmony and theory zealously from books while supporting himself as an elevator operator. His performances in clubs and jam sessions were often met with derision if not outright rejection and anger from his fellow musicians and critics. Coleman soldiered on, honing his sound with like-minded musicians, including trumpeter Don Cherry, drummer **Billy Higgins**, and bassist **Charlie Haden**.

The year 1959 was an important one for Coleman and his band: he signed a recording contract with Atlantic Records, recording the first album to really present his new sound, *Tomorrow Is The Question!*; his quartet was invited to participate in what became a historic session at the Lenox School of Jazz in Massachusetts, being championed by **John Lewis** and **Gunther Schuller**; and the band began an extended engagement at the Five Spot Cafe in New York. Meanwhile, Ornette Coleman was developing an approach to his music that he was to dub "harmolodics."

Coleman's albums for Atlantic were quite controversial at the time. Perhaps the most controversial of this series of albums was *Free Jazz*, recorded with a double quartet as essentially one continuous collective improvisation, which influenced avant-garde recordings in the 1960s and 1970s. After that recording, Coleman took time off from playing and recording to study trumpet and violin.

Since that time Coleman has expanded his compositional outlook. His writing includes works for wind ensembles, strings, and symphony orchestra (notably his symphony *Skies of America*, recorded with the London Philharmonic). Coleman's ongoing experiments have taken him to Northern Africa to work with the Master Musicians of Joujouka, and he has performed with an electric ensemble he calls Prime Time. He is a recipient of Guggenheim Fellowships for composition, a MacArthur grant, and the prestigious Gish Prize in 2004. In 2007, he received the Pulitzer Prize in Music for his recording *Sound Grammar* and a Grammy Lifetime Achievement Award.

SELECTED DISCOGRAPHY

THE SHAPE OF
JAZZ TO COME
Atlantic, 1959-60

FREE JAZZ
Atlantic, 1960

AT THE GOLDEN
CIRCLE,
STOCKHOLM,
VOL. 1-2
Blue Note, 1965

IN ALL
LANGUAGES
Verve/Harmolodic, 1987

SOUND GRAMMAR
Sound Grammar, 2005

PHOTO BY LEE TANNER



2006

KEYBOARDIST
COMPOSER
ARRANGERCHICK
Corea*Born June 12, 1941 in Chelsea, MA*

SELECTED DISCOGRAPHY

NOW HE SINGS,
NOW HE SOBS
*Blue Note, 1968*RETURN TO
FOREVER
*ECM, 1972*LIVE IN
MONTREUX
*Stretch, 1981*RENDEZVOUS IN
NEW YORK
*Stretch, 2001*Chick Corea and Gary Burton
THE NEW
CRYSTAL SILENCE
Concord, 2007

A groundbreaking artist both as a keyboardist (piano, electric piano, synthesizer) and as a composer-arranger, Chick Corea has moved fluidly among jazz, fusion, and classical music throughout a four-decade career, winning national and international honors including 16 Grammy Awards. He ranks with Herbie Hancock and Keith Jarrett as one of the leading piano stylists to emerge after Bill Evans and McCoy Tyner, and he has composed such notable jazz standards as "Spain," "La Fiesta," and "Windows."

Corea began playing piano and drums at an early age and enjoyed a childhood home filled with the music of Bud Powell, Charlie Parker, **Dizzy Gillespie**, and Lester Young, as well as Mozart and Beethoven. From 1962 to 1966 he gained experience playing with the bands of Mongo Santamaria and Willie Bobo, Blue Mitchell, Herbie Mann, and Stan Getz. He made his recording debut as a leader with *Tones For Joan's Bones* (1966) and in 1968 recorded the classic trio album *Now He Sings, Now He Sobs* with Miroslav Vitous and **Roy Haynes**. Following a short period with **Sarah Vaughan**, Corea then joined **Miles Davis'** group, gradually replacing Herbie Hancock. Davis persuaded Corea to play electric piano on the influential albums *Filles de Kilimanjaro*, *In a Silent Way*, *Bitches Brew*, and *Miles Davis at the Fillmore*.

In 1971, Corea formed the ensemble Return to Forever with Stanley Clarke on bass, Flora Purim on vocals, her husband Airto Moreira on drums, and Joe Farrell on reeds. Within a year, the samba-flavored group had become an innovative, high-energy electric fusion band, incorporating the firepower of drummer Lenny White and guitarist Al DiMeola. Spearheaded by Corea's distinctive style on Moog synthesizer, Return to Forever led the mid-1970s fusion movement with albums



PHOTO BY LEE TANNER

such as *Where Have I Known You Before*, *Romantic Warrior*, and the Grammy Award-winning *No Mystery*. In 1985, Corea formed a new fusion group, The Elektric Band, and a few years later he formed The Akoustic Band. In 1992, he established his own record label, Stretch Records.

On the occasion of his 60th birthday in 2001, Corea put together an unprecedented musical gathering at the Blue Note Jazz Club in New York City. The three-week event resulted in a double CD, *Rendezvous in New York*, and a two-hour film of the same name. In 2008, he reunited the classic Return to Forever band and embarked on a world tour. In 2010, he was selected for the *DownBeat* Jazz Hall of Fame. He continues to create projects in multifaceted settings for listeners around the world.

1984

MILES DAVIS

TRUMPETER
FLUGELHORNIST
COMPOSER
BANDLEADER

Born May 25, 1926 in Alton, IL
Died September 28, 1991

Miles Davis was arguably the most influential jazz musician in the post-World War II period, being at the forefront of changes in the genre for more than 40 years.

Born into a middle-class family, Davis started on the trumpet at age 13. His first professional music job came when he joined the Eddie Randall band in St. Louis in 1941. In the fall of 1944 Davis took a scholarship to attend the Juilliard School, a convenient passport to New York. It didn't take him long to immerse himself in the New York scene and he began working 52nd Street gigs alongside Charlie Parker in 1945. Soon, Davis found work with Coleman Hawkins and the big bands of Billy Eckstine and **Benny Carter**.

During the late 1940s, a number of musical contemporaries began to meet and jam regularly at the small apartment of arranger-pianist **Gil Evans**. Among them were saxophonists Gerry Mulligan and **Lee Konitz**, and pianist **John Lewis**. Out of this group of musicians, Davis formed the nonet to record his first major musical statement, *Birth of the Cool*. In addition to the standard piano, bass, and drums rhythm section, Davis' nonet horn section used French horn and tuba along with trombone and alto and baritone saxophones, lending the band a unique harmonic sound.

In 1955, Davis assembled his first important band with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones, adding Cannonball Adderley in 1958. By this time Davis, influenced by **George Russell's** theories, had begun playing in modes rather than standard chord changes, which led to his most famous album (and the all-time biggest-selling jazz album), *Kind of Blue*, in 1959. Davis also continued an important musical partnership with Gil Evans, recording four releases in five years: *Miles Ahead*, *Porgy and Bess*, *Sketches of Spain*, and *Quiet Nights*.

In 1964, Davis assembled a new band of younger musicians, which became known as his second great quintet. This included **Herbie Hancock**, Tony Williams, **Ron Carter**, and **Wayne Shorter**. By this time, the

Miles Davis Quintet was recording mostly originals, with all the band members contributing memorable tunes. Davis' horn playing also changed, increasing the spacing of notes to create more suspense in the music.

In 1968, Davis again changed direction, leading the way for electric jazz with the release of *In a Silent Way*. By the 1969 release of *Bitches Brew*, as he deepened the electronic elements and rock rhythms of his music, the transformation was complete. By the mid-1970s, following the debilitating effects of a 1972 auto accident, Davis went into semi-retirement. He returned to the scene in 1980 and resumed touring in 1981, attracting newer fans. From then to 1991, Davis remained vital and popular, receiving the Grammy Lifetime Achievement Award in 1990.

PHOTO BY LEE TANNER



SELECTED DISCOGRAPHY

BIRTH OF THE COOL
Capitol, 1949-50

KIND OF BLUE
Columbia, 1959

THE COMPLETE LIVE AT THE PLUGGED NICKEL
Columbia, 1965

BITCHES BREW
Columbia, 1969

AMANDLA
Warner Brothers, 1989

41

NEA Jazz
Masters
30th anniversary

2006

BUDDY DeFranco

CLARINETIST
EDUCATOR

Born February 17, 1923 in Camden, NJ

SELECTED DISCOGRAPHY

COOKING
THE BLUES
Verve, 1955

BLUES BAG
Affinity, 1964

HARK
Pablo/OJC, 1985

COOKIN'
THE BOOKS
Arbors Jazz, 2003

CHARLIE
CAT 2
Arbors Jazz, 2006



PHOTO BY LEE TANNER

A brilliant improviser and prodigious technician who has bridged the swing and bebop eras, Buddy DeFranco was born in Camden, New Jersey, and raised in South Philadelphia. He began playing the clarinet at age nine; at 14, he won a national Tommy Dorsey Swing Contest and appeared on the Saturday Night Swing Club with Gene Krupa. Johnny "Scat" Davis soon tapped him for his big band, inaugurating DeFranco's road career in 1939. DeFranco subsequently played in the bands of Gene Krupa (1941) and Charlie Barnet (1942-43) and in 1944 became a featured soloist with Tommy Dorsey. Meanwhile, the modern jazz revolution was in progress, led by Charlie Parker and Dizzy Gillespie. Excited by the improvisatory freedom of their music, DeFranco became

the first jazz clarinetist to make his mark in the new idiom of bebop.

In 1950, DeFranco joined the famous **Count Basie** Septet. He toured Europe with Billie Holiday in 1954, led a quartet for three years with **Art Blakey**, Kenny Drew, and Eugene Wright, and then joined with Tommy Gumina in a quartet that explored polytonal music, further solidifying his reputation as a "musician's musician." His other notable concert and recording appearances have included dates with Art Tatum, Nat "King" Cole, Charlie Parker, Dizzy Gillespie, Stan Getz, Lenny Tristano, Billy Eckstine, Barney Kessel, Herb Ellis, **Ray Brown**, Mel Torme, **Louie Bellson**, Oscar Peterson, and the John Pizzarelli Trio, as well as several Metronome All-Star sessions. He was a featured artist in numerous Jazz at the Philharmonic tours of Europe, Australia, and East Asia. In 1966, he became the leader of the Glenn Miller Orchestra, a post he maintained until 1974.

Since the mid-1970s, DeFranco has combined a busy teaching career with extensive touring and recording. His numerous television performances have included appearances on *The Tonight Show* with both Steve Allen and Johnny Carson. He was a featured soloist on *Stars of Jazz*; had his own program on public television, *The Buddy DeFranco Jazz Forum*; and with his long-time musical colleague, vibraphonist Terry Gibbs, shared the spotlight on a segment of the PBS series *Club Date*. DeFranco has played at concerts and festivals throughout the United States, Europe, Australia, New Zealand, South Africa, Brazil, and Argentina. To date, he has recorded more than 160 albums, has won the *DownBeat* All Stars award 20 times, and the Metronome poll 12 times. The University of Montana, Missoula, now hosts the Buddy DeFranco Jazz Festival each April.

1992

PIANIST
VOCALIST
EDUCATOR

DOROTHY DONEGAN

Born April 6, 1924 in Chicago, IL

Died May 19, 1998

Blessed with an enormous orchestral capacity at the keyboard, Dorothy Donegan was fluent in several styles of jazz as well as with European classical music. Underrated by some due to her proclivity towards showy flamboyance and her penchant for entertaining an audience, she was nonetheless an exceptional pianist with a rich harmonic sense.

Given her virtuosity, it's no wonder her earliest influence and one of her champions was the peerless master of the piano, Art Tatum. Encouraged by her mother to be a professional musician, Donegan was playing piano for a dollar a night at Chicago's South Side bars when she was only 14. She subsequently attended the Chicago Conservatory, Chicago Music College, and the University of Southern California, where she studied classical piano.

In 1943, Donegan gave a concert at the Orchestra Hall in Chicago, the first African-American performer to do so. This created publicity that led to some work in film (*Sensations of 1945*) and theater (*Star Time*). Her

playing career was largely centered around nightclub engagements, as Donegan was more comfortable in a live setting than a studio.

In the 1950s, she developed her flamboyant performance style, which at times tended to obscure her extraordinary piano playing, deep sense of swing, and wide-ranging repertoire. She would often spice her performances with uncanny impressions of other pianists and singers.

She spent the bulk of her career performing in trios with bass and drums. Her appearance at the Sheraton Centre Hotel in 1980 broke all previous attendance records. In 1983, she appeared on **Marian McPartland's** NPR radio program, *Piano Jazz*. Despite her many years of performing, she didn't appear at the legendary jazz club Village Vanguard in New York City until 1987. The *New York Times* jazz critic John S. Wilson wrote at the time: "Miss Donegan has never let her show-business surface interfere with her virtuosity or her sensitivity as a pianist. No one since Art Tatum has brought together a flow of running lines, breaks, changes of tempo and

key, oblique references and rhythmic intensity as skillfully as Miss Donegan does."

In the early 1990s, her show-stopping appearances on Hank O'Neal's Floating Jazz cruises brought her talents to the attention of another generation of jazz fans. She also lectured at several colleges and universities, including Harvard, Northeastern, and the Manhattan School of Music, and received an honorary doctoral degree from Roosevelt University in 1994. Donegan performed at the White House in 1993 and gave her last major performance at the Fujitsu Concord Jazz Festival in 1997.

PHOTO BY MICHAEL WILDERMAN



SELECTED DISCOGRAPHY

**DOROTHY
ROMPS: A PIANO
RETROSPECTIVE**
Rosetta, 1953-79

MAKIN' WHOOPEE
Black & Blue, 1979

**THE EXPLOSIVE
DOROTHY
DONEGAN**
Progressive, 1980

**LIVE AT THE 1990
FLOATING JAZZ
FESTIVAL**
Chiaroscuro, 1990

**LIVE AT THE
FLOATING
JAZZ FESTIVAL
1992**
Chiaroscuro, 1992

2005

SAXOPHONIST
CLARINETIST
FLUTIST
COMPOSER
ARRANGER

Paquito D'Rivera

Born June 4, 1948 in Havana, Cuba

SELECTED DISCOGRAPHY

BLOWIN'
Columbia, 1981

Dizzy Gillespie and the United
Nation Orchestra

**LIVE AT THE
ROYAL FESTIVAL
HALL**
Enja, 1989

**PORTRAITS
OF CUBA**
Chesky, 1996

**BRAZILIAN
DREAMS**
MCG Jazz, 2001

FUNK TANGO
Sunnyside, 2006

The winner of several Grammy Awards, Paquito D'Rivera is celebrated both for his artistry in Latin jazz and his achievements as a classical composer. Born in Havana, Cuba, he performed at age 10 with the National Theater Orchestra, studied at the Havana Conservatory of Music and, at 17, became a featured soloist with the Cuban National Symphony.

D'Rivera co-founded the Orquesta Cubana de Música Moderna and served as the band's conductor for two years. In 1973, he was co-director of Irakere, a highly popular ensemble whose explosive mixture of jazz, rock, classical, and traditional Cuban music had never before been heard. The band toured extensively and in 1979 was awarded the Grammy Award for Best Latin Jazz Ensemble.

In 1981, while on tour in Spain, D'Rivera sought asylum in the United States embassy. Since then he has toured the world with his ensembles—the Paquito D'Rivera Big Band, the Paquito D'Rivera Quintet, and the Chamber Jazz Ensemble.

His numerous recordings include more than 30 solo albums. In 1988, he was a founding member of the United Nation Orchestra, a 15-piece ensemble organized by **Dizzy Gillespie** to showcase the fusion of Latin and Caribbean influences with jazz. In 1991, he received a Lifetime Achievement Award from Carnegie Hall for his contributions to Latin music. That same year, as part of the band Dizzy Gillespie and the United Nation Orchestra, he was featured with **James Moody**, **Slide Hampton**, Aíto Moreira, Flora Purim, Arturo Sandoval, Steve Turre, and others on the Grammy Award-winning recording, *Live at the Royal Festival Hall*.

He has appeared at, or written commissions for, Jazz at Lincoln Center, the Library of Congress, the National Symphony Orchestra, Brooklyn Philharmonic, London Philharmonic, Costa Rican National Symphony Orchestra, Simón Bolívar Symphonic Orchestra, and Montreal's Gerald Danovich Saxophone Quartet. He serves as artistic director of jazz programming at the New Jersey



PHOTO BY MICHAEL WILDERMAN

Chamber Music Society and is artistic director of the Festival Internacional de Jazz en el Tambo (Punta del Este, Uruguay) and the Duke Ellington Festival in Washington, DC. His memoir, *My Sax Life*, was released in 2005.

He has become the consummate multinational ambassador, creating and promoting a cross-culture of music that moves effortlessly among jazz, Latin, and classical. D'Rivera received the National Medal of Arts in 2005.

1992

SWEETS EDISON

TRUMPETER

Born October 10, 1915 in Columbus, OH

Died July 27, 1999

Known in the jazz world as “Sweets,” for both his disposition and his playing ability, Harry Edison was a consummate big band section trumpeter and skilled soloist whose ability to enhance a piece without overpowering it was renowned.

A self-taught musician, his earliest gig came in high school with the Earl Hood band. From 1933-1935, he played in the Jeter-Pillars Orchestra, a prominent territory band of the time. He moved to New York in 1937, spending six months with Lucky Millinder’s band before joining **Count Basie**. It was with Basie that he truly began to distinguish himself, not only as a strong member of the trumpet section, but also as a distinctive soloist. His warm sound, using repeated notes that he would bend and ripple, was a welcome contrast to the usual high-note, piercing solos of most trumpet players. Edison stayed with the Basie band until it disbanded in 1950.

Rarely a bandleader under his own name, he spent the bulk of his career working with singers and with big bands on the road and in the recording studio. Edison’s work with Billie Holiday and the Nelson Riddle Orchestra backing Frank Sinatra during the 1950s—

accenting the vocals and setting up the mood of the songs—is some of his finest. His echoing trumpet on Sinatra’s *Songs for Swingin’ Lovers*, for example, helped set the pace of the songs, playing off Sinatra’s phrasing of the lyrics. Edison provided some of the bright moments in Holiday’s output in the 1950s on albums such as *Songs for Distinguished Lovers*. His tasteful playing created a great demand from singers for his services, and besides Sinatra and Holiday, Edison played behind **Ella Fitzgerald**, Josephine Baker, **Sarah Vaughan**, and Nat “King” Cole. Edison was also a welcome addition to the big bands he worked with, including Buddy Rich, **Louie Bellson**, and **Quincy Jones**.

Although he left the Basie band as a full-time member in 1950, he rejoined the band on many subsequent occasions for the rest of his career. He worked as musical director for such artists as Redd Foxx and **Joe Williams**, and collaborated with other soloists, such as Eddie “Lockjaw” Davis and Oscar Peterson. Valued for his superb sense of dynamics, he carved out a beautiful trumpet style noted for its simplicity and good taste. He also found a home in film and television soundtrack work.

SELECTED DISCOGRAPHY

Frank Sinatra
SONGS FOR SWINGIN’ LOVERS
Capitol, 1955-56

JAWBREAKERS
Original Jazz Classics, 1962

EDISON’S LIGHTS
Original Jazz Classics, 1976

SWING SUMMIT
Candid, 1990

LIVE AT THE IRIDIUM
Telarc, 1997

PHOTO BY LEE TANNER



45

NEA Jazz
Masters
30th anniversary

1982

ROY ELDRIDGE

TRUMPETER
PIANIST
VOCALIST

Born January 30, 1911 in Pittsburgh, PA
Died February 26, 1989

SELECTED DISCOGRAPHY

AFTER
YOU'VE GONE
GRP/Decca, 1936-46

LITTLE JAZZ:
THE BEST
OF THE
VERVE YEARS
Verve, 1951-60

ROY AND DIZ
Verve, 1954

JUST YOU
JUST ME
Stash, 1959

MONTREUX '77
Original Jazz Classics, 1977

Also known as "Little Jazz," Roy Eldridge was a fiery, energetic trumpeter, the bridge between the towering trumpet stylists Louis Armstrong and **Dizzy Gillespie**. Some of the great rhythmic drive of Eldridge's later trumpet exploits could be traced to his beginnings on the drums, which he began playing at age six. Eldridge's older brother Joe, who played alto saxophone, was his first teacher.

In 1930, Eldridge moved to New York, heading straight to Harlem where he gained work with a number

were highlighted. It didn't take long for Eldridge to exert himself as a bandleader, forming his own octet in 1936 in Chicago, a band that included his brother Joe.

By the end of the 1930s, after freelancing with a wide array of bands, Eldridge gained notice as one of the swing bands' most potent soloists. In 1941, he joined drummer Gene Krupa's band. Not only did he provide trumpet fireworks for Krupa's outfit, he also sang, recording a memorable duet with the band's female singer, **Anita O'Day**, on the tune "Let Me Off Uptown" in 1941. Later, after Krupa's band disbanded in 1943 and

a period of freelancing, he toured with the **Artie Shaw** band in 1944.

Then Eldridge led his own bands, usually small swing groups.

In 1948, Norman Granz recruited Eldridge for his Jazz at the Philharmonic, an ideal situation since Eldridge was one of the ultimate jam session trumpeters. He toured briefly with Benny Goodman and took up residence in Paris in 1950, where he made some of his most successful recordings. He returned to New York in 1951 and continued freelancing with small bands, including work

with Coleman Hawkins, **Benny Carter**, **Ella Fitzgerald**, and Johnny Hodges. He made notable albums for Verve Records alongside Hawkins and continued freelancing and leading a house band at Jimmy Ryan's club in New York. In 1971, he was inducted into the *DownBeat* Jazz Hall of Fame. A stroke in 1980 stopped him from playing the trumpet, but Eldridge continued to make music as a singer and pianist until his death in 1989.



PHOTO BY LEE TANNER

of dance bands before joining the Teddy Hill band. By 1935, Eldridge and saxophonist Chu Berry (who would later join the **Count Basie** Orchestra) were Hill's principal soloists, and after gigs they would go around town on cutting contests, challenging musicians to see who could play the best; with his lightning speed and awesome range, Eldridge rarely lost. After Hill's band, Eldridge became the lead trumpeter in the Fletcher Henderson Orchestra, where his upper register abilities



1985

GIL EVANS

PIANIST
COMPOSER
ARRANGER
BANDLEADER

Born May 13, 1912 in Toronto, Canada
Died March 20, 1988

PHOTO BY RAY AVERY/CTS IMAGES

As an arranger, Gil Evans has few peers in jazz history. His style is instantly recognizable, often using unusual brass colorations for jazz, such as combinations of tuba and French horn. Arranging started early for Evans, leading his own band when he was 16 and taking piano gigs at local hotels. In junior college, he and Ned Briggs joined forces to lead a 10-piece band modeled after the popular Casa Loma Orchestra. The band was in residence as the house band at the Rendezvous Ballroom in Balboa Beach, California, for two years.

In 1937, singer Skinny Ennis took over leadership of the band, retaining Evans as pianist and arranger as they moved to Hollywood, where they were regularly featured on the Bob Hope radio show. In 1941, Claude Thornhill, who had been associated with the Hope show, hired Evans as an arranger for his first orchestra, which lasted for seven years. Evans was influenced by Thornhill's unusual voicings, particularly for brass and woodwinds.

Evans settled permanently in New York in 1947 and his unusual arrangements for Thornhill began to attract the attention of some of the nascent beboppers of the time, including **Miles Davis**, **John Lewis**, and Gerry Mulligan. It was around this time that Evans' apartment became a meeting ground for these and other

musicians seeking fresh approaches. These musical and conversational exchanges led to the recording of Miles Davis' *Birth of the Cool* session for Capitol Records. That album was marked by cooler, less bustling tempos than were characteristic of bebop, the modern jazz of the day. Several Evans arrangements stood out, especially "Moondreams" and "Boplicity."

Evans spent much of the 1950s as a freelance arranger, until 1957 when he began working with Davis on the first of their four collaborations, *Miles Ahead*, featuring Davis on flugelhorn as the only soloist, an unusual arrangement in jazz at the time. Over the next few years, Evans and Davis worked together on *Porgy and Bess*, *Sketches of Spain*, and *Quiet Nights*.

In the 1960s, Evans began making his own recordings, displaying his unusual voicings and distinctive settings for some of the best soloists of the time, such as Steve Lacy, **Wayne Shorter**, and Eric Dolphy. In the 1970s, Evans began exploring the music of Jimi Hendrix and taking on some of the accoutrements usually associated with rock music, including guitars, synthesizers, and electric bass. In the 1980s, Evans would have occasional weekly shows at New York clubs such as the Village Vanguard and Sweet Basil, and wrote music for the movie soundtracks of *Absolute Beginners* and *The Color of Money*.

SELECTED DISCOGRAPHY

OUT OF THE COOL
Impulse!, 1960

THE INDIVIDUALISM OF GIL EVANS
Verve, 1963-64

SVENGALI
Atlantic, 1973

GIL EVANS ORCHESTRA PLAYS THE MUSIC OF JIMI HENDRIX
Bluebird, 1974-75

BUD AND BIRD
Evidence, 1986

1999

ART Farmer

TRUMPETER
FLUGELHORNIST
FLUMPETER

Born August 21, 1928 in Council Bluffs, IA
Died October 4, 1999

One of the more lyrical of the post-bop musicians, Art Farmer helped to popularize the flugelhorn in jazz. Later in his career, he switched to a hybrid instrument known as the flumpet, an instrument that combined the power of the trumpet with the warmth of the flugelhorn.

He and his twin brother, bassist Addison Farmer, were raised in Phoenix, Arizona. Farmer took up the piano, violin, and tuba before settling on the trumpet at 14. He later moved to Los Angeles and worked with Horace Henderson and Floyd Ray, eventually traveling east to New York with the Johnny Otis Revue in 1947. In New York, he studied with Maurice Grupp and freelanced in the clubs. In 1948 he returned to the West Coast and found work with **Benny Carter**, **Gerald Wilson**, Roy Porter, **Jay McShann**, and Wardell Gray. He toured with **Lionel Hampton** in 1952-53, moving once again to New York after the tour.

Between 1954-56, he intermittently co-led a band with Gigi Gryce, then joined **Horace Silver** from 1956-58. He played with Gerry Mulligan from 1958-59, with whom he appeared in two films: *I Want to Live* and *The Subterraneans*. Farmer's performances with the various groups earned him a reputation for being able to play in any style.

Greater fame came in the flourishing of the Jazztet, the legendary sextet that he co-led with saxophonist **Benny Golson** from 1959 to 1962 and then again for several years starting in 1982. The Jazztet's tightly arranged music defined mainstream jazz for several years. In the early 1960s, Farmer switched to the flugelhorn, finding a rounder, mellower sound with the instrument. He also co-led a band with guitarist **Jim Hall** until 1964. He worked in Europe from 1965-66, and when he returned stateside he again co-led a band, this time with **Jimmy Heath**. In 1968 Farmer moved to Vienna, joined the Austrian Radio Orchestra, and worked

with such European outfits as the Clarke-Boland Big Band, and Peter Herbolzheimer.

In the 1980s, Farmer formed a new quintet featuring Clifford Jordan, which performed regularly in New York and toured Japan. At the same time, Farmer continued to perform in Europe with his European band that included pianist Fritz Pauer. In 1991, he began using the flumpet especially designed for him by David Monette. In 1994, he was the recipient of the prestigious Austrian Gold Medal of Merit and, also, a Life Time Achievement Concert was held at Jazz at Lincoln Center in his honor. In 1998 and 1999, he toured with his quintet in celebration of the Academy Award-nominated film *A Great Day in Harlem*.

SELECTED DISCOGRAPHY

WHEN FARMER
MET GRYCE
Original Jazz
Classics, 1954-55

The Jazztet
MEET THE
JAZZTET
MCA/Chess, 1960

LIVE AT THE
HALF NOTE
Atlantic, 1963

BLAME IT
ON MY YOUTH
Contemporary, 1988

SILK ROAD
Arabesque, 1996



PHOTO BY LEE TANNER

1985

ELLA FITZGERALD

VOCALIST

*Born April 25, 1917 in Newport News, VA
Died June 15, 1996*

It is quite apropos that Ella Fitzgerald was the first vocalist recipient of the NEA Jazz Masters Fellowship, as she is considered by most people to be the quintessential jazz singer. The purity of her range and intonation, along with her peerless sense of pitch, made her a signature singer. In addition, her scat singing, using the technique of a master instrumental improviser, was her hallmark. These characteristics make her an enduring purveyor not only of jazz and the art of improvising, but also of the classic American songbook.

Fitzgerald was raised in Yonkers, New York, and her first artistic proclivities were as a dancer, even though she sang with her school glee club. At 17, she entered the famous amateur show competition at the Apollo Theater, which led to her being hired as a singer for Chick Webb's orchestra. She soon became a popular attraction at the Savoy, and Fitzgerald recorded her

first song, "Love and Kisses," with Webb in June 1935. Three years of steady work later, she had her first major hit with her rendition of "A-Tisket, A-Tasket." That lightweight ditty remained a popular request throughout Fitzgerald's ensuing decades.

When Webb died in 1939, Fitzgerald assumed leadership of the band for the next two years, beginning her solo career. In 1946 she began an enduring relationship with producer Norman Granz, becoming part of his Jazz at the Philharmonic concert tours. At the time her regular trio leader was bassist **Ray Brown**, to whom she was married from 1947 to 1953. By 1955, Granz had become her manager and had begun recording Fitzgerald for his Verve label. This affiliation led to her recording with numerous greats, including Louis Armstrong, Duke Ellington, **Count Basie**, and Oscar Peterson. Among the landmark recordings she made with Granz were her historic songbook treatments of the music of Ellington, Cole Porter, Jerome Kern, Irving Berlin, Richard Rodgers & Lorenz Hart, Harold Arlen, Johnny Mercer, and Ira and George Gershwin.

Fitzgerald's superb intonation and crystal clear voice was also blessed with a rhythmic flexibility to effortlessly swing. Though she came up in the swing era, Fitzgerald also could hang with the best of the beboppers. Her ability to scat with the most skilled instrumentalists served her well on such notable voice-as-instrument hits as "Lady Be Good," "Flying Home," and "How High The Moon." Each became enduring parts of her repertoire. She forged memorable partnerships with her piano accompanists, most notably **Tommy Flanagan** and Paul Smith.

In 1987, she received the National Medal of Arts. In her lifetime, she won 13 Grammy Awards and sold more than 40 million albums.

PHOTO BY LEE TANNER



SELECTED DISCOGRAPHY

75TH BIRTHDAY CELEBRATION
GRP, 1938-55

THE COMPLETE ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
Verve, 1956-57

SINGS THE DUKE ELLINGTON SONGBOOK
Verve, 1956-57

THE COMPLETE ELLA IN BERLIN
Verve, 1960-61

MONTREUX '77
Original Jazz Classics, 1977

49

NEA Jazz
Masters
30th anniversary

1996

TOMMY FLANAGAN

PIANIST

Born March 16, 1930 in Detroit, MI •

Died November 16, 2001

Tommy Flanagan was noted as both a stimulating accompanist and a superb small ensemble leader, playing with some of the biggest names in jazz. A product of a noteworthy arts education system in the

Detroit public schools, he began his musical pursuits on clarinet at six years old, switching to the piano at age 11. At 15, he made his professional debut. Thereafter he performed with fellow Detroiters **Milt Jackson**, Rudy Rutherford, Billy Mitchell, **Kenny Burrell**, and Thad and **Elvin Jones** as part of the fertile Detroit jazz scene in the 1950s.

Flanagan moved to New York in 1956, securing his first job as a replacement for Bud Powell at Birdland. Powell, along with Art Tatum and Nat "King" Cole, was a major influence on Flanagan's playing. Throughout the 1950s, he worked with many of the biggest names in jazz, including **J.J. Johnson**, **Miles Davis**, **Harry "Sweets" Edison**, **Sonny Rollins**, Coleman Hawkins, **Jim Hall**, and **Tony Bennett**, playing on some of the landmark recordings of that decade. One of his most significant recordings was with John Coltrane on the wildly influential recording, *Giant Steps*. His playing on the complex title track, using space between the notes to contrast Coltrane's rapid-fire attack, was especially inspired.

He also met and began performing with **Ella Fitzgerald**, an association that lasted until the end of the 1970s. His trio toured exclusively with her from 1968-78. After leaving Fitzgerald in 1978, some of his best, most compelling work was in the trio format, with George Mraz on bass and Elvin Jones or Lewis Nash on drums. Influenced by the playing and arrangements of Duke Ellington and Thelonious Monk, Flanagan's lyrical playing and harmonic sophistication placed him in the top echelon of jazz pianists. He was an especially tasteful interpreter of Billy Strayhorn, Thad Jones, and Tadd Dameron's music. Flanagan was a multiple jazz poll winner, and in 1992 was recipient of the prestigious Danish JAZZPAR Prize. During his career, he also was nominated for four Grammy Awards.

SELECTED DISCOGRAPHY

THELONICA
Enja, 1982

BEYOND THE BLUEBIRD
Timeless, 1990

GIANT STEPS
Enja, 1992

LADY BE GOOD ... FOR ELLA
Verve, 1994

SUNSET AND THE MOCKINGBIRD: THE BIRTHDAY CONCERT
Blue Note, 1997



PHOTO BY LEE TANNER

2002

SAXOPHONIST
COMPOSER
ARRANGER
BANDLEADER
EDUCATOR

Frank Foster

Born September 23, 1928 in Cincinnati, OH
Died July 26, 2011



PHOTO BY RAY AVERY/CTS IMAGES

Although best known for his work in the **Count Basie** Orchestra (and as the composer of the Count Basie hit, "Shiny Stockings"), Frank Foster's saxophone playing owed more to the bebop of Charlie Parker and Sonny Stitt than the swing of Basie.

Foster began playing clarinet at 11 years old before taking up the alto saxophone and eventually the tenor. By the time he was a senior in high school, he was leading and writing the arrangements for a 12-piece

band. Foster studied at Wilberforce University in Ohio before heading to Detroit in 1949 with trumpeter **Snooky Young** for six weeks, becoming captivated by its burgeoning music scene. Drafted into the Army, Foster left Detroit and headed off to basic training near San Francisco, where he would jam in the evenings at Jimbo's Bop City.

After being discharged in 1953, two life-changing events happened to Foster: he sat in with Charlie Parker at Birdland and he was asked to join Count Basie's band, where he stayed until 1964. Foster's fiery solos contrasted nicely with **Frank Wess'** ballad work, providing Basie with an interesting saxophone combination. Foster, already an accomplished composer by this time, learned from Basie how to simplify arrangements to make the music swing. He soon was providing compositions and arrangements for the band ("Blues Backstage," "Down for the Count," the entire *Easin' It* album, just to name a few), with his most popular number being "Shiny Stockings."

In the 1970s, Foster played with contemporary musicians such as **Elvin Jones**, George Coleman, and Joe Farrell and began expanding his compositions. He also was an extremely successful freelance writer, creating a large body of work for jazz, including works contributed to albums by singers **Sarah Vaughan** and Frank Sinatra, and a commissioned work for the 1980 Winter Olympics, *Lake Placid Suite*, written for jazz orchestra. In 1983, **Dizzy Gillespie** commissioned Foster to orchestrate Gillespie's song "Con Alma" for a performance and recording by the London Philharmonic Orchestra.

Foster led his own band, the Loud Minority, until 1986 when he assumed leadership of the Count Basie Orchestra from Thad Jones. While playing the favorites, he also began introducing original material into the playlist. Foster resigned as the musical director of the orchestra in 1995 and began recording albums again. In addition to performing, he also served as a musical consultant in the New York City public schools and taught at Queens College and the State University of New York at Buffalo. Foster received four Grammy Awards.

SELECTED DISCOGRAPHY

Count Basie
VERVE JAZZ MASTERS
Verve, 1954-65

FEARLESS
Original Jazz Classics, 1965

SHINY STOCKINGS
Denon, 1977-78

LEO RISING
Arabesque, 1996

Loud Minority Big Band
WE DO IT DIFF'RENT
Mapleshade 2002

2007

CURTIS FULLER

TROMBONIST
EDUCATOR

Born December 15, 1934 in Detroit, MI

A remarkably fluent trombonist, whose impeccable sense of time and ambitious solos made him a mainstay of the hard-bop scene, Curtis Fuller was born in Detroit, where he spent 10 years of his childhood in an orphanage. His interest in jazz was piqued when a nun at the orphanage took him to see Illinois Jacquet's band, which featured **J.J. Johnson** on trombone. He soon took up the instrument. A stint in an Army band (where he played with Cannonball Adderley) helped him mature into a professional with virtuoso skills. After working in Detroit with **Kenny Burrell** and

Yusef Lateef, he moved to New York, where he made his recording debut as a leader on *Transition* in 1955. He also became a strong presence on the Blue Note label, working with Clifford Jordan, John Coltrane (on the classic *Blue Train*), and his own *The Opener* (with Hank Mobley). Always in demand—he also played on late-1950s sessions for Prestige, United Artists, and Savoy—Fuller is the only trombonist to have recorded with Coltrane, Bud Powell, and **Jimmy Smith**.

In 1959, he became a founding member of the Jazztet with **Benny Golson** and **Art Farmer**, then joined **Art Blakey's** Jazz Messengers in 1961. For the next four years, working in a front line with **Wayne Shorter** and **Freddie Hubbard**, Fuller helped make this edition of the Messengers one of the defining bands of the hard-bop era. In 1968, Fuller toured Europe with **Dizzy Gillespie's** big band. During the 1970s, he experimented for a time playing hard bop arrangements in a band featuring electronic instruments, heading

a group with guitarist Bill Washer and bassist Stanley Clarke. He concluded that phase with the 1973 album *Crankin'*.

Fuller toured with the **Count Basie** band from 1975 to 1977; co-led the quintet Giant Bones with Kai Winding in 1979 and 1980; and played with Art Blakey, **Cedar Walton**, and Benny Golson in the late 1970s and early '80s. During the 1980s, Fuller toured Europe regularly with the Timeless All-Stars and performed and recorded with a reconvened Jazztet.

In more recent years, Fuller has become known nationally and internationally as a master clinician in jazz studies programs, having worked with students and young professionals at institutions including Skidmore College, Harvard University, Stanford University, the University of Pittsburgh, Duke University, the New England Conservatory of Music, and the John F. Kennedy Center for the Performing Arts. He holds an honorary doctorate from Berklee College of Music.



PHOTO BY LEE TANNER

SELECTED DISCOGRAPHY

BLUES-ETTE
Savoy, 1956

Art Blakey and the
Jazz Messengers
UGETSU
Riverside/OJC, 1963

CRANKIN'
MRL, 1973

The Jazztet
REAL TIME
Contemporary, 1986

KEEP IT SIMPLE
Savant, 2003

1982

TRUMPETER
COMPOSER
ARRANGER
BANDLEADER

DIZZY GILLESPIE

Born October 21, 1917 in Cheraw, SC •

Died January 6, 1993

John Birks “Dizzy” Gillespie’s effect on jazz cannot be overstated: his trumpet playing influenced every player who came after him, his compositions have become part of the jazz canon, and his bands have included some of the most significant names in the business. He was also, along with Charlie Parker, one of the major leaders of the bebop movement.

Gillespie’s father was an amateur bandleader who, although dead by the time Gillespie was ten, had given his son some of his earliest grounding in music. Gillespie began playing trumpet at 14 after briefly trying the trombone, and his first formal musical training came at the Laurinburg Institute in North Carolina.

Gillespie’s earliest professional jobs were with the Frankie Fairfax band, where he reportedly picked up the nickname Dizzy because of his outlandish antics. His earliest influence was **Roy Eldridge**, whom he later replaced in Teddy Hill’s band. From 1939–41, Gillespie was one of the principal soloists in Cab Calloway’s band, until he was dismissed for a notorious bandstand prank. While with Calloway he met the Cuban trumpeter Mario Bauza, from whom he gained a great interest in Afro-Cuban rhythms. At this time he also befriended Charlie Parker, with whom he would begin to develop some of the ideas behind bebop while sitting in at Minton’s Playhouse in Harlem.

From 1941–43, Gillespie freelanced with a number of big bands, including that of Earl “Fatha” Hines. Hines’ band contained several musicians Gillespie would interact with in the development of bebop, such as singer Billy Eckstine, who formed his own band featuring Gillespie on trumpet in 1944.

The year 1945 was crucial for both bebop and Gillespie. He recorded with Parker many of his small ensemble hits, such as “Salt Peanuts,” and formed his own bebop big band. Despite economic woes, he was able to keep this band together for four years. His trumpet playing was at a peak, with rapid-fire attacks of notes and an amazing harmonic range. A number of future greats performed with Gillespie’s big band, including saxophonists Gene Ammons, **Yusef Lateef**, Paul Gonsalves, **Jimmy Heath**, **James Moody**, and John Coltrane. The rhythm section of **John Lewis**, **Milt Jackson**, **Kenny Clarke**, and **Ray Brown** became the original Modern Jazz Quartet.

He took various bands on State Department tours around the world starting in 1956, the first time the U.S. government provided economic aid and recognition to jazz. Those excursions not only kept Gillespie working, they also stimulated his musical interests as he began incorporating different ethnic elements into his music, such as the Afro-Cuban rhythms he weaved into his big band arrangements. Never losing his thirst for collaboration, Gillespie worked with a variety of jazz stars as well as leading his own small groups on into the 1980s. He received the National Medal of Arts in 1989.

SELECTED DISCOGRAPHY

**THE COMPLETE
RCA VICTOR
RECORDINGS
1937–1949**
Bluebird, 1937–49

**DIZZY’S
DIAMONDS**
Verve, 1954–64

**BIRK’S WORKS:
VERVE BIG BAND
SESSIONS**
Verve, 1956–57

**GILLESPIANA/
CARNEGIE HALL
CONCERT**
Verve, 1960–61

**MAX + DIZZY,
PARIS 1989**
A&M, 1989

PHOTO BY MICHAEL WILDERMAN



1996

SAXOPHONIST
COMPOSER
ARRANGER
EDUCATOR

Benny GOLSON

Born January 25, 1929 in Philadelphia, PA

SELECTED DISCOGRAPHY

BENNY
GOLSON'S
NEW YORK
SCENE
Original Jazz Classics, 1957

TENOR LEGACY
Arkadia Jazz, 1996

ONE DAY,
FOREVER
Arkadia, 1996-2000

TERMINAL 1
Concord Jazz, 2004

NEW TIME,
NEW 'TET
Concord Jazz, 2008

Benny Golson is as renowned for his distinctive compositions and arrangements as for his innovative tenor saxophone playing. Major cornerstones of his career have included not only notable additions to the jazz canon, but also his work in film and television studios, and his contributions to jazz education.

Golson began on the piano at age nine, moving to the saxophone at age 14. He earned a degree from Howard University, then joined Bull Moose Jackson's band in 1951. Arranging and composing became a serious pursuit for him at the early encouragement of composer-arranger Tadd Dameron, whom he met in Jackson's band. Other early band affiliations included **Lionel Hampton**, Johnny Hodges, and Earl Bostic. He toured with the **Dizzy Gillespie** big band from 1956-58, then joined **Art Blakey's** Jazz Messengers. His robust playing added extra kick to the band, and his solo on Bobby Timmons' song "Moanin'" is a classic. With the Messengers, Golson's writing skills blossomed as he contributed pieces for the band that have forever

entered the jazz canon, including "Along Came Betty," "Blues March," "I Remember Clifford" (written upon the death of his friend Clifford Brown), "Killer Joe" (which later became a hit for **Quincy Jones**), and "Are You Real?"

After leaving the Messengers, he and **Art Farmer** formed the hard bop quintet known as the Jazztet. The original incarnation of the Jazztet lasted from 1959-62. In 1963, he moved to California and began to concentrate on composing and arranging. He scored music for European and American television and films, and essentially discontinued touring until 1982, when he and Farmer revived the Jazztet briefly. Thereafter he played more frequently, working in all-star aggregations, and completing commissioned assignments, such as an original orchestral work for the 100th anniversary of the Juilliard School of Music in 2005. His soundtrack credits include *M*A*S*H*, *Mission Impossible*, *Mod Squad*, and *Ironside*.

In 1987, Golson participated in a U.S. State Department tour of Southeast Asia, New Zealand, Indonesia, Malaysia, Burma, and Singapore. As a tribute to Art Blakey, Golson organized the Art Blakey Legacy Band tour of the U.S., Europe, and Japan from 1998 to 2000.

As an educator he has lectured, given clinics, and performed extended residencies at New York University, Stanford University, University of Pittsburgh, Cuyahoga Community College, Rutgers University, William Paterson College, and Berklee College of Music. Among his awards are a 1994 Guggenheim Fellowship and a 2007 Mellon Living Legend Legacy Award. Currently, he is working on two books: a major college textbook and his autobiography.

PHOTO BY LEE TANNER

1985

Dexter Gordon

SAXOPHONIST

Born February 27, 1923 in Los Angeles, CA

Died April 25, 1990

Dexter Gordon was one of the leading bebop tenor saxophonists, with his near-vibratoless sound and prodigious ability to improvise. He was a strong influence on the tenor saxophonists who came after bebop, especially **Sonny Rollins** and John Coltrane.

Gordon took up the clarinet at age 13, switching to the saxophone at 15. His first formal teacher was Lloyd Reese, who had other notable students, including Charles Mingus and Buddy Collette. Gordon left school in 1940 and joined a local band before taking a position with the **Lionel Hampton** band from 1940-43, cutting his first recordings with the band in 1942. Back home in Los Angeles, Gordon played with Lee Young (brother of Lester) and Jesse Price, and made a subsequent record with Nat "King" Cole at the piano.

Gordon began to garner attention when he moved to New York in 1944 to join the Billy Eckstine Orchestra. He recorded with Eckstine and made his own recordings for the Savoy label. Through the remainder of the 1940s, he played and recorded with the major figures in bebop, such as Charlie Parker, **Dizzy Gillespie**, and Tadd Dameron. Between 1947 and 1952, he locked horns with fellow tenor saxophonist Wardell Gray for a series of classic two-tenor duels, including their classic recording of "The Chase." Continuing to freelance throughout the 1950s, he began touring Europe as a soloist in the early 1960s to acclaim, eventually settling in Copenhagen in 1962.

Gordon continued to play in Europe as a soloist, making a series of recordings for the Danish label Steeplechase. He added the soprano sax to his arsenal in the early 1970s. During a trip back to the States in 1976, he took a gig at the Village Vanguard and the response to his playing was overwhelming. He found willing partners in several musicians of a younger

generation, including trumpeter Woody Shaw. The response prompted him to return permanently to the U.S., where he made a series of well-received records for the Columbia label. Included was a notable return to his two-tenor battle days, this time with fellow expatriate Johnny Griffin. In 1980, he was inducted into the *DownBeat* Jazz Hall of Fame.



PHOTO BY LEE TANNER

The culmination of the decade-long renewal of interest in Gordon was his starring role in the film *Round Midnight*, which garnered an Oscar nomination. Thereafter, until felled by ill health, he continued to tour with his own potent quartets and returned to his former record label, Blue Note, for a brief time following his film success. His last major concert appearance was with the New York Philharmonic, along with **Ron Carter** and **Tommy Flanagan**, performing *Ellingtones*, a concerto written for Gordon by **David Baker**.

SELECTED DISCOGRAPHY

**DEXTER GORDON
ON DIAL:
THE COMPLETE
SESSIONS**
Spotlite, 1947

DOIN' ALRIGHT
Blue Note, 1961

GO!
Blue Note, 1962

**SOMETHING
DIFFERENT**
Steeplechase, 1975

**GREAT
ENCOUNTERS**
Columbia, 1978

55

2004

Jim Hall

GUITARIST
COMPOSER

Born December 4, 1930 in Buffalo, NY

PHOTO BY LEE TANNER

SELECTED DISCOGRAPHY

Jimmy Giuffrè 3
TRAV'LIN' LIGHT
Atlantic, 1958

Sonny Rollins
THE BRIDGE
RCA, 1962

Ron Carter and Jim Hall
LIVE AT VILLAGE WEST
Concord, 1982

SOMETHING SPECIAL
Music Masters, 1993

Jim Hall and Bill Frisell
HEMISPHERES
ArtistShare, 2007-08

Jazz guitarist Jim Hall's technique has been called subtle, his sound mellow, and his compositions understated; yet his recording and playing history is anything but modest. He has recorded with artists ranging from Bill Evans to Itzhak Perlman and performed alongside most of the jazz greats of the 20th century. The first of the modern jazz guitarists to receive an NEA Jazz Masters award, his prowess on the instrument puts him in the company of Charlie Christian, Wes Montgomery, and Django Reinhardt.

After graduating from the Cleveland Institute of Music, Hall became an original member of the **Chico Hamilton** Quintet in 1955 and of the Jimmy Giuffrè 3 the following year—both small but musically vital ensembles of the era. Hall continued to hone his craft on **Ella Fitzgerald's** South American tour in 1960, a fruitful time in which he was exposed to the *bossa nova* style that greatly influenced his subsequent work. He joined **Sonny Rollins'** quartet from 1961-62, and appears on *The Bridge*, Rollins' first recording in three years after a self-imposed retirement. The interplay between Rollins' fiery solos and Hall's classic guitar runs make this one of jazz's most essential recordings.

Hall then co-led a quartet with **Art Farmer**, recorded a series of duets with noted saxophonist Paul

Desmond, and performed as a session musician on numerous recordings. His extensive ensemble experience has produced a control of rhythm and harmony so that Hall's playing, while grounded in scholarly technique and science, sounds both rich and free.

He eventually formed his own trio in 1965, which still performs and records today. Well-studied in classical composition, Hall has produced many original pieces for various jazz orchestral ensembles. His composition for jazz quartet, "Quartet Plus Four," earned him the JAZZPAR Prize in Denmark. In 2004, Towson University in Maryland commissioned a work by Hall for the First World Guitar Congress, *Peace Movement*, a concerto for guitar and orchestra performed by Hall and the Baltimore Symphony.

His influence on jazz guitarists, including such disparate ones as Bill Frisell and Pat Metheny, is immense. Hall continues to explore new avenues of music, even appearing on saxophonist Greg Osby's 2000 recording, *Invisible Hand*, with legendary pianist **Andrew Hill**. He also has worked in smaller settings as well, often in duets with jazz greats such as pianists Bill Evans and Red Mitchell, and bassists **Ron Carter** and **Charlie Haden**. In addition to numerous Grammy nominations, Hall has been awarded the New York Jazz Critics Circle Award for Best Jazz Composer/Arranger.

2004

PERCUSSIONIST
BANDLEADER
COMPOSER
EDUCATOR

CHICO Hamilton

Born September 21, 1921 in Los Angeles, CA



PHOTO BY LEE TANNER

Foreststorn “Chico” Hamilton is not only a subtle, creative drummer, but also a skillful bandleader who continually discovers talented newcomers. As a teenager growing up in Los Angeles, Hamilton started playing regularly for the first time with a band that included classmates Charles Mingus, **Dexter Gordon**, and Illinois Jacquet. He made his recording debut with Slim Gaillard, and studied drumming with jazz great **Jo Jones** during his military service from 1942-46.

After working briefly with Jimmy Mundy, **Count Basie**, and Lester Young, Hamilton joined Lena Horne’s band in 1948, staying with her on and off for six

years, including a tour of Europe. During this time, he also became an original member of the legendary Gerry Mulligan Quartet, which included Mulligan, Chet Baker, and Bob Whitlock. Successfully recording with them for three years (1952-55) on the Pacific Jazz label, Hamilton got his first shot as bandleader.

In 1955, he formed the Chico Hamilton Quintet, utilizing an unusual combination of instruments: cello, flute, guitar, bass, and drums. One of the important West Coast bands, the Hamilton group made their film debut in the movie *The Sweet Smell of Success*, as well as highlighting *Jazz on a Summer’s Day*, the film about the 1958 Newport Jazz Festival. His second great band started in 1962 with Albert Stinson on bass, Gabor Szabo on guitar, Charles Lloyd on tenor sax and flute, and George Bohanon on trombone, bringing a fresh, new sound to jazz once again. Over the years, Hamilton’s bands have had various personnel, but the quality of the musicianship has remained high. Some of the players Hamilton nurtured in his bands include **Jim Hall**, Eric Dolphy, **Ron Carter**, Arthur Blythe, Larry Coryell, and John Abercrombie.

During the 1960s, Hamilton formed a company to score feature films and commercials for television and radio. In 1987, Hamilton was on the originating faculty at Parsons New School of Jazz in New York. During the same year, he formed a new quartet called Euphoria, and began touring in Europe. The quartet met with great popularity, and in 1992, their album *Arroyo* placed in the Jazz Album of the Year category in the *DownBeat* readers’ poll. In 1995, a documentary of Hamilton’s extraordinary life and career, *Dancing to a Different Drummer*, directed by Julian Benedikt, was presented twice on the French-German Arts Network, ARTE. In June 1999, Hamilton received a Beacons of Jazz award from the Mannes College of Music at the New School University in New York City, where he is currently teaching. Never one to rest on his laurels, Hamilton released four new albums in 2006 in celebration of his 85th birthday. In 2007, he was a member of the NEA’s National Council on the Arts.

SELECTED DISCOGRAPHY

COMPLETE
PACIFIC JAZZ
RECORDINGS
OF THE CHICO
HAMILTON
QUINTET
Mosaic, 1955-59

MAN FROM
TWO WORLDS
Impulse!, 1962

DANCING TO
A DIFFERENT
DRUMMER
Soul Note, 1993

FORESTSTORN
Koch, 2000-01

TWELVE TONES
OF LOVE
Joyous Shout!, 2008

57

NEA Jazz
Masters
30th anniversary

1988

VIBRAPHONIST
DRUMMER
PIANIST
VOCALIST
BANDLEADER

Lionel Hampton

*Born April 20, 1908 in Louisville, KY
Died September 30, 2002*

SELECTED DISCOGRAPHY

THE COMPLETE
LIONEL
HAMPTON
Bluebird, 1937-39

HAMP: THE
LEGENDARY
DECCA
RECORDINGS
Decca, 1942-63

HAMP AND GETZ
Verve, 1956

REUNION AT
NEWPORT
Bluebird, 1967

MADE IN JAPAN
Timeless, 1982

Featuring outstanding sidemen and soloists, as well as his own swinging vibe playing, Lionel Hampton's bands during the 1940s and 1950s were among the most popular and most exciting in jazz. Hampton was raised in the Midwest, primarily in Kenosha, Wisconsin, where he received his first musical training. His career began behind the drums; his first music job was in a newsboys' band sponsored by the *Chicago Defender*.

In 1928, Hampton moved west to California, landing first in the Paul Howard Orchestra, later working with bandleaders Eddie Barefield and Les Hite. In 1929 he took up the vibraphone with the Hite band, which at the time was led by Louis Armstrong, becoming a pioneering figure in the use of vibes in a jazz band.

Hampton made his recorded debut on an Armstrong version of "Memories of You" in 1930. By 1934, Hampton had become leader of his own band, performing at Sebastian's Cotton Club in Los Angeles. Benny Goodman saw Hampton perform at one of his gigs and recruited him to augment his trio, with **Teddy Wilson** and Gene Krupa, for a 1936 recording date. Hampton remained in Goodman's band through 1940, occasionally replacing Krupa on the drums. Hampton became well known with the Goodman band, and

started his own big band. He achieved his biggest recorded hit with "Flying Home" in May 1942, driven by Illinois Jacquet's unforgettable tenor saxophone solo.

Hampton's popular big band boasted such potent musicians as **Dexter Gordon**, Clifford Brown, Fats Navarro, Johnny Griffin, Charles Mingus, **Art Farmer**, **Clark Terry**, Cat Anderson, Wes Montgomery, and singers Dinah Washington, **Joe Williams**, **Betty Carter**, and Aretha Franklin. He toured the globe and continued to nurture young talent, often providing some of the earliest band experiences to musicians who went on to become leaders in their own right. His band became the longest established orchestra in jazz history.

Lionel Hampton received numerous awards of merit, including several honorary doctoral degrees, the National Medal of Arts, and the Kennedy Center Honors. His diligent work with the jazz festival at the University of Idaho in Moscow led to it being renamed the Lionel Hampton International Jazz Festival in 1985. The university's music department shortly followed suit and became the Lionel Hampton School of Music. Winner of numerous polls, Hampton was an honored soloist into the 1990s, performing in numerous festivals as part of all-star assemblages. In 2001, he donated his vibraphone to the Smithsonian Institution.

PHOTO BY JAN PERSSON/CTSIMAGES



2005

TROMBONIST
COMPOSER
ARRANGER
EDUCATOR

SLIDE Hampton

Born April 21, 1932 in Jeannette, PA



PHOTO BY LEE TANNER

Slide Hampton's distinguished career spans decades in the evolution of jazz. At the age of 12 he was already touring the Midwest with the Indianapolis-based Hampton Band, led by his father and comprising other members of his musical family. During these tours, Hampton encountered jazz musicians such as J.J. Johnson and Wes Montgomery, who became early influences. By 1952, at the age of 20, he was performing at Carnegie Hall with the **Lionel Hampton** band. He then joined Maynard Ferguson's band, playing trombone and providing exciting charts on such popular tunes as "The Fugue," "Three Little Foxes," and "Slide's Derangement."

As his reputation grew, he soon began working with bands led by **Art Blakey**, **Dizzy Gillespie**, **Barry Harris**, Thad Jones, Mel Lewis, and **Max Roach**, again contributing both original compositions and arrangements. In 1962, he formed the Slide Hampton Octet, which included stellar horn players Booker Little, **Freddie Hubbard**, and George Coleman. The band toured the U.S. and Europe and recorded on several labels.

From 1964 to 1967, he served as music director for various orchestras and artists. Then, following a 1968 tour with Woody Herman, he elected to stay in Europe, performing with other expatriates such as Benny Bailey, **Kenny Clarke**, Kenny Drew, **Art Farmer**, and **Dexter Gordon**. Upon returning to the U.S. in 1977, he began a series of master classes at Harvard University, the University of Massachusetts at Amherst, De Paul University in Chicago, and Indiana University. During this period he formed the illustrious World of Trombones: an ensemble of nine trombones and a rhythm section.

In 1989, with **Paquito D'Rivera**, he was musical director of Dizzy's Diamond Jubilee, a year-long series of celebrations honoring Dizzy Gillespie's 75th birthday. Hampton's countless collaborations with the most prominent musicians of jazz were acknowledged by the 1998 Grammy Award for Best Jazz Arrangement with a Vocalist for Dee Dee Bridgewater's recording "Cotton Tail." Most recently, he has served as musical advisor to the Carnegie Hall Jazz Band. A charismatic figure, master arranger, and formidable trombonist, Hampton holds a place of distinction in the jazz tradition.

SELECTED DISCOGRAPHY

**SLIDE HAMPTON
AND HIS
HORN OF PLENTY**
Strand, 1959

**WORLD OF
TROMBONES**
1201 Music, 1979

ROOTS
Criss Cross, 1985

**DEDICATED
TO DIZ**
Telarc, 1993

**SPIRIT OF
THE HORN**
MCG Jazz, 2003

2004

Herbie Hancock

KEYBOARDIST
COMPOSER

Born April 12, 1940 in Chicago, IL

Herbie Hancock's talent as a pianist was evident when, at age 11, he performed Mozart's D Major Piano Concerto with the Chicago Symphony Orchestra. He

began playing jazz in high school, initially influenced by Oscar Peterson and Bill Evans. Also at this time, a passion for electronic science began to develop, so Hancock studied both electrical engineering and music composition at Grinnell College in Iowa. His love of electronics led Hancock to be a pioneer in the use of electric piano, clavinet, and synthesizer in jazz.

In 1961, trumpeter **Donald Byrd** asked the young pianist to join his group in New York, leading to Blue Note offering him a recording contract. His first album as leader, *Takin' Off*, which included the hit single "Watermelon Man," demonstrated a gift for composition and improvisation. His talent impressed **Miles Davis** enough to ask Hancock to join his band in 1963. In the five years he worked with Davis, who became a mentor as well as an employer, Hancock established his standing as one of the greatest pianists of all time. Along with **Ron Carter** (bass) and Tony Williams (drums), Hancock altered the role of the rhythm section in jazz to include expanded solos and spontaneous changes in mood and tempo. He also composed a number of pieces for the band as well as for his outstanding solo recordings with Blue Note. It was toward the end of his tenure with Davis that he began to use electric piano.

After leaving the band in 1968, Hancock continued to explore the use of electronic instruments in his music. In 1973, he formed a quartet whose first recording, *Head Hunters*, launched him into jazz stardom and became a best-selling jazz album. In the late 1970s, Hancock revived the old Miles Davis band (**Freddie Hubbard** stood in for Davis) under the name



PHOTO BY LEE TANNER

V.S.O.P. and they toured extensively.

Throughout his career, he has demonstrated stunning artistic versatility. In 1983, "Rockit," a single that resulted from a collaborative effort with the rock band Material, became a hit on MTV. Hancock then switched gears completely, partnering with Gambian *kora* virtuoso Foday Musa Suso on two albums, *Village Life* and *Jazz Africa*. He also has written scores for several films, including *Blow-Up* in 1966, *Death Wish* in 1974, and *Round Midnight*, for which he won an Academy Award in 1987.

Hancock has won 14 Grammy Awards in the past two decades, and continues to work as a producer and in both the electric and acoustic spheres of jazz. In 2008, he won the Grammy Album of the Year for *River: The Joni Letters*, the first jazz album to win that award in 43 years.

SELECTED DISCOGRAPHY

THE COMPLETE
BLUE NOTE
SIXTIES SESSIONS
Blue Note, 1962-69

HEAD HUNTERS
Columbia, 1973

V.S.O.P.
Columbia, 1977

VILLAGE LIFE
Columbia, 1985

RIVER: THE
JONI LETTERS
Universal, 2007

1989

PIANIST
COMPOSER
ARRANGER
EDUCATOR

Barry Harris

Born December 15, 1929 in Detroit, MI

Barry Harris is part of an exceptional crew of Detroit-bred jazz musicians, including **Tommy Flanagan** and **Donald Byrd**, who rose through the extraordinary arts education program in the public school system during the 1930s and 1940s. Harris' earliest musical mentor was a church piano-playing mother who exposed him to piano lessons at age four. He became seriously immersed in jazz in the mid-1940s and fell under the spell of Thelonious Monk, Charlie Parker, and Bud Powell. As a professional, he would become a key translator of Monk's music.

Detroit was blessed with a high-energy jazz scene during the 1940s, and Harris was house pianist at one of the hottest spots, the Blue Bird Lounge. At the Blue Bird and later at the Rouge, he backed such traveling soloists as **Miles Davis**, Wardell Gray, **Max Roach**, Sonny Stitt, **Lee Konitz**, and Lester Young. Displaying an early interest in passing the torch through education, Harris began teaching his bebop theories as early as 1956, tutoring young talent such as **Joe Henderson**. It is a tradition he has carried on throughout his life.

At the urging of Cannonball Adderley, Harris left

Detroit in 1960 and moved to New York. In addition to Adderley, Harris found work in the 1960s and 1970s with **Yusef Lateef**, Charles McPherson, and Coleman Hawkins. In addition to sideman work, Harris led various trios and duos at piano bars and restaurants around New York. He also began to get work as an arranger and composer, showing a particular adeptness for his treatment of strings. A consummate freelancer, he found work in a variety of diverse settings, inaugurating the Lincoln Center's Penthouse piano series in 1997.

By the early 1980s, Harris' acumen as a teacher and mentor to developing pianists had become legendary. He was able to expand these interests when he opened the Jazz Cultural Center in 1982 on Eighth Avenue in Manhattan. The center served as workshop, educational facility, and performance space for Harris and his affiliated artists, but unfortunately only lasted until 1987. Harris soldiered on, though, continuing to teach and mentor young musicians, holding weekly workshop sessions in New York City for aspiring performers. He also continues to present and produce annual multimedia concert spectacles at places like Symphony Space and the Manhattan Center in New York.

SELECTED DISCOGRAPHY

**CHASIN'
THE BIRD**
Original Jazz Classics, 1962

**BARRY HARRIS
PLAYS TADD
DAMERON**
Classics, 1975

**FOR THE
MOMENT**
Uptown, 1984

**LIVE AT MAYBECK
RECITAL HALL,
VOL. 1 & 2**
Concord, 1990

**LIVE FROM NEW
YORK, VOL 1**
Lineage, 2004

PHOTO BY TOM PICH



1995

ROY Haynes

DRUMMER

Born March 13, 1925 in Roxbury, MA

SELECTED DISCOGRAPHY

WE THREE
Original Jazz Classics, 1958

OUT OF THE AFTERNOON
Impulse!, 1962

TE VOUE!
Dreyfus, 1995

THE ROY HAYNES TRIO
Verve, 2000

ROY-ALTY
Dreyfus Jazz, 2011

Seemingly ageless, Roy Haynes has played the drums from the bebop days of the 1940s to the present day with the same restless energy. Haynes has remained fresh in his outlook and in his thirst for collaborating with younger artists and those who play in challenging styles, as is shown in his work with such disparate artists as Roland Kirk, Danilo Pérez, and Pat Metheny. He also has been a favorite sideman for any number of artists because of his crisply distinctive drumming style. Thelonious Monk once described Haynes' drumming as "an eight ball right in the side pocket."

Haynes became interested in music through his father, a church organist. In his earliest professional playing years in the mid-1940s, he worked in Boston with Sabby Lewis, Frankie Newton, and Pete Brown. In 1945, he joined the Luis Russell band, remaining until 1947, whereupon he joined Lester Young's band. In the late 1940s to mid-1950s, he worked with such greats as **Miles Davis**, Charlie Parker, Bud Powell, and Kai Winding. He later played in Monk's band at the Five Spot Cafe before forming his own band in 1958.

Some of his most noted work in the early 1960s came when he subbed for **Elvin Jones** in the John Coltrane Quartet, both on gigs and on records. His drumming style was a marked change for Coltrane from Elvin Jones' approach—lighter, less aggressive—and it gave the quartet a different sound. Among his other affiliations during the late 1950s to early 1960s were George Shearing, **Kenny Burrell**, Lennie Tristano, and Stan Getz. In addition, his style of drumming was an ideal accompaniment to singers, accenting the vocals without overpowering them, and he worked with **Sarah Vaughan**, and Lambert, **Hendricks & Ross**.

He later joined vibist Gary Burton, who had been



PHOTO BY VANCE JACOBS

a member of Getz's band. After Burton's band, which was one of the precursors of the jazz-rock movement, Haynes formed the Hip Ensemble, featuring such musicians as George Adams and Hannibal Marvin Peterson. The band had a decidedly contemporary flavor, often employing various guitarists. He also has enjoyed an occasional playing relationship with **Chick Corea**, dating back to their Stan Getz days. He joined Corea's Trio Music band in 1981.

While periodically leading his own bands, he has also worked with artists such as **Billy Taylor**, **Hank Jones**, and Ted Curson, and as an innovative drummer in a variety of settings. His bands have included some of the more exceptional young musicians on the scene, ranging from his Hip Ensemble to his various quartets. Haynes received the prestigious Danish award, the JAZZPAR Prize, in 1994, and he continues to influence the next generation of drummers with his distinctive sound.

SAXOPHONIST
FLUTIST
COMPOSER
ARRANGER
EDUCATOR



PHOTO BY TOM PICH

2003

JIMMY HeATH

Born October 25, 1926 in
Philadelphia, PA

SELECTED DISCOGRAPHY

REALLY BIG!
Riverside/OJC, 1960

ON THE TRAIL
Riverside/OJC, 1964

**LITTLE MAN,
BIG BAND**
Verve, 1992

Heath Brothers
JAZZ FAMILY
Concord, 1998

**TURN UP THE
HEATH**
Planet Arts, 2006

The second of the illustrious Heath Brothers to receive an NEA Jazz Master Fellowship (bassist **Percy** received the award in 2002), Jimmy was the first Heath to choose music as a career path. Starting on alto saxophone (and acquiring the nickname “Little Bird” due to the influence Charlie “Yardbird” Parker had on his style), one of his first professional jobs came in 1945-46 in the Midwest territory band led by Nat Towles, out of Omaha, Nebraska. Returning to Philadelphia, he briefly led his own big band with a saxophone section that included John Coltrane and **Benny Golson**—also products of the city’s jazz scene. Gigs followed with Howard McGhee in 1948 and with **Dizzy Gillespie**’s big band from 1949-50.

In the early 1950s, Heath switched to tenor sax, playing with **Miles Davis** in 1953 and then again briefly in 1959, among other gigs. In the 1960s, he began his own recordings as a leader, and frequently teamed up with **Milt Jackson** and **Art Farmer**. By that time he had honed his talent as a composer and arranger, creating such widely performed compositions as “Gingerbread Boy” and “C.T.A.” By combining his versatile style of performing and his outstanding writing

and arranging abilities, he has set a high standard of accomplishment in the jazz field. He has made more than 100 recordings and composed more than 100 original works.

As an educator, Heath has taught at Jazzmobile, Housatonic Community College, City College of New York, and Queens College, where he retired from full-time teaching in 1998. He holds honorary degrees from Sojourner-Douglass College and the Juilliard School, and has a chair endowed in his name at Queens College. He continues to conduct workshops and clinics throughout the United States, Canada, and Europe.

Since the mid-1970s, Jimmy had been teaming up with brothers Percy and Albert “Tootie” as the Heath Brothers, a band which also at times included contributions from Jimmy’s son, the noted percussionist, composer, and rhythm-and-blues producer, Mtume. In addition, he has performed with other jazz greats, such as **Slide Hampton** and **Wynton Marsalis**, and indulged in his continuing interest in the dynamics of arranging for big band. In 2010, his memoir, *I Walked with Giants*, was published. He remains active as an educator, saxophonist, and composer.

2002

percy Heath

BASSIST
CELLIST

*Born April 30, 1923 in Wilmington, NC
Died April 28, 2005*

SELECTED DISCOGRAPHY

Modern Jazz Quartet
**THE ARTISTRY
OF THE MODERN
JAZZ QUARTET**
Prestige, 1952-55

Jimmy Heath
REALLY BIG!
Original Jazz Classics, 1960

Heath Brothers
MARCHIN' ON!
Strata East, 1976

Heath Brothers
BROTHERLY LOVE
Antilles, 1991

Modern Jazz Quartet
CELEBRATION
Atlantic, 1992



PHOTO BY LEE TANNER

Percy Heath was the backbone of the popular jazz group Modern Jazz Quartet, and a superb bassist so sought after that he appeared on more than 200 jazz albums.

Heath was a member of one of the great families of jazz (along with the Joneses and Marsalises), with brothers **Jimmy** (on saxophone) and Albert "Tootie" (on drums) also being stellar jazz musicians.

Heath started on the violin in his school orchestra but began to seriously study music at the Granoff School of Music in Philadelphia after his service in the Air Force. In 1947, he joined his brother Jimmy in Howard McGhee's band, ending up in New York where he performed regularly with jazz greats such as **Miles Davis, J.J. Johnson, Sonny Rollins**, Fats Navarro, and Charlie Parker. Heath joined **Dizzy Gillespie's** sextet from 1950-52, where he met the other members of the soon-to-be Modern Jazz Quartet (MJQ): **John Lewis, Milt Jackson**, and **Kenny Clarke**. Heath stayed with MJQ, off and on, from its beginning in 1952 for more than 40 years. Lewis' arrangements brought the bass into greater

prominence, prompting Heath to greater heights with his performances. During his time with MJQ, Heath performed on film soundtracks and with symphony orchestras and string quartets, always exhibiting style and poise in every setting.

During the break from the MJQ in 1975-82, Heath worked with **Sarah Vaughan** and began performing—sometimes playing cello instead of bass—with the Heath Brothers band, which included Jimmy and Tootie. The Heath Brothers were featured in Danny Scher's 2006 documentary, *Brotherly Love*.

His talents on bass were much in demand as the house bass player for both Prestige and Blue Note record labels, providing a confident, straight-ahead style of playing reminiscent of the great **Ray Brown**.

Heath received many honors in his career, such as the Maria Fischer Award, France's Cross of Officer of Arts and Letters, and an honorary doctoral degree from Berklee College of Music in Boston, Massachusetts. In addition, Heath performed at the White House for Presidents Nixon and Clinton.

1999

Joe Henderson

SAXOPHONIST

Born April 24, 1937 in Lima, OH

Died June 30, 2001

One of the more distinctive tenor saxophone voices to have emerged during the 1960s, Joe Henderson's rich tone and strong sense of rhythm influenced scores of tenor saxophonists who followed him. In concert, his aggressive playing was often tempered by a melodic touch on ballads.

Growing up in Lima, Ohio, he first played the drums, switching to tenor saxophone at age 13. After high school he studied at Kentucky State College, then Wayne State in Detroit from 1956-60, as well as under the private tutelage of pianist **Barry Harris**. One of his first jazz jobs was alongside saxophonist

Sonny Stitt. In 1960, he then led his own band in Detroit until entering the Army that year, playing in the Army band until 1962.

After leaving the Army, Henderson eventually moved to New York, where he worked with organist Jack McDuff, then co-led a band with Kenny Dorham during 1962-63. His first recording as a leader in 1963, *Page One*, was one of the most popular releases for the Blue Note label, and led to one of his richest recording periods both as a leader and sideman. He played with **Horace Silver** in 1964-66, and **Andrew Hill** in 1965, both Blue Note artists. Lee Morgan's album *The Sidewinder*, contains some of his best solos of the period, especially on the hit title track. During the late 1960s, he was part of the cooperative band, the Jazz Communicators, with **Freddie Hubbard** and Louis Hayes.

At the end of the decade he spent more than a year with the **Herbie Hancock** Sextet (1969-70), and joined the pop band Blood, Sweat & Tears for a short time in 1971. Thereafter he worked mainly as a leader and freelance saxophonist. His bands employed a number of outstanding musicians and, following his Blue Note years, he made a series of rewarding discs for the Milestone label.

In the 1990s, Henderson experienced a resurgence in popularity with a series of well-received albums on the Verve label. His recordings of the music of Billy Strayhorn, **Miles Davis**, and Antonio Carlos Jobim in inventive arrangements were inspired, and he showed a skill for big band arrangement with his 1996 release, *Big Band*. Henderson stopped performing in 1998 after suffering a stroke.

SELECTED DISCOGRAPHY

PAGE ONE
Blue Note, 1963

FOUR!
Verve, 1968

THE STATE OF THE TENOR, VOL. 1 & 2
Blue Note, 1985

LUSH LIFE: THE MUSIC OF BILLY STRAYHORN
Verve, 1991

BIG BAND
Verve, 1992-96



PHOTO BY LEE TANNER

65

NEA Jazz
Masters
30th anniversary

2004

COMPOSER
ARRANGER
MUSICAL DIRECTOR
PIANIST

LUTHER HENDERSON

Born March 14, 1919 in Kansas City, MO
Died July 29, 2003

SELECTED DISCOGRAPHY

Sarah Vaughan
NO COUNT SARAH
Mercury, 1958

Eileen Farrell
**I GOT A RIGHT TO
SING THE BLUES**
Columbia, 1960

Original Cast Recording
**AIN'T
MISBEHAVIN'**
RCA, 1978

American Composers
Orchestra
**FOUR
SYMPHONIC
WORKS BY DUKE
ELLINGTON**
Music Masters, 1989

Canadian Brass Quintet
**RED HOT JAZZ:
THE DIXIELAND
ALBUM**
Philips, 1993

When he was four, Luther Henderson moved to Harlem with his family and became neighbors with Duke Ellington. Ellington would become a major influence on Henderson's life, beginning in the late 1940s and early 1950s when he adapted and orchestrated some of Ellington's larger works, such as "Harlem—A Tone Parallel" and "Three Black Kings," for performance in a concerto grosso format by Henderson's orchestra and another symphony orchestra. Henderson's classical training at the Juilliard School and music study at New York University led Ellington to dub Henderson "his classical arm." His talents included composing, arranging, conducting, and performing, and he was hired by Ellington in 1946 to orchestrate his Broadway musical, *Beggar's Holiday*.

Henderson worked on more than 50 Broadway productions in various capacities. For *Ain't Misbehavin'*, he was the original pianist as well as orchestrator, arranger, and musical supervisor. For *Lena Horne: The Lady and Her Music*, he was the musical consultant and arranged several selections. He orchestrated such musicals as the Tony Award-winning *Raisin*, *Play On!*, and *Jelly's Last Jam*. As a dance arranger, Henderson's credits included *Flower Drum Song*, *Do Re Mi*, *Funny Girl*, and *No, No Nanette*. His skill in bringing a jazz sensibility to musical theater was much in demand. For *Jelly's Last Jam*, he rearranged Jelly Roll Morton's jazz compositions and musical fragments into a hit musical; *Ain't Misbehavin'* used the music of jazz great Fats Waller as a base.

Henderson's talents extended to the arena of television, where he held positions as musical director,

orchestrator, arranger, and pianist for the Columbia Pictures television special *Ain't Misbehavin'* for which he received an Emmy nomination. Albums to his credit included several with the Canadian Brass Quintet and Eileen Farrell's *I Got a Right to Sing the Blues*, which was re-released in 1992. For Columbia Records, the Luther Henderson Orchestra recorded six albums. In addition, Henderson contributed to various albums recorded by the Duke Ellington Orchestra, the Andre Kostelanetz Orchestra, the Royal Philharmonic, Mandy Patinkin, Polly Bergen, Anita Ellis, and others. Henderson's composition "Ten Good Years," with lyricist Martin Chamin, was recorded by **Nancy Wilson** on her *Coconut Grove* album.

Henderson died of cancer in 2003. His widow, Billie Allen-Henderson, created the Luther Henderson Scholarship Fund at the Juilliard School in New York in 2006 for students of color to pursue musical study.

PHOTO BY SARA KRULWICH/
THE NEW YORK TIMES/REDUX



1993

VOCALIST
LYRICIST
EDUCATOR

Jon Hendricks

Born September 16, 1921 Newark, OH



PHOTO BY TOM PICH

Jon Hendricks helped create the singing style known as “vocalese,” or crafting songs and lyrics out of the note sequences of famous jazz instrumental solos, as a member of the great jazz vocal ensemble Lambert, Hendricks & Ross. A gifted lyricist, he has added words to classics by **Count Basie**, **Horace Silver**, **Miles Davis**, and **Art Blakey**, brilliantly mirroring the instrumental effects.

He largely grew up in Toledo, Ohio, one of 17 children. His singing career began at age eight at parties and dinners. Later he sang on a radio show on which he was occasionally accompanied by another Toledoan, the great pianist Art Tatum. Returning home from service in the Army, he studied at the University of Toledo and taught himself to play drums. In 1952, he relocated to New York and found his initial work as a songwriter, working for such artists as Louis Jordan and King Pleasure. One of his earliest recordings came on a

version of the Woody Herman band feature “Four Brothers.”

His collaboration with vocalist Dave Lambert began in 1957 when he re-recorded “Four Brothers,” which led to their association with singer **Annie Ross** on a collection of Count Basie songs. *Sing a Song of Basie*, using innovative multitracked arrangement of vocals, became a hit when released in 1958 and gave birth to Lambert, Hendricks & Ross as a full-time act. They subsequently toured with the Basie band and were a top-selling act for nearly four years, until Ross left the band. Lambert and Hendricks continued for a while with new singer Yolande Bavan, eventually breaking up in 1964. Hendricks found work as a soloist, then moved to England in 1968. In the early 1970s he put together another trio, this time with wife Judith and daughter Michelle, an arrangement he has occasionally revisited over the years.

Evolution of the Blues, an extended stage work Hendricks had first performed with Lambert and Ross at the Monterey Jazz Festival in 1960, went on a five-year run at the Broadway Theatre in San Francisco in the 1970s. Thereafter he took a variety of university teaching positions in California, and continued to work with Judith, Michelle, and youngest daughter Aria, with occasional male singers such as Bobby McFerrin, Kevin Burke, and Miles Griffith. He has written for and played with the Manhattan Transfer, a jazz vocal group heavily influenced by Hendricks. Also, he was one of three singers in **Wynton Marsalis’** Pulitzer Prize-winning oratorio, *Blood on the Fields*. He has written lyrics to a number of jazz standards, including “Four,” “Hi Fly,” “Along Came Betty,” “Desifinado,” and “No More Blues.” In 2000, he was appointed distinguished professor of jazz studies at the University of Toledo in Ohio. A documentary about Hendricks’ time in the military, *Blues March: Soldier Jon Hendricks*, was released in 2009.

SELECTED DISCOGRAPHY

Lambert, Hendricks & Ross
SING A SONG OF BASIE
Verve, 1957

Lambert, Hendricks & Ross
EVERYBODY'S BOPPIN'
Columbia, 1959-61

LOVE
Muse, 1981-82

FREDDIE FREELOADER
Denon, 1989-90

Wynton Marsalis
BLOOD ON THE FIELDS
Columbia, 1994

67

2004

Nat Hentoff

CRITIC
JOURNALIST
PRODUCER

A.B. SPELLMAN
NEA JAZZ MASTERS
AWARD FOR
JAZZ
ADVOCACY

SELECTED BIBLIOGRAPHY

JAZZ COUNTRY
Harper Collins, 1965

THE JAZZ LIFE
Harper Collins 1975

JAZZ IS
Random House, 1976

BOSTON BOY:
GROWING UP
WITH JAZZ
AND OTHER
REBELLIOUS
PASSIONS
Random House, 1986

THE NAT
HENTOFF
READER
DaCapo Press, 2001

Born June 10, 1925 in Boston, MA

One of the major voices in jazz literature, Nat Hentoff has written about and championed jazz for more than half a century, produced recording sessions for some of the biggest names in jazz, and written liner notes for many more. Through his work, he has helped to advance the appreciation and knowledge of jazz. It is fitting that he is the first to receive the NEA Jazz Masters Fellowship for Jazz Advocacy.

Hentoff began his education at Northeastern University in Boston, his hometown, and went on to pursue graduate studies at Harvard University. As a graduate student, he hosted a local radio show and became immersed in the Boston jazz scene. In 1953, after completing a Fulbright Fellowship at the Sorbonne in Paris, he spent four years as an associate editor at *DownBeat* magazine, where he laid the foundation for a truly remarkable career as a jazz journalist. Hentoff was co-editor of *Jazz Review* from 1958 to 1961, and worked for the Candid label as A&R director from 1960 to 1961, producing recording sessions by jazz icons such as Charles Mingus, **Cecil Taylor**, and **Abbey Lincoln**.

His books on music include *Jazz Country* (1965), *Jazz: New Perspectives on the History of Jazz by Twelve of the World's Foremost Jazz Critics and*

Scholars (with Albert J. McCarthy, 1974), *Boston Boy: Growing Up with Jazz and Other Rebellious Passions* (1986), *Listen to the Stories: Nat Hentoff on Jazz and Country Music* (1995), and *American Music Is* (2004). His work has appeared in such venerable publications as the *New York Times*, *New Republic*, *JazzTimes*, and *New Yorker*, where he was a staff writer for more than

25 years. In addition to his status as a renowned jazz historian and critic, Hentoff also is an expert on First Amendment rights, criminal justice, and education and has written a number of books on these topics.

In 1980, he was awarded a Guggenheim Fellowship in education as well as a Silver Gavel Award from the American Bar Association for his coverage of the law and criminal justice. Five years later, he was awarded an honorary degree from Northeastern University. The multidisciplinary body of work that Hentoff

has produced represents an

articulation of the interconnectedness of the ideals of constitutional rights and jazz music and is without a doubt a major contribution to the dialogue surrounding the uniquely American jazz tradition. Currently, Hentoff writes about music for the *Wall Street Journal* and has a column in the United Media syndicate, which distributes the column to 250 papers nationwide.



PHOTO BY TOM PICH



1997

BILLY HIGGINS

DRUMMER

PHOTO BY LEE TANNER

*Born October 11, 1936 in Los Angeles, CA
Died May 3, 2001*

Known among musicians and fans as “Smiling Billy,” Billy Higgins was first introduced to the broader jazz public when he came to the East Coast with the **Ornette Coleman** Quartet in 1959 for their extended engagement at the Five Spot Cafe. Although he does not have many records under his own name, Higgins was often in great demand as a sideman, providing sensitive accompaniment in a variety of settings.

Higgins started on the drums at age 12. By the time he was 19, he was working in rhythm-and-blues bands, with musicians such as Amos Milburn and Bo Diddley. Other early affiliations included singers Brook Benton, Jimmy Witherspoon, and Sister Rosetta Tharpe. He also began working with jazz artists such as **Dexter Gordon**, Don Cherry, James Clay, and Walter Benton. He joined the Red Mitchell band in 1957, but soon left to join Ornette Coleman’s new band, with which he worked steadily in 1958 and 1959. In the early 1960s, he worked with Thelonious Monk, John Coltrane, and **Sonny Rollins**. By then he had become one of the

most in-demand freelance drummers on the scene, particularly on many Blue Note sessions.

His drumming was an important addition to many recordings, such as **Andrew Hill’s** *Point of Departure*, **Herbie Hancock’s** *Takin’ Off*, and Lee Morgan’s *The Sidewinder*, the last two being especially popular jazz albums. He would intermittently work with Coleman again in the 1960s and 1970s as well. Another frequent musical collaborator was **Cedar Walton**, an association that began in 1966 and continued into the 1990s, often in Walton’s Eastern Rebellion band.

In 1989, Higgins co-founded a cultural community center, the World Stage, in Los Angeles to advance the position of African-American music, literature, and art. In the 1990s his career was halted by kidney disease, leading to a subsequent kidney transplant. After resuming playing, he remained much in demand for record dates. During 1999-2001, he worked frequently with Charles Lloyd when not leading his own bands, recording some of his most inventive drumming while playing against Lloyd’s saxophone.

SELECTED DISCOGRAPHY

Ornette Coleman
CHANGE OF THE CENTURY
Atlantic, 1959

SOWETO
Red, 1979

MR. BILLY HIGGINS
Evidence, 1984

3/4 FOR PEACE
Red, 1993

Charles Lloyd and Billy Higgins
WHICH WAY IS EAST
ECM, 2001

2008

PIANIST
COMPOSER
ARRANGER
BANDLEADER
EDUCATOR

Andrew Hill

Born June 30, 1931 in Chicago, IL

Died April 20, 2007

Recognized by Blue Note Records' founder Alfred Lion as his "last, great protégé," pianist Andrew Hill spent 40 years composing, performing, recording, and mentoring young musicians.

Born in Chicago in 1931, Andrew Hill began teaching himself to play piano at age 10, and was later introduced to German composer and music theorist-in-exile Paul Hindemith. He started performing in 1952 with touring jazz musicians, including Charlie Parker, Dinah Washington, Coleman Hawkins, and **Miles Davis**.

He moved to New York in 1961 and shortly thereafter was contracted by Alfred Lion at Blue Note Records as a leader and a sideman, producing his early classics for the label, such as *Point of Departure* and *Black Fire*. Hill's Blue Note sessions with acclaimed musicians such as Eric Dolphy, Kenny Dorham, John Gilmore, **Roy Haynes**, **Joe Henderson**, and **Elvin Jones** cemented his reputation as a musician and composer of some renown.

Hill served as composer-in-residence at Colgate University of Hamilton from 1970-72. In California, he performed in concert and taught classes at public schools and social service institutions before becoming an associate professor of music at Portland State University, where he established the successful Summer Jazz Intensive. He also performed and taught at Harvard and Wesleyan universities among others.

He returned to New York City in the 1990s, reestablishing himself as a pianist, ensemble leader, and composer. In 2000, Hill released *Dusk*, a song cycle loosely based on Jean Toomer's 1923 book *Cane*, with yet another phenomenal band. The album brought him to the attention of and garnered him acclaim from a larger jazz audience, claiming a place on best-album-of-the-year lists in *Fortune Magazine*, *San Diego Union Tribune*, *Philadelphia Inquirer*, *JazzTimes*, and *DownBeat*.

The new attention led to reissues of his classic Blue Note recordings of the 1960s and new issues of



PHOTO BY LEE TANNER

some previously unreleased recordings from that time period. One of the most interesting was *Passing Ships*, a previously unknown nonet recording that prefaced his big band recording in 2002, *A Beautiful Day*, by more than 30 years. In 2003, he received the prestigious Danish award, the JAZZPAR Prize.

After fighting lung cancer for many years, Hill succumbed to the disease in April 2007. He was notified of the NEA Jazz Masters award before his passing, and his wife accepted the award on his behalf.

SELECTED DISCOGRAPHY

POINT OF
DEPARTURE
Blue Note, 1964

PASSING SHIPS
Blue Note, 1969

LIVE AT
MONTREUX
Freedom, 1975

DUSK
Palmetto, 1999

TIME LINES
Blue Note, 2005

1993

MILT HINTON

BASSIST
EDUCATOR
PHOTOGRAPHER

Born June 23, 1910 in Vicksburg, MS
Died December 19, 2000

Milt Hinton's career spanned the gamut of jazz generations, from the early swing days of the 1930s with Cab Calloway through the end of the millennium with the new guard of jazz, such as **Branford Marsalis** and Christian McBride. His ability to make a contribution in any setting allowed for his vast array of work. As a soloist, Hinton, nicknamed "The Judge," was adept at the early bass tradition of slapping the strings. In addition to his love of music, Hinton was a perceptive and widely exhibited photographer. Much of the history of jazz can be found in his photographs, which were published in several magazines and in two extraordinary coffee-table books.

Like many African-American families in the early part of the 20th century, Hinton's family migrated north from Mississippi to Chicago, where he was raised. His mother was a church musician, playing organ and piano, and directing the choir. She bought him a violin for his 13th birthday, which he studied for four years from 1923-27. Later he picked up the bass horn and tuba while studying music at Wendell Phillips High School in Chicago. In 1928, he found his voice when he switched to string bass. One of his earliest professional affiliations was with violinist Eddie South, with whom he played intermittently between 1931-36. He also worked on sessions with Zutty Singleton, Erskine Tate, Art Tatum, and Jabbo Smith.

Hinton's early career experience was centered around the Cab Calloway Orchestra, with which he worked from 1936-51. After leaving Calloway, he worked with the big bands of Joe Bushkin, Jackie Gleason, Phil Moore, and **Count Basie**. He played with Louis Armstrong between 1952-55, then became a staff musician for CBS, one of

the first African-American musicians welcomed into the TV studios. From 1956 on, Hinton was a much in-demand studio musician, adept at different styles of playing, from the pop of Paul Anka to the jazz of **Teddy Wilson**. He also was in demand in live settings, performing with Jimmy McPartland, Benny Goodman, Ben Webster, Sammy Davis, Jr., Judy Garland, and Harry Belafonte, among others. In the 1960s, he became a staff musician at ABC, working on *The Dick Cavett Show*. In the last decades of his life, Hinton continued to play and record, inspiring new generations of jazz musicians and fans.

He received numerous honorary doctoral degrees and taught jazz at several colleges and universities, including Hunter College, Baruch College, Skidmore College, and Interlochen Music Camp. A 2003 documentary, *Keeping Time: The Life, Music + Photographs of Milt Hinton*, chronicled his career.

PHOTO BY LEE TANNER



SELECTED DISCOGRAPHY

Cab Calloway
ARE YOU HEP TO THE JIVE?
Columbia/Legacy, 1937-47

THE JUDGE AT HIS BEST
Chiaroscuro, 1973-95

BACK TO BASS-ICS
Progressive, 1984

Branford Marsalis
TRIO JEEPY
Columbia, 1988

LAUGHING AT LIFE
Columbia, 1995

71

NEA Jazz
Masters
30th anniversary

COMPOSER
ARRANGER
SAXOPHONIST

BILL HOLMAN

Born May 21, 1927 in Olive, CA

Bill Holman's unique and complex arrangements have long been appreciated by musicians and critics alike, although he is best known on the West Coast.

He took up clarinet in junior high school and tenor saxophone in high school, by which time he was leading his own band. After serving in the U.S. Navy and studying engineering, Holman decided in the late 1940s that he wanted to write big band music and enrolled at the Westlake College of Music in Los Angeles. He also studied composition privately with Russ Garcia and saxophone with Lloyd Reese.

By 1949, Holman's career was well underway. After writing for Charlie Barnet, in 1952 he began his association with Stan Kenton, for whom he would compose (and perform) for many years to come. During the 1950s, he also was active in the West Coast jazz movement, playing in small bands led by Shorty Rogers and Shelly Manne and co-leading a quintet with Mel Lewis. During the following decade, Holman expanded his writing efforts, working for bands led by jazz greats such as **Louie Bellson, Count Basie, Bob Brookmeyer**, Woody Herman, Buddy Rich, Gerry Mulligan, Doc Severinsen, and others. In addition, he wrote for high-profile vocalists such as Natalie Cole (including her Grammy Award-winning album *Unforgettable*), **Tony Bennett**, **Carmen MacRae**, **Anita O'Day**, **Ella Fitzgerald**, and **Sarah Vaughan**.

In 1975, Holman launched the Bill Holman Band but recording was elusive; the recording of *The Bill Holman Band* in 1987 was his first release as a leader in 27 years. Since 1980, Holman increasingly has become more active in Europe, including writing, conducting, and performing extended works for the WDR Symphony Orchestra in Cologne, Germany, and the Metropole Orchestra in the Netherlands.



PHOTO BY RAY AVERY/CTS IMAGES

To date, Holman has won three Grammy Awards: Best Instrumental Arrangement of "Take the 'A' Train" for Doc Severinsen and the *Tonight Show* Orchestra (1987); Best Instrumental Composition for "A View from the Side" for the Bill Holman Band (1995); and Best Instrumental Arrangement of "Straight, No Chaser" for the Bill Holman Band (1997). He was voted "Best Arranger" in the *JazzTimes* readers' poll four times; and received the "Arranger of the Year" award three times in *DownBeat* magazine's readers' poll and critics' poll.

In 2000, the Bill Holman Collection of scores and memorabilia became part of the Smithsonian Institution's permanent collection in Washington, DC. In 2006, he was inducted into the Rutgers Jazz Hall of Fame, and in 2008, he was doubly honored: a Golden Score Award from the American Society of Music Arrangers and Composers and a place in the American Society of Composers, Authors and Publishers Jazz Wall of Fame.

SELECTED DISCOGRAPHY

THE FABULOUS
BILL HOLMAN
Coral, 1954-57

BILL HOLMAN'S
GREAT BIG BAND
Capitol, 1960

THE BILL
HOLMAN BAND
JVC, 1987

BRILLIANT
CORNERS:
THE MUSIC OF
THELONIOUS
MONK
JVC, 1997

HOMMAGE
Jazzed Media, 2005-06

2005

SHIRLEY HORN

VOCALIST
PIANIST

*Born May 1, 1934 in Washington, DC
Died October 20, 2005*

Shirley Horn began leading her own group in the mid-1950s, and in 1960 recorded her first album, *Embers and Ashes*, which established her reputation as an exceptional and sensitive jazz vocalist. Born in 1934 in Washington, DC, she studied classical piano as a teenager at Howard University's Junior School of Music.

Under the influence of artists such as Oscar Peterson and **Ahmad Jamal**, she then began a career as a jazz pianist and soon after discovered the great expressive power of her voice. When **Miles Davis** heard *Embers and Ashes*, he brought her to New York, where she began opening for him at the Village Vanguard. Soon she was performing in major venues throughout the United States and recording with **Quincy Jones** for the Mercury label.

For some years she spent much of her time in Europe, then took a ten-year hiatus to raise her family in Washington. She continued to appear in and around the DC area, and in the 1980s she returned to the recording studio. The overwhelming critical success of

her 1981 appearance at Holland's North Sea Jazz Festival reintroduced her to old fans, won her new followers, and revitalized her career, allowing her to take to the road with her trio and record more albums.

Her association with the Verve label, which began in 1987, gave a new showcase to her inimitable style and cemented her reputation as a world-class jazz artist. Six of her more than 20 albums have been nominated for Grammy Awards, and she has collaborated with jazz artists including **Hank Jones**, **Kenny Burrell**, **Wynton Marsalis**, Roy Hargrove, Buck Hill, **Branford Marsalis**, and **Toots Thielemans**.

In 1990, she collaborated with Miles Davis on her critically acclaimed album *You Won't Forget Me*. Her 1992 recording *Here's to Life* was that year's top-selling jazz album and earned a Grammy Award for arranger **Johnny Mandel**. In 1998, Horn paid tribute to her mentor with the brilliant recording *I Remember Miles*, winning the Grammy Award for Best Jazz Vocal Performance. Health problems in the early 2000s forced her to cut back on her appearances.

SELECTED DISCOGRAPHY

**EMBERS
AND ASHES**
Stereo-Craft, 1960

**VIOLETS FOR
YOUR FURS**
Steeple Chase, 1981

**YOU WON'T
FORGET ME**
Verve, 1990

**I REMEMBER
MILES**
Verve, 1998

**MAY THE MUSIC
NEVER END**
Verve, 2003

PHOTO BY RAY AVERY/CTSIIMAGES



73

NEA Jazz
Masters
30th anniversary

2006

FREDDIE HUBBARD

TRUMPETER

Born April 7, 1938 in Indianapolis, IN

Died December 29, 2008

SELECTED DISCOGRAPHY

READY FOR
FREDDIE
Blue Note, 1961

HUB-TONES
Blue Note, 1962

STRAIGHT LIFE
Columbia, 1970

LIVE
CLP, 1983

NEW COLORS
Hip Bop Essence, 2000

One of the greatest trumpet virtuosos ever to play in the jazz idiom, and arguably one of the most influential, Freddie Hubbard played mellophone and then trumpet in his school band and studied at the Jordan Conservatory with the principal trumpeter of the Indianapolis Symphony Orchestra. As a teenager, he worked with Wes and Monk Montgomery and eventually founded his own band, the Jazz Contemporaries, with bassist Larry Ridley and saxophonist James Spaulding. After moving to New York in 1958, he quickly astonished fans and critics alike with his depth and maturity, playing with veteran artists Philly Joe Jones, **Sonny Rollins**, **Slide Hampton**, **J.J. Johnson**, Eric Dolphy, and **Quincy Jones**, with whom he toured Europe.

In June 1960, on the recommendation of **Miles Davis**, he recorded his first solo album, *Open Sesame*, for Blue Note Records, just weeks after his 22nd birthday. Within the next 10 months, he recorded two more albums, *Goin' Up* and *Hub Cap*, and then in August 1961 made what many consider to be his masterpiece, *Ready for Freddie*, which was also his first Blue Note collaboration with **Wayne Shorter**. That same year, Hubbard joined **Art Blakey's** Jazz Messengers, replacing

Lee Morgan. By now, he had indisputably developed his own sound and had won the *DownBeat* "New Star" award on trumpet.

Hubbard remained with the Jazz Messengers until 1964, when he left to form his own small group, which over the next years featured **Kenny Barron** and Louis Hayes. Throughout the 1960s, Hubbard also played in bands led by other legends, including **Max Roach**, and was a significant presence on the Blue Note recordings of Shorter, **Herbie Hancock**, and Hank Mobley. Hubbard was also featured on four classic, groundbreaking 1960s sessions: **Ornette Coleman's** *Free Jazz*, Oliver Nelson's *Blues and the Abstract Truth*, Eric Dolphy's *Out to Lunch*, and John Coltrane's *Ascension*.

In the 1970s, Hubbard achieved his greatest popular success with a series of crossover albums on Atlantic and CTI Records, including the Grammy Award-winning *First Light*. He returned to acoustic hard bop in 1977 when he toured with the V.S.O.P. quintet, which teamed him with the members of Miles Davis' 1960s ensemble: Shorter, Hancock, **Ron Carter**, and Tony Williams. In the 1980s, Hubbard again led his own groups, often in the company of **Joe Henderson**, and he collaborated with fellow trumpet legend Woody Shaw on a series of albums for the Blue Note and Timeless labels.

PHOTO BY LEE TANNER



2010

BOBBY HUTCHERSON

VIBRAPHONIST
MARIMBA
PLAYER
COMPOSER

Born January 27, 1941 in Los Angeles, CA



PHOTO BY FRANCIS WOLFF © MOSAIC IMAGES

Bobby Hutcherson's sound and innovative style on the vibraphone helped revitalize the instrument in the 1960s, adding an adventurous new voice to the free jazz and post-bop eras.

As a child, Hutcherson studied piano with his aunt, but his interest in becoming a professional musician was sparked after hearing vibraphonist **Milt Jackson** playing on a recording of the Thelonious Monk song "Bemsha Swing." Jackson's playing impressed him so much that he began working with his father (a brick mason) to save up money for a vibraphone. Studies under renowned vibraphonist Dave Pike followed, and soon Hutcherson played at local Los Angeles school dances in his friend Herbie Lewis' group.

In 1960, Hutcherson joined an ensemble co-led by

Al Grey and Billy Mitchell. A year later, the group performed at New York's legendary Birdland club and the vibraphonist made his first live appearance opposite bassist Charles Mingus. Hutcherson soon relocated to New York City and signed with the Blue Note label. According to Hutcherson's own account, he made 45 records as a bandleader and appeared on more than 250 records as a sideman during his years with Blue Note—working with jazz luminaries such as **Dizzy Gillespie**, **Herbie Hancock**, **Jackie McLean**, and **McCoy Tyner**, among others. His work on Eric Dolphy's recording *Out to Lunch* is considered one of his most masterful sideman performances, providing a vibrant texture to the piano-less quintet. In 1965, Blue Note released his astounding debut record as a bandleader, *Dialogue*. Hutcherson was accompanied on the album by some of the biggest names emerging in jazz at the time: drummer Joe Chambers, bassist Richard Davis, pianist **Andrew Hill**, trumpeter **Freddie Hubbard**, and saxophonist Sam Rivers.

In 1967, he returned to California and co-led a quintet with saxophonist Harold Land for several years. Hutcherson eventually settled in Montara, a small coastal town south of San Francisco, where he continues to live. Hutcherson is a founding member of the SFJAZZ Collective, an all-star octet that debuted in 2004. In 2008, Hutcherson was the recipient of a lifetime achievement award from the Sedona Jazz on the Rocks festival in Arizona.

In addition to his own recordings and tours, Hutcherson also appears on other artists' records, including Tyner's *Manhattan Moods* (1993) and Hammond B-3 organist Joey DeFrancesco's *Organic Vibes* (2006). Hutcherson continues to perform at a masterful level on his instrument, playing with both his contemporaries and the new generation of jazz musicians.

SELECTED DISCOGRAPHY

Eric Dolphy
OUT TO LUNCH
Blue Note, 1964

DIALOGUE
Blue Note, 1965

SOLO/QUARTET
Contemporary/OJC, 1981-82

SKYLINE
Verve, 1998

WISE ONE
Kind of Blue, 2009

75

NEA Jazz
Masters
30th anniversary

1997

VIBRAPHONIST
PIANIST
BANDLEADER

MILT JACKSON

Born January 1, 1923 in Detroit, MI

Died October 9, 1999

Characterized by a slower vibrato than his predecessors, Milt Jackson's ability to swing and to create vocal-like inflections made his an instantly recognizable sound on the vibes. Another jazz musician whose earliest experience was in the church, he sang gospel duets with his brother and played the guitar. At age 11, he began playing the piano, moving to the xylophone and the vibes in his early teens. After studying music at Michigan State University, his musical career actually began with a touring gospel ensemble in the early 1940s. Upon hearing him in Detroit, **Dizzy Gillespie** arranged for Jackson, known by the nickname "Bags," to come to New York in 1945 to join his band. After leaving Gillespie's pioneering bebop big band in 1948, he went on to play with Howard McGhee, Thelonious Monk, Tadd Dameron, and Charlie Parker, applying the bebop sound to the vibes.

He replaced Terry Gibbs in the Woody Herman band during 1949-50, returning to the Gillespie band from 1950-52. Thereafter he formed his own quartet, featuring **John Lewis**, **Ray Brown**, and **Kenny Clarke**. The Milt Jackson Quartet then became the Modern Jazz Quartet, with **Percy Heath** replacing Brown, and Connie Kay eventually replacing Clarke. The MJQ would become an enduring jazz institution for more than 40 years, with Jackson's blues-drenched solos being a crucial ingredient in their sound. When the MJQ wasn't touring, Jackson occasionally led bands featuring **Jimmy Heath** and Ray Brown and worked on recording sessions that included Cannonball Adderley and Ray Charles.

He left the MJQ in 1974, leading his own groups

or playing with all-star aggregations until 1981, when the MJQ reunited for a concert in Japan. Following that concert, the quartet made annual tours from 1982 through the early 1990s. For most of the remainder of his career he worked with his own groups, which often

SELECTED DISCOGRAPHY

Modern Jazz Quartet
MJQ
Original Jazz
Classics, 1954-56

PLENTY,
PLENTY SOUL
Atlantic, 1957

BAGS
MEETS TRANE
Atlantic, 1959

MILT JACKSON +
COUNT BASIE +
THE BIG BAND,
VOL. 1 & 2
Original Jazz Classics, 1978

SA VA BELLA
Warner Brothers, 1996



PHOTO BY LEE TANNER

included such musicians as Mickey Roker, Bob Cranshaw, and Mike LeDonne.

The winner of numerous jazz polls, Jackson's vibeplying dominated the field for much of his career, leading to his induction into the Percussion Hall of Fame and *DownBeat* Jazz Hall of Fame, among other honors.

1994

AHmad Jamal

PIANIST
COMPOSER

Born July 2, 1930 in Pittsburgh, PA

One of the subtlest virtuosos of jazz piano, Ahmad Jamal's uncanny use of space in his playing and leadership of his small ensembles have been hallmarks of his influential career. Among those he has influenced is most notably **Miles Davis**. Davis made numerous and prominent mentions of Jamal's influence on his playing, particularly in his use of space, allowing the music to "breathe," and his choice of compositions. Several tunes that were in Jamal's playlist, such as the standard "Autumn Leaves" and Jamal's own "New Rhumba," began appearing in the playlist of Davis' 1950s bands. Jamal's textured rhythms on piano influenced Davis' piano players as well, from Wynton Kelly in the 1950s to **Herbie Hancock** in the 1960s.

Jamal's piano studies began at age three, and by age 11, he was making his professional debut with a sound strongly influenced by Art Tatum and Erroll Garner. Following graduation from Pittsburgh's Westinghouse High School, he joined the George Hudson band in

1947. In 1949, he joined swing violinist Joe Kennedy's group Four Strings as pianist. This led to formation of his trio Three Strings in 1950-52, which debuted at Chicago's Blue Note club, and later became the Ahmad Jamal Trio. His 1958 album *At the Pershing* became a surprising smash hit, highlighted by his interpretation of "Poinciana." With the popularity of the album and the advocacy of Davis, Jamal's trio was one of the most popular jazz acts in the late 1950s and early 1960s.

For the most part, Jamal has worked in piano-bass-drums trios, using the intricate relationship of the band to explore his sound, directing the trio through seemingly abrupt time and tempo shifts. His piano virtuosity has also been welcomed by a number of orchestras and his abilities as a composer are considerable. His approach has been described as being chamber-jazz-like, and he has experimented with strings and electric instruments in his compositions.

Among his many awards are the Living Jazz Legend Award from the Kennedy Center and the *Officier de l'Ordre des Arts et des Lettres* from France.

SELECTED DISCOGRAPHY

**AT THE
PERSHING/BUT
NOT FOR ME**
Chess, 1958

FREE FLIGHT
Impulse!, 1971

**BIG BYRD: THE
ESSENCE, PART 2**
Verve, 1994-95

AFTER FAJR
Birdology/Dreyfus Jazz, 2004

IT'S MAGIC
Dreyfus Jazz, 2007

PHOTO BY MICHAEL WILDERMAN



1996

TROMBONIST
COMPOSER
ARRANGERJ.J.
JOHNSON*Born January 22, 1924 in Indianapolis, IN**Died February 4, 2001*

SELECTED DISCOGRAPHY

THE EMINENT
JAY JAY
JOHNSON,
VOL. 1 & 2
*Blue Note, 1953-55*STAN GETZ & J.J.
JOHNSON
AT THE OPERA
HOUSE
*Verve, 1957*THE GREAT
KAI AND J.J.
*Impulse!, 1960*LIVE AT THE
VILLAGE
VANGUARD
*EmArcy, 1988*TANGENCE
Verve, 1994

Often referred to as the “Charlie Parker of the trombone” due to his uncanny musical dexterity and fluency,

James Louis “J.J.” Johnson dominated his instrument for more than 40 years. A potent composer and arranger, he was a perennial jazz magazine poll winner for his peerless trombone playing.

Between ages nine and 11, he studied piano with his family’s church organist, picking up the trombone at age 14. His first professional experience came with the bands of Clarence Love and Snookum Russell. It was in the Russell band that he met jazz trumpeter Fats Navarro, an early influence on the young trombonist. After leaving Russell, he spent three years with **Benny Carter**’s band, then gigged with **Count Basie** in 1945-46. He worked briefly with **Dizzy Gillespie** and Woody Herman, then toured the Far East with Oscar Pettiford. The difficulty of making a living in the jazz field affected Johnson; from 1952-54 he held a day job as a blueprint reader. Then came one of his most significant early bands, a two-trombone group he co-led with Kai Winding—the Jay and Kai Quintet—from 1954-56; after a period of freelancing and bandleading, he re-joined Winding in 1958. The group was instrumental in demonstrating the power and possibilities of the trombone in modern jazz.

In the late 1950s, he began to gain recognition as a composer. Two of his extended works, “El Camino Real” and “Sketch for Trombone and Orchestra,” were commissioned by the Monterey Jazz Festival. A commission from Dizzy Gillespie resulted in



PHOTO BY LEE TANNER

“Perceptions,” a large-scale work for orchestra that was recorded for Verve Records. In addition to his work as a composer, he performed with groups led by **Miles Davis**, **Clark Terry**, and Sonny Stitt, then moved to California in 1970. There he immersed himself in lucrative television and film scoring. His scores can be heard on such television programs as *Mayberry RFD*, *That Girl*, *Mod Squad*, *Six Million Dollar Man*, and *Starsky and Hutch*.

In 1987, he returned to his hometown Indianapolis and began playing, touring, and recording again. His awards include an honorary doctoral degree from Indiana University and the Indiana Governor’s Arts Award in 1989.

2003

DRUMMER
COMPOSER

ELVIN JONES

*Born September 9, 1927 in Pontiac, MI
Died May 18, 2004*



PHOTO BY LEE TANNER

The propulsive style of drummer Elvin Jones powered the John Coltrane Quartet during his six-year stint with the group and influenced countless percussionists that followed him over the past 40 years. As with fellow 2003 NEA Jazz Master **Jimmy Heath**, and a number of other jazz greats, Elvin Jones was the product of a musical family. His brothers include pianist **Hank Jones** and cornetist Thad Jones. The youngest of ten siblings, Jones began learning the drums during his middle school years, studying the styles of Chick Webb, **Jo Jones**, Buddy Rich, and the beboppers that followed them, including **Kenny Clarke**, **Max Roach**, and **Art Blakey**.

player Joe Farrell, beginning a series of recordings for the Blue Note label. Since that time, Jones' trios and his latter day bands, known as the Jazz Machine, welcomed numerous adventurous players. These ranged from Steve Grossman, Sonny Fortune, and Roland Prince to such younger players as **Delfeayo Marsalis**, Nicholas Payton, David Sanchez, and John Coltrane's son Ravi.

Jones frequently performed free for schools and other institutions, and at jazz clinics. Aside from music, he made his acting debut as Job Caine in the 1970 film *Zachariah*. He toured extensively with his group Jazz Machine and made later recordings with **Cecil Taylor**, Dewey Redman, Dave Holland, and Bill Frisell.

After serving in the Army from 1946-49, he returned to Detroit, immersing himself in the fertile jazz scene there in the early 1950s, before heading to New York in 1955. After playing with **Harry "Sweets" Edison**, **J.J. Johnson**, and **Sonny Rollins** (at Rollins' famous Village Vanguard session), he joined the John Coltrane Quartet in 1960. His dynamic drumming pushed Coltrane's improvisations to new heights, and provided innovative accompaniment to the rest of the rhythm section: pianist **McCoy Tyner** and bassists Jimmy Garrison and Reggie Workman.

In 1965, Jones left the Coltrane group and formed his own band, a trio with Garrison and reed

SELECTED DISCOGRAPHY

John Coltrane
THE COMPLETE AFRICA/BRASS SESSIONS
Impulse!, 1961

POLY-CURRENTS
Blue Note, 1969

David Murray
SPECIAL QUARTET
Columbia, 1990

IT DON'T MEAN A THING
Enja, 1993

Bill Frisell
WITH DAVE HOLLAND AND ELVIN JONES
Nonesuch, 2001

1989

Hank Jones

PIANIST

Born July 31, 1918 in Vicksburg, MS

Died May 16, 2010

SELECTED DISCOGRAPHY

THE JAZZ
TRIO OF
HANK JONES
Savoy, 1955

UPON
REFLECTION
Verve, 1993

Charlie Haden/Hank Jones
STEAL AWAY
Verve, 1994

FOR MY FATHER
Justin Time, 2004

WEST OF 5TH
Chesky, 2006

Hank Jones, a member of the famous jazz family that includes brothers cornetist Thad and drummer **Elvin**, served as a pianist in a vast array of settings, always lending a distinctive, swinging sensibility to the sessions. Although born in Mississippi, Jones grew up in Pontiac, Michigan, listening to such performers as Earl Hines, Fats Waller, and Art Tatum. A performer by the time he was 13, Jones played with territory bands that toured Michigan and Ohio. In one such band he met saxophonist Lucky Thompson, who got him a job in the Hot Lips Page band in 1944, prompting Jones' move to New York.

Once in New York, Jones became exposed to bebop, embracing the style in his playing and even recording with Charlie Parker. Meanwhile, he took jobs with such bandleaders as John Kirby, Coleman Hawkins, **Andy Kirk**, Billy Eckstine, and Howard McGhee. He toured with Norman Granz's Jazz at the Philharmonic from 1947-51. As a result, he became **Ella Fitzgerald's** pianist, touring with her from 1948-53. These experiences served to broaden his musical palette and sophistication.

A consummate freelancer, Jones found work with artists such as Benny Goodman, **Artie Shaw**, **Milt Jackson**, and Cannonball Adderley. The versatility Jones acquired through such affiliations served him well when he joined the staff of CBS as a studio musician, where he remained for 17 years. Although his studio work found him working on productions like *The Ed Sullivan Show*, Jones continued his touring and recording experiences. His broad range and ability to fit in different settings also landed him

in Broadway stage bands, where he served as pianist and conductor for such shows as *Ain't Misbehavin'*.

In 1966, Jones was the first regular pianist in brother Thad's orchestra, co-led with Mel Lewis. Throughout the 1970s, 1980s, and 1990s, Jones continued to be much in demand for record dates and tours. Among his affiliations was the Great Jazz Trio, a cooperative unit with **Ron Carter** and Tony Williams, who were later supplanted by Buster Williams and Ben Riley. Jones has also experienced his share of piano duos, with the likes of **Tommy Flanagan**—with whom he became acquainted when both were starting out in the Detroit area—George Shearing, and **John Lewis**.

In 2008, Jones received the National Medal of Arts and the following year the Grammy Lifetime Achievement Award. As a leader and valued sideman, Jones can be found on thousands of recordings.

PHOTO BY MICHAEL WILDERMAN



1985

Jo Jones

DRUMMER

*Born July 10, 1911 in Chicago, IL
Died September 3, 1985*



PHOTO BY HERMAN LEONARD PHOTOGRAPHY LLC/CSTIMAGES

Jonathan “Jo” Jones was one of the most influential of the early swing band drummers. He had the ability to truly swing a band without ever overpowering it, and made an art form of the use of brushes on the drum kit. His uncanny way around the drums was only enhanced by his slick, smiling sense of showmanship.

Jo Jones is credited with the transfer of the essential pulse of jazz music from the bass drum to the hi-hat cymbal, influencing such modern drummers as **Max Roach**. His technique was to leave the hi-hat cymbals just slightly apart, which produced a sound different from the relative staccato approach of his predecessors. Never one to engage in extended solos, his delight was in driving a band with his incomparable swing.

Jones grew up in Alabama, touring with various shows and carnivals as a tap dancer and instrumentalist while still in his teens. His first major jazz job came when he joined the territory band known as Walter Page’s Blue Devils in Oklahoma City in the late 1920s. Jones stayed in the Midwest for quite some time, working with trumpeter Lloyd Hunter and moving to Kansas City in 1933.

In 1934 came the affiliation with which his artistry is forever identified: drumming with the **Count Basie** band, with which he worked on and off for more than 15 years. Jones’ drumming was the final ingredient to what became known as the “All-American Rhythm Section.” Besides Jones, this included guitarist Freddie Green, bassist Walter Page, and Basie on piano. They provided the irresistible pulse that drove the Count Basie

band of the day to be called “the swinging-est band in the land.” Jones served two years in the Army from 1944-46, then returned to the Basie band, where he remained a full-time member until 1948.

Thereafter, though frequently reuniting with Basie on special occasions, Jones became a freelance drummer. He played on tours with Jazz at the Philharmonic, and recorded with many of the jazz greats, including Billie Holiday, Duke Ellington, Johnny Hodges, **Teddy Wilson**, Lester Young, Art Tatum, and Benny Goodman. Jones was constantly in demand for a variety of all-star swing sessions and made numerous recordings as a highly valued sideman. In 1979, Jones was inducted into the Alabama Jazz Hall of Fame for his contributions to Alabama’s musical heritage.

SELECTED DISCOGRAPHY

Count Basie
**THE ORIGINAL
AMERICAN DECCA
RECORDINGS**
MCA, 1937-39

**THE ESSENTIAL
JO JONES**
Vanguard, 1955

JO JONES TRIO
Fresh Sounds, 1959

JO JONES SEXTET
Fresh Sounds, 1960

THE MAIN MAN
Original Jazz Classics, 1976

2008

**BANDLEADER
TRUMPETER
COMPOSER
ARRANGER
PRODUCER**

Quincy Jones

Born March 14, 1933 in Chicago, IL

SELECTED DISCOGRAPHY

**THIS IS HOW I
FEEL ABOUT JAZZ**
Paramount, 1956

BOSSA NOVA
Mercury, 1962

**WALKING IN
SPACE**
A&M, 1969

Miles Davis/Quincy Jones
**LIVE AT
MONTREUX**
Warner Bros., 1991

Quincy Jones/
Sammy Nestico Orchestra
BASIE & BEYOND
Warner Bros., 2000

Quincy Jones has distinguished himself in just about every aspect of music, including as a bandleader, record producer, musical composer and arranger, trumpeter, and record label executive. He has worked with everyone from **Dizzy Gillespie**, **Miles Davis**, and **Count Basie** to Frank Sinatra, Aretha Franklin, and Michael Jackson.

Born in Chicago in 1933, Jones was brought up in Seattle. He began learning the trumpet as a teenager. He moved to New York City in the early 1950s, finding work as an arranger and musician with Count Basie, Tommy Dorsey, and **Lionel Hampton**. In 1956, Dizzy Gillespie chose Jones to play in his big band, later having him put together a band and act as musical director on Gillespie's U.S. State Department tours of South America and the Middle East. The experience honed Jones' skills at leading a jazz orchestra.

Jones moved to Paris, France, in 1957 and put together a jazz orchestra that toured throughout Europe and North America. Though critically acclaimed, the tour did not make money, and Jones disbanded the orchestra.

He became music director for Mercury Records in 1960, rising to vice president four years later. Also in 1964, he composed his first film score for Sidney Lumet's *The Pawnbroker*. After the success of that film, he left Mercury Records for Los Angeles to pursue what became a highly successful career as a film score composer. To date he has written scores for more than 35 films, including *In Cold Blood*, *In the Heat of the Night*, and *The Italian Job*.

In addition to his film scoring, he also continued to produce and arrange sessions in the 1960s, notably for Frank Sinatra on his albums with Count Basie, *It Might As Well Be Swing* in 1964 and *Sinatra at the Sands* in

1966. He later produced Sinatra's *L.A. Is My Lady* album in 1984.

Returning to the studio with his own work, he recorded a series of Grammy Award-winning albums between 1969 and 1981, including *Walking in Space* and *You've Got It Bad, Girl*. Following recovery from a near-fatal cerebral aneurysm in 1974, he focused on producing albums, most successfully with Michael Jackson's *Off the Wall* and *Thriller*, and the "We Are the World" sessions to raise money for the victims of



PHOTO BY RAY AVERY/CTSIMAGES

Ethiopia's famine in 1985. In 1991, he coaxed Miles Davis into revisiting his 1950s orchestral collaborations with Gil Evans at the Montreux Jazz Festival, conducting the orchestra for Davis' last concert. Jones holds the record for the most Grammy Award nominations at 79, of which he won 27.

In the 1980s and 1990s, Jones ventured into filmmaking, co-producing with Steven Spielberg *The Color Purple*, and managing his own record label Qwest Records. In 2010, he received the National Medal of Arts.

PRODUCER
WRITER

Orrin Keepnews

Born March 2, 1923 in New York, NY

Recognized as one of the outstanding record producers in the jazz world, Orrin Keepnews co-founded Riverside Records in the early 1950s, launching or furthering the careers of several of the most notable names in jazz, beginning with such significant artists as Thelonious Monk, Bill Evans, Wes Montgomery, **Sonny Rollins**, and Cannonball Adderley. He has long been at the forefront of producing reissues of both traditional and modern jazz recordings, and is also known for his informative, incisive, and extensively detailed liner notes.

Graduating from Columbia University in 1943 and then serving in the Air Force, Keepnews returned to Columbia for graduate studies in 1946. Two years later, he became editor of *The Record Changer* magazine, which was newly owned by his former college classmate and noted jazz record collector, Bill Grauer. In 1952, Grauer and Keepnews founded Riverside, which originally focused on reissues of traditional jazz and blues recordings. In 1954, they signed pianist **Randy Weston**, their first modern jazz artist. From that point on, the label began to focus on the burgeoning modern jazz scene, with Keepnews doing the producing. Promising new artists such as **Clark Terry**, Johnny Griffin, and **Jimmy Heath** were signed to the label, quickly making Riverside a major force among the New York-based independent labels. But at the end of 1963, the label folded after the death of Grauer.

Keepnews launched Milestone Records in 1966 with a new partner, pianist Dick Katz, attracting such high quality artists as **Joe Henderson**, **Lee Konitz**, and **McCoy Tyner**. In 1972, he relocated to San Francisco, heading jazz activities at Fantasy Records (which had acquired the Riverside catalog). Keepnews oversaw the reissue of many of the albums he had produced earlier in his career at Riverside, frequently including unissued alternate performances.

He left Fantasy at the end of 1980 to concentrate on independent production and after a few years founded another label, Landmark Records. Among its first releases were two unique albums, one of



PHOTO COURTESY OF THE RECORDING ACADEMY

compositions by Bill Evans and the other primarily involving Thelonious Monk material, both performed by the Kronos Quartet. He sold the company in 1993, but remains active in the recording industry, primarily by working on reissue and remastering compilations on compact disc. A substantial collection of his essays, album notes, reviews, and other commentaries was published in book form in 1988 as *The View from Within: Jazz Writings, 1948-87*.

Keepnews has won four Grammy Awards: Best Album Notes for Bill Evans' *The Interplay Sessions* (1983); Best Album Notes and Best Historical Album for Thelonious Monk's *The Complete Riverside Recordings* (1987); and Best Historical Album for *The Duke Ellington Centennial Edition – The Complete RCA Victor Recordings (1927-1973)* (1999). In 2004, he was awarded a NARAS Trustees Award for Lifetime Achievement.

A.B. SPELLMAN
NEA JAZZ MASTERS
AWARD FOR
Jazz
ADVOCACY

SELECTED DISCOGRAPHY

Thelonious Monk
**BRILLIANT
CORNERS**
Riverside Records, 1956

Bill Evans
**EVERYBODY DIGS
BILL EVANS**
Riverside Records, 1958

Cannonball Adderley
**THE CANNONBALL
ADDERLEY
QUINTET IN SAN
FRANCISCO**
Riverside Records, 1959

Wes Montgomery
**THE INCREDIBLE
JAZZ GUITAR
OF WES
MONTGOMERY**
Riverside Records, 1960

McCoy Tyner
**FLY WITH
THE WIND**
Milestone Records, 1976

1991

ANDY KIRK

**BANDLEADER
SAXOPHONIST**

Born May 28, 1898 in Newport, KY • Died December 11, 1992

SELECTED DISCOGRAPHY

1929-1931

Classics, 1929-31

1936-1937

Classics, 1936-37

KANSAS CITY

BOUNCE

Black and Blue, 1939-40

1940-1942

Classics, 1940-42

**CLOUDS FROM
THE SOUTHWEST**

RCA, 1956

Andy Kirk, though virtually unknown nowadays outside of jazz circles, led one of the hottest swing bands in the country during the 1930s, rivaling Basie's. His band, the Clouds of Joy, also introduced some of the biggest names in jazz, most notably Mary Lou Williams.

Kirk grew up in Denver, Colorado, where he came under the musical tutelage of Paul Whiteman's father, Wilberforce Whiteman. His first job, as bass saxophonist and tuba player, came with the George Morrison Orchestra in 1918. In 1925 he relocated to Dallas and joined Terence Holder's Dark Clouds of Joy. He took over the band in 1929, changing the name to the Clouds of Joy (sometimes known as the Twelve Clouds of Joy, depending on the number of musicians in the band).

He moved the band to Kansas City, where they made their first recordings in 1929-30, including Mary Lou Williams' "Froggy Bottom," which has been covered countless times since. Kirk's band was highly popular, becoming—along with the **Count Basie** band, the Benny Moten Orchestra, and **Jay McShann**'s band—one of the purveyors of the Kansas City swing sound. Particularly popular was their recording of "Until the Real Thing Comes Along" in 1936.

Although the leader of the band, Kirk usually was not a soloist, and instead chose to spotlight the talent in his band instead. His genius lay in realizing how best to make use of his band members' skills. Realizing the awesome writing and arranging aptitude of Mary Lou Williams, for example, he made her the chief composer and arranger for the Clouds of Joy from 1929-42. Other notable band members who Kirk highlighted as soloists included Shorty Baker, Don Byas, Kenny Kersey, Howard McGhee, Fats Navarro, and Dick Wilson. The band continued to tour and record until disbanding in 1948.

Kirk led another band in California in the early 1950s, then went into other professions. In the 1970s he led pickup bands on occasion, and spent the remainder of his life working for his Jehovah's Witness church.



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2009

SAXOPHONIST
COMPOSER
EDUCATORLee
KONITZ

Born October 13, 1927 in Chicago, IL



PHOTO BY MICHAEL WILDERMAN

Lee Konitz is one of the more distinctive alto saxophonists in jazz since Charlie Parker (and one of the few that did not outright copy Parker's style), pairing his individual style and voice with a strong sense of innovation.

Born to an Austrian father and a Russian mother in Chicago, Konitz as a youth studied clarinet, then alto saxophone with various teachers. In the early 1940s, Konitz met noted pianist Lennie Tristano, under whose influence and tutelage Konitz's mature style in jazz began to emerge. His recordings with Tristano include the 1949 releases "Intuition" and "Digression"—precursors to the "free jazz" movement of the 1960s.

In 1947, Konitz played with the Claude Thornhill Orchestra, where he met **Gil Evans**, who was then arranging for Thornhill. Evans brought Konitz along to participate in **Miles Davis'** nonet performances and recordings (*Birth of the Cool*, 1948-50), considered the beginning point for what came to be called "cool jazz." Konitz went on to play with Gerry Mulligan and Chet Baker's influential band and worked from 1952-53 in Stan Kenton's big band. From then on, he mainly led his own small groups, occasionally touring abroad.

In the early 1960s, as opportunities for performances declined, Konitz withdrew from the music business and took on day work. He continued to develop his unique sound, however, occasionally working with such musicians as Paul Bley, Martial Solal, **Charlie Haden**, and Brad Mehldau. He also worked as a private teacher, conducting lessons by tape with students worldwide. Konitz

joined with Warne Marsh, his fellow sideman from early Tristano sessions, to tour Europe and record in 1975-76; he also founded his own nonet and performed regularly during the 1980s. In 1992, Konitz won the prestigious Danish JAZZPAR Prize.

With his insatiable musical curiosity, Konitz records in a variety of different settings. His later albums include French impressionist music with a string quartet (*Lee Konitz & The Axis String Quartet Play French Impressionist Music from the 20th Century*), work with the Orquestra Jazz de Matosinhos (*Portology*), and an album with the big band Mark Masters Ensemble (*One Day with Lee*). Konitz divides his time between residences in the United States and Germany and continues to travel and perform around the globe.

SELECTED DISCOGRAPHY

SUBCONSCIOUS-LEE
Prestige/OJC, 1949-50

THE LEE KONITZ DUETS
Milestone/OJC, 1967

THE NEW YORK ALBUM
Soul Note, 1987

NEW NONET
Omnitone, 2006

Lee Konitz-Ohad Talmor Big Band
PORTOLOGY
Omnitone, 2007

85

NEA Jazz
Masters
30th anniversary

SAXOPHONIST
FLUTIST
OBOIST
COMPOSER
EDUCATOR

Yusef Lateef

Born October 9, 1920 in Chattanooga, TN

SELECTED DISCOGRAPHY

EASTERN SOUNDS
Prestige/OJC, 1961

LIVE AT PEP'S
Impulse!, 1964

**THE DOCTOR IS
IN...AND OUT**
Atlantic, 1976

**THE AFRICAN-
AMERICAN
EPIC SUITE**
Act, 1993

Yusef Lateef
and Adam Rudolph
IN THE GARDEN
Meta/YAL, 2003

A virtuoso on the traditional jazz instruments of saxophone and flute, Yusef Lateef also brings a broad spectrum of sounds to his music through his mastery of such Middle Eastern and Asian reed instruments as the bamboo flute, *shantai*, *shofar*, *argol*, *sarewa*, and *taiwan koto*. A major force on the international musical scene for more than six decades, he was one of the first to bring a world music approach to traditional jazz.

Lateef was born William Emanuel Huddleston in Chattanooga, Tennessee, and moved with his family to Detroit in 1925. In Detroit's fertile musical environment, Lateef established personal and musical relationships with such jazz legends as **Kenny Burrell**, **Donald Byrd**, Paul Chambers, **Tommy Flanagan**, **Milt Jackson**, **Barry Harris**, the Jones brothers (**Hank**, Thad and **Elvin**), and Lucky Thompson. By the time he was 18 years old, he was touring professionally with swing bands led by Lucky Millinder, **Roy Eldridge**, Hot Lips Page, and Ernie Fields, performing under the name Bill Evans. In 1949, he was invited to perform with the **Dizzy Gillespie** Orchestra. At that time he converted to Islam and took the name by which he is now known: Yusef Lateef.

From 1955–59 he led a quintet in Detroit that included Ernie Farrell, **Curtis Fuller**, Louis Hayes, and Hugh Lawson. During that time, he began recording under his own name for Savoy Records. In 1960, he moved to New York City and joined Charles Mingus' band. He then performed and recorded with Cannonball Adderley from 1962–64. His albums as leader on Impulse!

(1962–66) and Atlantic (1967–76) are considered some of his most exciting and diverse recordings.

As a composer, Lateef has compiled a body of work for soloists, small ensembles, chamber and symphony orchestras, stage bands, and choirs. His extended works have been performed by orchestras in Germany and the United States—including the Atlanta, Augusta, and Detroit symphony orchestras—and the Symphony of the New World. In 1987, he won a Grammy Award for his recording *Yusef Lateef's Little Symphony*, on which Lateef played all the instruments.

Lateef holds a bachelor's degree in music and a master's degree in music education from the Manhattan School of Music. From 1987 to 2002, he was a professor at the University of Massachusetts in Amherst, from which he was awarded a doctorate in education.

Lateef has performed extensively throughout the United States, Europe, Japan, and Africa. His touring ensembles have included master musicians such as **Kenny Barron**, Albert "Tootie" Heath, and Cecil McBee.

PHOTO BY MICHAEL WILDERMAN



2011

HUBERT Laws

FLUTIST

Born November 10, 1939 in
Houston, TX

PHOTO BY MICHAEL WILDERMAN

Hubert Laws is one of the very few to specialize on the flute in jazz, using it as his primary axe, and in doing so he has become the premier musician on the instrument. In three decades of playing, he has also mastered pop, rhythm-and-blues, and classical genres.

Laws grew up in a musical family, with his grandfather playing the harmonica and his mother the piano (which influenced his siblings as well as Laws—his brother Ronnie is a well-regarded saxophonist and Eloise, Debra, and Johnnie are vocalists). Laws started on flute for his high school orchestra, initially to play the *William Tell* Overture. He also became enamored with jazz at this time, and began playing regularly with a Houston group that eventually became known as the Crusaders.

Laws won a classical scholarship to the prestigious Juilliard School in New York City, studying with master flutist Julius Baker. At the same time, he was gigging at night, playing with jazz and Latin musicians such as Mongo Santamaria, Lloyd Price, and **John Lewis**, as well as with classical orchestras such as Orchestra USA and the Tanglewood Festival Orchestra.

In 1964, he began recording as a bandleader, amassing more than 20 albums to his name. Laws is also an accomplished session musician, and has worked

on recordings with **Chick Corea, Miles Davis, Ella Fitzgerald, Herbie Hancock, Freddie Hubbard, Sarah Vaughan**, and Stevie Wonder, among others. He also worked on film scores for *The Wiz* and *The Color Purple* and collaborated on film soundtracks with **Quincy Jones**, Bob James, and Claude Bolling for *California Suite* and with Earl Klugh and Pat Williams on the music for *How to Beat the High Cost of Living*.

In addition to his jazz work, Laws has appeared as a soloist with the New York Philharmonic under the direction of Zubin Mehta, and with the orchestras of Chicago, Cleveland, Dallas, Detroit, and Los Angeles, and the Stanford String Quartet. He performed in a sold-out Hollywood Bowl concert with fellow flutist Jean-Pierre Rampal and in the same venue in 1982 with the Modern Jazz Quartet. While a member of the New York Philharmonic and Metropolitan Opera Orchestras, he also was featured at the Playboy Jazz Festival (Los Angeles), Kool Jazz Festival (Rhode Island), and Switzerland's Montreux Jazz Festival. In addition he has recorded with opera singers Jessye Norman and Kathleen Battle (on the 1991 release *Spirituals in Concert*).

In 2006, a 30-year retrospective video on Laws was released with live performances. *DownBeat* readers' polls have selected him "Number One Flutist" for 12 years and a Critic's Choice for seven consecutive years. He has performed annually at Carnegie Hall.

SELECTED DISCOGRAPHY

AFRO-CLASSIC
Mosaic Contemporary, 1970

**IN THE
BEGINNING**
Columbia, 1974

**REMEMBERS THE
UNFORGETTABLE
NAT 'KING' COLE**
RKO, 1998

MOONDANCE
Savoy Jazz, 2003

**FLUTE
ADAPTATIONS OF
RACHMANINOV &
BARBER**
Spirit Productions, 2008

2006

JOHN
LEVYMANAGER
BASSISTA.B. SPELLMAN
NEA JAZZ MASTERS
AWARD FOR
JAZZ
ADVOCACY

SELECTED DISCOGRAPHY

Stuff Smith
THE 1943 TRIO
Progressive, 1943Billie Holiday
THE COMPLETE
DECCA
RECORDINGS
GRP, 1944-50Erroll Garner
PENTHOUSE
SERENADE
Savoy, 1945Billy Taylor
1945-49
Classics, 1945-49George Shearing
COMPLETE
SAVOY TRIO
AND QUINTET
SESSIONS
Jazz Factory, 1945-50

Born April 11, 1912 in New Orleans, LA

Renowned as a leading representative of jazz musicians, and as the first African American to work in the music industry as a personal manager, John Levy was born in New Orleans, Louisiana, in 1912. His mother was a midwife and nurse, and his father was an engine stoker on the railroad. When Levy was six, his family moved to Chicago, where a well-meaning schoolteacher would encourage him to find a steady job at the post office. He did work there for a while, but he also began gigging around town as a jazz bassist.

In 1944, Levy left Chicago with the Stuff Smith Trio to play an extended engagement at the Onyx club on New York City's 52nd Street. Over the next years, he was to play with many jazz notables, including Ben Webster, Buddy Rich, Errol Garner, **Milt Jackson**, and **Billy Taylor**, as well as with Billie Holiday at her comeback performance at Carnegie Hall in 1948.

In 1949, George Shearing heard Levy play at Birdland with Buddy Rich's big band and hired him for his own group, which featured **Buddy DeFranco**. As Levy toured the country playing with the original

George Shearing Quintet, he gradually took on the role of road manager. Finally, in 1951, Levy put aside performing to become the group's full-time manager, making music-industry history and establishing the career he would follow for the next half-century.

Levy's client roster over the years has included Nat and Cannonball Adderley, **Betty Carter**, Roberta Flack, **Herbie Hancock**, **Shirley Horn**, **Freddie Hubbard**, **Ahmad Jamal**, **Ramsey Lewis**, **Abbey Lincoln**, Herbie Mann, Wes Montgomery, Carol Sloane, **Joe Williams**, and **Nancy Wilson**, as well as

Arsenio Hall (the only comedian he has managed among some 100 entertainers). In recognition of his achievements, Levy has received awards such as a certificate of appreciation from Los Angeles Mayor Tom Bradley (1991), induction into the International Jazz Hall of Fame (1997), and the Lifetime Achievement Award of the Los Angeles Jazz Society



PHOTO BY LEROY HAMILTON

(2002). His autobiography, *Men, Women, and Girl Singers: My Life as a Musician Turned Talent Manager*, written with his wife Devra Hall, was published in 2001 and expanded into a photo book, *Strollin': A Jazz Life through John Levy's Personal Lens*, in 2008 on the occasion of his 96th birthday.

2001

PIANIST
COMPOSER
ARRANGER
EDUCATORJOHN
LEWIS*Born May 3, 1920 in La Grange, IL**Died March 29, 2001*

John Lewis' artistry flowered during his historic tenure as musical director of the longest continuing small ensemble in the annals of jazz, the Modern Jazz Quartet. It was in this group that he was able to realize his unique vision of fusing blues, bebop, and classical music into an artful, elegant balance.

Lewis' mother was a primary musical influence during his younger years growing up in Albuquerque, New Mexico. After high school, Lewis joined the Army in 1942, where he met drummer **Kenny Clarke** and trumpeter/bandleader **Dizzy Gillespie**.

In 1946, Lewis and Clarke joined the rhythm section of Gillespie's pioneer big band, which included vibraphonist **Milt Jackson** and bassist **Ray Brown**. The Gillespie band provided a convenient canvas for Lewis to write compositions and craft arrangements, utilizing the talents of some of the finest young musicians in jazz. Lewis' first extended composition for Gillespie was his 1947 "Toccata for Trumpet," which premiered at

Carnegie Hall. Other early contributions to the Gillespie book included Lewis' arrangements of the tunes "Two Bass Hit" and "Emanon."

Coinciding with his work with the Gillespie band, Lewis continued his music studies at the Manhattan School of Music, eventually earning his master's degree in 1953. Lewis also worked with other jazz greats in between tours with Gillespie's band, including serving as pianist and arranger for the **Miles Davis** recording *Birth of the Cool* in 1950.

In 1951, the Gillespie band rhythm section of 1946—Lewis, Clarke, Jackson, and Brown—reunited in the recording studio as the Milt Jackson Quartet, later becoming the Modern Jazz Quartet. By the time those recordings were issued, **Percy Heath** had replaced Brown. In 1954, the Modern Jazz Quartet began touring and Connie Kay replaced Clarke on drums the following year. During his more than 40 years with MJQ, Lewis honed his composing and arranging skills, experimenting with form and sound, while collaborating with guests ranging in diversity from **Sonny Rollins** to the Beaux Arts String Quartet to singer Diahann Carroll to full orchestras. Perhaps his most widely interpreted composition is "Django," which he wrote in honor of the legendary Gypsy guitarist Django Reinhardt.

Throughout his career, Lewis wrote for a vast number of musical configurations in a dizzying array of styles, from solo piano to symphonies, from ballets to film and television scores. Lewis was part of the first wave of what composer **Gunther Schuller** dubbed the Third Stream—an effort at forging a third stream through the fusing of the two primary streams: jazz and European classical music.

As an educator, he served as director of faculty at the Lenox School of Jazz, where he first championed **Ornette Coleman**; on the trustee board of the Manhattan School of Music; and in faculty positions at Harvard University and City College of New York.

SELECTED DISCOGRAPHY

Modern Jazz Quartet
DJANGO
Original Jazz Classics,
1953-55

**GRAND
ENCOUNTER**
Blue Note, 1956

**THE WONDERFUL
WORLD OF JAZZ**
Atlantic, 1960

**KANSAS CITY
BREAKS**
DRG, 1982

**PRIVATE
CONCERT**
EmArcy, 1990



PHOTO BY RAY AVERY/CTS IMAGES

2007

Ramsey Lewis

PIANIST
COMPOSER
EDUCATOR
BROADCASTER

Born May 27, 1935 in Chicago, IL

SELECTED DISCOGRAPHY

THE IN CROWD
Chess, 1965

SUN GODDESS
Columbia, 1974

Ramsey Lewis/Billy Taylor
WE MEET AGAIN
Columbia, 1988-89

APPASSIONATA
Narada, 1999

TAKING
ANOTHER LOOK
Hidden Beach Records, 2011



PHOTO BY MICHAEL WILDERMAN

With a style that springs from his early gospel experience, his classical training, and a deep love of jazz, pianist and composer Ramsey Lewis has built a decades-long career as one of America's most popular performers. Born in Chicago, where he continues to make his home, he began taking piano lessons at the age of four and credits his teacher Dorothy Mendelsohn with awakening him to the communicative power of music. He recalls her telling him to "'Listen with your inner ear' and 'Make the piano sing.' These concepts were revelations!"

During these early years, though, Lewis had no experience with jazz, except for the records his father would play at home from artists such as Duke Ellington,

Art Tatum, and Meade "Lux" Lewis. He was already 15, and an accomplished gospel pianist, when a fellow church musician, Wallace Burton, asked him to join his band and helped Lewis learn the fundamentals of jazz. With his very first trio album, *Ramsey Lewis and the Gentlemen of Swing*, Lewis captivated a large and diverse jazz audience. By 1965, he was one of the nation's most successful jazz pianists, topping the charts with "The In' Crowd," "Hang On Sloopy," and "Wade in the Water." Since then, he has won three Grammy Awards and the Recording Academy Governor's Award (2000), and earned seven gold records and three honorary doctorates.

Expanding his career through teaching, programming, and work in radio and television, he also has become an ambassador for jazz. Lewis has served as Art Tatum Professor in Jazz Studies at Roosevelt University; as artistic director of the Jazz at Ravinia series of the Ravinia Festival; and as host of a weekday morning drive-time radio show on Chicago's WNUA-FM, for which he has been awarded R&R's 1999 and 2000 Personality of the Year Award.

He hosts the syndicated *Legends of Jazz with Ramsey Lewis*, a two-hour radio program that airs throughout the United States, and was the co-producer (with PBS television station WTTW-Chicago) and host of a television series of the same name, which featured emerging and established jazz musicians.

Active in community affairs, especially on behalf of youth, Lewis helped organize the Ravinia Festival's Jazz Mentor Program. In recognition of his activities, he was featured as the "Person of the Week" on *ABC Nightly News* in February 1995 and received the prestigious Lincoln Academy of Illinois Laureate Award in Springfield, Illinois, in April 1997. He currently tours and performs with his own trio.

2011

SAXOPHONIST
FLUTIST
EDUCATOR

DAVID LIEBMAN

Born September 4, 1946 in Brooklyn, NY

David Liebman has shown an ability to play in any style of jazz, especially on what has become his instrument of choice, the soprano sax. In addition, he has been a strong advocate of the music, having founded the International Association of Schools of Jazz (IASJ), an organization dedicated to bringing together educators and students from jazz schools worldwide.

He began classical piano lessons at age nine, soon switching to saxophone. His interest in jazz was sparked especially by hearing John Coltrane perform in various New York City clubs. Throughout high school and college, Liebman continued playing jazz, learning “from the street” as was the way before jazz education was more common, though he did spend periods studying with Joe Allard, Lennie Tristano, and Charles Lloyd.

In the 1970s, Liebman came into his own, founding Free Life Communication, a cooperative of several dozen young musicians that became an integral part of the fertile New York “loft” jazz scene. He soon found a spot as saxophonist/flutist in drummer **Elvin Jones’** group, and then was hired by **Miles Davis**. Liebman played on Davis’ last two recordings before the trumpeter’s temporary retirement in the late 1970s, *Get Up with It* and *On the Corner*.

At the same time, Liebman was also exploring his own music, beginning a long relationship with pianist Richie Beirach in the group Lookout Farm. In 1977, he toured internationally with pianist **Chick Corea** followed by forming the David Liebman Quintet, featuring guitarist John Scofield. In 1981, he founded Quest, a group that remained active with varying lineups until 1991 and has reunited in recent years. His work has continued to move in many unusual directions,

with projects ranging from Puccini arias to overdubbed solo recordings, from adaptations of jazz standards to world music and fusion.

Throughout his career, Liebman has been keen to work on the international jazz scene, playing with influential European musicians such as Joachim Kühn, Daniel Humair, Paolo Fresu, Jon Christensen, and Bobo Stenson.

In addition to serving as IASJ’s artistic director, he is presently artist-in-residence at the Manhattan School of Music and lectures at universities and clinic settings all over the world. He also has received performance and teaching grants from the National Endowment for the Arts and the Canadian Arts Council. Additional educational activities include publishing instructional books and DVDs such as *Self Portrait of A Jazz Artist*, *A Chromatic Approach to Jazz Harmony and Melody*, and *Developing A Personal Saxophone Sound*.

Since 1973, he has consistently placed among the “Top Three” in the *DownBeat* critics’ poll in the category of soprano saxophone; other awards include an honorary doctorate from the Sibelius Academy in Finland and the *Ordre des Arts et des Lettres* from France.

SELECTED DISCOGRAPHY

LOOKOUT FARM
ECM Records, 1973

David Liebman &
Richie Beirach
MOSAIC SELECT
Mosaic, 1976-91

**LONELINESS OF A
LONG-DISTANCE
RUNNER**
CMP Records, 1985

NEGATIVE SPACE
Verve, 2005

LIEB PLAYS WEILL
Daybreak, 2008

PHOTO BY JAN PERSSON/CTS IMAGES



2003

ABBEY LINCOLN

VOCALIST
COMPOSER

Born August 6, 1930 in Chicago, IL

Died August 14, 2010

Strongly influenced by jazz icons Billie Holiday and Louis Armstrong, both of whom she met early in her career, Abbey Lincoln's distinctive vocal style, thought-provoking writing, and spirited personality secured her a place among the jazz luminaries.

Born in Chicago and raised in rural Michigan, Lincoln began performing while still in high school. In 1951, she moved to the West Coast, working under various names (Gaby Lee, Anna Marie, Gaby Wooldridge) before settling on Abbey Lincoln. She recorded her first album with jazz great **Benny Carter** in 1956 and appeared in the 1957 film, *The Girl Can't Help It*. Lincoln then recorded a series of albums for the Riverside label with drummer **Max Roach**, who had introduced her to the label's owner.

Lincoln's collaborations with Roach (to whom she was married from 1962-70) lasted more than a decade, and included the seminal recording, *We Insist! Freedom Now Suite* in 1960. This was the beginning of a more

social and political activist approach to her music. Over the years, she has worked with some of the biggest names in jazz, including **Sonny Rollins**, Eric Dolphy, Coleman Hawkins, **Miles Davis**, **Jackie McLean**, **Clark Terry**, and Stan Getz.

In addition to her music, Lincoln also pursued acting, appearing in the films *Nothing But A Man* and *For Love of Ivy* and on television series, such as *Mission: Impossible* and *The Flip Wilson Show*. She also taught drama at the California State University. She did not record any albums as a leader from 1962-72, but made a grand return to jazz with her 1973 recording, *People In Me*, her first album of all original material.

Lincoln returned to her influences in 1987, recording two albums in tribute to Billie Holiday, and then a series of recordings for Verve throughout the 1990s and 2000s that showcased her writing prowess. Her emotionally honest, mature style was present in every song she sang.

SELECTED DISCOGRAPHY

Max Roach
**WE INSIST!
FREEDOM
NOW SUITE**
Candid, 1960

STRAIGHT AHEAD
Candid, 1961

**ABBEY SINGS
BILLIE, VOL. 1 & 2**
Enja, 1987

**THE WORLD IS
FALLING DOWN**
Verve, 1990

**ABBEY SINGS
ABBEY**
Verve, 2006



PHOTO BY LEE TANNER

1987

TROMBONIST
COMPOSER
ARRANGER
EDUCATORMELBA
LISTONBorn January 13, 1926 in Kansas City, MO
Died April 23, 1999

PHOTO BY LEE TANNER

Although a formidable trombone player, Melba Liston was primarily known for her composition and arrangements, especially those she worked on with **Randy Weston**. Growing up mostly in Los Angeles, some of her first work came during the 1940s with two West Coast masters: bandleader **Gerald Wilson** and tenor saxophonist **Dexter Gordon**. In Gordon's small combos, she began to blossom as a trombone soloist, and Gordon wrote "Mischievous Lady" as a tribute to her. Despite her obvious talent as a soloist, Liston became an in-demand big band section player, which likely fueled her later work as an arranger. During the 1940s, Liston also worked with the **Count Basie** band and with Billie Holiday.

Following a brief hiatus from music, she joined **Dizzy Gillespie's** bebop big band in 1950, and again

for two of Gillespie's State Department tours in 1956 and 1957, which included performances of her arrangements of "Annie's Dance" and "Stella by Starlight." She started her own all-woman quintet in 1958, working in New York and Bermuda, before joining **Quincy Jones' band** in 1959 to play the musical *Free and Easy*. She stayed in Jones' touring band as one of two female members until 1961.

In the 1950s, Liston began a partnership that she would return to on and off for more than 40 years. From the seminal 1959 recording *Little Niles* through 1998's *Khepera*, Liston was the arranger on many of Randy Weston's albums. Her arrangements, with a powerful base of brass and percussion and expressive solo performances, helped shape and embellish Weston's compositions.

During the 1960s, Liston also co-led a band with trumpeter **Clark Terry**, and wrote for the Duke Ellington orchestra, singers **Tony Bennett** and Eddie Fisher, and the Buffalo Symphony Orchestra. During the 1970s, she worked with youth orchestras in Los Angeles, continuing to write for Basie, Ellington, and singer **Abbey Lincoln**. Liston also became a staff arranger for the Motown label. Later that decade she took up residence in Jamaica, where she taught at the University of the West Indies and was director of Popular Music Studies at the Jamaica Institute of Music.

Slowed by a stroke in 1985, which effectively ended her playing career, she was able to resume work as a composer and arranger in the 1990s through the aid of computer technology. Liston's career helped pave the way for women in jazz in roles other than as vocalists.

SELECTED DISCOGRAPHY

Dizzy Gillespie
DIZZY IN SOUTH AMERICA, VOL. 1 & 2
CAP, 1956

AND HER 'BONES
Fresh Sounds Records, 1956-58

Quincy Jones
Q LIVE IN PARIS
Warner Brothers, 1960

Randy Weston
TANJAH
Verve, 1973

Randy Weston/Melba Liston
VOLCANO BLUES
Verve, 1993

COMPOSER
ARRANGER
TRUMPETER
TROMBONIST

JOHNNY Mandel

Born November 23, 1925 in New York, NY

SELECTED DISCOGRAPHY

Original Soundtrack Recording
I WANT TO LIVE
Rykodisc, 1958

Frank Sinatra
RING-A-DING-DING!
Reprise, 1960

Anita O'Day
TRAV'LIN' LIGHT
Verve, 1961

Original Soundtrack Recording
M*A*S*H
Columbia, 1970

Shirley Horn
HERE'S TO LIFE
Verve, 1992

Johnny Mandel is considered one of the nation's top composer/arrangers in jazz, pop, and film music. The breadth and quality of his work made it possible to be recorded by a wide variety of jazz musicians and singers.

Mandel's parents discovered that he—at the age of five—had perfect pitch, and started him on piano lessons. He eventually moved on to playing horns ("I wanted to play an instrument you could kiss," he is quoted as saying), studying at the Manhattan School of Music and Juilliard School, both in New York City. In the 1940s, he played the trumpet with Joe Venuti and Billy Rogers, and trombone in the orchestras of Boyd Rayburn, Jimmy Dorsey, Buddy Rich, Georgie Auld, and Chubby Jackson.

From 1951-53, he played and arranged music in the band of Elliott Lawrence and **Count Basie**. Later he relocated to Los Angeles, where he played the bass trumpet for Zoot Sims. He also showed a prowess for composing, writing the jazz compositions "Not Really the Blues" for Woody Herman, "Hershey Bar" and "Pot Luck" for Stan Getz, "Straight Life" and "Low Life" for Count Basie, and "Tommyhawk" for Chet Baker.

Mandel moved to Hollywood in 1957 and began working on film scores, utilizing his outstanding compositional and arranging gifts. His score for the Susan Hayward movie *I Want To Live* is considered the first time that jazz had been integrated successfully into a musical score. He went on to earn a reputation as a film composer/arranger, including two of his more famous numbers: "Suicide Is Painless," which was used as the theme for the movie *M*A*S*H* (whose soundtrack includes a version played by **Ahmad Jamal**), and "The Shadow of Your Smile" for the movie *The Sandpiper*, which won the 1965 Academy Award for Best Song. He has provided music for more than 30 films, including *The Russians Are Coming! The Russians Are Coming!* and *Being There*.

By the early 1960s, Mandel's reputation was such that the biggest names in jazz and pop wanted to work with him. Frank Sinatra chose him as arranger for his 1961 release *Ring-a-Ding-Ding!* In 1966, he



PHOTO BY CAROL FRIEDMAN

served as musical director on **Tony Bennett's** *The Movie Song Album* and collaborated again more recently, on Bennett's album *The Art of Romance* (2004). Other singers who have sought his talents out include Ray Charles, Natalie Cole, **Shirley Horn**, Diana Krall, Peggy Lee, **Anita O'Day**, Barbra Streisand, and **Nancy Wilson**.

Mandel has received five Grammy Awards: Song of the Year for Tony Bennett's performance of "The Shadow of Your Smile" and Best Original Score for *The Sandpiper* (both 1965), Best Arrangement on an Instrumental Recording for **Quincy Jones'** song "Velas" (1981), Best Instrumental Arrangement Accompanying Vocal(s) for Natalie Cole's *Unforgettable* (1991) and for Shirley Horn's *Here's to Life* (1992).

THE Marsalis FAMILY



Left to right: Ellis, Wynton, Delfeayo, Jason, and Branford.

PHOTO BY JOS L. KNAEPEN

ELLIS PIANIST, EDUCATOR Born November 14, 1934 in New Orleans, LA

BRANFORD SAXOPHONIST, COMPOSER, ARRANGER, BANDLEADER, EDUCATOR Born August 26, 1960 in Breaux Bridge, LA

WYNTON TRUMPETER, COMPOSER, ARRANGER, BANDLEADER, EDUCATOR Born October 18, 1961 in New Orleans, LA

DELFEAYO TROMBONIST, PRODUCER, EDUCATOR Born July 28, 1965 in New Orleans, LA

JASON DRUMMER, VIBRAPHONIST Born March 4, 1977 in New Orleans, LA

It is perhaps not surprising that the first group award of the NEA Jazz Masters has gone to the Marsalis family, which boasts five members who have impacted the field of jazz.

The story starts in New Orleans, with the birth of Ellis, Jr. in 1934. Although the city was noted for Dixieland and rhythm-and-blues, Ellis was more interested in bebop. In addition to his skillful piano playing, he became the director of jazz studies at the New Orleans Center for Creative Arts high school in 1974, mentoring such contemporary artists as Terence Blanchard, and Harry Connick, Jr. (Branford, Wynton, Delfeayo, and Jason attended the center as well). Later, he headed the jazz studies department of the University of New Orleans for 12 years. In 2008, Ellis was inducted into the Louisiana Music Hall of Fame.

The story doesn't end with Ellis though—four of his sons continued in the family business of music, including Branford and Wynton, both whom started out in **Art Blakey's** Jazz Messengers and then began working together on albums that introduced some of the emerging stars in the music: Marcus Roberts, Kenny Kirkland, Jeff Watts, and Wessell Anderson, among others.

For two years during the 1990s, Branford was the musical director of *The Tonight Show with Jay Leno*, making jazz more widely known to the general public. After Hurricane Katrina devastated New Orleans in 2005, Branford teamed with Harry Connick, Jr. and Habitat for Humanity to create Musicians' Village in the city's Upper

Ninth Ward to assist New Orleans musicians.

In 1996, Wynton co-founded Jazz at Lincoln Center (JALC), becoming its artistic director and music director of the JALC Orchestra. In 1997, he became the first jazz artist to be awarded the Pulitzer Prize for Music for his work *Blood on the Fields*. In addition to numerous awards and honorary doctorates he received, Wynton was also awarded the National Medal of Arts in 2005.

Younger brother Delfeayo has proven himself a well-regarded jazz producer, working with various family members throughout the years. His insistence upon recording "without usage of the dreaded bass direct" for Branford in the 1980s was the key element to the change in jazz recording techniques over the past 20 years. As a noted trombonist, Delfeayo has also played on his brothers' albums as well as fronting his own band.

Jason, the youngest of the Marsalis sons, took up drumming at age six and began sitting in with his father's band at age seven, then made his recording debut at age 13 on Delfeayo's *Pontius Pilate's Decision*. He joined the band Los Hombres Calientes with Irvin Mayfield and Bill Summers in 1998, playing on their first two albums, which blended Afro-Cuban and Latin American elements with jazz.

The Marsalis family, together and individually, have made significant contributions to the preservation of jazz, the expansion of the art form, and the education of students of jazz.

SELECTED DISCOGRAPHY

Ellis Marsalis
THE CLASSIC ELLIS MARSALIS
Boplicity, 1963

Wynton Marsalis
STANDARD TIME VOL. 3—THE RESOLUTION OF ROMANCE
Columbia, 1990

Ellis & Branford Marsalis
LOVED ONES
Columbia, 1995

THE MARSALIS FAMILY: A JAZZ CELEBRATION
Marsalis Music, 2001

MUSIC REDEEMS
Marsalis Music, 2009

COMPOSER
ARRANGER
TROMBONIST
EDUCATOR

TOM MCINTOSH

Born February 6, 1927 in Baltimore, MD

SELECTED DISCOGRAPHY

James Moody
**HEY! IT'S
JAMES MOODY**
Argo/Lone Hill Jazz, 1956-59

The Jazztet
AT BIRDHOUSE
Argo, 1961

Thad Jones/
Mel Lewis Orchestra
**THE COMPLETE
SOLID STATE
RECORDINGS**
Mosaic, 1966-70

Milt Jackson
**AND THE HIP
STRING QUARTET**
Verve, 1968

**WITH MALICE
TOWARD NONE:
THE MUSIC OF
TOM MCINTOSH**
IPO Recordings, 2003

Though not well known outside of jazz circles, the unique voice of composer and arranger Tom "Mac" McIntosh made him a favorite of **Dizzy Gillespie, James Moody, Milt Jackson, and Tommy Flanagan**, among other jazz giants.

McIntosh was born and raised in Baltimore. After a stint with the Army, he attended Juilliard and later became an active participant in the New York jazz scene as a trombone player and composer.

He was a member of the famous Jazztet, formed by **Benny Golson** and **Art Farmer**, and was one of the founders of the New York Jazz Sextet. Many outstanding New York-based instrumentalists of the 1950s and '60s migrated in and out of the band, including Thad Jones, Art Farmer, James Moody, Tommy Flanagan, Roland Hanna, and Richard Davis. McIntosh and Moody have a long history of friendship and collaboration that dates to the 1950s when McIntosh played and wrote for Moody's bands and provided arrangements for some of Moody's 1960s recordings.

He also wrote and arranged for Milt Jackson, including his *And the Hip String Quartet* album, and was a favorite of Dizzy Gillespie, who featured three of McIntosh's songs on his *Something Old, Something New* recording. McIntosh was an original member of the Thad Jones-Mel Lewis Orchestra, to which he contributed songs and arrangements. He was also much admired by Tommy Flanagan, who often noted that McIntosh was his favorite composer, recording several of his songs.

When jazz's popularity waned towards the end on the 1960s, McIntosh went to Hollywood as a film composer for two Gordon Parks' films, *The Learning Tree* and *Shaft*. He remained in California for the next 20 years as a music director for films and TV. Finally tiring of Hollywood, McIntosh returned to the East Coast in the 1990s, teaching at various conservatories, including as music director of the Thelonious Monk Institute at the New England Conservatory of Music. He also continued to write music. In 2004, he released his first recording under his own name (at the age of 77), with a second volume of his works forthcoming.

PHOTO BY TOM PICH



SAXOPHONIST
COMPOSER
EDUCATOR

Jackie McLean

Born May 17, 1931 in New York, NY

Died March 31, 2006

Known in the jazz community as “Jackie Mac,” Jackie McLean was a stalwart, enduring force in jazz since the early 1950s, and a distinguished educator since 1968. Possessing one of the most recognizable alto saxophone sounds and styles, he explored the cutting edge of jazz creativity. McLean grew up in a musical family: his father was a guitarist for bandleader Tiny Bradshaw and his stepfather owned a record store. By age 15, he chose the alto saxophone as his instrument. McLean’s earliest studies came through the tutelage of Foots Thomas, Cecil Scott, Joe Napoleon, and Andy Brown in his native New York. Another of his informal teachers was piano master Bud Powell. McLean’s most significant early band affiliation came during the years 1948-49, when he joined a Harlem neighborhood band led by tenor saxophonist **Sonny Rollins** and including pianist Kenny Drew. McLean’s stints with the **Miles Davis** band, between 1949-53, yielded his first recording sessions as a sideman and marked the beginning of what became known as hard bop, an advanced progression on bebop.

During McLean’s busiest period as a sideman in the 1950s, he worked with pianist George Wallington, drummer **Art Blakey**’s Jazz Messengers, and bassist Charles Mingus. McLean’s first recording as a leader came in 1955, when he cut a quintet date for the Ad Lib label. His intense playing has fit in well with both hard bop and the avant-garde, two schools of jazz in which McLean has experimented.

Throughout the 1960s, McLean continued to work with his own bands and occasional all-star aggregations, but also became more interested in social issues. In 1959-60 he acted in the off-Broadway play *The Connection*, a cautionary tale dealing with jazz and the perils of drug abuse,



PHOTO BY LEE TANNER

which evolved into a 1961 film. In 1967 he took his music into prisons, working as a music instructor and counselor. Then in 1968, he moved to Hartford, Connecticut, to take a teaching position at Hartt College of Music of the University of Hartford. It was in Hartford that McLean and his wife Dollie founded the Artists Collective, a widely hailed combination community center/fine arts school, primarily aimed at troubled youth. The Artists Collective opened a beautiful new building in 1999 following years of residence in a former schoolhouse in one of Hartford’s most disadvantaged neighborhoods.

At the University of Hartford, McLean established the school’s African American Music Department and subsequent Jazz Studies degree program, which was renamed the Jackie McLean Institute of Jazz on November 17, 2000. The program has instructed a number of exceptional young jazz musicians, including saxophonist Antoine Roney, drummer Eric MacPherson, trombonist Steve Davis, and pianist Alan Palmer.

SELECTED DISCOGRAPHY

4, 5 AND 6
Original Jazz Classics, 1956

NEW SOIL
Blue Note, 1959

LET FREEDOM RING
Blue Note, 1962

THE JACKIE MAC ATTACK LIVE
Verve, 1991

NATURE BOY
Blue Note, 2000

2000

Marian McPartland

PIANIST
BROADCASTER

Born March 20, 1918 in Slough, England

SELECTED DISCOGRAPHY

**JAZZ AT THE
HICKORY HOUSE**
Jasmine, 1954

**MARIAN
MCPARTLAND'S
PIANO JAZZ
WITH GUEST
DAVE BRUBECK**
Jazz Alliance, 1984

**PLAYS THE
BENNY CARTER
SONGBOOK**
Concord, 1990

JUST FRIENDS
Concord, 1998

**85 CANDLES—
LIVE IN
NEW YORK**
Concord, 2003

Best known as the host of the weekly national radio program *Piano Jazz*, Marian McPartland has helped to popularize jazz with her intricate knowledge and prowess on the piano. She has made the program one of the most popular in the history of public radio.

Born to a musical mother who played classical piano, she studied at the famed Guildhall School of Music in London. Her first professional activity was as part of a touring vaudeville act featuring four pianists. During World War II, she entertained the troops and while playing in Belgium met her late husband, cometist Jimmy McPartland, whom she married in 1945. They relocated to the U.S. in 1946, whereupon she performed in his band in Chicago. She formed her first active trio in 1950 for an engagement at the Embers in New York. Two years later, she began what would be an eight-year residency at the Hickory House in New York with her trio.

In 1963, she worked with the Benny Goodman Sextet, and in 1965 she began her radio career, at WBAI in New York. In 1970 she started her own record company, Halcyon Records, one of the first jazz women to do so. In 1979, she began her weekly radio show *Piano Jazz*, which—after 30 years of continuous programming—has become the longest-running syndicated National Public Radio program, and led to McPartland's induction into the National Radio Hall of Fame in 2007. An intimate program involving just her and a guest—usually a pianist—the program has won numerous awards, including the Peabody Award. Many of the programs have been subsequently released on compact disc. As part of the segments, McPartland interviews the guest, drawing out colorful anecdotes and stories about their careers. The shows also include performances of McPartland and the guest together. Taken as a whole, the series presents a formidable history of jazz.

Her playing career has also included piano tours with such greats as Earl Hines, **Teddy Wilson**, Ellis Larkins,



PHOTO BY MELISA GOH

and **Benny Carter**. She has performed with symphony orchestras and at many of the major jazz festivals, and has received numerous awards, including a *DownBeat* Lifetime Achievement Award in 1997.

McPartland has received several honorary doctorates as well as a Grammy Trustee's Award for lifetime achievement. She also authored *The Artistry of Marian McPartland*, a collection of transcriptions, and *Marian McPartland's Jazz World: All in Good Time*, a collection of her jazz profiles.

1994

carmen McRae

VOCALIST
PIANIST

Born April 8, 1922 in New York, NY

Died November 18, 1994

Tender and warm with a ballad, Carmen McRae was one of the great singers of jazz. Endowed with the depth of feeling in the lyrics of the songs she interpreted. An accomplished pianist who in her early career accompanied herself, she occasionally returned to the piano later in her career.

McRae learned piano through private lessons and was discovered by Irene Wilson Kitchings, a musician and former wife of pianist **Teddy Wilson**. McRae sang with the **Benny Carter**, **Count Basie**, and **Marcel Ellington** big bands during the 1940s and made her recorded debut as **Carmen Clarke** while the wife of drummer **Kenny Clarke**. During the bebop revolution at Minton's Playhouse, McRae was an intermission pianist. The Playhouse is likely where she first heard **Thelonious Monk's** music, which influenced her piano playing and musical sense. In the early 1950s, she worked with the **Mat Mathews Quintet**. She signed her first significant recording contract with **Decca** in 1954.

Working as a soloist, she gained wide recognition and was often seen in the pantheon of jazz singers that included **Ella Fitzgerald** and **Sarah Vaughan**, whom she idolized and later paid homage to on a recording. Her greatest idol was **Billie Holiday**, whom she feuded on records and in performances on many occasions. Although she admired these singers, she never resorted to sheer mimicry and developed her own original style.

Notably, she recorded alongside **Louis Armstrong** on **Dave Brubeck's** extended work *The Real Ambassadors*, a social commentary written with his wife **Iola**. She made several film and television appearances, and performed as an actress in the landmark television miniseries *Roots*. In the late 1980s, she returned to her first love, recording a full album of **Monk's** music with lyrics by **Jon Hendricks**, **Abbey Lincoln**, **Mike Mainieri**, **Sally Swisher**, and **Bernie Hanigken**. The album was one of her signature recordings.

McRae performed many times at the **Monterey Jazz Festival**, the **North Sea Jazz Festival** in the Netherlands, and the **Montreux Jazz Festival** in Switzerland, where she shared the stage with **Dizzy Gillespie** and **Phil Woods**. She was forced to retire for health reasons in 1991.

SELECTED DISCOGRAPHY

CARMEN MCRAE SINGS GREAT AMERICAN SONGWRITERS
GRP/Decca, 1955-59

SINGS LOVER MAN & OTHER BILLIE HOLIDAY CLASSICS
Columbia, 1961

AT THE GREAT AMERICAN MUSIC HALL
Blue Note, 1976

CARMEN SINGS MONK
Novus, 1988

SARAH—DEDICATED TO YOU
Novus, 1990

1987

Jay McShann

PIANIST
VOCALIST
BANDLEADER

Born January 12, 1916 in Muskogee, OK
Died December 7, 2006

SELECTED DISCOGRAPHY

BLUES FROM
KANSAS CITY
MCA, 1941-43

1944-46
Classics, 1944-46

VINE STREET
BOOGIE
Black Lion, 1974

A TRIBUTE TO
CHARLIE PARKER
Music Masters, 1989

HOOTIE!
Chiaroscuro, 1997

For better or worse, Jay McShann was tied to the legend of Charlie Parker. Parker's first real professional work was with McShann's Kansas City band, and McShann was credited with helping Parker to hone his talents. Arguably more important, McShann—along with **Andy Kirk**'s Clouds of Joy, the Bennie Moten Orchestra, and the great **Count Basie** bands—shaped and developed the Kansas City swing sound that was so popular in the 1930s and 1940s.

Known in jazz circles as "Hootie," McShann is for the most part a self-taught artist, though he did attend Tuskegee Institute. He developed a piano style that drew heavily on blues and boogie woogie. McShann's earliest professional job came with tenor saxophonist Don Byas in 1931. Following his days at Tuskegee, McShann played in bands in Oklahoma and Arkansas prior to joining a trio with bassist Oliver Todd and drummer Elmer Hopkins in late 1936 in Kansas City.

In subsequent months, he worked with alto saxophonist Buster Smith and trumpeter Dee Stewart before forming a sextet in 1937. In late 1939, McShann put together his first big band. His recording career commenced in 1941 with the Decca label, often featuring blues singer Walter Brown. McShann's first New York appearance, at the Savoy Ballroom, came in February 1942. His band during the height of his popularity included such notables as Parker, bassist Gene Ramey, drummer Gus Johnson, and saxophonists Paul Quinichette and Jimmy Forrest, all of whom McShann used brilliantly as soloists. Following service in the



PHOTO BY LEE TANNER

Army, McShann reformed his band, which played New York spots and traveled west to California. Towards the end of the 1940s, McShann's small band fronted blues singer Jimmy Witherspoon.

In the early 1950s, McShann moved his home base back to Kansas City. In the 1970s and 1980s, McShann experienced a bit of a renaissance, with increased recording and performing opportunities, often with Kansas City violinist Claude "Fiddler" Williams.

A biographical film, *Hootie's Blues*, was made in 1978, and McShann was featured in *The Last of the Blue Devils*, a film about Kansas City jazz shot between 1974 and 1979. In addition, he was one of the featured players in Clint Eastwood's documentary *Piano Blues* (2003).

1998

SAXOPHONIST
FLUTIST
VOCALIST
EDUCATORJames
MOODY*Born March 26, 1925 in Savannah, GA**Died December 9, 2010*

One of the champions of **Dizzy Gillespie's** music, James Moody was an accomplished musician on the tenor and alto saxophones, as well as the flute, despite being born partially deaf. In addition to his instrumental prowess, Moody was an engaging entertainer, captivating audiences with his personal charm and wit.

Although born in Savannah, he was raised in Newark, New Jersey. His interest in jazz was sparked by a trumpet-playing father who gigged in the Tiny Bradshaw band. Moody took up the alto sax, a gift from his uncle, at the age of 16, and received his first musical training in the Air Force. After leaving the service in 1946, he joined the Dizzy Gillespie big band, staying until 1948. Gillespie became his musical mentor. In 1949, Moody moved to Paris for three years, often playing with visiting American musicians, including the Tadd Dameron-Miles Davis band.

In Sweden he recorded his famous improvisation on "I'm in the Mood For Love" in 1949, playing on an alto saxophone instead of his usual tenor. His solo was later set to lyrics by Eddie Jefferson and recorded by King Pleasure. Known as "Moody's Mood for Love," it became a surprise hit in 1952. Throughout the rest of his career, Moody was better known for the vocal version of the song, and obliged requests for the song by singing his famous solo.

Through the 1950s and 1960s, he led his own bands, and worked alongside other saxophonists, notably Gene Ammons and Sonny Stitt, with whom he co-led a three-tenor sax band. In 1963 he returned

to the Dizzy Gillespie small group, where he largely remained until 1971. In 1975, he moved to Las Vegas and worked numerous hotel and casino shows with singers and comics, picking up the clarinet along the way. In 1979, he left Las Vegas and moved back to New York to lead his own quintet.

Then in 1989 he moved to San Diego, working as a consummate soloist and member of all-star touring units. In the 1990s, he teamed up again with his lifelong friend Dizzy Gillespie to tour Europe and the United States as a member of the United Nations Orchestra. He continually experimented with his music, sometimes including synthesizers and strings on his recordings. Demand for his musicianship extended to college and university campuses for master classes, workshops, and lectures, and he received honorary doctoral degrees from the Florida Memorial College and the Berklee College of Music. In 1997, he played an acting role in the Clint Eastwood film *Midnight in the Garden of Good and Evil*. In 2010, he was honored with the Jazz Journalists Award for Lifetime Achievement in Jazz.

PHOTO BY VANCE JACOBS



SELECTED DISCOGRAPHY

**JAMES MOODY
AND HIS
SWEDISH
CROWNS**
Dragon, 1949

**LAST TRAIN
FROM
OVERBROOK**
GRP/Chess, 1954-55

MOODY'S PARTY
Telarc, 1995

**MOODY PLAYS
MANCINI**
Warner Brothers, 1997

James Moody and Hank Jones
OUR DELIGHT
IPO, 2008

101

NEA Jazz
Masters
30th anniversary

2007

JAZZ HISTORIAN
ARCHIVIST
AUTHOR
EDITOR
EDUCATOR

Dan Morgenstern

A.B. SPELLMAN
NEA JAZZ MASTERS
AWARD FOR
JAZZ
ADVOCACY

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1976 (reprinted by
Da Capo Press, 1993)

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RICHARD A. LONG, AND
MARC H. MILLER)
University of Washington
Press, 1994

LIVING WITH JAZZ: A READER,

ED. SHELDON MEYER
Pantheon, 2004

Born October 24, 1929 in Munich, Germany

Director of the Institute of Jazz Studies at Rutgers University since 1976, Dan Morgenstern is a jazz historian and archivist, author, editor, and educator who has been active in the jazz field since 1958. The Institute of Jazz Studies is the largest collection of jazz-related materials anywhere.

Born in Germany and reared in Austria and Denmark, Morgenstern came to the United States in 1947. He was chief editor of *DownBeat* from 1967 to 1973, and served as New York editor from 1964; prior to that time he edited the periodicals *Metronome* and *Jazz*.

Morgenstern is co-editor of the *Annual Review Of Jazz Studies* and the monograph series *Studies In Jazz*, published jointly by the IJS and Scarecrow Press, and author of *Jazz People*. He has

been jazz critic for the *New York Post*, record reviewer for the *Chicago Sun Times*, and New York correspondent and columnist for England's *Jazz Journal* and Japan's *Swing Journal*. He has contributed to reference works including the *New Grove Dictionary of Jazz*, *Dictionary of American Music*, *African-American Almanac*, and *Encyclopedia Britannica Book of the Year*; and to such anthologies as *Reading Jazz*, *Setting The Tempo*, *The Louis Armstrong Companion*, *The Duke Ellington Reader*, *The Miles Davis Companion*, and *The Lester Young Reader*.

Morgenstern has taught jazz history at the Peabody Institute at Johns Hopkins University, Brooklyn College (where he was also a visiting professor at the Institute for Studies in American Music), New York University, and the Schweitzer Institute of Music in Idaho. He served on the faculties of the Institutes in Jazz Criticism, jointly sponsored by the Smithsonian Institution and the Music

Critics Association, and is on the faculty of the Masters Program in Jazz History and Research at Rutgers University.

Morgenstern is a former vice president and trustee of the National Academy of Recording Arts and Sciences; was a co-founder of the Jazz Institute of Chicago; served on the boards of the New York Jazz Museum and the American Jazz Orchestra; and is a director of the Louis Armstrong Educational



PHOTO BY TOM PICH

Foundation and the Mary Lou Williams Foundation. He has been a member of Denmark's International JAZZPAR Prize Committee since its inception in 1989.

A prolific annotator of record albums, Morgenstern has won seven Grammy Awards for Best Album Notes (1973, 1974, 1976, 1981, 1991, 1995, 2006, and 2009). He received ASCAP's Deems Taylor Award for *Jazz People* in 1977 and in 2005 for *Living with Jazz*.

1997

Anita O'Day

VOCALIST

Born October 18, 1919 in Chicago, IL •

Died November 23, 2006

Anita O'Day's unique sound and swinging rhythmic sense put her in the upper echelon of jazz singers, as skillful with ballads as with scatting and liberal interpretations of standard songs. Her career spanned the late swing and bebop eras, inspiring many singers who followed her, such as June Christy, Chris Connor, and Helen Merrill. She began her performing career as a ballroom dance contest winner in the 1930s, which is when she adopted the stage name O'Day. At 19, she began singing professionally in clubs around Chicago.

PHOTO BY RAY AVERY / CTSIMAGES



In 1941 she joined Gene Krupa's big band, recording a memorable duet with **Roy Eldridge** on "Let Me Off Uptown," one of the first interracial vocal duets on record. She also may have been the first feminist big band singer, refusing to appear in the standard gown and gloves, instead opting for a band jacket and short skirt. She stayed with the Krupa band until 1943, and joined Stan Kenton's band in 1944. She then re-joined Krupa in 1945, remaining there until 1946, when she began a solo career. In the mid-1950s she made several notable albums for the Verve label, demonstrating the power of her vocals.

In 1958 her appearance at the Newport Jazz Festival, replete with characteristic big hat, caused a sensation. She provided one of the highlights of the subsequent film of the festival, *Jazz on a Summer's Day*. From that point on she worked mainly on the club circuit with her own groups.

Always a hit in Japan, she made her first tour there in 1964, returning on several occasions. Frustrated with record label indifference to her artistry, she developed her own record labels. In the 1980s and 1990s, she continued to work the club and jazz festival circuits, including notable performances at the Vine Street Bar & Grill in Los Angeles in 1992. She was also honored with a concert at Carnegie Hall in 1985 to celebrate her 50 years in jazz.

A documentary about the singer's life, *Anita O'Day: The Life of a Jazz Singer*, won a 2008 Satellite Award from the International Press Academy.

SELECTED DISCOGRAPHY

THE COMPLETE RECORDINGS, 1949-50

Baldwin Street Music, 1949-50

SWINGS COLE PORTER WITH BILLY MAY

Verve, 1952-59

ANITA SINGS THE WINNERS

Verve, 1956-62

ANITA SINGS THE MOST

Verve, 1957

RULES OF THE ROAD

Pablo, 1993

103

NEA Jazz
Masters
30th anniversary

1984

Max Roach

DRUMMER
COMPOSER
BANDLEADER

Born January 10, 1924 in New Land, NC

Died August 16, 2007

Max Roach was one of the two leading drummers of the bebop era (along with **Kenny Clarke**) and was one of the leading musicians, composers, and bandleaders in jazz since the 1940s.

His often biting political commentary and strong intellect, not to mention his rhythmic innovations, kept him at the vanguard of jazz for more than 50 years.

Roach grew up in a household where gospel music was quite prominent. His mother was a gospel singer and he began drumming in a gospel ensemble at age ten. Roach's formal study of music took him to the Manhattan School of Music. In 1942, he became house drummer at Monroe's Uptown House, enabling him to play and interact with some of the giants of the bebop era, such as Charlie Parker, **Dizzy Gillespie**, Thelonious Monk, and Bud Powell. Roach would later record with Parker, Gillespie, Powell, and bassist Charles Mingus at the historic Massey Hall concert in 1953.

Throughout the 1940s, Roach continued to branch out in his playing, drumming with **Benny Carter**, Stan Getz, Allen Eager, and **Miles Davis**. In 1952, he and Mingus collaborated to create their own record label, Debut Records. In 1954, Roach began a short-lived but crucial band with incendiary trumpeter Clifford Brown. This historic band, which ended abruptly with Brown's tragic death in 1956, also included saxophonists Harold Land and **Sonny Rollins**.

In the late 1950s, Roach began adding political commentary to his recordings, starting with *Deeds Not Words*, but coming into sharper focus with *We Insist! Freedom Now Suite* in 1960, on which he collaborated with singer-lyricist Oscar Brown, Jr. From then on he became an eloquent spokesman in the area of racial and political justice.

Roach continued to experiment with his sound, eschewing the use of the piano or other chording instruments in his bands for the most part from the late 1960s on. His thirst for experimentation led to collaborations with seemingly disparate artists, including duets with saxophonist Anthony Braxton and pianist **Cecil Taylor**, as well as partnerships with pianist



PHOTO BY MICHAEL WILDERMAN

Abdullah Ibrahim and saxophonist Archie Shepp.

As a drum soloist he had few peers in terms of innovations, stemming from his deeply personal sound and approach. His proclivities in the area of multiethnic percussion flowered with his intermittent percussion ensemble M'Boom, founded in 1970. A broad-based percussionist who was a pioneer in establishing a fixed pulse on the ride cymbal instead of the bass drum, Roach also collaborated with voice, string, and brass ensembles, lectured on college campuses extensively, and composed music for dance, theater, film, and television.

SELECTED DISCOGRAPHY

Clifford Brown and Max Roach
AT BASIN STEET
EmArcy, 1956

WE INSIST!
FREEDOM NOW
SUITE
Candid, 1960

M'BOOM
Columbia, 1979

TO THE MAX
Rhino, 1990-91

EXPLORATIONS
TO THE MTH
DEGREE
Slam, 1994

1983

sonny ROLLINS

SAXOPHONIST
COMPOSER

Born September 7, 1930 in New York, NY

With more than 50 years in jazz, Theodore "Sonny" Rollins' towering achievements on

the tenor saxophone are many, and he continues to be one of the most exciting and fiery players in concert. Inspired by the example of his brother's pursuit of music, Rollins began piano lessons at age nine. At 14 he picked up the alto saxophone, and switched to the tenor two years later. Soon he was playing dances in a band of youngsters in his New York community, which included **Jackie McLean**, Kenny Drew, and Art Taylor. Rollins' first recording was made alongside the bop singer Babs Gonzales in 1949. Later that year he played at sessions with **J.J. Johnson** and Bud Powell, recording his song "Audubon" with Johnson.

In the 1950s, Rollins began by serving as a sideman on sessions with **Miles Davis**, Thelonious Monk, **Art Farmer**, and the Modern Jazz Quartet. In late 1955, while living in Chicago, he began one of his most fruitful band affiliations when he stood in for Harold Land in the superb Clifford Brown-**Max Roach** Quintet at the Bee Hive club. He remained a regular member until Brown's tragic June 1956 death from an auto accident.

Rollins continued to record, mainly for Prestige, where his output was some of the finest music recorded in the mid-1950s on any label. Among the highlights during this period were *Tenor Madness*, which included an encounter with John Coltrane; *Saxophone Colossus*, a sparkling album that introduced his most noted composition, "St. Thomas," which honored his parents' Virgin Islands roots; and *Way Out West*, which took seemingly mundane songs like "I'm an Old Cowhand" and spun them out with extraordinary improvisations.



PHOTO BY LEE TANNER

By 1959, Rollins had grown impatient with the vagaries of the jazz scene and took a hiatus. He would often practice his horn deep into the night on the upper reaches of the Williamsburg Bridge, which crosses the East River from Manhattan to Brooklyn. In 1961 he returned to the scene, refreshed and playing better than ever. He made a series of recordings for the RCA label with musicians such as **Jim Hall**, Don Cherry, **Billy Higgins**, and **Herbie Hancock**, and also began his long-term employment of bassist Bob Cranshaw.

In London in 1966, he composed and recorded a soundtrack album for the film *Alfie* for the Impulse! label, which brought him some popularity beyond jazz audiences. By 1968 Rollins again required a break from the scene, returning in 1971. He has been playing and growing ever since, working almost exclusively on concert stages. Rollins' recordings have continued to reflect his interest in Caribbean rhythms, particularly the calypso. In 2010, he was elected a fellow of the American Academy of Arts and Sciences and was awarded the National Medal of Arts.

SELECTED DISCOGRAPHY

A NIGHT AT THE VILLAGE VANGUARD
Blue Note, 1957

THE COMPLETE RCA VICTOR RECORDINGS
RCA Victor, 1962–64

SILVER CITY
Milestone, 1972–95

WITHOUT A SONG: THE 9/11 CONCERT
Milestone, 2001

ROAD SHOWS, VOL. 2
Doxy Records, 2010

105

NEA Jazz
Masters
30th anniversary

2010

Annie ROSS

VOCALIST
LYRICIST

Born July 25, 1930 in Surrey, England

SELECTED DISCOGRAPHY

Lambert, Hendricks & Ross

**TWISTED:
THE BEST OF
LAMBERT,
HENDRICKS &
ROSS**
Rhino, 1957-61

**SINGS A SONG
WITH MULLIGAN!**
EMI, 1958

**SINGS A
HANDFUL OF
SONGS**
Fresh Sound, 1963

**MUSIC IS
FOREVER**
DRG, 1995

LET ME SING
Consolidated Artists
Productions, 2005

As part of the vocal trio Lambert, Hendricks & Ross, Annie Ross was one of the early practitioners of a singing style known as “vocalese,” which involves the setting of original lyrics to an instrumental jazz solo. She has been equally at home in the acting field, appearing in numerous films.

Ross was born in England, but raised in Los Angeles. She landed a role in the *Our Gang* film series at the age of eight, singing a musical number on the show. Returning to Europe, she began her singing career, working with musicians such as **James Moody**, **Kenny Clarke**, and Coleman Hawkins.

Ross returned to the United States in 1952, settling in New York City, and soon recorded *Singin' and Swingin'* with members of the Modern Jazz Quartet. Later that year she recorded an album with vocalist King Pleasure, including the classic example of vocalese, “Twisted,” which featured her treatment of saxophonist Wardell Gray’s solo. It is perhaps her most famous song and has been recorded by Joni Mitchell, Bette Midler, and many others.

In 1953, Ross toured Europe with **Lionel Hampton’s** band, which included Clifford Brown, **Art Farmer**, and **Quincy Jones**. After several years in Europe, she returned to the States where she teamed up with vocalists Dave Lambert and **Jon Hendricks** on an album of **Count Basie** solos transposed for vocals. That was the beginning of the group Lambert, Hendricks & Ross.

Between 1957 and 1962, the group recorded seven albums, including the one that put them in the spotlight: *Sing A Song Of Basie* (1957). They toured all over the world and also appear in **Dave Brubeck’s** musical theater piece *The Real Ambassadors* (1961). Ross left the group in 1962 and two years later she opened her own London nightclub called Annie’s Room; a compilation of her 1965 performances there was released on *Live in London* (2006).



PHOTO BY LEE TANNER

Ross also is an accomplished actress and has appeared in a number of films, such as *Superman III* (1983), *Throw Mama from the Train* (1987), *Pump Up the Volume* (1990), and *Blue Sky* (1994). Her most notable film role was as the jazz singer Tess Trainer in Robert Altman’s *Short Cuts* (1993), in which she also sang. On stage, Ross appeared in *Cranks* (1955) in both London and New York, *The Threepenny Opera* (1972) with Vanessa Redgrave, and in the Joe Papp production of *The Pirates Of Penzance* (1982) with Tim Curry.

Ross resides in New York City where she still performs regularly.

1990

COMPOSER
ARRANGER
THEORETICIAN
EDUCATOR
PIANIST
DRUMMER

George RUSSELL

Born June 23, 1923 in Cincinnati, OH • Died July 27, 2009

George Russell was first and foremost a composer rather than an instrumentalist, and was one of the most important jazz theorists of the latter half of the 20th century. He first expressed himself musically on the drums in the drum and bugle corps. After high school, Russell attended Wilberforce University, where he found gigs playing drums at local clubs. Russell's study of composing and arranging increased while he was bedridden with a case of tuberculosis at 19. It was during this time that he began formulating his unprecedented musical theorems.

While his first arrangements were for the A.B. Townsend Orchestra, a Cincinnati dance band, Russell's initial major band affiliation was as a drummer with **Benny Carter**. Later he found work arranging with the Earl Hines band. His first major score was "Cubano Be, Cubano Bop," an Afro-Cuban piece written for the **Dizzy Gillespie** big band. Russell followed that with charts for **Lee Konitz** ("Ezz-thetic" and "Odjenar") and **Buddy DeFranco** ("A Bird in Igor's Yard"). He continued his advanced composition study with Stefan Wolpe. His theory, *The Lydian Chromatic Concept of Tonal Organization*, was eventually published in book form in the mid-1950s. Russell's concept involves a composition system based on using the Lydian scale, rather than the major scale, as the basis for analysis and composition.

Music theoreticians hailed this as a breakthrough, and it was perhaps the first major contribution by a jazz musician to the field of musical theory. Russell's continued refinement and study of this concept eventually led him to academia. During 1958-59, he taught at the Lenox School of Jazz. In the meantime, his theories on

modes influenced **Miles Davis** and Bill Evans (who studied with Russell), leading to the creation of Davis' masterpiece, *Kind of Blue*. In the early 1960s, Russell led several small groups, which included musicians such as Eric Dolphy and **David Baker**, and made some significant recordings before moving to Scandinavia. There he continued to refine his theories and work with Scandinavian musicians, among them Jan Garbarek and Terje Rypdal, before returning to the U.S. in 1969. That year he took a teaching position at the New England Conservatory of Music at the invitation of then president **Gunther Schuller**. In the late 1970s, Russell formed big bands to play his music, creating his Living Time Orchestra in 1978. The orchestra made frequent tours of Europe, including residencies at the Perugia Jazz Festival.

In addition to teaching and lecturing at other conservatories and universities, Russell was the recipient of numerous awards, honors, and grants, including a MacArthur award, two Guggenheim fellowships, and election to the Royal Swedish Academy. In 1969, he received the first NEA grant in the area of jazz. Russell published the revised and expanded edition of his *Lydian Chromatic Concept* in 2001.

PHOTO BY LEE TANNER



SELECTED DISCOGRAPHY

JAZZ WORKSHOP
RCA Victor, 1956

NEW YORK, NY
Impulse!, 1958

EZZ-THETICS
Original Jazz Classics, 1961

**THE AFRICAN
GAME**
Blue Note, 1983

**THE 80TH
BIRTHDAY
CONCERT**
Concept, 2003

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NEA Jazz
Masters
30th anniversary

AUTHOR
COMPOSER
ARRANGER
CONDUCTOR
EDUCATOR
FRENCH HORN PLAYER

GUNTHER SCHULLER

A.B. SPELLMAN
NEA JAZZ MASTERS
AWARD FOR
JAZZ
ADVOCACY

Born November 22, 1925 in New York, NY

Recognized as a renaissance man of music, Gunther Schuller is a leader in both the classical and jazz traditions, contributing significant musical compositions and writings to expand jazz's horizons.

Schuller was born in 1925 in New York City. At age 17, he joined the Cincinnati Symphony as principal horn. Two years later, he joined the orchestra of the Metropolitan Opera while also becoming actively involved in the New York bebop scene, performing and recording with such jazz greats as **Ornette Coleman**, **Miles Davis**, Eric Dolphy, **Dizzy Gillespie**, **John Lewis**, and Charles Mingus.

When he was 25, Schuller took a teaching position at the Manhattan School of Music, beginning a long and distinguished teaching career that includes his tenure as co-director, along with **David Baker**, of the Smithsonian Jazz Masterworks Orchestra and professor of composition of music at Yale. In the late 1950s, he taught at the legendary Lenox School of Jazz. From 1967 to 1977, he was president of the New England Conservatory of Music where early in his tenure he established a jazz department offering both undergraduate and graduate degree programs. He was artistic director of Tanglewood Berkshire Music Center from 1970 to 1985.

Schuller is a proponent of what he called the Third Stream—an effort to fuse the two primary streams of music, jazz and classical, into a new hybrid—of which John Lewis was one of the main practitioners. Schuller also was an early admirer of Charles Mingus' music—so much so that when a 19-movement score was discovered of an unproduced Mingus work, *Epitaph*, Schuller was asked to conduct the orchestra for the premiere at Lincoln Center in 1989 (produced with NEA support).

In 1975, he started recording and publishing businesses that focused on, among other genres, the compositions of Duke Ellington. He sold the two publishing companies in 2000 to G. Schirmer, Inc., but still retains the record company GM Recordings. Schuller also served as editor-in-chief of the Smithsonian Jazz Masterworks Editions.

Schuller's jazz writings include *Early Jazz: Its Roots and Musical Development* (1968), considered one of the seminal books on the history of jazz, and *The Swing Era* (1989), the second volume of a planned three-volume history of jazz.

Schuller has written more than 180 compositions in a wide range of styles and has won many awards for his work, including the 1994 Pulitzer Prize in music for *Of Reminiscences and Reflections*. Schuller also is a recipient of a MacArthur Foundation Fellowship (1991).



PHOTO BY TOM PICH

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Oxford University
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THE MUSICAL
WORLDS
OF GUNTHER
SCHULLER
Oxford University
Press, 1989

GUNTHER
SCHULLER:
A LIFE IN
PURSUIT OF
MUSIC AND
BEAUTY
University of Rochester
Press, 2011



2007

Jimmy SCOTT

VOCALIST

PHOTO BY MICHAEL WILDERMAN

Born July 17, 1925 in Cleveland, OH

For more than five decades, vocalist Jimmy Scott has numbered among the jazz world's best singers with his select group of fans. No less an authority than Billie Holiday named Scott—and only Scott—as a vocalist she admired. Although he was, for a period, “perhaps the most unjustly ignored American singer of the 20th century” (according to Joseph Hooper in a *New York Times Magazine* profile), Scott today is once more finding a dedicated international audience for his emotionally penetrating art.

Scott was born in 1925 in Cleveland, Ohio, and as a child was diagnosed with Kallmann syndrome, a rare condition that prevented him from experiencing puberty—therefore his voice never changed, giving his singing an almost otherworldly sound. He got his first big break in 1949 when **Lionel Hampton** hired him and billed him as “Little Jimmy Scott.” As featured vocalist with the Hampton big band, Scott achieved fame in 1950 with the ballad “Everybody’s Somebody’s Fool.” His success continued throughout the next decade, notably with his hit recording in 1955 of the old Bing Crosby favorite “When Did You Leave Heaven?,” a song that he made his own.

Scott subsequently spent long periods away from the microphone, working for a time as a hotel shipping clerk and as a caretaker for his ailing father. He returned to the stage in 1985 and began recording again in 1990, and his career took off again two years later when Seymour Stein heard him perform at songwriter Doc Pomus’s funeral and signed him to the Warner Brothers Sire label. His resurgence in the public eye included appearances on Lou Reed’s 1992 recording *Magic and Loss* and in an episode of David Lynch’s 1990s television series *Twin Peaks*.

Scott joined Milestone Records in 2000. He sang new interpretations of “Everybody’s Somebody’s Fool” and “When Did You Leave Heaven?” on the Milestone CD *Over the Rainbow*, released in 2001, on which he returned the compliment Billie Holiday had paid him by performing his own distinctive version of one of her signature songs, “Strange Fruit.”

Scott’s new fans have rediscovered his original hit recordings of the 1950s on such collections as the three-CD box set *The Savoy Years and More* released in 1999, which included his 1952 recordings for Roost Records and his 1955-72 recordings for Savoy. He continues to record and perform frequently.

SELECTED DISCOGRAPHY

**THE SAVOY YEARS
AND MORE**
Savoy, 1952-72

**FALLING IN LOVE
IS WONDERFUL**
Rhino, 1962

ALL THE WAY
Sire, 1992

**HOLDING BACK
THE YEARS**
Artists Only, 1998

**OVER THE
RAINBOW**
Milestone, 2000

109

NEA Jazz
Masters
30th anniversary

2005

**BANDLEADER
CLARINETIST
COMPOSER
ARRANGER**

Artie Shaw

Born May 23, 1910 in New York, NY

Died December 30, 2004

SELECTED DISCOGRAPHY

SELF PORTRAIT
Bluebird/RCA, 1936-54

BEGIN THE BEGUINE
Bluebird/RCA, 1938-41

THE COMPLETE GRAMERCY FIVE SESSIONS
Bluebird/RCA, 1940-45

ARTIE SHAW AT THE HOLLYWOOD PALLADIUM
HEP, 1941

THE LAST RECORDINGS: RARE AND UNRELEASED
Music Masters, 1954

Immensely popular and startlingly innovative, Artie Shaw rose to prominence in the 1930s as a swing bandleader, master clarinetist, and boundary-crossing artist, who infused jazz with the influences of modern European composers.

Born in 1910, he left New Haven, Connecticut, at age 15 to tour as a jazz musician. Though based in Cleveland, where he wrote his first arrangements for bandleader Austin Wylie, he later made important road trips with Irving Aaronson's band. The band took him to Chicago, where he played in jam sessions and first heard recordings by Stravinsky and Debussy. Next, in 1929, the Aaronson band brought him to New York, where he played in Harlem jam sessions and came under the influence of Willie "The Lion" Smith. He decided to stay on and at age 21 became one of New York's most successful reed players for radio and recording sessions.

He made his breakthrough in his first appearance as a bandleader at a 1936 swing concert at Broadway's Imperial Theater. To fill a spot between headliners, he performed his chamber composition Interlude in B Flat—scored for string quartet, three rhythm instruments, and clarinet—which created a sensation. He then added two trumpets, trombone, saxophone, and

a singer, signed a recording contract, and led his first orchestra into New York's Lexington Hotel. During 1938, with a more conventional swing band line-up (which briefly included Billie Holiday as vocalist), he recorded Cole Porter's "Begin the Beguine," which propelled him to the forefront of big band leaders.

After the United States entered World War II, Shaw enlisted in the Navy and was soon leading a service band throughout the Pacific war zone. Upon returning stateside, he organized a new band in 1944, with which he toured and made recordings that included the classic "Little Jazz," featuring **Roy Eldridge** on trumpet. Over the next ten years, Shaw worked in Hollywood, toured extensively (including appearances at Carnegie Hall and a performance of Mozart's Clarinet Concerto with Leonard Bernstein and the New York Philharmonic), and continued to record, both with his big bands and with a small group named Gramercy Five.

Although he retired from music in 1954, Shaw continued to enjoy popularity through his recordings and also through a big band fronted by Dick Johnson bearing Artie Shaw's name. The library of the University of Arizona holds his collection of scores.

PHOTO COURTESY OF RAY AVERY PHOTO ARCHIVES/CTSIMAGES



1998

wayne SHORTER

SAXOPHONIST
COMPOSER

Born August 25, 1933 in Newark, NJ

Equally renowned for his compositions as for his saxophone playing, Wayne Shorter has contributed many songs to the jazz canon while participating in some of the major changes in jazz music over the last 40 years, and has received nine Grammy Awards for his recordings.

Shorter's musical pursuits started on the clarinet, at age 16, evolving to the tenor saxophone soon thereafter. Shorter majored in music education at New York

Dreamer, Juju, and Speak No Evil, are considered the quintessential Blue Note sound: sophisticated structures and rhythms, strong melodies, and exceptional playing.

He left Blakey in 1964 to assume another productive affiliation with the **Miles Davis** Quintet, where he remained until 1970. While with Davis, he further solidified his position as one of the most intriguing composers of his time, contributing tunes such as "Nefertiti," "Fall," "ESP," "Paraphernalia," and "Sanctuary." He also developed his sound, a mixture of technique and emotion, to fit the appropriate mood of whatever song he was playing. During the latter stages of his Davis tenure, he took up the soprano saxophone, which thereafter often became his principal horn.

In 1971 he and pianist Joe Zawinul, who also had been part of Davis' recording sessions in the late-1960s to early-1970s, formed one of the pioneering jazz fusion bands, Weather Report. The band stayed together for 15 years through several different permutations, engaging electronics and numerous ethnic influences and furthering Shorter's reputation as a composer. The band scored a major hit, "Birdland," in 1977 on their bestselling record, *Heavy Weather*.

After the breakup of Weather Report, Shorter made occasional recordings and tours, continuing to write intriguing music based on the

influences of other musical cultures. He is a major influence on the generations of musicians who have entered the scene since the 1970s. In 2001, he began touring and releasing recordings with a new quartet comprising Danilo Pérez on piano, John Patitucci on bass, and Brian Blade on drums. Shorter, who originally studied as a visual artist, continues to pursue the visual arts as well as music.



PHOTO BY MICHAEL WILDERMAN

University from 1956-58, working for a short while with **Horace Silver** in 1956. After serving in the Army, he joined Maynard Ferguson's band for a couple of months in 1959, followed by one of his most fruitful jobs: playing with **Art Blakey's** Jazz Messengers. He remained in the Messengers until 1964, establishing himself as both composer and saxophonist, and began making his own records, first for Vee Jay, then for the Blue Note label. His three releases for Blue Note in 1964, *Night*

SELECTED DISCOGRAPHY

SPEAK NO EVIL
Blue Note, 1964

Miles Davis
MILES SMILES
Columbia, 1966

Weather Report
LIVE IN TOKYO
Columbia, 1972

Herbie Hancock/Wayne Shorter
1+1
Verve, 1997

**BEYOND THE
SOUND BARRIER**
Verve, 2002-04

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1995

Horace Silver

PIANIST
COMPOSER*Born September 2, 1928 in Norwalk, CT*

SELECTED DISCOGRAPHY

HORACE SILVER
AND THE JAZZ
MESSENGERS
Blue Note, 1954

BLOWIN' THE
BLUES AWAY
Blue Note, 1959

SONG FOR MY
FATHER
Blue Note, 1964

CAPE VERDEAN
BLUES
Blue Note, 1965

THE HARDBOP
GRANDPOP
GRP, 1996



PHOTO BY LEE TANNER

Horace Silver was the heart of the hard bop era. He helped to form the influential Jazz Messengers and composed many blues and gospel-flavored songs that have become part of the jazz canon, including "Song For My Father," "Señor Blues," "The Preacher," "Nica's Dream," and "Peace." His piano playing is heavily rhythmic, driving his musical colleagues to greater heights in their solos.

Silver was exposed to music at an early age, hearing Cape Verde Islands folk music from his father. Silver later used the island rhythms and flavor to great effect on his 1960s albums *Song For My Father* and *Cape Verdean Blues*. He took up the saxophone and piano in high school, and was influenced early on by the blues of Memphis Slim, various boogie woogie piano players, and the bebop pianists Bud Powell and Thelonious Monk. After a 1950 stint backing guest soloist Stan Getz on a gig in Hartford, Connecticut, Silver was enlisted by Getz to join him on tour for the next year. Getz recorded three of Silver's earliest compositions, "Split Kick," "Potter's Luck," and "Penny."

In 1951, he moved to New York and quickly found work with Coleman Hawkins, Bill Harris, Oscar Pettiford, Lester Young, and **Art Blakey**. In 1952, as a result of a Lou Donaldson record session, he began what became a 28-year relationship with the Blue Note label. Between 1953-55 he played in the groundbreaking band the Jazz Messengers, co-led by Blakey. The band was at the forefront of the hard bop movement that followed bebop. By 1956, Silver formed his own band and Blakey maintained the Jazz Messengers name as his own. Both Silver's band and the Jazz Messengers turned out to be proving grounds for a number of exceptional, aspiring musicians. Among those who passed through his band were **Art Farmer**, **Donald Byrd**, **Joe Henderson**, Blue Mitchell, Charles Tolliver, Stanley Turrentine, Woody Shaw, and Randy and Michael Brecker. Silver's terse, funky playing has influenced pianists as disparate as **Herbie Hancock** and **Cecil Taylor**. For several years in the 1980s, he recorded on his own Silvesto label, writing lyrics to his compositions with a decidedly metaphysical bent. In the 1990s, he returned to the hard bop sound he helped create. His autobiography, *Let's Get to the Nitty Gritty*, was published in 2006.

2005

Jimmy Smith

ORGANIST

Born December 8, 1928 in Norristown, PA

Died February 8, 2005

Jimmy Smith personified the jazz organ revolution. He raised the organ—specifically the legendary Hammond B3, over which he reigned during the 1950s and 1960s—from a novelty instrument in jazz to primary status. Having first learned piano from his parents in his native Norristown, Pennsylvania, he was playing stride piano by 14 and performing with his father by the early 1940s. He joined the Navy at age 15 and after discharge attended the Hamilton School of Music (1948) and Ornstein's School of Music (1949-50), where he studied bass and piano. He then switched to the Hammond organ, practicing in a warehouse for a year.

Inspired by the great horn players of the day—Don Byas, Arnett Cobb, Coleman Hawkins—as well as by pianists Art Tatum, Erroll Garner, and Bud Powell, he cut the tremolo off and began playing horn lines with his right hand. He also created a new organ registration to simulate Garner's sound, establishing the standard for jazz organists who would follow.

Smith's burgeoning reputation soon took him to New York, where he debuted at Café Bohemia. His fame grew with his influential Blue Note recordings (1956-63), including brilliant collaborations with **Kenny Burrell**, Lou Donaldson, **Jackie McLean**, Wes Montgomery, Lee Morgan, Ike Quebec,

and Stanley Turrentine. His appearances at Birdland and the 1957 Newport Jazz Festival solidified his international prominence as the first jazz organ star.

He toured extensively through the 1960s and 1970s and continued to release hit albums, this time on Verve (1963-72), including several big band recordings with such stellar arrangers as Oliver Nelson and Lalo Schiffrin. His reputation in the 1990s was enhanced by the sampling of his Verve work by rap group the Beastie Boys on the song "Root Down."

He recorded for the Blue Note and Milestone labels in the late 1980s through the 1990s, and in 2001 released his first new recording after a five-year layoff: *Dot Com Blues*, which featured guest appearances by Dr. John, Taj Mahal, Etta James, Keb' Mo', and B.B. King.



PHOTO BY LEE TANNER

SELECTED DISCOGRAPHY

A NEW SOUND, A NEW STAR: JIMMY SMITH AT THE ORGAN, VOLS. 1-2
Blue Note, 1956

THE SERMON!
Blue Note, 1958

ROOT DOWN
Verve, 1972

FOURMOST
Milestone, 1990

DOT COM BLUES
Verve, 2000

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1982

Sun Ra

**BANDLEADER
KEYBOARDIST
COMPOSER
ARRANGER**

*Born May 22, 1914 in Birmingham, AL
Died May 30, 1993*

SELECTED DISCOGRAPHY

THE SINGLES
Evidence, 1954-82

**JAZZ IN
SILHOUETTE**
Evidence, 1958

**THE
HELIOCENTRIC
WORLDS OF
SUN RA, VOL. 1 & 2**
ESP, 1965

**SPACE IS
THE PLACE**
Evidence, 1972

PURPLE NIGHT
A&M, 1989

Sun Ra was one of the most unusual musicians in the history of jazz, moving from Fletcher Henderson swing to free jazz with ease, sometimes in the same song. Portraying himself as a product of outer space, he “traveled the spaceways” with a colorful troupe of musicians, using a multitude of percussion and unusual instrumentation, from tree drum to celeste.

Sun Ra, who enjoyed cloaking his origins and development in mystery, is known to have studied piano early on with Lula Randolph in Washington, DC. His first noted professional job was during 1946-47 as pianist with the Fletcher Henderson Orchestra at the Club DeLisa on the South Side of Chicago. In addition to playing piano in the band he also served as one of the staff arrangers. Finding his calling as an arranger, he put together a band to play his compositions. In the 1950s, he began issuing recordings of his unusual music on his Saturn label, becoming one of the first jazz musicians to record and sell his own albums.

Sun Ra’s band became a central part of the early avant-garde jazz movement in Chicago, being one of the first jazz bands to employ electronic instruments (as early as 1956), including electric piano, clavioline, celeste, and synthesizers. In 1960, he moved his band to New York, where he established a communal home for his musicians, known as the Sun Palace. In March 1966, the band began one of its most significant residencies, playing every Monday night at Slug’s nightclub on New York’s Lower East Side.

By the 1970s, the Sun Ra Arkestra and its various permutations began touring Europe extensively. His performances had by then expanded to include singers, dancers, martial arts practitioners, film, and colorful homemade costumes, becoming a true multimedia



PHOTO BY MICHAEL WILDERMAN

attraction. Their performances would often stretch on for hours, and would include hypnotic, chanting processions while marching through the audience. Sun Ra’s global following had become significant, though his recordings had become sporadic. His arrangements of his songs, however, were among the best in jazz. He made excellent use of his soloists, especially the great saxophone section: tenor John Gilmore, alto Marshall Allen, and baritone Pat Patrick, all of whom were with the Arkestra on and off for decades.

An outsider who linked the African-American experience with ancient Egyptian mythology and outer space, Sun Ra was years ahead of all other avant-garde musicians in his experimentation with sound and instruments, and was a pioneer in group improvisations and the use of electric instruments in jazz. Since Sun Ra’s death, the Arkestra has continued to perform under the direction of Allen.

1988

BILLY TAYLOR

PIANIST
COMPOSER
EDUCATOR
BROADCASTER

Born July 24, 1921 in Greenville, NC

Died December 28, 2010

Although well respected for his tasteful, non-intrusive accompaniment as a sideman, Billy Taylor was known for his championing of jazz music, especially through his various broadcasting and educational ventures.

After growing up in Washington, DC, Taylor earned a degree at Virginia State College in 1942, then moved to New York. He spent the 1940s frequently playing the clubs on New York's famed 52nd Street, performing with greats such as Charlie Parker, **Dizzy Gillespie**, Ben Webster, Stuff Smith, Machito, Slam Stewart, and Don Redman. His adroit abilities enabled him to freely cross over from swing to the then-burgeoning modern jazz called bebop.

In the 1950s, he served as the ideal sideman, finding work with **Roy Eldridge**, Oscar Pettiford, and **Lee Konitz** while employed as house pianist at Birdland in 1951. Beginning in 1952 he became a bandleader, primarily heading trios with bass and drums.

Taylor started in radio with a program in the 1960s on WLIB in New York. From 1969-72 he was house bandleader for the David Frost television show, and in the 1970s also served as host-director of the NPR

syndicated *Jazz Alive* radio series. Taylor also profiled some of the biggest names in jazz as an interviewer and reporter for CBS television's *Sunday Morning* program.

As a jazz educator, Taylor's experience was vast, starting with a series of beginning piano primers he authored. He was a founder of New York's successful Jazzmobile community performance and school-without-walls, which debuted in 1965. He earned his doctorate in Music at the University of Massachusetts in 1975, with a dissertation on *The History and Development of Jazz Piano: A New Perspective for Educators*. Taylor subsequently taught at Yale, Manhattan School of Music, Howard University, University of California, Fredonia State University, and C.W. Post College. His experience at the University of Massachusetts led to a lead faculty position at the university's annual summer intensive program, Jazz in July.

As a composer he wrote a number of commissioned works, his most well-known composition being "I Wish I Knew How It Would Feel To Be Free." In the 1990s, Taylor became artistic director of the Jazz at the Kennedy Center program in Washington, DC, from which he launched his syndicated NPR radio series, *Billy Taylor's Jazz at the Kennedy Center*. He was the

recipient of two Peabody Awards, an Emmy, a Grammy, and a host of prestigious awards, such as the Tiffany Award, a *DownBeat* Lifetime Achievement Award, and the National Medal of Arts (1992).

SELECTED DISCOGRAPHY

CROSS-SECTION
Original Jazz Classics,
1953-54

**MY FAIR LADY
LOVES JAZZ**
Impulse!, 1965

**WHITE NIGHTS
AND JAZZ IN
LENINGRAD**
Taylor-Made Music, 1988

**IT'S A MATTER
OF PRIDE**
GRP, 1993

**LIVE AT THE
IAJE, NEW YORK**
Soundpost, 2001

PHOTO BY TOM PICH



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NEA Jazz
Masters
30th anniversary

1990

cecil Taylor

PIANIST
COMPOSER

Born March 15, 1929 in New York, NY

Cecil Taylor is one of the most uncompromisingly gifted pianists in jazz history, utilizing a nearly overwhelming orchestral facility on the piano. While his work has elicited controversy almost from the start, Taylor's artistic vision has never swayed.

At his mother's urging he began piano studies at age five. He later studied percussion, which undoubtedly influenced his highly percussive keyboard style. At age 23 he studied at the New England Conservatory, concentrating on piano and music theory. He immersed himself in 20th-century classical composers, including Stravinsky, and found sustenance for his jazz proclivities in the work of Lennie Tristano and **Dave Brubeck**. Later Duke Ellington, Thelonious Monk, and **Horace Silver** began to influence his playing. By 1956 he was working as a professional, taking a prolonged engagement at New York's Five Spot Cafe, recording his first album, *Jazz Advance*, and making his Newport Jazz Festival debut.

Playing in this style—an aggressive near-assault on the piano, sometimes breaking keys and strings—presented challenges in terms of finding steady work. Taylor struggled to find gigs for most of the 1950s and 1960s, despite being recognized by *DownBeat* magazine in its "New Star" poll category. He eventually found work overseas, touring Scandinavian countries during the winter of 1962-63 with his trio, including Jimmy Lyons on alto saxophone, and Sunny Murray on drums. His approach had evolved to incorporate clusters and a dense rhythmic sensibility, coupled with a sheer physicality that often found him addressing the

keyboard with open palms, elbows, and forearms. His solo piano recordings are some of the most challenging and rewarding to listen to in all of jazz.

His work as a pianist and composer gained much-needed momentum in the 1970s and beyond, as touring and recording opportunities increased, largely overseas, though finding regular work for his uncompromising style of music still remains a struggle. Throughout his career, he has worked with many important, like-minded musicians, including Archie Shepp, Albert Ayler, Steve Lacy, Sam Rivers, **Max Roach**, the Art Ensemble of Chicago, and a host of European and Scandinavian musicians. In 1979, he performed at the White House, and he has received numerous awards, including a Guggenheim Fellowship in 1973 and a MacArthur Foundation Fellowship in 1991. His influence on the avant-garde, especially of the 1960s and 1970s, in terms of performance and composition, is enormous.



PHOTO BY MICHAEL WILDERMAN

SELECTED DISCOGRAPHY

JAZZ ADVANCE
Blue Note, 1956

3 PHASIS
New World, 1978

FOR OLIM
Soul Note, 1986

ALMS/TIEGARTEN
FMP, 1988

Cecil Taylor and the Italian
Instabile Orchestra

**THE OWNER OF
THE RIVER BANK**
Enja, 2000

1991

CLARK Terry

TRUMPETER
FLUGELHORNIST
VOCALIST
EDUCATOR

Born December 14, 1920 in St. Louis, MO



PHOTO BY LEE TANNER

SELECTED DISCOGRAPHY

IN ORBIT
Original Jazz Classics, 1958

COLOR CHANGES
Candid, 1960

**THE CLARK
TERRY SPACEMEN**
Chiaroscuro, 1976

ONE-ON-ONE
Chesky Jazz, 2000

**LIVE AT
MARIHANS**
Chiaroscuro, 2004

Clark Terry is the consummate freelance musician, able to add a distinctive element to whatever band or jam session of which he is a part. His exuberant, swinging horn playing was an important contribution to two of the greatest big bands in jazz, **Count Basie's** and Duke Ellington's. In addition, his use of the flugelhorn as an alternative to trumpet influenced **Art Farmer** and **Miles Davis**, among others.

In high school, Terry took up the valve trombone, later playing the bugle with the Tom Powell Drum and Bugle Corps. Upon his discharge from the Navy in 1945, he found work with **Lionel Hampton's** band. He rounded out the 1940s playing with bands led by Charlie Barnet, Eddie "Cleanhead" Vinson, Charlie Ventura, and George Hudson. From 1948-51, Terry was a member of Basie's big band and octet.

Terry's reputation grew with Ellington's band, with whom he worked from 1951-59, often featured as a soloist on trumpet and flugelhorn. He also led his own recording dates during this time. After working with **Quincy Jones** in 1959-60, he found steady work as a freelance studio artist, eventually becoming a staff musician at NBC. As a member of the *Tonight Show* orchestra—one of the first African-American musicians

employed in a television house band—he came to prominence through his popular "Mumbles" persona, his unique way of mumbling a scat vocal solo. He worked and recorded with artists such as **J.J. Johnson**, Oscar Peterson, and **Ella Fitzgerald**, then co-led a quintet with **Bob Brookmeyer**. Thereafter he led his own small and large bands, including his Big Bad Band, beginning in 1972. He also became part of Norman Granz's traveling all-stars, Jazz at the Philharmonic.

As a jazz educator he was one of the earliest active practitioners to take time off from the road to enter the classroom, conducting numerous clinics and jazz camps. This work culminated in his own music school at Teikyo Westmar University in Le Mars, Iowa. A distinctive stylist, he is also a consummate entertainer, often alternating trumpet and flugelhorn in a solo duel with himself in concerts. He continues to play in both the U.S. and Europe, recording and performing in a wide variety of settings, such as the *One-on-One* recording of duets with 14 different pianists. Over the years, Terry has received numerous awards and honors, including a Grammy Lifetime Achievement Award, the French *Officier de L'Ordre des Arts et des Lettres*, a knighthood in Germany, and a star on St. Louis' Walk of Fame.

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2009

TOOTS THIELEMANS

HARMONICA PLAYER
GUITARIST

Born April 29, 1922 in Brussels, Belgium

SELECTED DISCOGRAPHY

MAN BITES
HARMONICA
Riverside/OJC, 1957-58

DO NOT LEAVE ME
Vintage Jazz, 1986

ONLY TRUST
YOUR HEART
Concord Jazz, 1988

EAST COAST WEST
COAST
Private Music, 1994

EUROPEAN
QUARTET LIVE
Challenge Jazz, 2006-08

Harmonica player, guitarist, and whistler Jean Baptiste "Toots" Thielemans has been credited by jazz aficionados as being among the greatest jazz harmonica players of the 20th century, improvising on an instrument better known in folk and blues music. Thielemans is known to audiences young and old: his harmonica heard on the *Sesame Street* theme and his whistling heard in an "Old Spice" commercial.

Thielemans learned to play the accordion at the age of three, took up chromatic harmonica at 17, and taught himself to play the guitar. Influenced by Django Reinhardt and Charlie Parker, he became interested in jazz. In 1950, Thielemans toured Europe as a guitarist with the Benny Goodman Sextet. He immigrated to the

United States in 1952, getting a chance to play with Charlie Parker's All-Stars. His performance so impressed George Shearing that he invited Thielemans into his band, where he stayed until 1959.

In 1961, Thielemans composed and recorded "Bluesette" using unison whistling and guitar, and ever since has been greatly in demand—particularly for his harmonica and his whistling—on pop records and as a jazz soloist. Thielemans began freelancing, playing and recording with **Ella Fitzgerald**, **Quincy Jones**, Bill Evans, Paul Simon, Billy Joel, Astrud Gilberto, and Elis Regina, among others. He also made prominent appearances on movie soundtracks, notably on *The Pawnbroker*, *Midnight Cowboy*, and *The Sugarland Express*.

Thielemans has appeared as a leader of swing and bop quartets on recordings and at international festivals. At the Montreux International Jazz Festival, he recorded as a sideman with Oscar Peterson in 1975, then with **Dizzy Gillespie** in 1980. Thielemans' two-volume *Brasil Project* was popular in the 1990s and featured top Brazilian musicians.

A perennial winner of *DownBeat* readers' and critics' polls in the category "miscellaneous instruments," Thielemans was called "one of the greatest musicians of our time" by Quincy Jones in 1995.

Thielemans has received many awards and titles, including the French *Chevalier des Arts et des Lettres* and honorary doctorates from both universities in the city of Brussels. In 2001, Belgium's King Albert II bestowed on him the title "Baron," making him Baron Jean "Toots" Thielemans.



PHOTO BY LEE TANNER

2002

PIANIST
COMPOSER
ARRANGERMCCOY
TYNER*Born December 11, 1938 in Philadelphia, PA*

PHOTO BY LEE TANNER

McCoy Tyner's powerful, propulsive style of piano playing was an integral part of the John Coltrane Quartet in the early 1960s and influenced countless musicians that followed him. His rich chord clusters continue to be copied by many young jazz pianists.

Growing up in Philadelphia, Tyner's neighbors were jazz musicians Richie and Bud Powell, who were very influential to his piano playing. Studying music at the West Philadelphia Music School and later at the Granoff School of Music, Tyner began playing gigs in his teens, and first met Coltrane while performing at a local club called the Red Rooster at age 17. His first important professional gig was with the **Benny Golson-Art Farmer** band Jazztet in 1959, with which he made his recording debut.

Soon he began working with Coltrane, a relationship

that produced some of the most influential music in jazz. From 1960-65, Tyner played a major role in the success of the Coltrane quartet (which included **Elvin Jones** on drums and Jimmy Garrison on bass), using richly textured harmonies as rhythmic devices against Coltrane's "sheets of sound" saxophone playing.

After leaving the quartet, Tyner demonstrated his tremendous melodic and rhythmic flair for composition on such albums as *The Real McCoy*, which featured "Passion Dance," "Contemplation," and "Blues on the Corner," and *Sahara*, which featured "Ebony Queen" and the title track. Tyner has continued to experiment with his sound, pushing rhythms and tonalities

to the limit, his fluttering right hand creating a cascade of notes. In particular, he has explored the trio form, recording with a series of different bassists and drummers, such as **Ron Carter**, Art Davis, Stanley Clarke, Elvin Jones, Tony Williams, and Al Foster. In the 1980s, he recorded with a singer for the first time, Phylis Hyman.

In the 1990s, he led a big band in new arrangements of previously recorded songs, used Latin American rhythms and forms, and revealed the romantic side of his playing with a surprising album of Burt Bacharach songs. While experimenting with his sound, Tyner has eschewed the use of electric pianos, preferring the warm sound of an acoustic piano, and earned five Grammy Awards for his recordings. A dynamic performer in live settings, Tyner has continued to tour steadily.

SELECTED DISCOGRAPHY

THE REAL MCCOY
Blue Note, 1967

SAHARA
Original Jazz Classics, 1972

REMEMBERING JOHN
Enja, 1991

ILLUMINATIONS
Telarc, 2003

GUITARS
Half Note, 2006

2009

RUDY van Gelder

RECORDING ENGINEER

A.B. SPELLMAN
NEA JAZZ MASTERS
AWARD FOR
JAZZ
ADVOCACY

SELECTED DISCOGRAPHY

Sonny Rollins
VOLUME 2
Blue Note, 1957

Cannonball Adderley
SOMETHIN' ELSE
Blue Note, 1958

Eric Dolphy
OUTWARD BOUND
Prestige/OJC, 1960

John Coltrane
A LOVE SUPREME
Impulse!, 1964

Joe Henderson
LUSH LIFE:
THE MUSIC
OF BILLY
STRAYHORN
Verve, 1991

Born November 2, 1924 in Jersey City, NJ

Considered by many to be the greatest recording engineer in jazz, Rudy Van Gelder has recorded practically every major jazz musician of the 1950s and 1960s on thousands of albums.

Van Gelder became involved with amateur radio as a teenager, which led to his interest in microphones and electronics. Since recording consoles were not then manufactured commercially, he created his own equipment and set up a studio in his parents' living room in Hackensack, New Jersey. An optometrist by day, Van Gelder began recording local jazz musicians in his free time.

In 1953, saxophonist Gil Mellé introduced Van Gelder to Blue Note founder Alfred Lion, beginning a 14-year association with the label. He recorded practically every session that Blue Note produced during that time period, from obscure sessions like *Jutta Hipp with Zoot Sims* in 1956 to the popular *Maiden Voyage* by **Herbie Hancock** in 1965. Van Gelder's notable recordings helped establish Blue Note's reputation as an elite jazz label. They also enticed other labels, such as Prestige, Savoy, and Impulse!, to seek out his recording skills.

In 1959, needing a larger space for Blue Note and

his other clients, Van Gelder finally quit his day job and moved his studio to a new facility he built in Englewood Cliffs, New Jersey, where he has remained ever since. He became the house engineer for Creed Taylor's CTI label in the early 1970s.

The signature Van Gelder sound features a clearly defined separation among the instruments, ensuring that every sonic detail is clear and audible. This was accomplished by the strategic placement of instruments in the studio, though his exact technique has always been a closely guarded secret. Van Gelder's main goal was to create the best mood for the musicians to perform in, and from the results, he seems to have greatly succeeded. Among the timeless recordings made under his aegis are John Coltrane's *Blue Train* (Blue Note), **Miles Davis'** *Workin'* (Prestige), **Andrew Hill's** *Point of Departure* (Blue Note), **Freddie Hubbard's** *Red Clay* (CTI), and **Wayne Shorter's** *Speak No Evil* (Blue Note).

Van Gelder still freelances for a variety of labels and since 1999 has been instrumental in the modern remastering of his original recordings—most notably the Blue Note RVG series—with the conversion from analog to digital formats.

PHOTO BY FRANCIS WOLFF © MOSAIC IMAGES



1989

sarah VAUGHAN

VOCALIST
PIANIST

Born March 27, 1924 in Newark, NJ

Died April 3, 1990



PHOTO BY PAUL HOEFFLER/CTSIMAGES

The power, range, and flexibility of her voice made Sarah Vaughan, known as “Sassy” or “The Divine One,” one of the great singers in jazz. With her rich, controlled tone and vibrato, she could create astounding performances on jazz standards, often adding bop-oriented phrasing. Along with Billie Holiday and **Ella Fitzgerald**, Vaughan helped popularize the art of jazz singing, influencing generations of vocalists following her.

Vaughan began singing at the Mt. Zion Baptist Church in her native Newark, and started extensive

piano lessons at age seven. Winner of the amateur contest at the Apollo Theatre, Vaughan was hired by Earl Hines for his big band as a second pianist and singer on the recommendation of Billy Eckstine in 1943. She joined Eckstine’s band in 1944, and made her first recording under her own name that same year.

After leaving Eckstine, Sarah worked briefly in the John Kirby band, and thereafter was primarily a vocal soloist. Charlie Parker and **Dizzy Gillespie** often sang her praises, assisting her in gaining recognition, particularly in musicians’ circles. They worked with her on a May 25, 1945, session as well, which was highlighted by her vocal version of Gillespie’s “A Night in Tunisia,” called “Interlude” on the album. Her first husband, trumpeter-bandleader George Treadwell, helped re-make her “look” and she began to work and record more regularly, starting in 1949 with Columbia Records. In the 1960s, Vaughan made records with bandleaders such as **Count Basie**, **Benny Carter**, **Frank Foster**, and **Quincy Jones**

on the Mercury and Roulette labels among others. It was during this time that her level of international recognition began to grow as she toured widely, generally accompanied by a trio, and on occasion by an orchestra.

These large ensemble dates ranged from the Boston Pops to the Cleveland Orchestra as her voice became recognized as one of the most beautiful and versatile in all of jazz, blessed with a range that literally went from baritone to soprano. In the 1970s and 1980s, her voice darkened, providing a deeper and all the more alluring tone.

SELECTED DISCOGRAPHY

1944-46
Classics, 1944-46

IN HI-FI
Columbia/Legacy, 1949-53

THE COMPLETE SARAH VAUGHAN ON MERCURY, VOL. 1
Mercury, 1954-56

SARAH VAUGHAN WITH CLIFFORD BROWN
Verve, 1955

THE DUKE ELLINGTON SONGBOOK, VOL. 1
Pablo, 1979

121

NEA Jazz
Masters
30th anniversary

cedar walton

PIANIST
COMPOSER

Born January 17, 1934 in Dallas, TX

SELECTED DISCOGRAPHY

Art Blakey and the
Jazz Messengers
MOSAIC
Blue Note, 1961

CEDAR!
Prestige/OJC, 1967

Eastern Rebellion
**EASTERN
REBELLION**
Timeless, 1975

COMPOSER
Astor Place, 1996

SEASONED WOOD
High Note, 2008

One of the great hard bop pianists, Cedar Walton is also known for his compositions, some of which have become jazz standards, such as "Bolivia," "Clockwise," and "Firm Roots."

Walton was first taught piano by his mother, and, after high school, moved to Colorado to commence studies at the University of Denver. There, during after-hours jazz club gigs, he met musicians, such as Charlie Parker, **Dizzy Gillespie**, and John Coltrane, who would sit in with Walton's group when traveling through town.

Eventually, Walton moved to New York. In 1955, he was drafted into the U.S. Army and sent to Germany where he performed in a military jazz ensemble. Upon his return to New York City two years later, he began playing and recording with Kenny Dorham, **J. J. Johnson**, and Gigi Gryce. In 1959, he recorded with Coltrane on his seminal album *Giant Steps*, but the recordings weren't included on the initial issue of the album; the alternate tracks were later issued on the CD version. From 1960-61, Walton worked with **Art Farmer** and **Benny Golson's** band Jazztet.

Walton's next significant musical association was with **Art Blakey** and the Jazz Messengers. During his years with Blakey (1961-64), Walton stepped forward as composer, contributing originals such as "Mosaic," "Ugetsu," and "The Promised Land" to the group's repertoire. Walton left the Jazz Messengers to lead rhythm sections and trios featured in various New York clubs and work as a sideman for well-known artists such as **Abbey Lincoln** (1965-66) and Lee Morgan (1966-68).

In 1974, Walton joined with bassist Sam Jones,

drummer **Billy Higgins**, and saxophonist Clifford Jordan to form the group Eastern Rebellion, which would perform and record sporadically over the subsequent two decades. Other musicians rotated in and out of the band, including George Coleman, Bob Berg, Ralph Moore, David Williams, **Curtis Fuller**, and Alfredo "Chocolate" Armenteros. Higgins became a regular accompanist for Walton throughout the 1980s—along with other stellar musicians such as **Ron Carter**, **Bobby Hutcherson**, Harold Land, and Buster Williams. In addition, he continued to perform in rhythm sections for **Milt Jackson**, Frank Morgan, and **Dexter Gordon** and accompanied vocalists Ernestine Anderson and Freddy Cole. He also led the backup trio for the Trumpet Summit Band, which started as a project for the 1995 Jazz in Marciac festival in France. He continues to perform and record with his own groups all over the world.

PHOTO BY LEE TANNER



2005

George Wein

PRODUCER
PIANIST

Born October 3, 1925 in Boston, MA

Jazz impresario George Wein is renowned for his work in organizing and booking music festivals, and in particular for creating the Newport Jazz Festival, an event that, in the words of the late jazz critic Leonard Feather, started the “festival era.”

A professional pianist from his early teens, Wein went on to lead his own band in and around his native Boston, frequently accompanying visiting jazz musicians. In 1950, he opened his own club in Boston, formed the Storyville record label, and launched his career as a jazz entrepreneur. In 1954, he was invited to organize the first Newport Jazz Festival. He subsequently played an important role in establishing numerous other international festivals, including the annual Grande Parade du Jazz in Nice, France. In 1969, Wein established Festival Productions, Inc., which has offices in six cities and produces hundreds of musical events internationally each year. In 1971, unruly crowds forced Wein to move the jazz festival from Newport to New York City, where he pioneered the idea of corporate underwriting of festivals, first with the Kool Jazz Festival and then with the JVC Jazz Festival. Though he sold Festival Productions in 2007, he remains active in the music scene, serving on the boards of Jazz at Lincoln Center, the Apollo Theatre Foundation, and Carnegie Hall.

Wein has received numerous honors over the years, including honorary degrees from the Berklee College of



PHOTO BY LEE TANNER

Music and Rhode Island College of Music, a *DownBeat* Lifetime Achievement Award, the *Commandeur de L'Ordre des Arts et Lettres* from France, and invitations to be honored at the White House in 1978 and 1993. In addition, he is an author, whose autobiography *Myself Among Others* was recognized by the Jazz Journalists Association as 2004's best book about jazz, and he continues to perform as a pianist with his group, the Newport All-Stars.

In 2009, Wein again became involved with the jazz festivals in New York and Newport, finding a new sponsor (CareFusion) when the longtime festivals lost their sponsorship. As Wein said when he started with the festivals again, “I never went into it as ‘a business’... I mean, the music was in my head, in my heart, in my soul. And it still is.”

A.B. SPELLMAN
NEA JAZZ MASTERS
AWARD FOR
Jazz
ADVOCACY

SELECTED DISCOGRAPHY

**WEIN, WOMEN
& SONG**
Atlantic, 1955

**GEORGE WEIN &
THE NEWPORT
ALL-STARS**
Impulse!, 1962

**GEORGE WEIN'S
NEWPORT
ALL-STARS**
Atlantic, 1969

EUROPEAN TOUR
Concord Jazz, 1987

**SWING THAT
MUSIC**
Columbia, 1993

123

NEA Jazz
Masters
30th anniversary

2007

Frank Wess

FLUTIST
SAXOPHONIST
COMPOSER

Born January 4, 1922 in Kansas City, MO

SELECTED DISCOGRAPHY

Count Basie
VERVE JAZZ MASTERS
Verve, 1954-65

I HEAR YA TALKIN'
Savoy, 1959

FLUTE JUICE
Progressive, 1981

GOING WESS
Town Crier, 1993

ONCE IS NOT ENOUGH
Labeth, 2009



PHOTO BY MICHAEL WILDERMAN

A multi-instrumentalist whose inspired solos have kept big-band jazz fresh and vital into the present, Frank Wess is revered as a smoothly swinging tenor saxophone player in the Lester Young tradition, as an expert alto saxophonist, and as one of the most influential, instantly recognizable flutists in jazz history.

Born in Kansas City, Missouri, Wess first studied classical music and played with the Kansas All-State High School Orchestra. After moving to Washington, DC as a teenager in 1935, he began to play jazz in lunchtime jam sessions with fellow students, including **Billy Taylor**. An early touring career was interrupted by military service—he played in a 17-piece band during World War II—and then was resumed when Wess came out of the Army and joined an outstanding lineup in the Billy Eckstine Orchestra. It was at this time that he took up the flute, studying at the Modern School of Music in Washington.

All this time, **Count Basie** had been calling. Wess finally joined his big band in 1953, helping it to evolve during its so-called “New Testament” phase and remaining with it until 1964. Wess’s flute playing, set

off by Neal Hefti’s arrangements, contributed strongly to the Basie Orchestra’s new sound, while his tenor saxophone playing served as a counterpoint to the more fiery sound of **Frank Foster**.

Wess has played since the 1960s in countless settings: with **Clark Terry**’s big band, the New York Quartet with Roland Hanna, Dameronia (1981-85), and **Toshiko Akiyoshi**’s Jazz Orchestra. During this period, he also bridged the worlds of jazz and popular show business. Wess performed as a staff musician for ABC Television, both for *The Dick Cavett Show* and for *The David Frost Show* (with the Billy Taylor Orchestra). In Broadway pit bands, he played for shows such as *Golden Boy* (starring Sammy Davis), *Irene* (with Debbie Reynolds), and *Sugar Babies* (with Mickey Rooney). For ten years, he played first-chair tenor saxophonist in the Carnegie Hall Jazz Band.

He has also led his own big bands on world tours, and has played recently in the **Dizzy Gillespie** Alumni Big Band. Widely recorded on many labels, both as a leader and a sideman, Wess is a perennial favorite in *DownBeat* polls and a now-legendary presence on the jazz scene.

2001

Randy Weston

PIANIST
COMPOSER

Born April 6, 1926 in Brooklyn, NY

Randy Weston has spent most of his career combining the rich music of the African continent with the African-American tradition of jazz, mixing rhythms and melodies into a hybrid musical stew.

Weston received his earliest training from private teachers in a household that nurtured his budding musicianship. Growing up in Brooklyn, Weston was influenced by such peers as saxophonist Cecil Payne and trumpeter Ray Copeland as well as the steady influx of great jazz musicians who frequented Brooklyn clubs and jam sessions on a regular basis. Such musicians as Thelonious Monk and Duke Ellington would have a lasting influence on Weston's music, both in terms of his piano playing and composition.

After a 1945 stint in the Army, Weston began playing piano with such rhythm-and-blues bands as Bull Moose Jackson and Eddie "Cleanhead" Vinson. At the Music Inn educational retreat in Lenox, Massachusetts, in 1954, he took work as a cook during the summer, while playing the piano at night. The head of Riverside Records, **Orrin Keepnews**, heard him and signed Weston to do a record of Cole Porter standards.

Weston's recording sessions frequently included contributions from his Brooklyn neighborhood buddies Copeland, Payne, and bassist Ahmed Abdul-Malik. It was at this early juncture that he also began his long and fruitful musical partnership with trombonist-arranger **Melba Liston** (a listing of some of the albums on which they collaborated can be found in the Liston Selected Discography), a relationship that would continue until her death in 1999, forming some of Weston's best recordings.

Weston's interest in the African continent was sparked at an

early age, and he lectured and performed in Africa in the early 1960s. He toured 14 African countries with his ensemble in 1967 on a State Department tour, eventually settling in Rabat, Morocco. He later moved to Tangier, opening the African Rhythms Club in 1969. It was in Morocco that Weston first forged unique collaborations with Berber and Gnawan musicians, infusing his jazz with African music and rhythms.

Since returning to the U.S. in 1972, he has lived in Brooklyn, traveling extensively overseas with bands that generally include trombonist Benny Powell and longtime musical director, saxophonist Talib Kibwe (aka T.K. Blue). In recent years, a number of Weston's U.S. concert appearances have been true events, including 1998 and 1999 Brooklyn and Kennedy Center collaborations with the Master Musicians of Gnawa, and a triumphant 1998 recreation of his masterwork suite "Uhuru Africa" in Brooklyn. Many of Weston's compositions, such as "Hi Fly" and "Berkshire Blues," have become jazz standards. In 2010, Weston's autobiography, *African Rhythms*, was published.

SELECTED DISCOGRAPHY

**UHURU AFRICA/
HIGHLIFE**
Roulette, 1960-63

BLUES TO AFRICA
Arista/Freedom, 1974

**THE SPIRIT OF
OUR ANCESTORS**
Verve, 1991

ZEP TEPI
Random Chance, 2005

**THE
STORYTELLER**
Motema Music, 2009

PHOTO BY LEE TANNER



2008

Joe Wilder

TRUMPETER

Born February 22, 1922 in Colwyn, PA

SELECTED DISCOGRAPHY

**SOFTLY WITH
FEELING**
Savoy, 1956

**JAZZ FROM
"PETER GUNN"**
Columbia, 1959

Benny Carter
**A GENTLEMAN
AND HIS MUSIC**
Concord, 1985

**NO GREATER
LOVE**
Evening Star, 1993

AMONG FRIENDS
Evening Star, 2002

Joe Wilder has played with a virtual Who's Who of jazz—Louis Armstrong, **Count Basie**, Cab Calloway, **Benny Carter**, **Dizzy Gillespie**, Benny Goodman, **Lionel Hampton**, Billie Holiday, Lena Horne, **Quincy Jones**, **John Lewis**, Charles Mingus, **George Russell**, and Dinah Washington, to name just a few.

Wilder was born in 1922 into a musical family led by his father Curtis, a bassist and bandleader in Philadelphia. Wilder's first performances took place on the radio program *Parisian Tailor's Colored Kiddies of the Air*. He and the other young musicians were backed up by such illustrious bands as Duke Ellington's and Louis Armstrong's that were also then playing at the Lincoln Theater. Wilder studied at the Mastbaum School of Music in Philadelphia but turned to jazz when he felt that there was little future for an African-American classical musician. Wilder joined his first touring big band, Les Hite's band, in 1941.

Wilder was one of the first thousand African Americans to serve in the Marines during World War II. He worked first in Special Weapons and eventually became assistant bandmaster at the headquarters' band. Following the war during the 1940s and early

'50s, he played in the orchestras of Jimmie Lunceford, Herbie Fields, Sam Donahue, Lucky Millinder, Noble Sissle, Dizzy Gillespie, and Count Basie, while also playing in the pit orchestras for Broadway musicals.

Wilder returned to school in the 1960s, earning a bachelor's degree at the Manhattan School of Music where he was also principal trumpet with the school's symphony orchestra under conductor Jonel Perlea. At that time, he performed on several occasions with the New York Philharmonic under Andre Kostolanitz and Pierre Boulez.

From 1957 to 1974, Wilder did studio work for ABC-TV while building his reputation as a soloist with his albums for Savoy and Columbia. He was also a regular sideman with such musicians as **Gil Evans**, Benny Goodman, and **Hank Jones**, even accompanying Goodman on his tour of Russia. He became a favorite with vocalists and played for Harry Belafonte, **Tony Bennett**, Eileen Farrell, Billie Holiday, Lena Horne, Johnny Mathis, and many others.

He is the only surviving member of the Count Basie All-Star Orchestra that appeared in the classic 1959 film *The Sound of Jazz*.

PHOTO BY TOM PICH



1993

Joe Williams

VOCALIST

*Born December 12, 1918 in Cordele, GA
Died March 29, 1999*



PHOTO BY LEE TANNER

Joe Williams' versatile baritone voice made him one of the signature male vocalists in jazz annals, responsible for some of the **Count Basie** band's main hits in the 1950s.

Though born in Georgia, Williams was raised in that great haven of the blues, Chicago, Illinois. His first professional job came with clarinetist Jimmie Noone in 1937. In the 1940s, in addition to singing in Chicago area groups, he worked with the big bands of Coleman Hawkins, **Lionel Hampton**, and **Andy Kirk**. Later he sang with two of Cafe Society's renowned pianists, Albert Ammons and Pete Johnson. From 1950-53, he worked mostly with the Red Saunders band. What came after would be a job he would cherish and return to frequently throughout his career: fronting the Count Basie band. Often referred to jokingly as "Count Basie's #1 son," he stepped right into the band upon the departure of Jimmy Rushing. Williams was the perfect replacement in that he did not just

duplicate Rushing's vocal style, but offered a new range of opportunities for Basie to use. Williams' sound was smoother, strong on ballads and blues, while Rushing was a more aggressive singer, best on the up-tempo numbers.

Williams' hits with the Basie band included "Alright, Okay, You Win," "The Comeback," and what would become one of his most requested tunes, "Every Day." Starting in the 1960s, he was a vocal soloist, fronting trios led by such pianists as Norman Simmons and Junior Mance. Simmons would later become his longest tenured musical director-pianist. He also toured with fellow Basie alumnus **Harry "Sweets" Edison**. He continued to expand his range, becoming a superior crooner and exhibiting a real depth of feeling on ballads.

Among his many awards and citations were a number of jazz poll commendations and honors. Late in life, he had a recurring role on the *Cosby Show* television program as the star's father-in-law.

SELECTED DISCOGRAPHY

Count Basie
**COUNT BASIE
SWINGS/
JOE WILLIAMS
SINGS**
Verve, 1955-56

**EVERY DAY—THE
BEST OF THE
VERVE YEARS**
Verve, 1955-90

Count Basie
**COUNT ON THE
COAST, VOL. 1 & 2**
Phonetic, 1958

**ME AND
THE BLUES**
RCA, 1963

HERE'S TO LIFE
Telarc, 1993

127

NEA Jazz
Masters
30th anniversary

1990

BANDLEADER
COMPOSER
ARRANGER
TRUMPETER

GERALD WILSON

Born September 4, 1918 in Shelby, MS

SELECTED DISCOGRAPHY

1945-46

Classics, 1945-46

THE COMPLETE
PACIFIC JAZZ
RECORDINGS

Mosaic, 1961-69

LOVE YOU MADLY
Discovery, 1982

THEME FOR
MONTEREY
Mama, 1998

DETROIT
Mack Avenue, 2009

Gerald Wilson's use of multiple harmonies is a hallmark of his big bands, earning him a reputation as a leading composer and arranger. His band is one of the greats in jazz, leaning heavily on the blues while integrating other styles. His arrangements influenced many musicians that came after him, including multi-instrumentalist Eric Dolphy, who dedicated the song "G.W." to Wilson on his 1960 release *Outward Bound*.

Wilson started out on the piano, learning from his mother, then taking formal lessons and classes in high school in Memphis, Tennessee. The family moved to Detroit in 1934, enabling him to study in the noted music program at Cass Tech High School. As a professional trumpeter, his first jobs were with the Plantation Club Orchestra. He took Sy Oliver's place in the Jimmie Lunceford band in 1939, remaining in the seat until 1942, when he moved to Los Angeles.

In California, he worked in the bands of **Benny Carter**, Les Hite, and Phil Moore. When the Navy sent him to its Great Lakes Naval Training Station in Chicago, he found work in Willie Smith's band. He put together his own band in late 1944, which included **Melba**

Liston, and replaced the Duke Ellington band at the Apollo Theatre when they hit New York. Wilson's work as a composer-arranger enabled him to work for the **Count Basie** and **Dizzy Gillespie** bands. Wilson then accompanied Billie Holiday on her tour of the South in 1949.

In the early 1960s, he again led his own big bands. His series of Pacific Jazz recordings established his unique harmonic voice, and showcased the influence of Mexican culture—especially the bullfight tradition—in his work. His appearance at the 1963 Monterey Jazz Festival increased his popularity.

He has contributed his skill as an arranger and composer to artists ranging from Duke Ellington, Stan Kenton, and **Ella Fitzgerald** to the Los Angeles Philharmonic to his guitarist-son Anthony. Additionally he has been a radio broadcaster at KBCA and a frequent jazz educator. Among his more noted commissions are one for the 40th anniversary of the Monterey Jazz Festival in 1998, which he revisited in 2007 with his album *Monterey Moods*, and one for the 30th anniversary of the Detroit International Jazz Festival in 2009.

PHOTO BY VANCE JACOBS



2004

Nancy Wilson

VOCALIST
BROADCASTER

Born February 20, 1937 in Chillicothe, OH



PHOTO BY TOM PICH

Nancy Wilson first found her voice singing in church choirs, but found her love of jazz in her father's record collection. It included albums by Jimmy Scott, Nat "King" Cole, Billy Eckstine, Dinah Washington, and Ruth Brown; this generation of vocalists had a profound influence on Wilson's singing style. She began performing on the Columbus, Ohio, club circuit while still in high school, and in 1956 she became a member of Rusty Bryant's Carolyn Club Band.

She also sat in with various performers, such as Cannonball Adderley, who suggested that she come to New York. When Wilson took his advice, her distinctive voice enchanted a representative from Capitol Records and she was signed in 1959. In the years that followed, Wilson recorded 37 original albums for the label. Her

first hit, "Guess Who I Saw Today," came in 1961. One year later, a collaborative album with Adderley solidified her standing in the jazz community and provided the foundation for her growing fame and career. During her years with Capitol, she was second in sales only to the Beatles, surpassing Frank Sinatra, the Beach Boys, and even Nat "King" Cole.

Wilson also has worked in television, where in 1968 she won an Emmy Award for her NBC series, *The Nancy Wilson Show*. She has performed on *The Andy Williams Show* and *The Carol Burnett Show* and has appeared in series

such as *Hawaii Five-O*, *The Cosby Show*, *Moesha*, and *The Parkers*.

Although she often has crossed over to pop and rhythm-and-blues recordings, she still is best known for her jazz performances. In the 1980s, she returned to jazz with a series of performances with such jazz greats as **Art Farmer**, **Benny Golson**, and **Hank Jones**. And to start the new century, Wilson teamed with pianist **Ramsey Lewis** for a pair of highly regarded recordings.

She has been the recipient of numerous awards and accolades, including two Grammy Awards and honorary degrees from Berklee School of Music and Central State University in Ohio. Wilson also hosted NPR's *Jazz Profiles*, a weekly documentary series, from 1986 to 2005.

SELECTED DISCOGRAPHY

**NANCY WILSON
AND
CANNONBALL
ADDERLEY**
Capitol, 1962

**YESTERDAY'S
LOVE SONGS—
TODAY'S BLUES**
Capitol, 1963

BUT BEAUTIFUL
Blue Note, 1969

Ramsey Lewis & Nancy Wilson
MEANT TO BE
Narada, 2002

**R.S.V.P. (RARE
SONGS,
VERY PERSONAL)**
MCG Jazz, 2004

129

NEA Jazz
Masters
30th anniversary

1986

TEDDY WILSON

PIANIST
ARRANGER
EDUCATOR

Born November 24, 1912 in Austin, TX • Died July 31, 1986

SELECTED DISCOGRAPHY

1934-35

Classics, 1934-35

Benny Goodman

THE COMPLETE
SMALL GROUP
RECORDINGS

RCA, 1935-39

MASTERS OF
JAZZ, VOL. 11

Storyville, 1968-80

WITH BILLIE
IN MIND

Chiaroscuro, 1972

RUNNIN' WILD

Black Lion, 1973

Teddy Wilson was one of the swing era's finest pianists, a follower of Earl Hines' distinctive "trumpet-style" piano playing. Wilson forged his own unique approach from Hines' influence, as well as from the styles of Art Tatum and Fats Waller. He was a truly orchestral pianist who engaged the complete range of his instrument, and he did it all in a controlled and refined manner at the keyboard.

Raised in Tuskegee, Alabama, Wilson studied piano at nearby Talladega College for a short time. Among his first professional experiences were Chicago stints in the bands of Jimmie Noone and Louis Armstrong. In 1933, he moved to New York to join **Benny Carter's** band, known as the Chocolate Dandies, and made records with the Willie Bryant band during 1934-35. In 1936, he became a member of Benny Goodman's regular trio, which included drummer Gene Krupa, and remained until 1939, participating on a number of Goodman's small group recordings. Wilson was the first African-American musician to work with Goodman, one of the first bandleaders to integrate a jazz band. Wilson later appeared as himself in the cinematic treatment of *The Benny Goodman Story*.

During his time with Goodman, Wilson made some of his first recordings as a leader. These records featured such greats as Lester Young, Billie Holiday, Lena Horne, and **Ella Fitzgerald**. Wilson's arrangements with Holiday in particular constitute some of the singer's finest work, mostly due to Wilson's ability to find the right sound to complement Holiday's voice and singing style.

Following his Goodman days, Wilson led his own big band for a short time, but most of his work came with his own small groups, particularly a sextet that played regularly at the famous Cafe Society in New York. In 1946, he was a staff musician at CBS Radio, and also conducted his own music school. During the early 1950s, he taught at the Juilliard School, one of the first jazz musicians to do so. Wilson's relationship with Goodman was his most noted, and was an ongoing factor in his work. He was part of Goodman's storied Soviet tour in 1962, and continued to work occasional festival gigs with the clarinetist.



PHOTO BY ROLF AMBOR/CTS IMAGES

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2007

SAXOPHONIST
COMPOSER
ARRANGER
BANDLEADER
EDUCATOR

PHIL WOODS

Born November 2, 1931 in Springfield, MA

Born in Springfield, Massachusetts, Philip Wells Woods has devoted himself to the alto saxophone since the age of 12. As a teenager, he briefly took private lessons in improvisation from Lennie Tristano and also studied for a summer at the Manhattan School of Music. In 1948, he enrolled in the Juilliard School, where he remained through 1952, majoring in clarinet performance. While at Juilliard, he played for a brief period in Charlie Barnet's dance band. Subsequently, he worked with leaders including George Wallington (replacing **Jackie McLean**), Kenny Dorham, and Friedrich Gulda and then, joining with one of his musical idols, traveled to the Near East and South America with **Dizzy Gillespie**.

By now established as one of the most brilliant alto saxophonists in jazz, Woods went on to perform in Buddy Rich's quintet and toured Europe with **Quincy Jones** (1959-60) and the U.S.S.R. with Benny Goodman (1962). From 1964 to 1967, Woods took a summer break from the bandstand, teaching at the Ramblerny performing arts camp in New Hope, Pennsylvania. Meanwhile, still much in demand, he performed in New York in 1967 both as the leader of his own quartet (featuring Hal Galper, Richard Davis, and Dottie Dodgion) and as a member of **Clark Terry's** big band.

In 1968, Woods moved to France and formed the European Rhythm Machine quartet, with George Gruntz on keyboards, Henri Texier on bass, and Daniel Humair on drums. His talent as a composer blossomed during this period, when he wrote music for Danish and Belgian radio and composed a ballet for French television. After disbanding the quartet in 1972, Woods returned to the United States, settled in Delaware

Water Gap, Pennsylvania, and formed a jazz group with Mike Melillo, Steve Gilmore, and Bill Goodwin. With this ensemble, he staked his claim to being the finest alto saxophonist in mainstream jazz, a reputation confirmed by his performances on *Images* (1975, with Michel Legrand), *Live from the Showboat* (1976), and Billy Joel's 1977 hit recording, "Just the Way You Are," all of which received Grammy Awards.

In 1975, he received an NEA Music grant that he used to compose the work "The Sun Suite," one of more than 200 songs Woods has composed. He has recorded several albums with new arrangements of famous composers—such as Antonio Carlos Jobim, Tadd Dameron, Quincy Jones, and Henry Mancini—and in 2006 released a well-received album of standards, *American Songbook*. He remains active internationally as a bandleader, composer-arranger, and soloist.

PHOTO BY MICHAEL WILDERMAN



SELECTED DISCOGRAPHY

RIGHTS OF SWING
Candid, 1960

LIVE AT THE MONTREUX JAZZ FESTIVAL
MGM/Verve, 1969

I REMEMBER
Gryphon, 1978

BLUES FOR NEW ORLEANS
Philology, 2005

THE CHILDREN'S SUITE
Jazzed Media, 2007

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NEA Jazz
Masters
30th anniversary

2009

SNOOKY YOUNG

TRUMPETER

Born February 3, 1919 in Dayton, OH

Died May 11, 2011

Known for his prowess with the plunger mute, Eugene Edward "Snooky" Young's trumpet playing was most often heard in the context of the big band. For 30 years, he was heard every weeknight as a member of *The Tonight Show* orchestra.

Young began playing the trumpet at age five and by his early teens was working in various regional bands. From 1939-1942 he made a name for himself as lead trumpeter and soloist in the Jimmie Lunceford band. From 1942 to 1947 Young worked with Les Hite, **Benny Carter**, and **Gerald Wilson**, as well as with the **Count Basie** band, where he replaced trumpet player Ed Lewis. Young led his own band in his hometown of Dayton, Ohio, from 1947 to 1957 and continued to perform periodically with both **Lionel Hampton** and Basie through the early 1960s.

Upon leaving Basie in 1962, Young began his longest engagement with a band as a trumpeter for the Doc Severinsen band on *The Tonight Show*. In 1972, he moved to Los Angeles when the show relocated, and remained until Johnny Carson left in 1992.

Young continued to work on other projects as well. He was a founding member of the Thad Jones-Mel Lewis Orchestra in 1966, and throughout the 1960s and early 1970s, he played with a variety of big bands, including on recordings by such jazz greats as **Louis Bellson**, **Gil Evans**, **Quincy Jones**, Charles Mingus, and **Jimmy Smith**. Young also worked outside of jazz as well, playing with the rock group the Band on New Year's Eve in 1971 and on the classic 1976 blues recording *Bobby Bland and B.B. King Together Again...Live*.



PHOTO BY RAY AVERY/CTSIMAGES

Young also worked with several Los Angeles big bands, and issued three albums under his own name, including *Horn of Plenty*, which demonstrated his solo gifts as a strong lead trumpeter. Young appeared as a soloist at jazz festivals in Montreux, Switzerland; The Hague, Holland; Antibes, France; and Concord, California. His work appeared on numerous soundtracks as well, including *The Color Purple*.

SELECTED DISCOGRAPHY

Jimmie Lunceford
1939-1940
Classics, 1939-40

Count Basie
KANSAS CITY
SUITE
Roulette, 1960

Thad Jones-Mel Lewis
Orchestra
LIVE AT THE
VILLAGE
VANGUARD
Solid State, 1967

HORN OF PLENTY
Concord Jazz, 1979

Gerald Wilson
STATE STREET
SUITE
MAMA Foundation, 1994

1982-2012

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1982

Roy Eldridge*
Dizzy Gillespie*
Sun Ra*

1983

Count Basie*
Kenny Clarke*
Sonny Rollins

1984

Ornette Coleman
Miles Davis*
Max Roach*

1985

Gil Evans*
Ella Fitzgerald*
Jo Jones*

1986

Benny Carter*
Dexter Gordon*
Teddy Wilson*

1987

Cleo Brown*
Melba Liston*
Jay McShann*

1988

Art Blakey*
Lionel Hampton*
Billy Taylor*

1989

Barry Harris
Hank Jones*
Sarah Vaughan*

1990

George Russell*
Cecil Taylor
Gerald Wilson

1991

Danny Barker*
Buck Clayton*
Andy Kirk*
Clark Terry

1992

Betty Carter*
Dorothy Donegan*
Sweets Edison*

1993

Jon Hendricks
Milt Hinton*
Joe Williams*

1994

Louie Bellson*
Ahmad Jamal
Carmen McRae*

1995

Ray Brown*
Roy Haynes
Horace Silver

1996

Tommy Flanagan*
Benny Golson
J.J. Johnson*

1997

Billy Higgins*
Milt Jackson*
Anita O'Day*

1998

Ron Carter
James Moody*
Wayne Shorter

1999

Dave Brubeck
Art Farmer*
Joe Henderson*

2000

David Baker
Donald Byrd
Marian McPartland

2001

John Lewis*
Jackie McLean*
Randy Weston

2002

Frank Foster*
Percy Heath*
McCoy Tyner

2003

Jimmy Heath
Elvin Jones*
Abbey Lincoln*

2004

Jim Hall
Chico Hamilton
Herbie Hancock
Luther Henderson*
Nat Hentoff
Nancy Wilson

2005

Kenny Burrell
Paquito D'Rivera
Slide Hampton
Shirley Horn*
Jimmy Smith*
Artie Shaw*
George Wein

2006

Ray Barretto*
Tony Bennett
Bob Brookmeyer*
Chick Corea
Buddy DeFranco
Freddie Hubbard*
John Levy

2007

Toshiko Akiyoshi
Curtis Fuller
Ramsey Lewis
Dan Morgenstern
Jimmy Scott
Frank Wess
Phil Woods

2008

Candido Camero
Andrew Hill*
Quincy Jones
Tom McIntosh
Gunther Schuller
Joe Wilder

2009

George Benson
Jimmy Cobb
Lee Konitz
Toots Thielemans
Rudy Van Gelder
Snooky Young*

2010

Muhai Richard Abrams
George Avakian
Kenny Barron
Bill Holman
Bobby Hutcherson
Yusef Lateef
Annie Ross
Cedar Walton

2011

Orrin Keepnews
Hubert Laws
David Liebman
Johnny Mandel
The Marsalis Family

2012

Jack DeJohnette
Von Freeman
Charlie Haden
Sheila Jordan
Jimmy Owens

* Deceased

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NEA Jazz
Masters
30th anniversary

NEA Jazz Masters Award ceremony

Annie Ross,
George Avakian

PHOTO BY TOM PICH

NEA Jazz Masters events include a luncheon for all attending NEA Jazz Masters (and a group photo), portraits of the new class of honorees, and a special concert and awards ceremony. Here are a few candid moments from the last few years.

Frank Foster,
Dan Morgenstern

PHOTO BY TOM PICH



Chico Hamilton

PHOTO BY TOM PICH



Benny Golson,
Jimmy Heath,
Percy Heath

PHOTO BY TOM PICH



George Wein,
Louis Bellson

PHOTO BY TOM PICH

Nancy Wilson,
John Levy,
Ahmad Jamal,
Ramsey Lewis

PHOTO BY TOM PICH



Hank Jones,
Barry Harris,
Billy Taylor

PHOTO BY TOM PICH





**Quincy Jones,
Tom McIntosh**

PHOTO BY TOM PICH

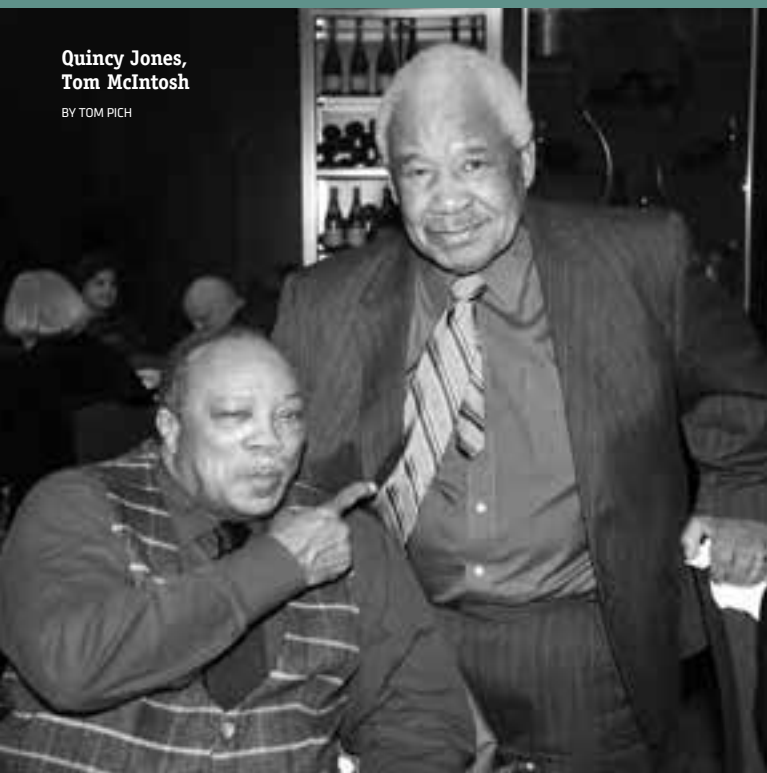


**David Baker,
Freddie Hubbard,
James Moody**

PHOTO BY TOM PICH

**Frank Wess,
Gerald Wilson,
Jon Hendricks**

PHOTO BY TOM PICH



Ornette Coleman

PHOTO BY KATJA VON SCHUTTENBACH



**Chick Corea,
Roy Haynes,
Ron Carter**

PHOTO BY TOM PICH



**Jimmy Smith,
Kenny Burrell,
Slide Hampton,
Paquito D'Rivera**

PHOTO BY VANCE JACOBS

Jazz Moments

WITH NEA
Jazz Masters

With an eye—or ear—toward sharing the enriching power of jazz with the public, the NEA produces a series of *Jazz Moments* for radio broadcast. The short radio segments (running from 30 seconds to three minutes) are interviews with legendary and contemporary jazz artists about their own work and that of other artists. They include musical samples, historical information, and first-person anecdotes designed to give listeners added insight into NEA Jazz Masters and their art. From the more than 200 segments that were created, an accompanying audio CD, produced by Molly Murphy exclusively for the NEA, presents the various NEA Jazz Masters' views on everything from early inspiration to first performances to musical influences and mentors. All the *Jazz Moments* can be found on the NEA website at arts.gov.

Noted jazz bassist, composer, arranger, educator Christian McBride narrates the segments for the 2011 NEA Jazz Masters and NEA Jazz Master Delfeayo Marsalis narrates all the *Jazz Moments* with previous NEA Jazz Masters. Poet and jazz writer A.B. Spellman hosts the CD. Listen and enjoy.

Tracks

- 1. INTRODUCTION BY
A.B. SPELLMAN**
- 2. EARLY INSPIRATION
FROM HEARING
LIVE MUSIC**
Kenny Barron (2010)
Muhai Richard Abrams (2010)
Marian McPartland (2000)
Buddy DeFranco (2006)
- 3. EARLY INSPIRATION
FROM RADIO &
RECORDINGS**
Jim Hall (2004)
Cedar Walton (2010)
Toshiko Akiyoshi (2007)
Dan Morgenstern (2007)
George Avakian (2010)
- 4. EARLY INSPIRATION
FROM TEACHERS**
Johnny Mandel (2011)
Ramsey Lewis (2007)
Curtis Fuller (2007)
- 5. FIRST INSTRUMENTS**
Roy Haynes (1995)
Yusef Lateef (2010)
George Benson (2009)
Lee Konitz (2009)
Jimmy Heath (2003)
Hubert Laws (2011)
- 6. FIRST PERFORMING
EXPERIENCES**
Quincy Jones (2008)
Bobby Hutcherson (2010)
Buddy DeFranco (2006)
Annie Ross (2010)
McCoy Tyner (2002)
Slide Hampton (2005)
Jimmy Cobb (2009)
Chico Hamilton (2004)
- 7. RELATING TO AUDIENCES**
Bobby Hutcherson (2010)
Slide Hampton (2005)
- 8. THE ART OF
IMPROVISATION**
Lee Kontiz (2009)
Jim Hall (2004)
Kenny Barron (2010)
- 9. COMPOSING AND
ARRANGING**
Yusef Lateef (2010)
Jon Hendricks (1993)
Bill Holman (2010)
Frank Foster (2002)
Gerald Wilson (1990)
Johnny Mandel (2011)
- 10. MUSICAL INFLUENCES
AND MENTORS**
Snooky Young (2009)
Frank Wess (2007)
Marian McPartland (2000)
Curtis Fuller (2007)
George Benson (2009)
Herbie Hancock (2004)
- 11. JAZZ EDUCATION**
Wynton Marsalis (2011)
Ellis Marsalis (2011)
Kenny Barron (2010)
Dave Liebman (2011)
- 12. WHY JAZZ?**
George Benson (2009)
Jimmy Heath (2003)
Dave Brubeck (1999)

NEA Jazz Masters 30TH anniversary

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