

NATIONAL ENDOWMENT FOR THE ARTS

2013

JAZZ MASTERS





NEA JAZZ MASTERS GROUP PHOTO AT JAZZ AT LINCOLN CENTER, JANUARY 2012

Front row (l to r): Jimmy Scott, Candido Camero, Frank Wes, George Wein, Chico Hamilton, Curtis Fuller.

Middle row (l to r): Phil Woods, Yusef Lateef, Lee Konitz, Ahmad Jamal, Jimmy Heath, Benny Golson, Sheila Jordan.

Back row (l to r): Jimmy Owens, Jack DeJohnette, Muhal Richard Abrams, Ramsey Lewis, Randy Weston, Jimmy Cobb.

NATIONAL ENDOWMENT FOR THE ARTS



2013
FELLOWS



NEA Jazz Masters greet each other for the group photo shoot before the 2012 awards ceremony: back row, l to r: Sheila Jordan, Gunther Schuller, Annie Ross, and David Baker; front row, l to r: Curtis Fuller, Gerald Wilson, Roy Haynes, Jon Hendricks. PHOTO BY MICHAEL G. STEWART



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Welcome to the 2013 NEA Jazz Masters Awards Ceremony and Concert, a collaboration spanning five years between the National Endowment for the Arts (NEA) and Jazz at

Lincoln Center (JALC) under the direction of Wynton Marsalis. The NEA Jazz Masters program is the nation's highest recognition of jazz in America. Each of tonight's recipients has helped to foster and celebrate this art form that symbolizes democracy.

The four individuals to be honored tonight with NEA Jazz Masters awards are pianist, vocalist, and composer Mose Allison; saxophonist Lou Donaldson; pianist, bandleader, and arranger Eddie Palmieri; and recipient of the 2013 A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy, Lorraine Gordon. Our four honorees will join a distinguished roster of 128 leaders in jazz spanning the 31 years since the inception of these awards.

Among the stellar roster of jazz greats who will help to celebrate the incoming class of NEA Jazz Masters are previously named recipients of these awards who have all achieved exceptional recognition for their unique role in perpetuating the music. They will offer tributes to tonight's honorees.

Earlier today, a special luncheon for the NEA Jazz Masters was hosted by BMI in honor of the 2013 class. We are appreciative of their sponsorship over the past five years.

Tonight's awards ceremony and concert will be webcast live by JALC (jalc.org) and the NEA (arts.gov), and will be archived for later viewing. A live audio broadcast will be carried through Sirius XM Satellite Radio's Real Jazz Channel XM67, WBGO radio on 88.3FM and online (wbgo.org), and at NPR Music (npr.org/music). In addition to the live audience here in Dizzy's Club Coca Cola, viewing parties are taking place in communities throughout the country in celebration of the NEA Jazz Masters.

To learn more about jazz in America, we invite you to check the respective websites of Jazz at Lincoln Center and the National Endowment for the Arts.

Keep the music alive!

Wayne S. Brown
Director of Music and Opera
National Endowment for the Arts



NEA Music & Opera Director Wayne Brown at the luncheon celebration for the 2012 NEA Jazz Masters in New York City. PHOTO BY MICHAEL G. STEWART

A Brief



NEA Jazz Masters Bobby Hutcherson and Kenny Barron duet during the 2012 awards ceremony and concert at Jazz at Lincoln Center.

PHOTO BY MICHAEL G. STEWART

History of the Program



melding of African and European music and cultures, jazz was born in the United States, a new musical form that used rhythm, improvisation, and instruments in unique and exciting ways. Jazz came to prominence in the early 20th century on the dance floors of major cultural centers such as Kansas City and New York. With the advent of sound recording techniques, the increased availability of affordable gramophones, and the rise of radio as popular entertainment, jazz quickly conquered the country. By the 1930s and 1940s, jazz had become America's dance music, selling albums and performance tickets at dizzying rates and sweeping millions of fans in foreign countries off their feet.

By the 1950s, however, with the advent of rock and roll and the tilt in jazz toward bebop rather than the more popular swing, jazz began a decline in its popularity. It was still seen as an important and exciting art form, but by an increasingly smaller audience. Jazz was still being exported overseas, though, especially by Voice of America radio broadcasts and U.S. Department of State goodwill tours that featured such musicians as Dizzy Gillespie, Louis Armstrong, and Dave Brubeck.

By the 1960s, when the National Endowment for the Arts (NEA) was created by Congress, jazz album sales were down and jazz performances were becoming more difficult to find. Large dance orchestras disbanded for lack of work, and musicians found themselves in stiff competition for fewer and fewer

gigs. The music, starting with bebop and into hard bop and free jazz, became more cerebral and less dance-oriented, focusing on freeing up improvisation and rhythm. It was moving to a new artistic level, and, if this high quality were to be maintained, it would need some assistance.

NEA assistance to the jazz field began in 1969, with its first grant in jazz awarded to pianist/composer George Russell (who would later go on to receive an NEA Jazz Master award in 1990), allowing him to work on his groundbreaking book, *Lydian Chromatic Concept of Tonal Organization*, the first major academic work in jazz. Jazz funding went from \$20,000 in 1970 to \$1.5 million in 1980 to approximately \$3 million in 2010, supporting a wide range of activities, including jazz festivals and concert seasons, special projects such as Dr. Billy Taylor's Jazzmobile in New York and the Thelonious Monk Institute of Jazz's Jazz Sports program, educational jazz programming on National Public Radio, artists-in-schools programs, and research.

While the NEA recognized and acted on the need for public funding for jazz, the pioneers of the field were rapidly aging, and many died without the appropriate recognition of their contribution to this great American art form. Louis Armstrong and Duke Ellington, two of the giants of jazz in terms of both musicianship and composition, both died in the early 1970s without the importance of their contributions being fully acknowledged and appreciated.

In an effort to nationally recognize outstanding jazz musicians for their lifelong achievements and mastery of jazz, the Arts Endowment in 1982 created the American Jazz Masters Fellowships—now the NEA Jazz Masters Fellowships—given to musicians who have reached an exceptionally high standard of achievement in this very specialized art form.

In addition to the recognition, the NEA included a monetary award of \$20,000 for each fellowship. The rigors of making a living in the jazz field are well documented. Jazz is an art form to which the free market has not been kind. Despite their unparalleled contributions to American art, many jazz greats worked for years just barely scraping by. The monetary award often has provided a much needed infusion of income.

That such recognition was long overdue is exemplified by Thelonious Sphere Monk, one of the great American composers and musicians. Monk was nominated for an NEA Jazz Master Fellowship in the first year of the program, but unfortunately passed away before the announcement was made (the fellowship is not awarded posthumously). The three who were chosen certainly lived up to the criteria of artistic excellence and significance to the art form: Roy Eldridge, Dizzy Gillespie, and Sun Ra. The panel in that first year included stellar jazz musicians themselves, including some future NEA Jazz Masters: trumpeter Donald Byrd and saxophonists Frank Foster, Chico Freeman, Jackie McLean, and Archie Shepp. In addition, legendary Riverside record company co-owner and producer Orrin Keepnews (now an NEA Jazz Master) was on the panel.

From that auspicious beginning,

the program has continued to grow and provide increased awareness of America's rich jazz heritage. In 2004, a new award was created for those individuals who helped to advance the appreciation of jazz. In 2005, the award was designated the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy in honor of A.B. Spellman, a jazz writer, accomplished poet, innovative arts administrator, and former NEA Deputy Chairman, who has dedicated much of his life to bringing the joy and artistry of jazz to all Americans. Additionally, the amount of the fellowship was increased to \$25,000.

In 2005, the NEA Jazz Masters initiative greatly expanded to include several new programs in addition to the fellowships. A two-CD anthology of NEA Jazz Masters' music was produced by Verve Music Group. NEA Jazz Masters on Tour, sponsored by Verizon, brought jazz musicians to all 50 states throughout 2005-07 for performances, community events, and educational programs. This led to a new program, NEA Jazz Masters Live—administered by regional arts organization Arts Midwest—which brings these jazz legends to selected events for performances, master classes, and lectures. A new arts education component was created in partnership with Jazz at Lincoln Center and with support from the Verizon Foundation, NEA Jazz in the Schools. This educational resource for high school teachers of social studies, U.S. history, and music includes a five-unit, web-based curriculum and DVD toolkit that explores jazz as an indigenous American art form and as a means to understand U.S. history (more information can be found at www.neajazzintheschools.org). New broadcasting programming was created, such as *Jazz Moments* radio shorts.

(*Jazz Moments* can be downloaded for free at the NEA site at iTunes U.)

The NEA has also supported the Smithsonian Jazz Oral History Program (go to www.smithsonianjazz.org and click on "Oral Histories") to document the lives and careers of NEA Jazz Masters. In addition to transcriptions of the hours-long interviews, the website also includes audio clips that provide in the artists' voices their unique view of everything from their early years to their first introduction to music to the working life of a jazz musician.

Each passing year brings increased international recognition of the NEA Jazz Masters awards as the nation's highest honor for outstanding musicianship in the field of jazz. The recipients of the NEA Jazz Masters award cover all aspects of the music: from boogie-woogie (Cleo Brown) to swing (Count Basie, Andy Kirk, Jay McShann); from bebop (Dizzy Gillespie, Kenny Clarke) to Dixieland (Danny Barker); from free jazz (Ornette Coleman, Cecil Taylor) to cool jazz (Miles Davis, Gil Evans, Ahmad Jamal); and everywhere in between. What ties all these styles together is a foundation in the blues, a reliance on group interplay, and unpredictable improvisation. Throughout the years, and in all the different styles, these musicians have demonstrated the talent, creativity, and dedication that make them NEA Jazz Masters.

The award offers a solid platform for raising worldwide awareness of America's rich jazz heritage by not only honoring those who have dedicated their lives to the music, but also by leading the way in efforts encouraging the preservation and nourishing of jazz as an important musical form for generations to come.

Program Overview

The National Endowment for the Arts recognizes the importance of jazz as one of the great American art forms of the 20th century. As part of its efforts to honor those distinguished artists whose excellence, impact, and significant contributions in jazz have helped keep this important tradition and art form alive, the Arts Endowment annually awards NEA Jazz Masters Fellowships, the highest honor that our nation bestows upon jazz musicians. Each fellowship award is \$25,000.

The NEA Jazz Masters Fellowship is a lifetime achievement award. The criteria for the fellowships are musical excellence and significance of the nominees' contributions to the art of jazz. The Arts Endowment honors a wide range of styles while making the awards. There is also a special award, the A.B. Spellman NEA Jazz Master Award for Jazz Advocacy, which is given to an individual who has made major contributions to the appreciation, knowledge, and advancement of jazz.

Fellowships are awarded to living artists on the basis of nominations from the general public and the jazz community. The recipients must be citizens or permanent residents of the United States. An individual may submit only one nomination each year, and nominations are made by submitting a one-page letter detailing the reasons that the nominated artist should receive an NEA Jazz Masters Fellowship. Nominations submitted to the Arts Endowment by the deadline are reviewed



NEA Jazz Masters Benny Golson and Frank Wess during a performance at the 2012 awards ceremony and concert at Jazz at Lincoln Center. PHOTO BY MICHAEL G. STEWART

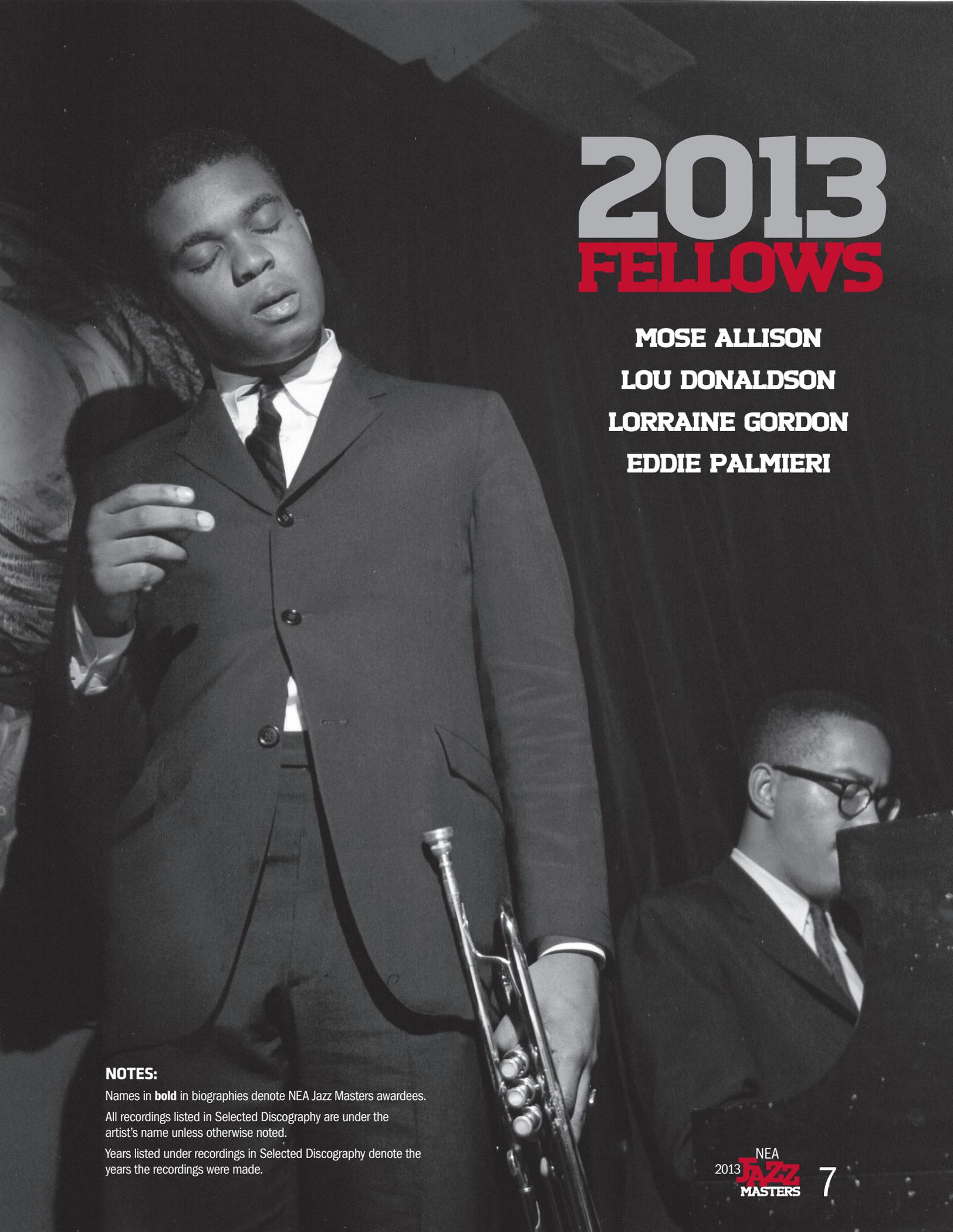
by an advisory panel of jazz experts and at least one knowledgeable layperson. Panel recommendations are forwarded to the National Council on the Arts, which then makes recommendations to the chairman of the National Endowment for the Arts. Nominations remain active

for five years, being reviewed annually during this period.

Information on the NEA Jazz Masters award is available on the NEA website: arts.gov.

Freddie Hubbard listens to Cedar Walton play during a 1960 gig at the Village Vanguard, owned by 2013 NEA Jazz Master Lorraine Gordon.

PHOTO BY FRANCIS WOLFF © MOSAIC IMAGES



2013 FELLOWS

MOSE ALLISON

LOU DONALDSON

LORRAINE GORDON

EDDIE PALMIERI

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.

MOSE ALLISON

Born November 11, 1927 in Tippo, MS

Pianist Vocalist Composer

Mose Allison is not just a superior talent as an instrumentalist and singer, but also as a songwriter. His songs have been covered by jazz artists as well as by rock musicians such as the Who, the Clash, Leon Russell, Bonnie Raitt, and Van Morrison. Adept in both the blues and jazz, he defies categorization and has been a major influence on musicians regardless of genre for more than 50 years.

Allison was born on November 11, 1927, on his grandfather's farm near the

village of Tippo in the Mississippi Delta. He started playing piano at the age of five, learned trumpet in school, and at a young age began composing his own songs. His first musical influences were country blues artists whom he heard on the jukebox at the Tippo service station. Other influences include Louis Armstrong, Fats Waller, Duke Ellington, Louis Jordan, and Nat "King" Cole.

In 1946 he joined the United States Army and became a member of the 179th Army Ground Forces Band, playing both piano and trumpet. After leaving the service, Allison earned his

BA degree in English and philosophy at Louisiana State University in 1952, at the same time playing gigs in the area. Allison discovered Bartok and other contemporary classical composers and began to concentrate more on his piano playing.

In 1956, Allison relocated to New York where saxophonist Al Cohn became an important mentor. He recorded an album with Cohn and **Bob Brookmeyer**, and several with Cohn and saxophonist Zoot Sims. His association with drummer Frank Isola, whom he met at the Jazz Loft on 34th Street in Manhattan, led to touring and recording with Stan Getz. In 1957, Allison landed his own record contract with Prestige Records, recording the critically acclaimed *Back Country Suite*, a collection of pieces evoking the Mississippi Delta.

Often working in a trio format, Allison became a proficient songwriter, fusing blues and jazz music with witty and profound lyrics. His approach to a lyric has influenced such noted songwriters as Tom Waits, Pete Townsend, Ray Davies, and Elvis Costello. Likewise, Allison's vocal delivery is always smooth with hints of the Cole influence, while his piano swings strongly yet still is rooted in the Delta blues.

In 1994, Rhino Records released a box set retrospective of Allison's work, *Allison Wonderland*, covering the high points of his career from 1957 to 1989. His biography, *One Man's Blues: The Life and Music of Mose Allison*, was written by Patti Jones and published in 1995. In 2006, the BBC produced a one-hour documentary, *Mose Allison: Ever Since I Stole the Blues*. Allison continues to write and perform worldwide, and in 2010 released his first new studio recording in 12 years, *The Way of the World*, produced by musician and songwriter Joe Henry.

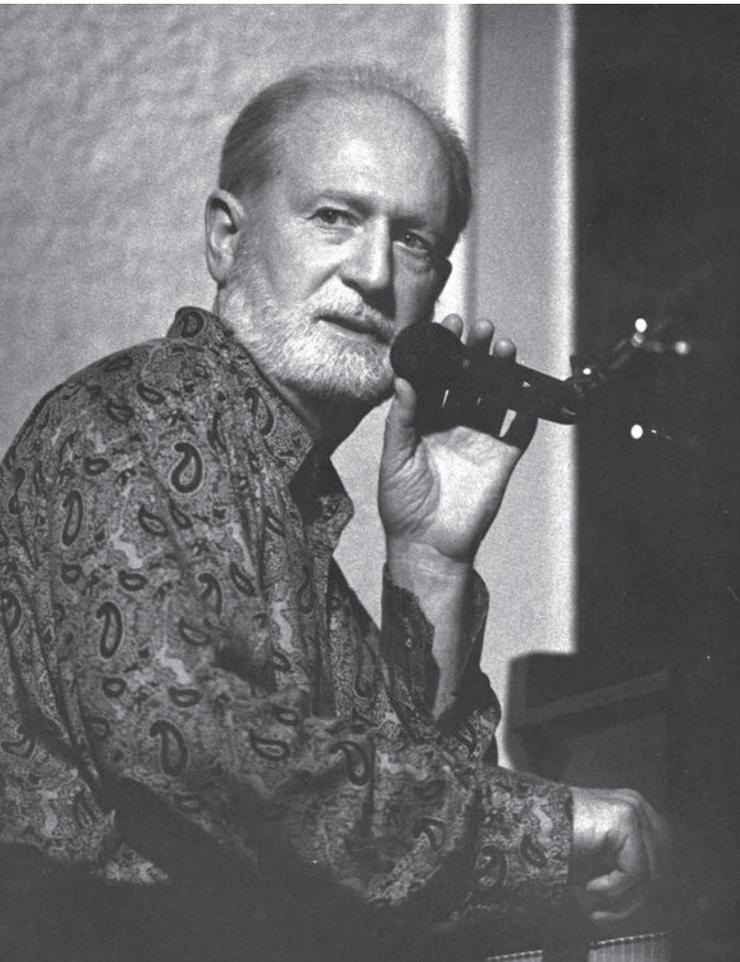


PHOTO COURTESY OF MOSE ALLISON ARCHIVES



SELECTED DISCOGRAPHY

Back Country Suite
PRESTIGE/OJC, 1957

I Don't Worry About a Thing
ATLANTIC/RHINO, 1962

Your Mind Is on Vacation
KOCH RECORDS, 1976

Gimcracks and Gewgaws
BLUE NOTE, 1997

The Way of the World
ANTI, 2009

LOU DONALDSON

Saxophonist

Born November 1, 1926 in Badin, NC

When it comes to a jazzy soulful groove, it doesn't get much groovier than Lou Donaldson. His distinctive blues-drenched alto has been a bopping force in jazz for more than six decades. His early work with trumpeter Clifford Brown is considered one of the first forays into hard bop, and his first recordings with organist **Jimmy Smith** led to the groove-filled jazz of the 1960s and '70s.

Donaldson began playing the clarinet at age nine, and by 15 was enrolled in North Carolina A&T College in Greensboro, where he would later receive a BS degree. He was drafted into the United States Navy in 1945 and became a member of the Great Lakes Navy Band—which gave Donaldson the opportunity to play with older musicians such as **Clark Terry**, Ernie Wilkins, and **Luther Henderson**—playing both clarinet and alto saxophone. Following his time in the Navy, Donaldson eventually moved to New York City in 1950 on the advice of Illinois Jacquet. He attended the Darrow Institute of Music on the GI Bill but played at the clubs in Harlem at night. Charlie Parker was initially an influence on Donaldson's sound, as he was on just about every saxophonist who followed him, but the younger musician eventually developed his own style.

Alfred Lion, co-founder of Blue Note Records, heard Donaldson playing at Minton's Playhouse and invited him to record for his label. First as a sideman with the **Milt Jackson** Quartet (later the Modern Jazz Quartet), Donaldson was instrumental in bringing Clifford Brown and **Horace Silver** to Blue Note, and made the recording with Art Blakey, A

Night at Birdland, considered one of the first in the hard bop genre. Donaldson was also instrumental in getting many legendary musicians their debut sessions with Blue Note, including Grant Green, Blue Mitchell, John Patton, **Ray Barretto**, **Curtis Fuller**, and **Donald Byrd**.

During the 1950s, Donaldson spent much of his time as a bandleader touring with a band that featured organist John Patton. Donaldson began using the organ-saxophone format exclusively, which led to his recording on Jimmy Smith's seminal recording of the late 1950s, *The Sermon*. He has gone on to employ a variety of other great organists through the years, including Lonnie Smith (along with **George Benson** on Donaldson's acclaimed recording *Alligator Boogaloo*), Jack McDuff, Charles Earland, Leon Spencer, Pat Bianchi, and Akiko Tsuruga. The organ-sax groove sound—which Donaldson called "swinging bebop"—helped, for a time, make jazz as popular as it had been during the swing era.

Donaldson is the recipient of an honorary doctorate of letters from his alma mater—now called the North Carolina Agricultural & Technical State University—that also awards an annual scholarship in his name to the school's



PHOTO BY MICHAEL WILDERMAN

most gifted jazz musician. He was also inducted into the International Jazz Hall of Fame in 1996, among other honors.



SELECTED DISCOGRAPHY

Art Blakey, **A Night at Birdland, Vol. 1**
BLUE NOTE, 1954

Blues Walk
BLUE NOTE, 1958

Alligator Boogaloo
BLUE NOTE, 1967

Live in Bologna
TIMELESS, 1984

Relaxing at Sea
CHIAROSCURO, 1999

LORRAINE GORDON

Jazz Club Owner

Born October 15, 1922 in Newark, NJ

What jazz musician *hasn't* played at the Village Vanguard in New York

City? They are few and far between, as the legendary jazz club has hosted everyone from Mary Lou Williams to Jason Moran. A jazz haven for more than 55 years, the Vanguard is still going strong under the ownership of Lorraine Gordon, maintaining its place in history as what **Nat Hentoff** once referred to as “the closest we have to the Camelot of jazz rooms.”

While the Vanguard is now the longest-running jazz club in New York City, having opened its doors in 1935, it didn't set out to become a jazz mecca. Max Gordon opened the establishment as a music club—a basement room, triangle in shape, seating 123 people—usually featuring folk and poetry readings, but from 1957 on the Village Vanguard predominately featured jazz.

Growing up in Newark, New Jersey, Lorraine Gordon née Stein became a jazz fan in her teenage years. Her first husband was Alfred Lion, co-founder of the Blue Note record label. Together, they worked tirelessly throughout the 1940s to record legendary jazz artists such as clarinetist Sidney Bechet as well as promising new talent including pianist Thelonious Monk (for whom she was able to get an engagement at the Vanguard in 1948, before her romantic relationship with Max Gordon). The Lions had divorced by the end of the decade.

Lorraine then married Max Gordon and they had two daughters (one of whom, Deborah, now helps run the Vanguard). Lorraine was a regular at her husband's establishment, listening



PHOTO BY ERIC OGDEN

to the music as the club's reputation increased among jazz musicians. In 1957, **Sonny Rollins**—in what was one of the first recording sessions at the club—documented two different trios he was working with on the fiery, three-album set *A Night at the Village Vanguard*, considered one of his finest records. Soon after, the Vanguard became *the* place to record a live jazz album, with its exceptional acoustics and intimate space.

During the 1960s, Gordon became a political activist, rallying against nuclear testing and the Vietnam War. In the 1980s, she worked for the Brooklyn Museum but tragedy struck in 1989 when her husband Max passed away. She closed the club for one day, then reopened it the next and took over ownership and management of their beloved Vanguard, one of the best-known jazz clubs in the world.

In her 2006 memoir, *Alive at the*

Village Vanguard: My Life In and Out of Jazz Time, Gordon noted, “What I'm saying is, I didn't arrive at the Village Vanguard from out of the blue. I stuck to what I loved. That was my art. I'm not a musician; I'm not a singer; I'm not a painter; I'm not an actress. I'm none of those things. But throughout my life I followed the course of the music that I loved.”



SELECTED DISCOGRAPHY

John Coltrane, **Live at the Village Vanguard**
IMPULSE!, 1961

Betty Carter, **At the Village Vanguard**
VERVE, 1970

Bobby Hutcherson, **In the Vanguard**
32 JAZZ, 1986

Wynton Marsalis, **Live at the Village Vanguard**
COLUMBIA, 1990-94

Fred Hersch, **Alive at the Vanguard**
PALMETTO, 2012

EDDIE PALMIERI

Pianist Bandleader Arranger Composer

Born December 15, 1936 in New York, NY

Known as one of the finest Latin jazz pianists of the past 50 years, Eddie Palmieri is also known as a bandleader of both salsa and Latin jazz orchestras. His playing skillfully fuses the rhythm of his Puerto Rican heritage with the melody and complexity of his jazz influences: his older brother Charlie, Thelonious Monk, **Herbie Hancock**, and **McCoy Tyner**.

Palmieri's parents emigrated from Ponce, Puerto Rico, to New York City in 1926, and he grew up in Spanish Harlem, which was also known as "El Barrio" due to its large Latino community. Palmieri learned to play the piano at an early age, and at 13, he joined his uncle's orchestra, playing timbales.

Palmieri's professional career as a pianist took off in the early 1950s when he played with various bands: Eddie Forrester's Orchestra, Johnny Segui's band, and the popular Tito Rodriguez Orchestra. In 1961, Palmieri formed his own band, La Perfecta, which featured an

unconventional front line of trombones rather than the trumpets customary in Latin orchestras. This created an innovative sound that mixed American jazz into the Latin performances, surprising critics and fans alike. Palmieri disbanded La Perfecta in 1968 due to financial difficulties, though he would return to the band's music in the 2000s.

Palmieri perfected his arranging skills in the 1970s, releasing several impressive recordings that reflected his unorthodox approach to music, such as the groundbreaking 1970 release *Harlem River Drive*, which merged musical categories into a free-form sound that encompassed elements of salsa, funk, soul, and jazz. In 1975, Palmieri won the first-ever Grammy Award for Best Latin Recording for his album *The Sun of Latin Music* (he has won nine Grammys altogether to date, including two for his influential recording with Tito Puente, *Obra Maestra/Masterpiece*).

In 1988, the Smithsonian Institution's

National Museum of American History in Washington, DC, recorded two of Palmieri's performances for its archives. Because of Palmieri's proclivity for creating and performing in funk Latin style, Little Louie Vega invited him to record on *Nuyorican Soul* (1997), a release that became very popular in the house and underground music scenes.

In addition to the Grammy Awards, Palmieri has received numerous other honors, including the Eubie Blake Award (1991); Yale University's Chubb Fellowship for Palmieri's work building communities through music (2002); the Harlem Renaissance Award (2005); and the **Jay McShann** Lifetime Achievement Award (2008). A year later, the Library of Congress added Palmieri's composition "Azucar Pa' Ti" to the National Recording Registry.

In 2012, Palmieri showed no signs of slowing down, creating his first original score for the documentary *Doin' It in the Park*, which explores the cultural influence of playground basketball on sports and music.

PHOTO BY JAN PERSSON/CTS IMAGES



SELECTED DISCOGRAPHY

And his Conjunto La Perfecta
ALEGRE, 1962

Eddie Palmieri and Cal Tjader,
Bamboleate
FANIA, 1967

The Sun of Latin Music
VARESE, 1973

La Perfecta II
CONCORD RECORDS, 2002

Listen Here!
CONCORD RECORDS, 2005



NEA Jazz Masters Hubert Laws and Ron Carter performing during the 2012 NEA Jazz Masters awards ceremony and concert.

PHOTO BY MICHAEL G. STEWART

1982-2013

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

2013

Mose Allison
 Lou Donaldson
 Lorraine Gordon
 Eddie Palmieri

* Deceased

NEA
JAZZ
 MASTERS
**Awards
 Ceremony**

NEA Jazz Masters events include a luncheon for all attending NEA Jazz Masters (sponsored by BMI), 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.

Annie Ross,
 George Avakian
 PHOTO BY TOM PICH



Frank Foster,
 Dan Morgenstern
 PHOTO BY TOM PICH

Benny Golson,
 Jimmy Heath,
 Percy Heath
 PHOTO BY TOM PICH

Chico Hamilton
 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



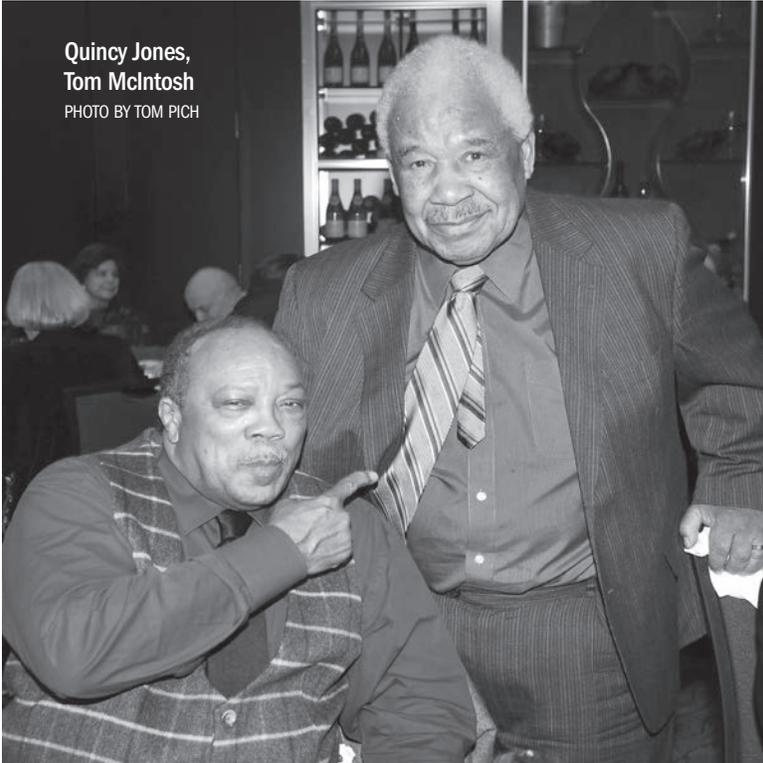


**David Baker,
Freddie Hubbard,
James Moody**

PHOTO BY TOM PICH

**Frank Wess,
Gerald Wilson,
Jon Hendricks**

PHOTO BY TOM PICH



**Quincy Jones,
Tom McIntosh**
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

**Randy Weston,
Sheila Jordan**

PHOTO BY
MICHAEL G. STEWART



CREDITS

This publication is published by:

**National Endowment for the Arts
Office of Public Affairs**

Jamie Bennett, Director

Don Ball, Editor

Thanks to Liz Auclair, Rebecca Gross, and Katja von Schuttenbach for editorial assistance.

Thanks to Michael Cuscuna at Mosaic Records for the use of the Village Vanguard photos by Francis Wolff.

Designed by:

Fletcher Design, Inc./Washington, DC

January 2013



Voice/TYY: (202) 682-5496

For individuals who are deaf or hard-of-hearing.



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National Endowment for the Arts

1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001
(202) 682-5400

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**COVER PHOTO: NEA Jazz Master
Sonny Rollins at his landmark 1957
performance at the Village Vanguard,
owned by 2013 NEA Jazz Master
Lorraine Gordon, resulting in his
acclaimed recording *A Night at the
Village Vanguard*.**

PHOTO BY FRANCIS WOLFF © MOSAIC IMAGES



NEA JAZZ MASTERS GROUP PHOTO AT JAZZ AT LINCOLN CENTER, JANUARY 2012

Front row (l to r): Gerald Wilson, Roy Haynes, Jon Hendricks, Toshiko Akiyoshi, Joe Wilder, George Avakian.
Middle row (l to r): Gunther Schuller, Annie Ross, David Baker, David Liebman, Bobby Hutcherson, Ornette Coleman.
Back row (l to r): Dan Morgenstern, Paquito D'Rivera, Ron Carter, Hubert Laws, Delfeayo Marsalis, Kenny Barron.

PHOTO BY MICHAEL G. STEWART



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NATIONAL ENDOWMENT FOR THE ARTS

1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001
202.682.5400