



NEA Jazz
Masters
2014

SCENES FROM THE 2013 CEREMONY

Candido Camero



Annie Ross, Joe Wilder



Ahmad Jamal,
Randy Weston

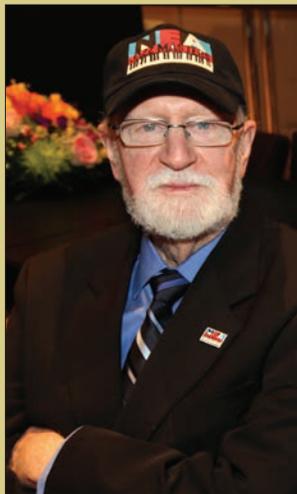


Roy Haynes, Lou Donaldson (foreground),
Branford and Delfeayo Marsalis (background)

David Baker, Jimmy Owens



Mose Allison



NATIONAL ENDOWMENT FOR THE ARTS



**2014
FELLOWS**



NEA Jazz Master Sheila Jordan performs at the 2013 awards ceremony and concert with the NEA Jazz Masters Trio (Kenny Barron, Ron Carter, Jimmy Cobb).

Photo by Michael G. Stewart



CONTENTS

Introduction	1
A Brief History of the Program	2
Program Overview	5
2014 NEA Jazz Masters	7
Jamey Aebersold.....	8
Anthony Braxton	9
Richard Davis.....	10
Keith Jarrett.....	11
NEA Jazz Masters, 1982–2014	13
NEA Jazz Masters Awards Ceremony	14

WELCOME TO THE 2014 NEA Jazz Masters Awards Ceremony and Concert. This unique program is the outcome of a collaboration between the National Endowment for the Arts (NEA) and Jazz at Lincoln Center (JALC) under the direction of Artistic and Managing Director (and NEA Jazz Master) Wynton Marsalis. The NEA Jazz Masters program is the nation's highest recognition of jazz in America—and the 2014 honorees are being recognized for their unique contributions to advance and celebrate this remarkable art form.

We salute four individuals with the NEA Jazz Masters awards: saxophonist, clarinetist, flutist, and composer, Anthony Braxton; bassist Richard Davis; pianist and composer Keith Jarrett; and recipient of the 2014 A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy, Jamey Aebersold. These four honorees will now join 132 individuals who over the past 32 years have also been recognized with this special honor and will henceforth be known as NEA Jazz Masters.

We are honored that the 2014 event will be co-hosted by Wynton Marsalis and journalist and CEO of Starfish Media Group Soledad O'Brien. They will be joined by an array of many of the giants in jazz along with new voices on the national scene. Under the rubric of a multi-generational, stylistically broad, and energetic range of artists, the awards will feature previously named NEA Jazz Masters of exceptional accomplishments and recent winners of the Thelonious Monk Competition, who represent a new generation of highly talented young jazz musicians!

Earlier in the day, Broadcast Music Industry (BMI) and its President and CEO Del Bryant hosted a special luncheon in honor of the 2014 class. The NEA is appreciative of the BMI sponsorship of the luncheon, to which all NEA Jazz Masters have been encouraged to attend over the past six years. Likewise, the NEA joins JALC in appreciation of the generosity of Robert Appel and Lisa Schiff, chairman and chairman emeritus of JALC respectively, for hosting a pre-event dinner for tonight's honorees, previously named NEA Jazz Masters, and special guests. Their generosity is greatly appreciated.

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. In addition to the live audience in the Allen Room here at JALC, 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.

In the words of Jimmy Heath: "If you believe in democracy...you'll love jazz!"

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 HISTORY OF THE PROGRAM

A 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 more than \$2.5 million in 2013, 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

**Denzil Best, Al Casey, and NEA Jazz Master
John Levy at the Pied Piper in New York
City, circa 1946-48.**

Photo by William P. Gottlieb, part of the
William P. Gottlieb/Ira and Leonore S. Gershwin
Fund Collection, Music Division, Library of Congress



NEA Jazz Masters David Liebman (right) and Paquito D'Rivera trade clarinet solos during the 2013 awards ceremony and concert at Jazz at Lincoln Center.

Photo by Michael G. Stewart

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 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. New broadcasting programming was developed, such as *Jazz Moments* radio shorts and podcast interviews with NEA Jazz Masters (both *Jazz Moments* and podcasts can be downloaded for free at the NEA site on 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.



2002 NEA Jazz Master McCoy Tyner (right) presents the award to Eddie Palmieri at the 2013 NEA Jazz Masters event in New York City.

Photo by Michael G. Stewart

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 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.



NEA Jazz Masters Benny Golson and Frank Wes during a performance at the 2012 awards ceremony and concert at Jazz at Lincoln Center.

Photo by Michael G. Stewart



2014, NEA Jazz Master Keith Jarrett (center) with Gary Peacock (left) and fellow NEA Jazz Master Jack DeJohnette (right) during a recording session.

Photo by Sven Thielmann/ECM Records



2014 FELLOWS

Jamey
Aebersold

ANTHONY
Braxton

RICHARD
Davis

KEITH
Jarrett

NOTES:

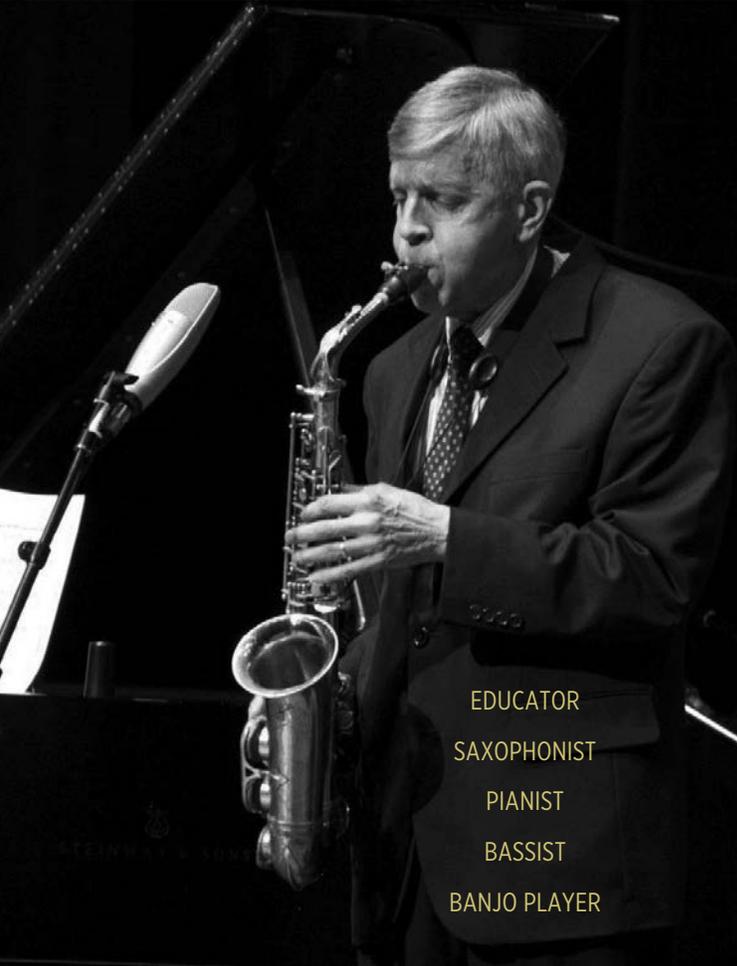
Names in **bold** in biographies denote NEA Jazz Masters awardees.

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.

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

Jamey Aebersold



EDUCATOR
SAXOPHONIST
PIANIST
BASSIST
BANJO PLAYER

Photo by Judith Landry

SELECTED DISCOGRAPHY

Volume 105: Dave Brubeck: In Your Own Sweet Way, Jamey Aebersold Jazz, 2004

Volume 108: Joe Henderson: Inner Urge, Jamey Aebersold Jazz, 2004

Volume 111: J. J. Johnson: 13 Original Songs, Jamey Aebersold Jazz, 2006

Volume 115: Ron Carter, Jamey Aebersold Jazz, 2007

Volume 121: Phil Woods: 14 Originals, Jamey Aebersold Jazz, 2008

Born July 21, 1939 in New Albany, IN

“THERE IS NOT A SECOND that goes by that a person is not practicing with a Jamey Aebersold Play-A-Long record,” Aebersold noted in a 2009 interview. These Play-A-Long recordings have made it possible for jazz players young and old to create an interactive jazz environment in a classroom, their living room, on a street corner, or in a subway station. With the production of his first Jazz “Play-A-Long” recording in 1967, a new form of jazz education began, one that allowed novice or professional students to practice improvisational skills alongside professionals and noted jazz musicians without a classroom or a teacher—one that made practicing fun. For close to 50 years, Aebersold has produced 133 volumes of jazz recordings and books, along with various supplemental items, carving out a new avenue for jazz education.

In 1962, Aebersold graduated from Indiana University with a master’s degree in saxophone, one of several instruments he plays (he also plays the piano, bass, and banjo). Aebersold’s inspiration to create the first Play-A-Long recording came in 1966 while assisting at a workshop in Connecticut. A student requested a recording of his piano accompaniment, with which he could then rehearse and improvise at home. That first volume, titled *How to Play Jazz and Improvise*, has since been translated into six languages and is sold all over the world. The Play-A-Longs feature such well-known musicians as **Kenny Barron**, Randy Brecker, **Dave Brubeck**, **Ron Carter**, **David Liebman**, Mulgrew Miller, Jimmy Raney, and **Cedar Walton**.

Aebersold also is the director of the Summer Jazz Workshops—held annually since 1977 at the University of Louisville in Kentucky, where he served on the faculty for many years—which for more than 40 years have provided intensive training in jazz improvisation for musicians at all levels. The Summer Jazz Workshops have been held in eight countries and feature an element of jazz education that Aebersold has trumpeted—the value of small group combos. These workshops attract people from more than 20 countries each year to the University of Louisville campus.

In 1989, Aebersold was inducted into the International Association for Jazz Education Hall of Fame and in 2004 the Jazz Midwest Clinic honored him with the Medal of Honor in jazz education. Aebersold has taught at three colleges and universities in the Louisville, Kentucky, area, and in 1992 he received an honorary doctorate of music from Indiana University. He continues to teach, conduct jazz clinics around the country, and perform as leader of the Jamey Aebersold Quartet in addition to running Jamey Aebersold Jazz.

Born June 4, 1945 in Chicago, IL

“**M**Y MUSIC OCCUPIES A SPACE in between defined idioms.” So stated Anthony Braxton, succinctly capturing the nature of his compositions, as complex and enigmatic as the diagrams he creates for their titles. While he might not consider the music he currently makes as “jazz,” certainly the improvised and rhythmic nature of the music he began playing 50 or more years ago still influence him, and his performances on his *In the Tradition* recordings demonstrate his ability to play the standards beautifully.

Braxton began playing music as a youth growing up in Chicago. He then attended the Chicago School of Music from 1959-1963, and went on to Roosevelt University to study philosophy and composition. Braxton joined the U.S. Army in 1963 and played saxophone in an Army band; upon his discharge in 1966, he returned to Chicago where he joined the newly formed Association for the Advancement of Creative Musicians (AACM). In 1968, he recorded *For Alto*, a double-album of unaccompanied saxophone, which is considered a landmark jazz solo instrumental recording.

In 1970, after a short-lived stint with Barry Altschul, **Chick Corea**, and Dave Holland in the avant-garde group Circle, Braxton began leading his own bands in New York City, recording in a variety of settings, from duos of saxophone and Moog synthesizer to full orchestras. His music was moving away from even traditional jazz avant-garde and moving toward its own idiosyncratic voice. In the 1980s and 1990s, Braxton’s regular performing quartet included Marilyn Crispell, Mark Dresser, and Gerry Hemingway, although he continued to record and perform with a variety of musicians both in and out of the jazz genre.

For the past 20 years, Braxton has been focusing on large-scale musical projects, such as the Ghost Trance Music he began working on in the mid-1990s to create a “melody that doesn’t end” with performers determining what parts to play. His Falling River Music uses large, colorful drawings to direct the musicians, but again, lets the performers determine their own way through the compositions. Diamond Curtain Wall Music takes the Falling River Music further using interactive electronics. Braxton also released an increasing number of works for large orchestras and his *Trillium* operas cycles.

He has taught at Mills College and currently is professor of music at Wesleyan University in Middletown, Connecticut, teaching music composition, music history, and improvisation. He also authored multiple volumes explaining his theories and pieces. In 2010, he revived his dormant nonprofit Tri-Centric Foundation (originally created in 1994) to support the dissemination of his work. Among his awards, he received a MacArthur Fellowship in 1994 and was honored with the Doris Duke Performing Artist Award for his lifetime achievements in jazz in 2013.

ANTHONY Braxton

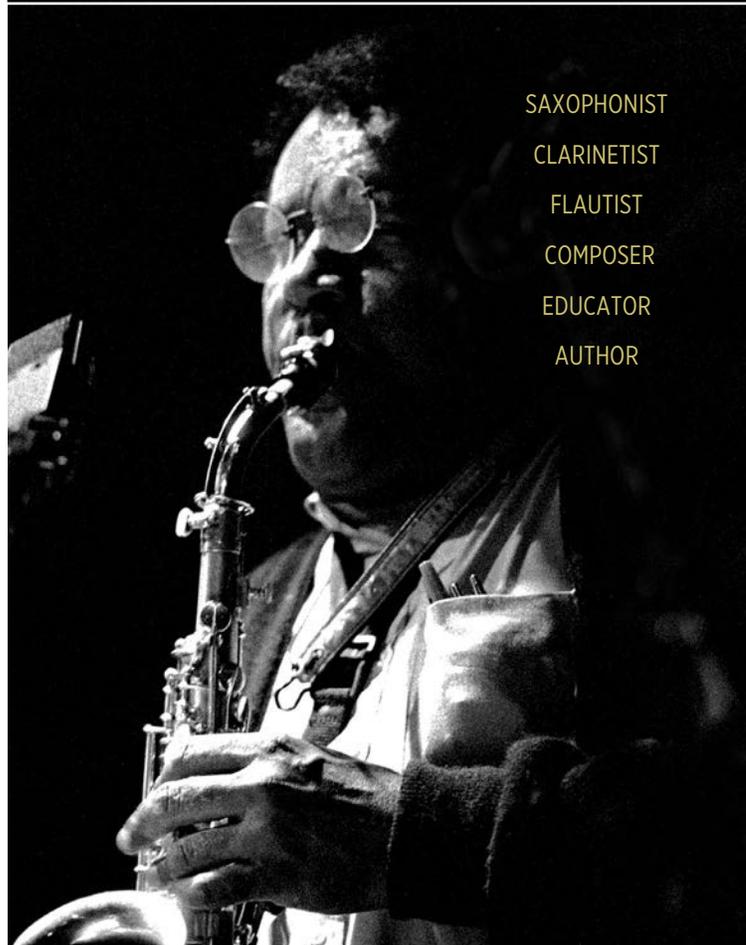


Photo by Michael Wilderman

SAXOPHONIST
CLARINETIST
FLAUTIST
COMPOSER
EDUCATOR
AUTHOR

SELECTED DISCOGRAPHY

For Alto, Delmark, 1968

The Complete Arista Recordings of Anthony Braxton, Mosaic, 1974-1980

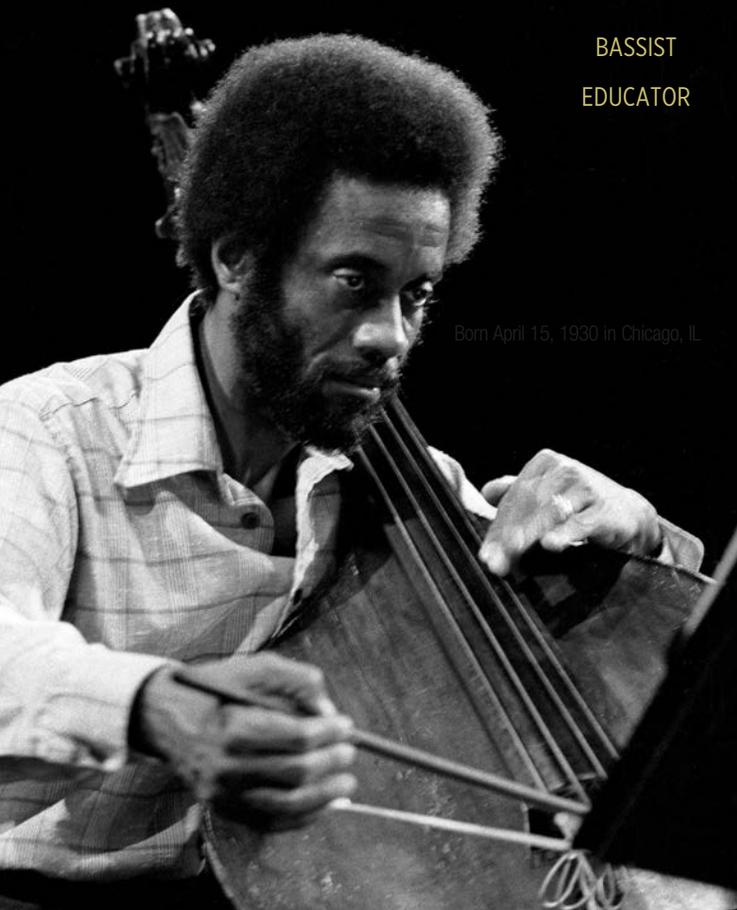
The Complete Remastered Recordings on Black Saint & Soul Note, Black Saint, 1978-1994

9 Compositions (Iridium) 2006, Firehouse 12, 2006

Trillium E, New Braxton House, 2010

RICHARD Davis

BASSIST
EDUCATOR



Born April 15, 1930 in Chicago, IL

Photo by Michael Wilderman

SELECTED DISCOGRAPHY

Eric Dolphy, *Out to Lunch*,
Blue Note, 1964

Richard Davis/Elvin Jones: *Heavy Sounds*,
Impulse!, 1967

The Philosophy of the Spiritual,
Cobblestone, 1971

Bassist: Homage to Diversity,
Palmetto Records, 2001

Blue Monk, King Japan, 2008

Born April 15, 1930 in Chicago, IL

ONE OF THE PREMIER JAZZ BASSISTS in history, Richard Davis is widely recorded, not only in jazz settings but also in the pop, rock, and classical genres as well. In addition to his prowess on bass, Davis is a noted educator, having been a professor at the University of Wisconsin-Madison since 1977.

Part of the Chicago generation of musicians that included Johnny Griffin and Clifford Jordan, Davis studied bass in high school under the direction of Walter Dyett. He then attended Chicago's VanderCook College of Music while playing with both classical orchestras and jazz combos at night, including gigs with **Ahmad Jamal** and **Sun Ra**.

In 1954, he moved to New York City commencing a now six-decades-long performing and recording career. Davis toured with **Sarah Vaughan** from 1957–60, including a tour of Europe, and worked as a sideman on numerous recordings in the 1960s, but was in special demand by Jaki Byard, Eric Dolphy, Booker Ervin, **Andrew Hill**, **Elvin Jones**, and Roland Kirk, with whom he cut several albums each. He was a member of the Thad Jones/Mel Lewis Orchestra from 1966–72.

Proficient in any style, Davis was in demand in pop and rock circles as well, playing on albums by Paul Simon, Bruce Springsteen, and Van Morrison (on whose album *Astral Weeks* legendary rock critic Lester Bangs called Davis' bass playing "in the realm of the miraculous."). Davis was equally at home in the classical world, performing for some of the music's finest conductors: Leonard Bernstein, Pierre Boulez, **Gunther Schuller**, Leopold Stokowski, Igor Stravinsky, and George Szell. He is still in demand as a performer, often touring internationally.

A longtime educator, Davis' students have included David Ephross, William Parker, and Hans Sturm, among others. In 1993, he created the Richard Davis Foundation for Young Bassists, which annually assembles a team of master instructors/performers to work with emerging talent to expand "the horizon of the student in terms of how they perceive their own potential and that of the bass itself." In 1998, Davis created the Retention Action Project (R.A.P.) on the UW-Madison Campus to discuss multicultural differences by bringing together university representatives and social change activists. Additionally, he founded the Madison Wisconsin Institutes for the Healing of Racism in 2000 to raise consciousness about and address the history and pathology of racism.

Davis has received many honors and awards, including *DownBeat* magazine's Critics Poll, which named Davis "Best Bassist" from 1967–74. He also has received two honorary doctorate degrees; a Hilldale Award for distinguished teaching, research, and service from the University of Wisconsin-Madison; the Wisconsin Governor's Arts Award (2001); the Reverend Dr. Martin Luther King, Jr. Humanitarian Award, bestowed by the City of Madison, Wisconsin (2003); and the Spencer Tracy Award for Distinction in the Performing Arts, presented by the Wisconsin Historical Society.

Born May 8, 1945 in Allentown, PA

KEITH JARRETT'S TALENT FOR PLAYING both abstractly and lyrically, sometimes during the same song, continues to astound and delight audiences around the world. His ability to work in both the jazz and classical fields as both performer and composer demonstrate the breadth of his creativity. A master of many instruments, Jarrett also plays harpsichord, clavichord, organ, soprano saxophone, and drums. However, during the last 20 years, he has performed and recorded mainly on the acoustic piano.

Jarrett began playing the piano at age three, and studied classical music throughout his youth. Moving to New York City in 1964 after a short time in Boston, Jarrett hooked up with **Art Blakey's** Jazz Messengers, and then joined the Charles Lloyd Quartet from 1966-68, becoming part of a stellar cast with Cecil McBee on bass and **Jack DeJohnette** on drums. Playing electric piano with **Miles Davis'** fusion band in 1970-71, Jarrett then went on to lead his own group— assembling a dynamic quartet with **Charlie Haden** on bass, Paul Motian on drums, and Dewey Redman on saxophone—which released 13 albums together.

In 1971, Jarrett began a relationship with the record label ECM that continues to this day, producing more than 60 recordings ranging in diversity from solo piano to full orchestras. Perhaps Jarrett's best known work is 1975's *The Köln Concert*, a meditative, lyrical solo piano performance that captivated audiences, making it the bestselling solo piano recording in history. ECM celebrated the artist's four decades with the label with its 2011 release *Rio*, an hour-and-a-half solo piano performance demonstrating Jarrett's continuing exploration of new musical directions.

In 1983, Jarrett invited bassist Gary Peacock and DeJohnette to record an album of jazz standards. The session ended up producing three albums and marked the beginning of a fruitful collaboration that has lasted 30 years; the trio will celebrate the anniversary with a 2013 world tour that includes Japan, Korea, Europe, and the U.S.

Jarrett has released numerous classical recordings as well, including Bach's "Goldberg Variations," Shostakovich's 24 Preludes and Fugues, Op. 87, Handel's Suites for Keyboard, and two volumes of Mozart Piano Concertos.

Jarrett's numerous honors include a Guggenheim Fellowship, the *Prix du President de la Republique* and *Grand Prix du Disque* awards from the Academie Charles Cros (France), seven *Deutscher Schallplattenpreis* awards (Germany), and two of the world's most prestigious music awards: the Polar Music Prize (Sweden) and the Leonie Sonning Prize (Denmark). In 2008, he was inducted into the *DownBeat* Hall of Fame, and in 2010, his recording *The Köln Concert* was inducted into the Grammy Hall of Fame, a select list of recordings of lasting quality and historical significance that are at least 25 years old.

KEITH Jarrett

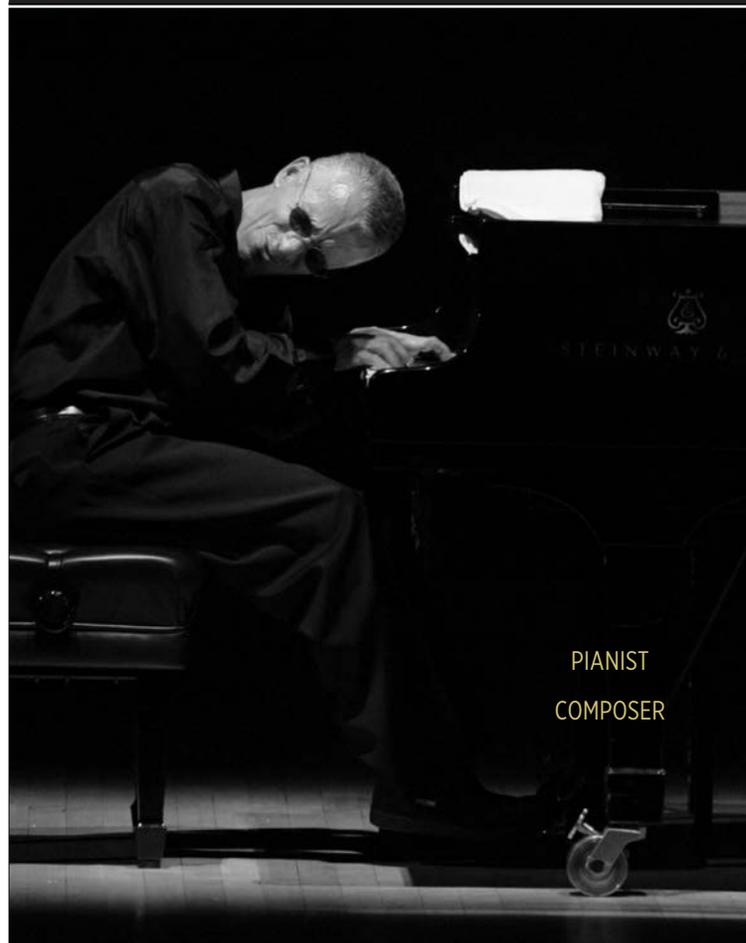


Photo by Richard Termini

PIANIST
COMPOSER

SELECTED DISCOGRAPHY

Treasure Island, Impulse!, 1974

The Köln Concert, ECM, 1975

Bridge of Light, ECM, 1993

Keith Jarrett/Charlie Haden,
Jasmine, ECM, 2007

Keith Jarrett/Gary Peacock/Jack DeJohnette,
Somewhere, ECM, 2009

2013 NEA Jazz Master Lou Donaldson (right) performs during the awards ceremony and concert with the NEA Jazz Masters Trio (Kenny Barron, Ron Carter, Jimmy Cobb).

Photo by Michael G. Stewart



NEA Jazz Masters

1982-2014

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

2014

Jamey Aebersold
Anthony Braxton
Richard Davis
Keith Jarrett

* Deceased

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.

Chico Hamilton
Photo by Tom Pich



Randy Weston,
Sheila Jordan
Photo by Michael G. Stewart



Benny Golson, Jimmy
Heath, Percy Heath
Photo by Tom Pich



Annie Ross,
George Avakian
Photo by Tom Pich



Chick Corea, Roy
Haynes, Ron Carter
Photo by Tom Pich



Hank Jones, Barry Harris,
Billy Taylor
Photo by Tom Pich

Frank Foster, Dan Morgenstern

Photo by Tom Pich



David Baker, Freddie Hubbard, James Moody

Photo by Tom Pich



Ornette Coleman

Photo by Katja von Schuttenbach



Frank Wess, Gerald Wilson,
Jon Hendricks

Photo by Tom Pich



George Wein, Louis Bellson

Photo by Tom Pich



Jimmy Smith, Kenny Burrell,
Slide Hampton, Paquito D'Rivera

Photo by Vance Jacobs



Quincy Jones,
Tom McIntosh

Photo by Tom Pich

Nancy Wilson, John Levy,
Ahmad Jamal, Ramsey Lewis

Photo by Tom Pich



Credits

This publication is published by:

National Endowment for the Arts
Office of Public Affairs

Don Ball, Editor

The 2014 NEA Jazz Masters Awards Ceremony and Concert is produced through collaboration with Jazz at Lincoln Center (JALC) in New York City. JALC advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. For more information, go to jalc.org.

Special thanks to the great jazz photographer Lee Tanner, who passed away in 2013, for providing many images of NEA Jazz Masters over the last decade that have been used in our publications.

Designed by:
Fletcher Design, Inc./Washington, DC

January 2014



Voice/TYY: (202) 682-5496
For individuals who are deaf or hard-of-hearing.



Individuals who do not use conventional print may contact the Arts Endowment's Office for AccessAbility to obtain this publication in an alternate format. Telephone: (202) 682-5532

National Endowment for the Arts
1100 Pennsylvania Avenue, NW
Washington, DC 20506-0001
(202) 682-5400

Additional copies of this publication can be obtained for free by contacting the NEA website: arts.gov.



This publication was printed on recycled paper.

COVER PHOTO: NEA Jazz Masters
Jimmy Heath (saxophone),
Kenny Barron (piano), Ron
Carter (bass), and Jimmy Cobb
(drums) perform at the 2013
awards ceremony and concert
at Jazz at Lincoln Center in New
York City.

Photo by Michael G. Stewart

IN MEMORIAM

Donald Byrd
1932–2013



Photo by Lee Tanner

Jim Hall
1930–2013

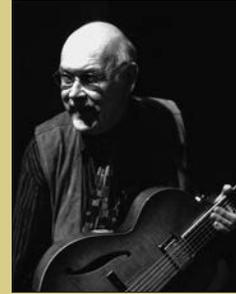


Photo by Lee Tanner

Chico Hamilton
1921–2013



Photo by Lee Tanner

Yusef Lateef
1920–2013



Photo by Michael Wilderman

Marian McPartland
1918–2013



Photo by Melisa Goh

Cedar Walton
1934–2013



Photo by Lee Tanner

Frank Wess
1922–2013



Photo by Michael Wilderman



ART WORKS.
arts.gov

NATIONAL ENDOWMENT FOR THE ARTS

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