NATIONAL ENDOWMENT FOR THE ARTS

2015 Fellows

Carla Bley
George Coleman
Charles Lloyd
Joe Segal
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Pianist Jason Moran and guitarist Bill Frisell perform 2014 NEA Jazz Master Keith Jarrett’s “Memories of Tomorrow” at the 2014 awards concert.

Photo by Michael G. Stewart
The NEA is committed to preserving the legacy of jazz not just for this generation, but for future generations as well.
IT IS MY PLEASURE to introduce the 2015 class of NEA Jazz Masters. The NEA Jazz Masters awards—the nation’s highest recognition of jazz in America—are given to those who have reached the pinnacle of their art: musicians and advocates who had, and continue to have, a significant impact on one of the great artistic inventions of the 20th century.

Although jazz was created in this country, its popularity and influence have spread throughout the world, one of America’s most influential and distinguished exports. And the influence of other cultures on jazz has been crucial to its development as well—from African to European to Latin American. Even people coming to the U.S. are seeking out jazz—our recent 2012 Survey of Public Participation in the Arts showed that “jazz attendance was…buoyed by an increase in the share of U.S. immigrants who attended [live performances].”

This year, we honor composer, arranger, bandleader, and keyboardist Carla Bley; saxophonist, composer, and educator George Coleman; saxophonist, flutist, composer, and arranger Charles Lloyd; and recipient of the 2015 A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy, Joe Segal, jazz presenter and longtime owner of Chicago’s Jazz Showcase.

The NEA has steadily supported jazz, from our first jazz grant in 1969, which went to future NEA Jazz Master George Russell, to a 2015 grant to Alcorn State University in Lorman, Mississippi, for a jazz festival featuring NEA Jazz Master Ron Carter. The NEA is committed to preserving the legacy of jazz not just for this generation, but for future generations as well.

I would like to thank our partner Jazz at Lincoln Center (JALC) for bringing the NEA Jazz Masters awards ceremony and concert to you. The awards ceremony and concert will be webcast live by JALC (jazz.org) and the NEA (arts.gov) to communities throughout the country. The webcast will be archived for later viewing.

Please join me in honoring the 2015 NEA Jazz Masters for their work in the jazz field and their contributions to the nation’s cultural heritage.

Jane Chu
Chairman
National Endowment for the Arts
A Brief History of the Program

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

Photo by Michael Wilderman
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 in a new artistic direction, and, if this high quality were to be maintained, it would need some assistance.

NEA support for the jazz field began in 1969, and by 2013 it had risen to more than $2.5 million. Activities supported by the NEA include 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. These awards are 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 NEA Jazz Masters Fellowships but declined to accept the award, contending that he was not an American. Monk died in 1976. The NEA then created the Thelonious Monk International Jazz Competition and the Thelonious Monk International Jazz Band Competition.

Chilean saxophonist Melissa Aldana performs with NEA Jazz Master Jimmy Heath at the 2014 awards concert.

Photo by Michael G. Stewart
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 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. That program was followed by NEA Jazz Masters Live, which from 2008 to 2014 brought 51 NEA Jazz Masters to 33 venues nationwide, with performances and educational activities reaching more than 200,000 people, including 13,000 youth.

New broadcast 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 to document the lives and careers of NEA Jazz Masters (go to www.smithsonianjazz.org and click on “Oral Histories”). In addition to transcriptions of the hours-long interviews, the website also includes audio clips that provide unique views on everything from their early years to their first introduction to music to the working life of a jazz musician in the artists’ voices.

NEA Jazz Master David Liebman performs at the 2014 NEA Jazz Masters Award Ceremony and Concert at Jazz at Lincoln Center in New York City.

Photo by Michael G. Stewart
THE NATIONAL ENDOWMENT for the Arts recognizes the importance of jazz as one of the great American art forms of the 20th and 21st centuries. As part of its efforts to honor those distinguished artists whose excellence, impact, and significant contributions in jazz have helped keep this important 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. Nominees must be citizens or permanent residents of the United States. An individual may submit one nomination each year. Nominations are made by submitting a one-page letter detailing the reasons that the nominated artist should receive an NEA Jazz Masters Fellowship and a resume or biography (maximum: two pages) that outlines the career of the nominee. 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 reconsidered annually during this period.

Posthumous nominations will not be considered. Individuals who have previously received an NEA lifetime honor award (National Heritage Fellowship, Jazz Masters Fellowship, or an Opera Honor) are not eligible.

Information on the NEA Jazz Masters award is available on the NEA website: arts.gov.
CL_ZH_Copenhagen: 2015 NEA Jazz Master Charles Lloyd (right) performing with NEA National Heritage Fellow Zakir Hussain. Photo by Dorothy Darr
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.
One of the premier composers of the last 50+ years, Carla Bley has written music for big bands, choirs, chamber orchestras, and small combos. Her work demonstrates a wide compositional range as well as a healthy sense of humor. Bley’s skills have been in demand even outside of jazz, including performing and recording with Jack Bruce, Robert Wyatt, and Pink Floyd’s drummer Nick Mason.

Bley’s father, Emil Borg, was a church organist and piano teacher—he first introduced her to music when she was three, and she first heard jazz when she was 12. She moved to New York at age 17, working as a cigarette girl at the jazz club Birdland, where she met pianist Paul Bley, whom she married in 1957. Immersed in the city’s jazz scene, she began to write compositions, which Paul Bley and a number of other musicians, such as Art Farmer, Jimmy Giuffre, George Russell, and Tony Williams, began to record.

In 1964, with her second husband, trumpeter Michael Mantler, she formed the Jazz Composer’s Orchestra and subsequently founded the Jazz Composer’s Orchestra Association, an independent record label focusing on more avant-garde forms of jazz, such as Bley’s collaboration with poet Paul Haines on the groundbreaking work Escalator over the Hill.

Bley’s compositions and arrangements reached wider audiences through such recordings as Gary Burton’s A Genuine Tong Funeral, an album dedicated to Bley’s first extended composition, and Charlie Haden’s The Liberation Music Orchestra.

In 1972, Bley and Mantler started a new record label, Watt, on which she has since issued recordings of her work. She also began experimenting outside of jazz, joining Jack Bruce’s band in 1975, writing all the compositions for and performing on Nick Mason’s 1981 album Nick Mason’s Fictitious Sports, and recording the soundtrack to the 1985 film Mortelle Randonnée. In 1997, a live production of Escalator over the Hill was staged in Germany, then toured Europe the following year.

Among the awards bestowed upon Bley are a Guggenheim Fellowship for music composition (1972), the German Jazz Trophy “A Life for Jazz” (2009), and honorary doctorates from l’Université de Toulouse-Le Mirail (2012) and the New England Conservatory (2014).

Bley has toured all over the world, including Brazil, Japan, South Korea, and just about everywhere in Europe. She continues to perform and record frequently, both with her own big band and a number of smaller ensembles, notably the Lost Chords (including bassist Steve Swallow, saxophonist Andy Sheppard, and drummer Billy Drummond).

**Selected Discography**

Carla Bley/Paul Haines, *Escalator over the Hill* (JCOA, 1968-71)

*Fleur Carnivore* (WATT, 1989)

*The Carla Bley Big Band Goes to Church* (WATT, 1996)

*The Lost Chords Find Paolo Fresu* (WATT, 1996)

*Trios* (ECM, 2012)
The spectrum of George Coleman’s musical career extends from playing blues in the Beale Street clubs of Memphis on one end to blowing modern jazz on the New York stages on the other. His deeply soulful tone continues to provide memorable support to the numerous jazz greats he works with and is woven tightly into the fabric of his own compositions.

Coleman grew up in Memphis alongside jazz musicians such as Booker Little and Harold Mabern. Intrigued by the music of Charlie Parker, Coleman taught himself to play the alto saxophone. In 1952, at the age of 17, he got his first big break with blues guitarist (and NEA National Heritage Fellow) B.B. King, touring and recording with him for several years. Coleman switched to tenor sax when King needed a tenor man in his band (and bought Coleman the instrument).

In 1956, Coleman moved to Chicago and joined Walter Perkins’ group MJT+3. In 1958, he attracted the attention of drummer Max Roach and was offered a position in his band, requiring Coleman to relocate to New York City. In 1959, he signed on with trombonist Slide Hampton’s octet, which afforded Coleman opportunities to tour Europe for the first time and develop his composing and arranging skills.

In 1963, Miles Davis came calling, and Coleman was soon part of the groundbreaking quintet that included Herbie Hancock (piano), Ron Carter (bass), and Tony Williams (drums). In addition to the group’s four classic albums, Coleman also played on Hancock’s landmark Blue Note recording, Maiden Voyage.

After leaving Davis’ group, from 1964-74 Coleman freelanced as a composer and arranger for various musicians, such as Betty Carter, Chet Baker, Lionel Hampton, Lee Morgan, Elvin Jones, Charles Mingus, and Cedar Walton. He then began to focus on his own groups, working in quartet, quintet, and octet settings, and adding the soprano saxophone to his instrument repertoire. Coleman has played at festivals and in prestigious concert halls and top clubs around the United States and in Europe. He continues to perform, usually with his son George, Jr. on drums.

During the past 30 years, Coleman also has made a name for himself as a jazz educator, holding teaching positions at Mannes College The New School for Music, Long Island University, and New York University, in addition to conducting master classes at universities nationwide. A winner of numerous honors and awards, Coleman has twice been presented the Key to the City of Memphis. In 1997, he received the Jazz Foundation of America’s Lifetime Achievement Award, and in 2012, he was inducted into the Memphis Music Hall of Fame.

SELECTED DISCOGRAPHY

Max Roach, Deeds, Not Words (RIVERSIDE, 1958)
Miles Davis, Four & More (COLUMBIA, 1964)
At Yoshi’s (EVIDENCE, 1987)
My Horns of Plenty (DREYFUS RECORDS, 1991)
Four Generations of Miles (CHESKY, 2002)

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Charles Lloyd

Charles Lloyd’s fierce improvisational skills and interest in fusing jazz with non-Western musical styles established him as one of the key figures in the expansion and furthering of the art form. Whether playing standards, avant-garde, or world music, Lloyd’s emotional, elegant playing spurs on his fellow musicians.

Lloyd began playing saxophone at the age of nine, mentored by pianist Phineas Newborn. He took saxophone lessons from Irvin Reason and composition studies with Willie Mitchell. His interest in jazz was cultivated by listening to the radio broadcasts featuring the likes of Charlie Parker, Coleman Hawkins, Billie Holiday, and Duke Ellington. As a teenager, he immersed himself in the local Memphis music scene, playing with George Coleman, Booker Little, Harold Mabern, and Frank Strozier, and as a sideman for Johnny Ace, Bobby “Blue” Bland, Howlin’ Wolf, and B.B. King.

In 1956, Lloyd moved to Los Angeles and graduated from the University of Southern California. During this period, Lloyd played in Chico Hamilton’s big band while also playing in local clubs with Don Cherry, Ornette Coleman, Eric Dolphy, Billy Higgins, Scott La Faro, and Bobby Hutcherson. Lloyd joined Chico Hamilton’s band in 1960 as the ensemble’s music director and main composer. In 1964, Lloyd left Hamilton’s group to join alto saxophonist Cannonball Adderley, while also securing a deal on Columbia to record his own work. By 1965 he had left Adderley to form his own quartet, featuring pianist Keith Jarrett, drummer Jack DeJohnette, and bassist Cecil McBee. Their recording Forest Flower: Live at Monterey in 1966 became one of the first jazz recordings to sell a million copies, and popularized the group in the rock world as well. Lloyd’s quartet made headlines in 1967 when they played in the Soviet Union at the invitation of a group of Soviet jazz writers, finally performing after several days of bureaucratic back-and-forth with government officials.

In 1969, at the peak of his career, Lloyd disbanded the quartet and moved back to Big Sur, California, to focus on his inner life and spiritual quest. From 1981-88, Lloyd performed intermittently, until he resumed touring activities and began recording with the ECM label in 1989. He continues to experiment with his music in terms of instruments, musical sources, and collaborations, such as his Sangam Trio featuring Zakir Hussain (an NEA National Heritage Fellow) and his concert with the classical Greek singer Maria Farantouri in 2010.

Awards bestowed on the artist include a “Brass Note” on Beale Street in Memphis in 2012, an Award of Merit from the city of Tallinn, Estonia, and the Miles Davis Award from the Festival International de Jazz de Montreal, Canada, both in 2013, and the Alfa Jazz Fest International Music Award in 2014.
Since 1947, Joe Segal has been pursuing his great love: presenting jazz musicians in performance in Chicago, Illinois. From his early days as a college presenter to decades spent as impresario of his Jazz Showcase club, Segal has been integral to giving jazz greats a platform from which they can publicly share their art. Despite downturns in the popularity of jazz, downturns in the economy, even downturns in the real estate market, Segal has prevailed—his Jazz Showcase is still turning out jazz seven days a week, now under the auspices of his son Wayne. He carries the distinction of being the city’s longest-tenured jazz presenter, in addition to being one of the founders of one of Chicago’s preeminent jazz organizations, the Jazz Institute of Chicago, which promotes Chicago’s place in jazz history and endeavors to create new audiences for the music.

From a young age, jazz music was an important part of Segal’s life. Growing up in Philadelphia, he listened to jazz on the radio, which introduced him to the likes of Louis Armstrong, Fats Waller, and Sidney Bechet. His first live jazz concert experiences were big band performances at the city’s Earl Theater.

After high school, Segal was drafted into the Air Force and, while stationed in Champaign, Illinois, he frequently hopped on the train to Chicago to catch live jazz on Randolph Street. After leaving the military, Segal relocated to Chicago to attend Roosevelt University on the G.I. Bill. At Roosevelt, Segal joined the university’s jazz club in 1947—soon running afternoon live jazz sessions that featured musicians he had met working at commercial jazz venues. The popularity of Segal’s events grew quickly, and big band musicians would perform solo on their off-nights, along with other local and visiting artists including the legendary Charlie Parker, Lester Young, and Sonny Rollins.

In 1957, the sessions at Roosevelt ended, and shortly thereafter Segal began showcasing music at other venues (by Segal’s estimation, he presented jazz shows at 63 different locations over the years). In the early 1970s, Segal opened a spot on Rush Street, the first official Jazz Showcase (its current residence is inside the Landmark Dearborn Station). Engagements usually encompassed five evening performances and a special Sunday matinee for kids, a Showcase tradition that continues to this day. Thousands of music fans have had their first live jazz experience at the Jazz Showcase’s various locations, and for many musicians, the venue served as a launch pad for their individual careers.

In 2013, Segal received an honorary doctorate from his alma mater, Roosevelt University.
NEA Jazz Masters, 1982–2015

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*

* Deceased
2010
Muhal 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

2015
Carla Bley
George Coleman
Charles Lloyd
Joe Segal

2014 NEA Jazz Master
Richard Davis performs.
Photo by Michael G. Stewart
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

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

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

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

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COVER PHOTOS: From left:
Carla Bley
Photo by Elena Carminati

George Coleman
Photo by Lena Adasheva

Charles Lloyd
Photo by Michael Wilderman

Joe Segal
Photo by Marc PoKempner
In Memoriam

Buddy DeFranco
1923–2014
Photo by Tom Pich

Charlie Haden
1937–2014
Photo by Steven Perilloux

Orrin Keepnews
1923–2015
Photo by Frank Stewart

Jimmy Scott
1925–2014
Photo by Tom Pich

Horace Silver
1928–2014
Photo by Tom Pich

Clark Terry
1920–2015
Photo by Tom Pich

Joe Wilder
1922–2014
Photo by Tom Pich

Gerald Wilson
1918–2014
Photo by Tom Pich