



**NATIONAL ENDOWMENT  
• • FOR THE ARTS • •**



▲ Carla Bley during the rehearsal for the 2015 NEA Jazz Masters concert.  
Photo by Michael G. Stewart

**NATIONAL  
ENDOWMENT  
FOR THE ARTS**



**2016 Fellows**

**GARY BURTON**

**WENDY OXENHORN**

**PHAROAH SANDERS**

**ARCHIE SHEPP**





THE WHITE HOUSE  
WASHINGTON

February 19, 2016

I send greetings to all those gathered to honor the 2016 NEA Jazz Masters.

For generations, the rich sounds of jazz have embodied the rhythm, struggle, beauty, and promise of our country and our people. This most American of art forms holds the power—across all the styles it has inspired—to capture our Nation in the vibrant origins of our past, in our spirit of perpetual discovery, and in our willingness to reinvent ourselves and shape our future.

From its beginnings in the hearts of African Americans—joining influences spanning Africa and Europe to set freedom's cause to music—through the emergence of Bebop, the birth of cool, and the evolutions that have followed, jazz has endured as a timeless symbol of what America is and what we can become. By recognizing iconic figures who have expanded the boundaries of jazz, you are celebrating not only the ways music has enriched our Nation, but also the hopes and ideals that define us.

As you come together, you have my best wishes for an outstanding concert and ceremony.

A handwritten signature in black ink, appearing to be "Barack Obama", written in a cursive style.



**T**he National Endowment for the Arts 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.

The 2016 NEA Jazz Masters have certainly had such an impact. Gary Burton’s four-mallet method on the vibraphone and desire to bridge the musical genres of jazz and rock helped spawn an entirely new audience for the music. Wendy Oxenhorn saw a need in the jazz community to assist musicians without means and has led the Jazz Foundation of America for the past 15 years in providing medical and other assistance to more than 5,000 musicians annually. Pharoah Sanders injected a strong sense of spirituality into his music, taking the mantle from John Coltrane and bringing it into the 21st century. Archie Shepp’s music shed light on issues of racism and inequality, connecting with audiences in ways that sometimes only music can. These individuals have had an impact not just on the music, but on American culture.

The National Endowment for the Arts is celebrating its impact on American culture this year as well, as part of its 50th anniversary, which launched on September 29, 2015. A special section on the NEA website was created to highlight artists, arts organizations, and projects the agency has supported since 1965, as well as stories we have collected from the public about their arts experiences (including one from NEA Jazz Master David Liebman!). Additionally, we are engaging with the public on new initiatives, such as our inaugural songwriting challenge for high school students, and Creativity Connects\*, which explores how the arts connect with non-arts sectors through a grant opportunity, an infrastructure report about what resources artists need in order to create, and an interactive digital graphic that shows where the bright spots are across the nation. You can find more information on all of these at [arts.gov](http://arts.gov).

The NEA Jazz Masters tribute concert has occurred in different locations over the years—New York, New York; Long Beach, California; Toronto, Canada—but as part of the NEA’s anniversary celebration, we brought it to the nation’s capital in 2016. I would like to thank our partner, the John F. Kennedy Center for the Performing Arts, for producing the NEA Jazz Masters tribute concert in their Concert Hall. The concert is webcast live by the Kennedy Center ([kenedy-center.org](http://kenedy-center.org)) and the NEA ([arts.gov](http://arts.gov)), among others, and will be archived for later viewing.

Please join me in honoring the 2016 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



▲ Photo by Strauss Peyton Studios

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◀ Rudresh Mahanthappa and Ingrid Jensen were part of the house band for the 2015 NEA Jazz Masters concert at Jazz at Lincoln Center. Photo by Michael G. Stewart



# 2016 NEA JAZZ MASTERS

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**Gary Burton**

**Wendy Oxenhorn**

**Pharoah Sanders**

**Archie Shepp**

**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.

# GARY BURTON



▲ Photo by Michael Wilderman

## SELECTED DISCOGRAPHY

*In Concert*  
(BMG International, 1968)

*Passengers*  
(ECM, 1976)

*Like Minds*  
(Concord Jazz, 1997)

*Chick Corea & Gary Burton*  
*Hot House*  
(Concord Jazz, 2012)

*Guided Tour*  
(Mack Records, 2013)

**G**ary Burton's four-mallet technique on the vibraphone gave the instrument a new musical vocabulary in jazz and a fuller, more piano-like sound than the traditional two-mallet approach. He was one of the progenitors of jazz fusion in the late 1960s, and had a decades-long educational career at the Berklee College of Music.

Burton taught himself to play the vibraphone and, at the age 17, made his first recording in Nashville, Tennessee, with legendary guitarist Hank Garland. With the help of Chet Atkins, another leading Nashville guitarist, Burton secured a record deal with RCA and released his debut album, *New Vibe Man in Town*, in 1961 while studying at Berklee.

At 19, on a recommendation from **Marian McPartland**, Burton joined pianist George Shearing's group, and then worked from 1964 to 1966 with Stan Getz. As a member of Getz's quartet, Burton was recognized by *DownBeat* magazine as "Talent Deserving of Wider Recognition" (1965). In 1967, he formed a quartet featuring Larry Coryell, an electric guitarist, as one of the soloists. The quartet's first two albums in 1967—*Duster* and *Lofty Fake Anagram*—changed the jazz landscape by adding rock elements to the music. In 1968, he won *DownBeat's* "Jazzman of the Year" award.

During the late 1960s, 1970s, and 1980s, Burton continued to experiment with his sound, recording **Carla Bley's** album-long piece *A Genuine Tong Funeral*; performing in various configurations, such as solo, duos, quartets, and with chamber orchestras; and continuing to work in other genres such as country, rock, tango, and classical. At the same time, Burton continued to mentor notable guitarists in his bands, including Pat Metheny, John Scofield, Kurt Rosenwinkel, and Julian Lage.

In 1971, Burton embarked on an education career at the Berklee College of Music as a teacher of percussion and improvisation. In 1985, he became the institution's dean of curriculum. In 1989, he received an honorary doctorate of music from Berklee and, in 1996, he was appointed executive vice president, a position he held until his retirement in 2004.

Post-Berklee, Burton formed several new bands and expanded his collaborations with **Chick Corea**, Pat Metheny, and other musicians. His *Generations* band in the early 2000s featured young musicians, and in 2012 he assembled the New Gary Burton Quartet (with Julian Lage, Antonio Sánchez, and Scott Colley) with which he records and performs. Burton has received 22 Grammy nominations and won seven Grammy Awards.

# VIBRAPHONIST, BANDLEADER, EDUCATOR

**BORN JANUARY 23, 1943 IN ANDERSON, IN**

**EXCERPTS FROM THE INTERVIEW CONDUCTED BY THE KENNEDY CENTER FOR THE NEA...**

## Playing with Chick Corea

“The musical connection that I have with Chick Corea is something that’s unique in my history. Improvisation is like having a conversation with someone, with one big difference. When you talk back and forth with a friend who you know well, you can guess where they’re going next. But when you’re playing music, you don’t have to wait for the other person to talk—you talk at the same time. You’re playing at the same time, but you’re having this conversational interaction. There’s potential for a lot of fireworks to happen if the rapport is at a high level. We’ve been doing that all these years.”

## The Guitar Whisperer

“I was introduced to the combination of guitar and vibraphone in my first professional experience with the guitarist Hand Garland. Then when it came time to start my own band, I wanted to do this rock influence thing, so the guitar was a logical instrument.

“I’m known as the guitar guru. I’m a guitar whisperer or something like that. I find guitar players, often undiscovered players, who I can just tell by their first efforts have a lot of talent. I could see myself playing with them.”

## Inspiration

“Inspiration is definitely one of the things that comes out of teaching. There’s also playing with younger musicians. I noticed that musicians tend to fall into one of two camps. They either prefer playing with seasoned professionals like themselves, who are very established and predictable, or they’re drawn to young players who are in the midst of discovery, and growing and changing. I am one that finds that incredibly inspiring and energizing.”



▲ Photo by Bill Gallery

# WENDY OXENHORN



▲ Photo by Francesco Pini

## A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy

**W**endy Oxenhorn is the executive director and vice chairman of the Jazz Foundation of America (JFA), which is committed to “providing jazz and blues musicians with financial, medical, housing, and legal assistance as well as performance opportunities, with a special focus on the elderly and veterans who have paid their dues and find themselves in crisis due to illness, age, and/or circumstance.” She has held the position at JFA, headquartered in New York City, since 2000.

At age 14, Oxenhorn attended the School of American Ballet and danced with New York City Ballet. At 17, she suffered a career-ending knee injury that catapulted her into depression, leading her to a suicide hotline. She ended up consoling the counselor on the line, who herself was depressed. Oxenhorn began working at the suicide hotline three days later, prompting her to make helping others her professional focus.

In 1990, she co-founded *Street News*, a publication that provided employment and income for homeless individuals. In 1994, she launched Children of Substance, a public school program that created support groups for female

middle school students with drug-addicted parents.

Six years later, she moved on to JFA, which was founded in 1989 by **Billy Taylor**, Herb Storfer, Ann Ruckert, and Phoebe Jacobs, originally with a local focus on New York City. By 2005, due to the work of Oxenhorn, the foundation expanded to nationwide operations with a full-time staff. Since 2001, she has raised more than \$25 million through events like the now annual “A Great Night in Harlem.” Her fundraising efforts enabled the JFA to increase the organization’s capacity to provide emergency assistance from 35 to more than 5,000 cases annually.

The JFA participated on multiple levels in the 2005 Hurricane Katrina relief: finding new housing; creating employment opportunities for more than 1,000 displaced New Orleans musicians and their children; and acquiring new musical instruments to replace those lost in the flood waters. In late 2005, Oxenhorn created the Agnes Varis Jazz in the Schools Program. The program’s goals are to create dignified work opportunities for ill as well as unemployed and underemployed musicians of retirement age and introduce the music to new

audiences. This program has enabled hundreds of musicians to participate in blues and jazz performances for more than 80,000 public school students across approximately 15 states each year.

Oxenhorn was honored for her humanitarian efforts on behalf of jazz and blues musicians at the 2004 Grammy Lunch by the Artist Empowerment Coalition (AEC), a nonprofit coalition of artists, musicians, and performers. She was also honored by SESAC, WBGO FM radio, the Jazz Journalists Association, and HBO. In 2015, Jazz at Lincoln Center honored her with the Ashley Schiff Ramos Community Development in Jazz Award. She also serves on the board of directors of the Montreux Jazz Festival in Switzerland and is a blues harmonica player.

### EXCERPTS FROM THE INTERVIEW CONDUCTED BY THE KENNEDY CENTER FOR THE NEA...

#### On the Jazz Foundation of America

“This is helping people who would never ask for help. This is helping people who work six and seven nights a week until three in the morning for next to nothing for the love of the art (and to pay their rent). They’re always on the fringe because they didn’t care about the money.”

#### Why the Jazz Foundation Matters

“I remember Ron Carter coming up to me. He said, ‘Wendy, I was in an airport and I saw Cecil Payne. He’s losing his sight...I’m worried about him.’

“I called Cecil—I didn’t know Cecil. We started talking, and he said, ‘Lady, I don’t need any help. I’m fine.’ I said, ‘There’s this thing called Meals on Wheels, and they bring food to your house.’ He goes ‘No, no, no, no, no. I don’t need none of that,’ and he hangs up the phone on me. I called him back the next morning. He goes, ‘Don’t worry about me.’ I said, ‘I won’t worry about you if you’d let them come once.’

“Because he started eating well, he started wanting to play. We hooked him up with some young musicians. Danilo Pérez got him a gig at the museum with him, and his life started up. We started giving him gigs. It changed his life.”

#### On Clark Terry

“If it wasn’t for Clark Terry, there wouldn’t have been a Quincy Jones. Quincy always says Clark was his mentor.

“Clark really suffered when he was 90, when he lost both his legs. They had to amputate from the infections. He’s ended up being a voice of courage for people—Clark chose to give his remaining years and his time to these great students, like Justin Kauflin.

“The Jazz Foundation was able to come into play by giving him a home health aide, who could be with him at home so he wouldn’t be having to live in a nursing home, where the [students] couldn’t visit at two in the morning, where he might not have a private room. Because of that, he was able to teach these amazing kids.

“As a result, all those people that he taught, like Quincy, will use his example when they are old. They will create purpose in their lives and [share their knowledge with] the next generation.”

# PHAROAH SANDERS



▲ Photo by Michael Wilderman

## SELECTED DISCOGRAPHY

*Tauhid*  
(Impulse!, 1966)

*Karma*  
(Impulse!, 1969)

*Elevation*  
(Impulse!, 1973)

*Live*  
(Theresa Records, 1981)

*The Creator Has a Master Plan*  
(Tokuma Records, 2003)

Errell “Pharoah” Sanders is a Grammy Award-winning jazz saxophonist who has shown a remarkable facility performing in a variety of styles, from free to mainstream, displaying what has been called “hard-edged lyricism.” Emerging from John Coltrane’s groups of the mid-1960s, Sanders is known for his distinctive sound marked by overblowing, harmonic, and multiphonic techniques.

Sanders was born into a musical family, and he took up the clarinet as a child. In high school, he was first exposed to jazz by his band director. He switched to the tenor saxophone and soon played blues gigs around Little Rock. After high school, Sanders moved to Oakland, California, studying art and music at the Oakland Junior College. Known in the San Francisco Bay Area as “Rock” or “Little Rock,” Sanders expanded his repertoire to include bebop, rhythm and blues, classical, and free jazz, performing with musicians such as Ed Kelly and Smiley Winters.

In 1961, he moved to New York City, where he first began to use the name “Pharoah.” Sanders formed his first group in 1963 with pianist John Hicks, bassist Wilbur Ware, and drummer **Billy Higgins**. However, he came to greater prominence playing and recording with John Coltrane’s band, first on the album *Ascension* and

then on their dual-tenor recording *Meditations* (both 1965). Sanders was strongly influenced by Coltrane, including spiritual elements such as the chanting in his release *Om*. In 1968, he participated in Michael Mantler and **Carla Bley**’s Jazz Composer’s Orchestra Association album *The Jazz Composer’s Orchestra*. A year later, Sanders recorded one of his most commercially successful albums, *Karma*, featuring the 32-minute track “The Creator has a Master Plan” with pianist Lonnie Liston Smith and vocalist Leon Thomas’ unique yodeling.

In the 1970s, Sanders began experimenting with African rhythms, such as on his 1971 album *Black Unity* with bassist Stanley Clarke, which continues to influence his music. In 1994 he traveled to Morocco to record *The Trance of Seven Colors* with Gnawa musician Mahmoud Guinia. Towards the end of the decade and into the 1980s, he continued to explore other styles of jazz, such as modal and hard bop, and ventured into rhythm and blues.

In 1988, Sanders received a Grammy Award (along with **McCoy Tyner**, **Roy Haynes**, Cecil McBee, and David Murray) for the album *Blues for Coltrane: A Tribute to John Coltrane*. Sanders continues to tour nationally and appear at major international festivals.

# SAXOPHONIST, COMPOSER

**BORN ON OCTOBER 13, 1940 IN LITTLE ROCK, AR**

EXCERPTS FROM THE INTERVIEW CONDUCTED BY THE KENNEDY CENTER FOR THE NEA...

## Finding His Sound on the Saxophone

“On saxophone, you can express yourself more, because it’s a reed instrument. You can bend notes. You can do so many things with the mouthpiece, while playing on a trumpet is not quite like that. A flute is not quite like that.

“I would hear something and try to see if I can do it.... I was just trying to see if I could play a pretty note, a pretty sound. I don’t know whether I knew what a pretty sound or what a good sound was at the time. Other players told me that I had a good sound. I kept on trying to improve my sound and trying to perfect my sound.”

## Defining His Name

“I never told anybody on the West Coast my name was Ferrell Sanders. When they saw that I came from Little Rock, then they started calling me Rock.

[When I moved to New York], I joined the 802 union, and I gave them my name, Ferrell Sanders. They had another space. If you want to have an audience name you can, so I put down Pharoah, and that’s how that came about—everybody looking at me as Pharoah.”

## The Spiritual Side to Music

“I always felt music is a very spiritual kind of thing. I grew up in a church...I was raised up in it. I feel like all of my music is coming from the creative within myself. Whatever comes through me, I’m trying to express and free myself, let it out, whatever it is. Sometimes you just have to play.”



▲ Photo by Michael Wilderman

# ARCHIE SHEPP



▲ Photo by Michael Wilderman

## SELECTED DISCOGRAPHY

*Fire Music*  
(Impulse!, 1965)

*The Way Ahead*  
(Impulse!, 1968-69)

*Archie Shepp & Horace Parlan  
Goin' Home*  
(Steeplechase, 1977)

*Live in New York*  
(Verve, 2000)

*I Hear the Sound*  
(ArchieBall, 2012-13)

**A**rchie Shepp is a jazz saxophonist best known for his Afrocentric music of the late 1960s, a unique style of free-form avant-garde jazz blended with African rhythms, and for his collaborations with John Coltrane, Horace Parlan, **Cecil Taylor**, and the New York Contemporary Five ensemble. His long career as an educator has focused on ethnomusicology, looking at the history of African-American music from its origins in Africa to today.

Shepp was born in Florida but grew up in Philadelphia, Pennsylvania, studying piano, clarinet, and alto saxophone before switching to the tenor. He studied drama at Goddard College from 1955 to 1959, but chose music as his main profession. Shepp's first recording under his own name *Archie Shepp - Bill Dixon Quartet* was released in 1962. *Four for Trane*, an album featuring four John Coltrane compositions (and one of his own) followed in 1964, taking Coltrane's compositions into a more avant-garde direction that Coltrane himself would follow. Shepp's bands in the mid-1960s featured musicians including Roswell Rudd, **Bobby Hutcherson**, Beaver Harris, and Grachan Moncur III. In 1965, Shepp was a sideman on John Coltrane's

*Ascension* recording and was featured—along with John Coltrane—on *New Thing at Newport*, a live album with two sets from the 1965 Newport Jazz Festival. At this time, Shepp began looking to African cultural and music traditions for inspiration, as shown on such recordings as *The Magic of Ju-Ju* (1967), a recording featuring an African percussion ensemble. Before the end of the decade, he added teaching to his activities, first at the University at Buffalo, New York, and in 1971 at the University of Massachusetts, where he spent the next 30 years as a professor in the Afro-American Studies department.

In 2004, Shepp co-founded the French record label ArchieBall to release his albums. The 2013 release by the label, *I Hear the Sound* by the Archie Shepp Attica Blues Orchestra, was nominated for a Grammy Award. The artist is featured in the 1981 documentary film *Imagine the Sound*, produced by Ron Mann, and in *Archie Shepp: je suis jazz c'est ma vie*, a 2007 documentary by Frank Cassenti.

# SAXOPHONIST, COMPOSER, EDUCATOR

**BORN ON MAY 24, 1937 IN FORT LAUDERDALE, FL**

**EXCERPTS FROM THE INTERVIEW CONDUCTED BY THE KENNEDY CENTER FOR THE NEA...**

## Music as Theater

“I majored in theater in college. I first heard Ezra Pound and T.S. Eliot on recordings. When I was a young kid, I only heard music on records. I never conceived of words being put on a recording. I was impressed with the poets and poetry in the same format as I would listen to music. I very early saw the connection between theater and music. For me, even today, my performances always have an aspect of theater. I’d do things on stage [that] I know would generate a visual connection, and it seems to make the music somewhat stronger and more integral to the entire presentation.”

## The Influence of Cecil Taylor

“My background was very traditional and conventional until I met Cecil Taylor in the early 1960s. Cecil was quite a big influence on me, intellectually and musically. Part of my evolution as an African American, as a musician, is due to my conversations with him and the influence he had on my later development. He opened up an entirely new set of options for me, as far as playing music without chords, changing tempos.... Music didn’t always have to have chords to have a dance beat. All those things were important.”

## From Work Songs to Rap

“Music has always been a balm to the soul with the African-American people, going back to slavery where we’re singing songs to work, spirituals, blues, and the eventual evolution of instrumental music in New Orleans and the piano stride on the East Coast. When I look at young kids today, rapping and hip-hop and all those forms, I’m taken back to the spiritual and the blues and how important music has been in helping us, helping the music to evolve, and helping my people to survive.”



▲ Photo by Michael Wilderman

# 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 capabilities, 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 continued to be 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 live 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 with a grant to jazz composer, musician, and theoretician George Russell (named an NEA Jazz Master in 1990). 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 contributions 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 (renamed the NEA Jazz Masters Fellowships in 2004). 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.

The three individuals who were chosen as the inaugural class certainly lived up to the criteria of artistic excellence and significance to the art form: Roy Eldridge, Dizzy Gillespie, and Sun Ra. The advisory panel in that first year included stellar jazz musicians themselves, including some future NEA Jazz Masters: trumpeter Donald Byrd and saxophonists Frank Foster,



▲ Chilean saxophonist Melissa Aldana performs with NEA Jazz Master Jimmy Heath at the 2014 concert. Photo by Michael G. Stewart

Jackie McLean, Archie Shepp, and Chico Freeman. In addition, legendary Riverside record company co-owner and producer Orrin Keepnews (also 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.

During the same year, the NEA Jazz Masters initiative included 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 programming for broadcast 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 nearly 100 NEA Jazz Masters (go to [www.smithsonianjazz.org](http://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.

The NEA's support of jazz in general has continued to grow over the years. In the decade between 2005 and 2015, the NEA awarded more than \$31 million in jazz-related grants and additional support to the field.

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.



▲ Toots Thielemans plays during the 2009 NEA Jazz Masters concert. Photo by Tom Pich



# NOMINATION OVERVIEW

**T**he 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 NEA 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 NEA 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 or more

nominations 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 NEA 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](http://arts.gov).

▲ NEA Jazz Masters Kenny Barron and Jimmy Owens play Frank Wess' "Placitude" during the 2014 concert. Photo by Michael G. Stewart

# PREVIOUS EVENTS

▼ **Hank Jones, Barry Harris, Billy Taylor (2004)**

Photo by Tom Pich



▼ **Louis Bellson, Chico Hamilton (2005)**

Photo by Vance Jacobs



▲ **Quincy Jones, Joe Wilder (2008)**

Photo by Tom Pich



▲ **Abbey Lincoln, Wynton Marsalis (2009)**

Photo by Tom Pich

▼ **Randy Weston, Sheila Jordan (2012)**

Photo by Michael G. Stewart



▼ **Eddie Palmieri, Mose Allison (2013)**

Photo by Michael G. Stewart



## Here are a few candid moments from NEA Jazz Masters events, 2004-2015...



▲ Chick Corea, Roy Haynes, Ron Carter (2006)

Photo by Tom Pich

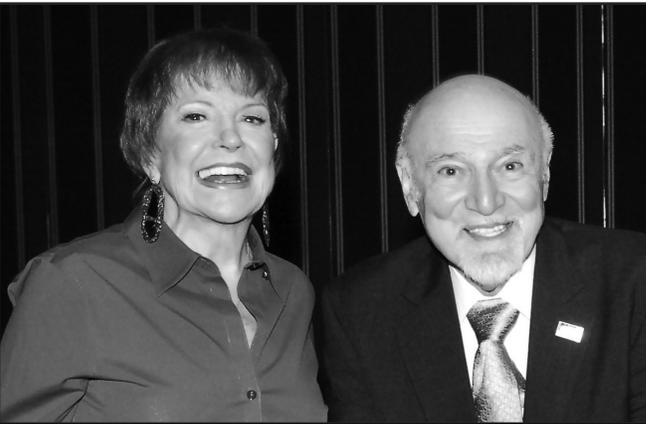


▲ Nancy Wilson, John Levy, Ahmad Jamal, Ramsey Lewis (2007)

Photo by Tom Pich

▼ Annie Ross, George Avakian (2010)

Photo by Tom Pich



◀ George Wein, Toshiko Akiyoshi (2011)

Photo by Frank Stewart

▼ David Liebman, Anthony Braxton (2014)

Photo by Michael G. Stewart



▼ Lou Donaldson, Jimmy Cobb (2015)

Photo by Michael G. Stewart



## ... and some performances.

### ▼ Dave Brubeck (2004)

Photo by Tom Pich



### ▼ Gerald Wilson (2005)

Photo by Vance Jacobs



### ► Frank Wess (2008)

Photo by Tom Pich



### ▲ George Benson (2009)

Photo by Tom Pich



### ▲ Jack DeJohnette, Sheila Jordan, Ron Carter, Jimmy Owens (2012)

Photo by Michael G. Stewart



### ► Richard Davis (2014)

Photo by Michael G. Stewart

### ◀ Lou Donaldson (2013)

Photo by Michael G. Stewart

▶ **Nancy Wilson (2007)**  
Photo by Tom Pich



▲ **Barry Harris (2006)**  
Photo by Tom Pich



▲ **Adam Rudolph and Yusef Lateef (2010)**  
Photo by Tom Pich



▲ **The Marsalis Family (2011)**  
Photo by Frank Stewart



◀ **Charles Lloyd (2015)**  
Photo by Michael G. Stewart

# NEA JAZZ MASTERS, 1982-2016

## 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

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

## 2015

Carla Bley  
George Coleman  
Charles Lloyd  
Joe Segal

## 2016

Gary Burton  
Wendy Oxenhorn  
Pharoah Sanders  
Archie Shepp



▲ Ornette Coleman at 2007 NEA Jazz Masters event. Photo by Katja von Schuttenbach

# CREDITS

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▲ Candido Camero, Joe Wilder, and Paquito D'Rivera jam for the finale of the 2008 NEA Jazz Masters concert. Photo by Tom Pich



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