

The John F. Kennedy Center for the Performing Arts

DAVID M. RUBENSTEIN, *Chairman*

DEBORAH F. RUTTER, *President*

CONCERT HALL

Monday Evening, April 3, 2017 at 7:30



ART WORKS.



**National
Endowment
for the Arts**

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The Kennedy Center
and the
National Endowment for the Arts
present

The 2017 NEA Jazz Masters Tribute Concert

Honoring the 2017 National Endowment for the Arts Jazz Masters

DEE DEE BRIDGEWATER
IRA GITLER
DAVE HOLLAND
DICK HYMAN
DR. LONNIE SMITH

Jason Moran is the Kennedy Center Artistic Director for Jazz.

This performance will be livestreamed online, and will be broadcast
on Sirius XM Satellite Radio.

WPFW 89.3 FM is a media partner of Kennedy Center Jazz.

Patrons are requested to turn off cell phones and other electronic devices during performances.

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

THE 2017 NEA JAZZ MASTERS TRIBUTE CONCERT

Hosted by

JASON MORAN, *Kennedy Center Artistic Director for Jazz*

With remarks from

JANE CHU, *Chairman of the National Endowment for the Arts*
DEBORAH F. RUTTER, *President of the John F. Kennedy Center for the Performing Arts*

KENNY BARRON, *NEA Jazz Master*

DAN MORGENSTERN, *NEA Jazz Master*

GARY GIDDINS, *jazz and film critic*

JESSYE NORMAN, *Kennedy Center Honoree and recipient, National Medal of Arts*

The 2017 NEA JAZZ MASTERS

Performances by

PAQUITO D'RIVERA, *saxophone*

LEE KONITZ, *alto saxophone*

Special Guests

Bill Charlap, *piano*

Theo Croker, *trumpet*

Aaron Diehl, *piano*

Robin Eubanks, *trombone*

James Genus, *bass*

Donald Harrison, *saxophone*

Booker T. Jones, *Hammond B-3*

Peter Martin, *piano*

Jason Moran, *piano*

Mike Moreno, *guitar*

China Moses, *vocals*

Steve Nelson, *vibraphone*

Kassa Overall, *drums*

Chris Potter, *saxophone*

Dianne Reeves, *vocals*

Nate Smith, *drums*

Dan Tepfer, *piano*

Matthew Whitaker, *Hammond B-3*

Sherrie Maricle and the
DIVA Jazz Orchestra

Sherrie Maricle, *leader and drummer*

Tomoko Ohno, *piano*

Noriko Ueda, *bass*

Jennifer Krupa, *lead trombonist*

Leslie Havens, *bass trombone*

Sara Jacovino, *trombone*

Tanya Darby, *lead trumpet*

Jami Dauber, *trumpet*

Alexandra Mae Signor, *trumpet*

Rachel Therrien, *trumpeter*

Alexa Tarantino, *lead alto saxophone*

Roxy Coss, *tenor saxophone*

Leigh Pilzer, *baritone saxophone*

Janelle Reichman, *tenor saxophone*

Audrey Welber, *alto saxophone*

NEA JAZZ MASTERS 1982–2017

Muhai Richard Abrams	Dexter Gordon	Marian McPartland
Jamey Aebersold	Lorraine Gordon	Carmen McRae
Toshiko Akiyoshi	Charlie Haden	Jay McShann
Mose Allison	Jim Hall	James Moody
George Avakian	Chico Hamilton	Dan Morgenstern
David Baker	Lionel Hampton	Anita O'Day
Danny Barker	Slide Hampton	Jimmy Owens
Ray Barretto	Herbie Hancock	Wendy Oxenhorn
Kenny Barron	Barry Harris	Eddie Palmieri
Count Basie	Roy Haynes	Sun Ra
Louie Bellson	Jimmy Heath	Max Roach
Tony Bennett	Percy Heath	Sonny Rollins
George Benson	Joe Henderson	Annie Ross
Art Blakey	Luther Henderson	George Russell
Carla Bley	Jon Hendricks	Pharoah Sanders
Anthony Braxton	Nat Hentoff	Gunther Schuller
Dee Dee Bridgewater	Billy Higgins	Jimmy Scott
Bob Brookmeyer	Andrew Hill	Joe Segal
Cleo Brown	Milt Hinton	Artie Shaw
Ray Brown	Dave Holland	Archie Shepp
Dave Brubeck	Bill Holman	Wayne Shorter
Kenny Burrell	Shirley Horn	Horace Silver
Gary Burton	Freddie Hubbard	Jimmy Smith
Donald Byrd	Bobby Hutcherson	Dr. Lonnie Smith
Candido Camero	Dick Hyman	Billy Taylor
Benny Carter	Milt Jackson	Cecil Taylor
Betty Carter	Ahmad Jamal	Clark Terry
Ron Carter	Keith Jarrett	Toots Thielemans
Kenneth Clarke	J.J. Johnson	McCoy Tyner
Buck Clayton	Elvin Jones	Rudy Van Gelder
Jimmy Cobb	Hank Jones	Sarah Vaughan
George Coleman	Jonathan "Jo" Jones	Cedar Walton
Ornette Coleman	Quincy Jones	George Wein
Chick Corea	Sheila Jordan	Frank Wess
Miles Davis	Orrin Keepnews	Randy Weston
Richard Davis	Andy Kirk	Joe Wilder
Buddy DeFranco	Lee Konitz	Joe Williams
Jack DeJohnette	Hubert Laws	Gerald Wilson
Lou Donaldson	Yusef Lateef	Nancy Wilson
Dorothy Donegan	John Levy	Teddy Wilson
Paquito D'Rivera	John Lewis	Phil Woods
Harry "Sweets" Edison	Ramsey Lewis	Snooky Young
Roy Eldridge	David Liebman	
Gil Evans	Abbey Lincoln	
Art Farmer	Melba Liston	
Ella Fitzgerald	Charles Lloyd	
Tommy Flanagan	Johnny Mandel	
Frank Foster	The Marsalis Family	
Von Freeman	(Ellis Jr., Wynton,	
Curtis Fuller	Delfeayo, Jason,	
Dizzy Gillespie	Branford)	
Ira Gitler	Tom McIntosh	
Benny Golson	Jackie McLean	

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MARK HIGASHINO



Dee Dee Bridgewater is a daring performer of great depth whose singing talents have earned her three Grammy Awards as well as a Tony Award. In addition, her commanding personality made her a natural for hosting the award-winning National Public Radio syndicated radio show *JazzSet with Dee Dee Bridgewater* from 2001 to 2014.

Bridgewater was born Denise Eileen Garrett in Memphis, Tennessee, and raised in Flint, Michigan, in a music-filled home. Her mother introduced her to Ella Fitzgerald's music, which became an inspiration to Bridgewater throughout her career, and her father was a jazz trumpeter who taught music at Memphis's famed Manassas High School. While attending the University of Illinois, she joined the University of Illinois jazz band for a U.S. State Department tour of the Soviet Union in 1969. In 1970, she wed her first husband, trumpeter Cecil Bridgewater. They moved to New York City where she found her first professional gig with the Thad Jones-Mel Lewis Jazz Orchestra as lead vocalist. Bridgewater's career then took off and she soon performed and recorded with some of the giants of the music: Dizzy Gillespie, Dexter Gordon, Max Roach, Sonny Rollins, and Clark Terry. In 1974, she recorded her first album as a leader, *Afro Blue*.

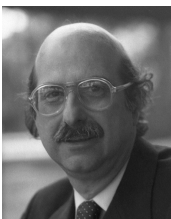
Bridgewater was also drawn to musical theater. Her portrayal of Glinda the Good Witch in the Broadway musical *The Wiz* garnered her a Tony Award in 1975. When the international touring company of *Sophisticated Ladies* (in which she was the female lead performer) ended in Paris, France, Bridgewater decided to stay. During her time in Paris from 1986 to 2007, she starred in Stephen Stahl's musical *Lady Day* in Paris and London (for which she earned a Lawrence Olivier Award nomination), and continued to perform in musicals such as *Black Ballad* (with Archie Shepp) and *Cabaret* (being the first black actress to star

as Sally Bowles) while concurrently performing and recording her jazz material.

The vocalist has created a diverse collection of recordings, including tribute albums to Horace Silver, Ella Fitzgerald, Billie Holiday, and Kurt Weill; an album of French love songs, *J'ai Deux Amours*, spurred by a Kennedy Center Valentine's Day concert; and an album born out of Bridgewater's search for her African ancestry, *Red Earth*, recorded in Bamako, Mali, and featuring Malian, U.S., and European musicians. Bridgewater has produced all her own recordings since 1993 and has had her own label, DDB Records, since 2006.

Bridgewater serves on the Thelonious Monk Institute of Jazz's Advisory Board where she has judged several jazz vocals competitions. She also co-leads UNESCO (the United Nations Educational, Scientific and Cultural Organization) and U.S. Department of State sponsored tours to Russia, India, China, and France, and since 1999 she has been a United Nations Ambassador for the Food and Agriculture Organization. Bridgewater continues to tour nationally and internationally.

FRANCES McLAUGHLIN-GILL



Ira Gitler is an American jazz historian, journalist, educator, and author who has written several books about jazz and hundreds of liner notes for jazz recordings. He has also written for many jazz publications, and served as

associate editor of *DownBeat* during the 1960s. In the 1980s and '90s he produced concerts for George Wein's New York jazz festivals. Gitler also taught jazz history at several colleges and is considered one of the great historians and champions of the music.

From age seven, Gitler immersed himself in the music of the swing bands of the 1930s and early 1940s. In the mid-1940s, Dizzy Gillespie and Charlie Parker's new bebop innovations brought an epiphany. His professional writing career began in 1951, when he

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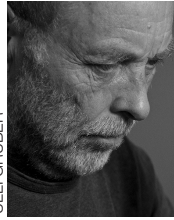
was asked to write Prestige Records' first liner notes for a 10-inch LP of *Zoot Sims Swings the Blues*. His duties at Prestige in the early 1950s included producing recording sessions with musicians such as Miles Davis, Thelonious Monk, and Sonny Rollins. In his 1958 liner notes for *Soultrane*, he coined the term "sheets of sound," likening John Coltrane's emerging style to undulating fabric.

In 1954, Gitler began assisting leading jazz authority Leonard Feather in preparing *The Encyclopedia of Jazz*, one of the first great jazz reference books. He became co-author starting with the 1970s edition, and completed *The Biographical Encyclopedia of Jazz* in 1999 after Feather's death in 1994.

Gitler's own first book was *Jazz Masters of the Forties* (reissued as *The Masters of Bebop* in 2001), which examined the bebop revolution by profiling leading players like Gillespie, Parker, and Max Roach, as well as disciples such as Dexter Gordon and J.J. Johnson. Subsidized by a 1974 Guggenheim Fellowship, he wrote *Swing to Bop*, an oral history weaving 10 years of interviews with more than 50 musicians to tell the story of that transition.

Throughout his career, Gitler freelanced for U.S. and international jazz publications as well as varied magazines, newspapers, and websites. In addition to jazz, he has a passion for sports and has written several classic books about ice hockey, as well as coaching and playing on an amateur hockey team until age 75.

Gitler's jazz broadcasts were heard on WNCN and WBAL (New York in the 1960s); KADX (Colorado in 1980s); and Sirius Satellite Radio in the 2000s. He has received Lifetime Achievement Awards from the New Jersey Jazz Society (2001) and the Jazz Journalists Association (2002).



JULI GRUBER

Dave Holland is one of the most versatile bassists in jazz, working across different styles seamlessly, from traditional to avant-garde jazz to world and folk music. He is also an accomplished composer and bandleader, bringing

together musicians of exceptional talent to perform his intricate compositions. In a career spanning five decades, he has continued to evolve musically with each new project while honing his instantly identifiable sound.

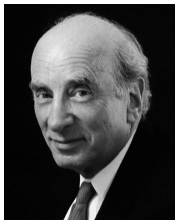
Mostly self-taught, Holland picked up the ukulele at the age of four, switched to guitar at 10, and then bass guitar at 13. He left school at age 15 to work as a professional musician and began playing acoustic bass when he was 17. His talent was soon recognized, earning him a place at the Guildhall School of Music & Drama in London, where he studied with James E. Merritt from 1964 to 1968 while also becoming active on the British jazz scene, performing with musicians such as John McLaughlin, Evan Parker, and John Surman. He began playing at Ronnie Scott's Jazz Club in 1966, supporting American acts like Coleman Hawkins and Joe Henderson. It was there that trumpeter Miles Davis heard him in 1968 and was so impressed that he invited Holland to join his band. Holland relocated to New York and participated in the making of several classic Davis recordings, including the breakthrough albums *In a Silent Way* and *Bitches Brew*, alongside Jack DeJohnette, Herbie Hancock, and Wayne Shorter, musicians with whom he continues to collaborate.

Outside of his work with Davis, some of Holland's more prominent collaborations were his first foray into avant-garde music in 1970 with the group Circle, including pianist Chick Corea, saxophonist Anthony Braxton, and drummer Barry Altschul; long musical relationships with saxophonist Sam Rivers and trumpeter Kenny Wheeler; recording with rock and folk musicians, such as Bonnie Raitt and bluegrass legends John Hartford and Vassar Clements; and an excursion into flamenco with Spanish guitar legend Pepe Habichuela.

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His compositions run the gamut from solo pieces to big band, all wrapped around the bold layered melodies of his exquisite bass playing. His bands over the years have featured some great talent in jazz, including saxophonists Chris Potter and Steve Coleman, drummer Eric Harland, keyboardist Craig Taborn, vibraphonist Steve Nelson, trombonist Robin Eubanks, and guitarist Kevin Eubanks. In 2005 he founded his own label, Dare2 Records, to have greater control over his releases.

From 1983 to 1990, Holland served as artistic director of the summer jazz workshop at the Banff School in Banff, Alberta, Canada. He holds honorary doctorates from the British Birmingham Conservatoire as well as the Berklee College of Music and the New England Conservatory, where he has been a visiting artist-in-residence since 2005. He is also an artist-in-residence at the Royal Academy of Music in London, where he was selected as an Honorary Member. He is a three-time Grammy Award winner.



BOB HAGGART JR.

Dick Hyman is a piano virtuoso who—Zelig-like—has been known for playing in any style he wants. A masterful improviser, he is also a composer of concert and chamber music, and the soundtrack composer/arranger for more

than a dozen Woody Allen films (including, appropriately, *Zelig*). In addition, he launched the acclaimed Jazz in July series at the 92nd Street Y in New York City and served as its artistic director for 20 years.

Hyman was classically trained by his uncle, concert pianist Anton Rovinsky, and introduced to classic jazz recordings by his brother Arthur. After completing his freshman year at Columbia University, he enlisted in the Navy in 1945, playing with various groups at Great Lakes Naval Station. Upon returning to Columbia after the war, he won an on-air music competition for 12 free piano lessons with jazz great Teddy Wilson. By 1949, he had worked with vibraphonist Red Norvo and Max

Kaminsky's Dixielanders, and in 1950 toured Europe with bandleader Benny Goodman.

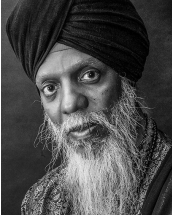
Back in New York, Hyman established himself in freelance recording and studio work before settling at NBC as a pianist, organist, and musical director for five years. He retained his interest in early jazz piano, including in his performances today the music of such luminaries as James P. Johnson, Scott Joplin, Jelly Roll Morton, and Fats Waller, as well as later masters such as Thelonious Monk and Bill Evans. Surprisingly, along with his musical interest in early jazz, Hyman was among the first to record on a Moog synthesizer. His 1969 release of "The Minotaur," a hit single, clearly influenced other artists (in jazz and other genres) of that era and proved to be a cutting-edge jazz improvisation ahead of its time.

Hyman is a virtuoso on the keyboard instrument, and his ability to play in any style is best illuminated by his 1977 release *Themes and Variations on "A Child Is Born."* On the recording, he duplicates the styles of 11 other pianists on the Thad Jones classic ballad, ranging from Scott Joplin to Cecil Taylor. No mere mimic though, Hyman features his own style in one of the variations. He continues to perform—often solo—relying on the basic standards repertoire, such as Irving Berlin and Cole Porter, for lengthy improvisations.

His work on stage and screen (both TV and film) has been rewarding as well. As a prolific studio musician, he won seven Most Valuable Player Awards from the National Academy of Recording Arts and Sciences and received two Emmy Awards for various television work. Hyman was music director for radio and television broadcaster Arthur Godfrey and orchestrator of the hit musical *Sugar Babies*. He also served as composer, arranger, conductor, and pianist for many films, including *The Purple Rose of Cairo*, *Sweet and Lowdown*, and *Moonstruck*.

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MATHEU BITTON



Dr. Lonnie Smith is a master Hammond B-3 jazz organist and composer who, in a career spanning more than 50 years, has been featured on more than 70 jazz, blues, and rhythm-and-blues recordings. He is considered one of the premier purveyors of funk/soul jazz.

Smith was introduced to music through the gospel music he heard at the church where his mother sang. He was part of several vocal ensembles in the 1950s, and played trumpet and other instruments at school. In the late 1950s, Art Kubera, a Buffalo-area music store owner, gave Smith his first organ on which he learned to play and develop his musical style. In addition to being influenced by the sound of the church organ, he was inspired by organists such as Wild Bill Davis, Bill Doggett, and Jimmy Smith.

Smith's first gigs were at Buffalo's Pine Grill Jazz Club, where he garnered the attention of headlining performers including Jack McDuff, Lou Donaldson, and George Benson. The latter hired Smith as the organist for his quartet to perform in concert and on several of Benson's recordings in the mid-1960s. Smith made his first recording as a leader, *Finger-Lickin' Good*, for Columbia Records during this time. Shortly thereafter, he joined Donaldson's band, appearing on several of his

Blue Note albums including the hit *Alligator Bogaloo* in 1967. Blue Note executives recognized the organist's talent and signed him to the label, which led to the recording of several now-classic soul jazz albums, such as *Think!*, *Move Your Hand*, *Turning Point*, and *Drives*.

Throughout his career, Smith has brought jazz into other genres, such as funk and rock, creating album-long tributes to artists such as Jimi Hendrix and Beck and covering everyone from the Beatles to the Eurythmics. All the while, whether leading a trio or a 15-piece band, he maintained his telltale sound on the organ. His funky organ playing has been in demand by hip-hop groups since the 1990s, with bands such as A Tribe Called Quest, Wu-Tang Clan, O.G.C., Madvillian, and United Future Organization sampling his beats. In 2012, Smith launched his own record label, Pilgrimage Records, before returning to the Blue Note label for his 2016 release, *Evolution*.

Among the honors bestowed upon Smith are *DownBeat's* Best Organist honors (1969) and numerous Organist/Keyboards Player of the Year awards by the Jazz Journalists Association. Both the Buffalo Music Hall of Fame (2009) and Jazz Organ Fellowship (2011) elevated Smith to the ranks of their honorees.

ABOUT THE NATIONAL ENDOWMENT FOR THE ARTS

Established by Congress in 1965, the NEA is the independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities. Through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector, the NEA supports arts learning, affirms and celebrates America's rich and diverse cultural heritage, and extends its work to promote equal access to the arts in every community across America. Visit [arts.gov](https://www.arts.gov) to learn more about NEA.

From its earliest days, the National Endowment for the Arts has funded countless jazz organizations across the country, making significant investments in support of jazz concerts, festivals, education activities, and other programs. Initiated in 1982 and celebrating its 35th anniversary this year, the NEA Jazz Masters Fellowship is the nation's highest honor given to those who have devoted their lives and careers to jazz, an art form uniquely rooted in American history and culture. Described by the *New York Times* as a "rare public accolade for jazz," the recipients represent a panoply of musical distinction, from vocalists and percussionists to vibraphonists and saxophonists—all of whom have advanced the music through their commitment to jazz. In 2004, the NEA inaugurated the A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy, given to an individual whose passion for jazz and its artists has been demonstrated through major contributions to the appreciation, knowledge, and advancement of the music. With this new class, the NEA has awarded 145 fellowships to great figures in jazz.

Fellowships are awarded to living individuals on the basis of nominations from the public including the jazz community and each receives a one-time fellowship of \$25,000. The NEA encourages nominations of a broad range of men and women who have been significant to the field of jazz, through vocals and instrumental performance, creative leadership, and education.

The NEA has numerous resources about the NEA Jazz Masters, including:

- Bios and photos of NEA Jazz Masters
- Video interviews with the artists
- Video from past NEA Jazz Masters Tribute Concerts
- Podcasts with NEA Jazz Masters and other jazz musicians and writers
- Jazz Moments—1-2 minute audio clips consisting of musical excerpts and interviews with NEA Jazz Masters and other artists about the Masters' music and influence on the field.

NEA podcasts and Jazz Moments are available for radio stations to use free of charge via iTunesU and PRX.

For more information on the NEA Jazz Masters and to make a nomination, visit [arts.gov/honors/jazz](https://www.arts.gov/honors/jazz).

FOR THE NATIONAL ENDOWMENT FOR THE ARTS

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ABOUT KENNEDY CENTER JAZZ

Kennedy Center Jazz, under the leadership of Artistic Director Jason Moran, presents legendary artists who have helped shape the art form, artists who are emerging on the jazz scene, and innovative multidisciplinary projects in hundreds of performances a year. The KC Jazz Club, launched in 2002 and dubbed “the future of the jazz nightclub” by *JazzTimes*, hosts many of these artists in an intimate setting; while the Crossroads Club, launched in 2012, is a nightclub dance venue. Annual Kennedy Center jazz events include the professional development residency program for young artists, *Betty Carter’s Jazz Ahead*; NPR’s *A Jazz Piano Christmas*, the Kennedy Center holiday tradition shared by millions around the country via broadcast on NPR; and the *Mary Lou Williams Jazz Festival*, created in 1996 by the late Dr. Billy Taylor (Kennedy Center Artistic Director for Jazz, 1994–2010). The Center’s jazz concerts are frequently recorded for future broadcast on NPR.

JFKC: A Centennial Celebration of John F. Kennedy

In the year leading up to the centennial of John F. Kennedy's birth on May 29, 2017, the Kennedy Center, the living memorial to President John F. Kennedy, is re-imagining the very mission of the institution created in his name. Inspired by some of the key ideals he championed—Courage, Freedom, Justice, Service, and Gratitude—the Center is featuring special programming through the year that explores, challenges, and reflects the contemporary spirit of America. Guided by JFK's legacy of idealism, hope, and empowerment, the Kennedy Center will serve as a creative catalyst and meeting place, inviting members of the public to engage directly with artists and ideas, and actively participate in the civic and cultural life of their country.

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