



**The John F. Kennedy
Center for the
Performing Arts**

CONCERT HALL
April 15, 2019

**NATIONAL
ENDOWMENT** for the **ARTS**

arts.gov

The John F. Kennedy Center for the Performing Arts and
National Endowment for the Arts

present

2019 NEA Jazz Masters Tribute Concert

Honoring:
STANLEY CROUCH
BOB DOROUGH
ABDULLAH IBRAHIM
MARIA SCHNEIDER

This performance will be livestreamed online, and will be broadcast
on Sirius XM Satellite Radio and WPFW 89.3 FM.

Jason Moran is the Kennedy Center Artistic Director for 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 2019 NEA JAZZ MASTERS TRIBUTE CONCERT

Hosted by

JASON MORAN, *Kennedy Center Artistic Director for Jazz*

With

Terri Lyne Carrington, *Music Director*

With remarks from

Mary Anne Carter, *Acting Chairman of the National Endowment for the Arts*

Deborah F. Rutter, *President of the John F. Kennedy Center for the Performing Arts*

2019 NEA Jazz Master Abdullah Ibrahim

2019 NEA Jazz Master Maria Schneider

Patrick C. Dorian, *Distinguished Professor Emeritus of Music, East Stroudsburg University of Pennsylvania*

Loren Schoenberg, *Senior Scholar, National Jazz Museum in Harlem*

Performances by

Jay Anderson

Steve Berger

Terence Blanchard

Terri Lyne Carrington

Kurt Elling

Sullivan Fortner

Bill Goodwin

Cleave Guyton

Noah Jackson

NEA Jazz Master Sheila Jordan

Grace Kelly

Frank Kimbrough

Christian McBride

Charles McPherson

Jason Moran

David Murray

Pat O'Leary

Scott Robinson

JD Walter

NEA JAZZ MASTERS 1982-2019

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

MEET THE 2019 NEA JAZZ MASTERS



FRANK STEWART

Stanley Crouch is the author of eight critically-acclaimed books and of hundreds of uncollected articles, essays, album liner notes, and reviews on jazz that have influenced the music and championed it for the general public. He also co-founded and served as artistic consultant for Jazz at Lincoln Center, playing an integral role in the institution's repertoire and often writing notes and essays for concert programs.

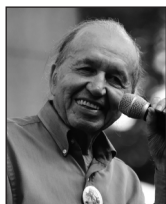
Crouch was raised in a single-parent household in Los Angeles, California, where he immersed himself in books and old movies. He also taught himself drums while becoming interested in jazz and poetry. In 1968 he was named a poet-in-residence at Pitzer College and taught at the Claremont Colleges, while also leading an avant-garde jazz group called Black Music Infinity, which included future jazz luminaries David Murray, Arthur Blythe, James Newton, and Mark Dresser. His poems were published in the *Evergreen Review* and *Harper's Magazine*, and he published a collection of poetry in 1972.

In 1975 Crouch moved to Manhattan to focus on writing, and he soon became a busy freelancer, giving up performing as a musician when his writing career took off. By the 1980s, he was writing steadily for *The Village Voice* and *The New Republic*, covering music and literature with energy and intensity. His taste in jazz had moved from the avant-garde he played in the 1970s to more traditional jazz played by musicians such as Wynton Marsalis, for whom Crouch has been a long-time mentor.

In 1987 Crouch was on a committee (along with Marsalis, Albert Murray, Gordon Davis, and Alina Bloomgarden) that helped to found Lincoln Center's summer jazz programs, leading to the establishment of Jazz at Lincoln Center. He also had a column in the *New York Daily News* from 1995 to 2014, writing about culture and race. He appeared frequently on television as a commentator, often on topics related to jazz, and in 2001 Crouch was one of the prominent jazz scholars featured in Ken Burns' epic 10-part television documentary *Jazz*.

Crouch has served as visiting professor at Columbia University in New York City and is president of the Louis Armstrong Educational Foundation. He holds honorary doctorates from Hofstra University and Manhattan College, and he has received a Guggenheim Fellowship (1982), Whiting Award (1991), MacArthur Fellowship (1993), and Fletcher Foundation Fellowship (2005). In 2016, Crouch was awarded the Windham-Campbell Prize for nonfiction from Yale University.

MEET THE 2019 NEA JAZZ MASTERS



GARTH WOODS

Although he will forever be associated with his compositions and vocals for the animation series *Schoolhouse Rock!*, **Bob Dorough's** career spanned more than 70 years in jazz as a singer, pianist, composer, and arranger. His distinctive vocals, clever lyrics, and strong melodies were well-known in the jazz world even before his jazz-flavored style and skills helped millions of kids learn their multiplication tables and other academic subjects.

Born in Arkansas and raised in Texas, he fell in love with music upon joining the Plainview Texas High School Band, and pivoted toward jazz after hearing Benny Goodman and Harry James recordings. During a three-year stint in the U.S. Army from 1943 to 1945, he worked as an arranger and musician in a Special Services band, then earned a bachelor's degree in composition at North Texas State Teachers College (now known as the University of North Texas) in 1949.

Dorough relocated to New York City to continue his studies at Columbia University and immersed himself in the vibrant local jazz scene. In 1952 he met retired boxer Sugar Ray Robinson, who was looking to break into show business. Dorough became his musical director and they toured nationally and internationally until Robinson returned to boxing in 1955.

After spending six months working at the famed Mars Club in Paris, France, he returned to the U.S. and settled in Los Angeles, performing as pianist and vocalist in clubs and as a supporting act between sets for comedian Lenny Bruce. Dorough's first album, *Devil May Care*, was released in 1956.

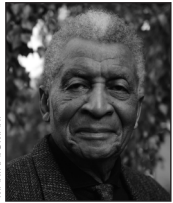
In 1962 Dorough was working on the East Coast when he received a call from Miles Davis, who he had met several years before in Los Angeles, asking him to write a Christmas song for him to record. Dorough composed "Blue Xmas (To Whom It May Concern)" and sang it with Davis as well as another track, "Nothing Like You," used as the closing track of Davis' album *Sorcerer* in 1967. In addition to Davis, many other performers have recorded Dorough's songs, such as Mel Tormé, Diana Krall, and Cécile McLorin Salvant.

In 1972 Dorough was hired by a New York advertising firm to set the multiplication tables to music to make them easier to learn. It was decided that the songs would make good animation, and Tom Yohe put artwork with the music to create *Schoolhouse Rock!* Dorough became the musical director of the television series, enlisting other well-known jazz musicians to help write and perform the songs. The animated educational series became a staple of the ABC network's children's programming for more than two decades, and was inducted into the 2018 class of the Library of Congress' National Recording Registry.

In 2002 the Bob Dorough Trio was selected for the Jazz Ambassadors Program, a U.S. Department of State program designed to encourage cultural exchange, performing in six countries in the Caribbean, as well as Central and South America.

Dorough unexpectedly passed away in April 2018, shortly after having been notified of his NEA Jazz Masters honor.

MEET THE 2019 NEA JAZZ MASTERS



MARINA LIMARI

Abdullah Ibrahim combines the rhythmic influences of South Africa with the improvisation of jazz to create his spiritually enriching music, whether performing solo, with a trio, a full band, or an orchestra. This blend of the traditional and the modern is reflected in his distinctive style, harmonies, and musical vocabulary.

He was born in Cape Town, South Africa as Adolph Johannes Brand and was widely known as Dollar Brand early in his career before changing his name when he converted to Islam. His mother and grandmother were pianists and singers in the church, and their enthusiasm for music inspired him to take up piano lessons at age seven. At 15, Ibrahim began playing and recording professionally with Cape Town groups. In 1958, he formed the Dollar Brand Trio that played African-inflected bebop, and a year later performed with the short-lived septet the Jazz Epistles, including renowned trumpeter Hugh Masekela. The group recorded the first jazz album by South African musicians, *Jazz Epistle Verse 1*.

In 1962 Ibrahim left South Africa and settled in Zurich, Switzerland where he came to Duke Ellington's attention. Their introduction not only led to Ellington producing an album featuring Ibrahim but also enabled him and his wife, vocalist Sathima Bea Benjamin, to move to the United States. Ibrahim was soon featured at prestigious venues including Carnegie Hall and the legendary Newport Jazz Festival. He also toured with the Elvin Jones Quartet for six months. While living in New York City, Ibrahim expanded the circle of his musical influences to include avant-garde American musicians such as Don Cherry, Ornette Coleman, John Coltrane, Pharoah Sanders, Archie Shepp, and Cecil Taylor.

In 1968 Ibrahim returned to Africa, first settling in Swaziland and later returning to Cape Town. He recorded *Mannenberg—'Is Where It's Happening'* in 1974, which soon became an unofficial national anthem for Black South Africans. After the Soweto student uprising in 1976, he returned to New York City where he and his wife launched the Ekapa record label, for which he worked in a variety of genres, from opera to ballet to musicals. In 1983, Ibrahim formed Ekaya, an ever-changing group of New York-based musicians with whom he has worked on and off for the past 35 years. Additionally, he has written and performed the soundtracks for two Claire Denis films: *Chocolat* (1988) and *S'en fout la mort (No Fear, No Die)* (1990), and for the Burkina Faso director Idrissa Ouédraogo's film *Tilai* (1990).

Ibrahim has returned to South Africa often since the fall of apartheid, and performed at the 1994 presidential inauguration of Nelson Mandela. He received numerous awards, several honorary doctorates, and is the subject of two documentary films: *A Brother with Perfect Timing* directed by Chris Austin (1987) and *A Struggle for Love*, directed by Ciro Cappellari (2005). He continues to tour extensively worldwide with his ensembles, as a guest performer with classical orchestras, and as a solo artist.

MEET THE 2019 NEA JAZZ MASTERS



JIMMY ANDERSON/KATZ

Maria Schneider's music has been hailed by critics as “evocative,” “majestic,” “heart-stoppingly gorgeous,” and “beyond categorization.” Primarily known for her highly original and provocative big band compositions written over the past three decades, Schneider is unique in having written classical works as well, even stepping into rock through a collaboration with David Bowie. A strong advocate for musicians' rights, she eschewed working with traditional record labels in 2003 when she became the launching artist on ArtistShare, the first crowdfunding web platform. The resulting album, *Concert in the Garden*, became the first Grammy-winning album to have internet-only sales, and also broke ground as the first crowdfunded Grammy Award winner.

Schneider's childhood piano teacher ignited her eclectic love of music when she introduced Schneider to both classical and stride piano, and taught her music theory from the start. Schneider received her bachelor's degree in theory and composition from the University of Minnesota in 1983 and then, focusing specifically on jazz composition, she received her master's degree from the Eastman School of Music in Rochester, New York, in 1985. Upon graduation, she moved to New York City where she worked with two musical heroes: Gil Evans hired Schneider as a copyist and assistant, and soon enlisted her orchestral assistance on the score for *The Color of Money* and on his collaborations with Sting. Those same years, Schneider studied with Bob Brookmeyer under a National Endowment for the Arts apprenticeship grant.

Schneider's unique voice quickly emerged when she started the Maria Schneider Jazz Orchestra in 1992. She and her orchestra appeared weekly at Visions in New York City's Greenwich Village from 1993-98, and Schneider still works with many of those same musicians today—longstanding relationships that have brought her to intimately understand each of their individual voices. She credits those personalities for much of the inspiration behind her idiosyncratic compositions.

Schneider's classical composition, *Winter Morning Walks*—featuring soprano Dawn Upshaw, the Australian Chamber Orchestra, and three jazz musicians from Schneider's own group, and set to the poetry of Pulitzer Prize-winning poet Ted Kooser—brought her a Grammy for Best Contemporary Classical Composition. That Grammy, together with four others, one being for her work with David Bowie, have made her among a select few to receive Grammys in the jazz, classical, and rock genres.

Schneider's advocacy for musicians' rights propelled her to testify in 2014 before the Congressional Subcommittee on Courts, Intellectual Property, and the Internet on digital rights, and to participate in roundtables conducted by the U.S. Copyright Office. Outspoken against YouTube and “freemium” streaming models, she has published open letters and white papers on these topics.

The University of Minnesota awarded Schneider an honorary doctorate in 2012. Aside from touring her own orchestra around the globe, she has guest-conducted more than 85 groups in more than 30 countries, and has taught at numerous universities worldwide.

ABOUT THE NATIONAL ENDOWMENT FOR THE ARTS

Established by Congress in 1965, the National Endowment for the Arts (NEA) is an 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 Arts Endowment 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.

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, 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 Arts Endowment 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 the 2019 class, the National Endowment for the Arts has awarded 153 fellowships to great figures in jazz.

Recipients are nominated by the public, including the jazz community. The National Endowment for the Arts encourages nominations of a broad range of men and women who have been significant to the field of jazz, through vocals, instrumental performance, creative leadership, and education. NEA Jazz Masters Fellowships are up to \$25,000 and can be received once in a lifetime.

The National Endowment for the Arts' website 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—more than 300 short audio clips of musical excerpts and interviews with and about NEA Jazz Masters

NEA podcasts and Jazz Moments can be found at [arts.gov](https://www.arts.gov), iTunes, 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

Ann Meier Baker, *Director of Music & Opera*
Elizabeth Auclair, *Public Affairs Specialist*
Don Ball, *Assistant Director of Public Affairs – Publications*
Paulette Beete, *Social Media Manager*
Natalie Donovan, *Assistant Grants Management Specialist*
Daniel Fishman, *Attorney Advisor*
Christine Gant, *Advisor to the Director of Event Management & Development*
Caroline Harvin, *Director of Event Management & Development*
Latonca Harris, *Contracting Officer*
Victoria Hutter, *Assistant Director of Public Affairs – Press*
Adam Kampe, *Media Specialist*
Janelle Ott Long, *Division Coordinator*
David Low, *Web Manager*
India Pinkney, *General Counsel*
Josephine Reed, *Media Producer*
Kelli Rogowski, *Visual Information Specialist*
Rebecca Sutton, *Writer/Editor*
Katja von Schuttenbach, *Jazz Specialist*
Sarah Weingast, *Assistant General Counsel*



The National Endowment for the Arts acknowledges the support of Broadcast Music, Inc.® (“BMI®”) in sponsoring the NEA Jazz Masters Awards Dinner.

Mike O’Neill, *President & CEO, BMI*

Charlie Feldman, *Vice President, Creative and Industry Relations, BMI*

Deirdre Chadwick, *President, BMI Foundation*

Patrick Cook, *Senior Director, Musical Theatre & Jazz, BMI*

ABOUT JAZZ AT THE KENNEDY CENTER

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. 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.

Upcoming Jazz Performances

May 10-11, 2019
Mary Lou Williams Jazz Festival
Terrace Theater

May 31, 2019
The Messenger Legacy
Terrace Theater

June 6, 2019
Amanda Seales presents
Mo’ Betta Wu: Jazz from the 36 Chambers
Eisenhower Theater

STAFF FOR THE CONCERT HALL

***Mary Jo Ford, *Mariah Cannella**Theater Managers
Deborah GloverBox Office Treasurer
Jerry CooperHead Usher
Robert P. Tillet, Paul Farabee, Jr., Crescenda Ramble,
Michael Buchman, William DC Valentine,
Arielle KorbStage Crew

ATPAM

*Represented by ATPAM, the Association of
Theatrical Press Agents and Managers

The technicians at the Kennedy
Center are represented by
Local #22, Local #772,
and Local #798 I.A.T.S.E.
AFL-CIO-CLC, the professional
union of theatrical technicians.



The box office at the Kennedy Center is
represented by IATSE #868.



Steinway Piano Gallery is the exclusive area
representative of Steinway & Sons and
Boston pianos, the official pianos
of the Kennedy Center.

