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NEA Jazz Masters

Celebrating the Nation's Highest Honor in Jazz

The National Endowment for the Arts (NEA) has supported the jazz field for almost 40 years. The first grant for jazz was awarded in 1969—a \$5,500 composition grant to composer, arranger, theoretician, pianist, and drummer George Russell—who would later receive an NEA Jazz Masters Fellowship in 1990. By 2007, the NEA's financial support of jazz reached nearly \$3 million.

In 1982, the NEA created the fellowship program to recognize outstanding jazz musicians for artistic excellence and lifelong achievements in the field of jazz. With the appointment of Chairman Gioia in 2004, the NEA Jazz Masters initiative was expanded to foster a higher awareness of America's jazz legends. The number of awards was increased to six and individual fellowship stipends rose to \$25,000. In addition,



Music and Opera Director Wayne Brown. Photo by Kevin Allen.

tion, a new award category was established: the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy.

To maximize public awareness of the NEA Jazz Masters initiative, new radio and television programs were launched: *Jazz Moments*, a series of radio segments broadcast first on XM Satellite Radio, and *Legends of Jazz*, a television series presenting jazz artists. In

2005, an arts education component, NEA Jazz in the Schools, was created in collaboration with Jazz at Lincoln Center. In addition, a nationwide touring program for NEA Jazz Masters was created jointly with Arts Midwest in 2005 and continues. Rounding out the NEA's jazz program is a recent collaboration with the Smithsonian Institution focusing on the compilation of oral histories of NEA Jazz Masters.

In 2008, the NEA Jazz Masters initiative celebrates a major milestone: 100 American jazz legends have been honored with this award over a span of 26 years—including legends such as trumpet virtuoso and bandleader Dizzy Gillespie (1982), tenor saxophonist Sonny Rollins (1983), and singer Ella Fitzgerald (1985).

The agency's contribution to the 2008 Jazz Appreciation Month (JAM) in April will be a rollout of the enhanced and expanded NEA Jazz Masters Web site (www.neajazzmasters.org). Please join us in the continued celebration of America's music—jazz.

Wayne S. Brown
Director, Music and Opera



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ON THE COVER:

NEA Jazz Masters Joe Wilder (left) and Paquito D'Rivera perform during the finale of the NEA Jazz Masters awards ceremony and concert at the IAJE annual conference in Toronto, Canada. Photo by Tom Pich.

A Hot Time Up North

NEA Jazz Masters Awards Ceremony in Toronto

The mild temperatures outside in Toronto, Canada, in January were just an indication of how much the NEA Jazz Masters were heating up the place inside at the annual awards ceremony and concert occurring during the International Association of Jazz Education (IAJE) conference. Each year, the NEA Jazz Masters festivities bring together current and past recipients of this lifetime honor, creating an assemblage of some of the United States' greatest jazz musicians and advocates.

The NEA Jazz Masters Fellowships are the main component of the Arts Endowment's Jazz Masters initiative, which since 2004 has grown to include an NEA Jazz Masters tour with performances and educational activities, *Jazz Moments* radio segments on XM Satellite Radio, a two-CD compilation of NEA Jazz Masters' music produced by Verve Music Group, and the NEA Jazz in the Schools program, an educational resource for high school teachers. Each year, members of the public are invited to submit nominations for the NEA Jazz Masters Fellowship, which honors individuals who have made significant contributions to the development and performance of jazz, and for the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy, given to an individual who has fostered the appreciation, knowledge, and advancement of the American jazz art form. For information on how to submit a nomination, please visit www.nea.gov/national/jazz/Award.html.

In 2008, the NEA was proud to honor percussionist Candido Camero, pianist Andrew Hill (who unfortunately passed away before receiving the award), band-leader Quincy Jones, composer and arranger Tom McIntosh, trumpet player Joe Wilder, and writer and composer Gunther Schuller, recipient of the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy. These NEA Jazz Masters—along with eight honorees from previous years—gathered on Friday, January 11, 2008, to commemorate the occasion with a group photo. The past recipients then took their seats in the audience



NEA Jazz Master David Baker (far left) leading the Smithsonian Jazz Masterworks Orchestra during the NEA Jazz Masters awards ceremony and concert. Photo by Tom Pich.

as the class of 2008 participated in a panel discussion, led by jazz writer and advocate A.B. Spellman, formerly the NEA Deputy Chairman for Guidelines & Panel Operations.

The common theme throughout the panel discussion was the decades-long relationships among the NEA Jazz Masters. As Jones said, "I'm so filled with emotion today. I've known most of these guys since before electricity!" For his part, McIntosh went around the room, describing what he had learned from the other musicians: Roy Haynes had taught him "don't play a note if it's not driven by a rhythm impulse," and Jon Hendricks had shown him that in composition, "before you write a note, say it in words first. The audience will sense a story unfolding."

And there were stories to unfold. Wilder told of touring on a bus with Luther Henderson while Camero described how a misunderstanding with Dizzy Gillespie led to a year and a half contract at the Downbeat Club in New York City. Schuller shared the reactions he caused with his efforts to compare jazz and classical music, and Jones explained how jazz enabled him to tour around the world.



The class of 2008: back row, from left: Chairman Gioia, Joe Wilder, Gunther Schuller, Joanne Robinson Hill (widow of Andrew Hill), Music and Opera Director Wayne Brown; front row: Candido Camero, Quincy Jones, Tom McIntosh. Photo by Tom Pich.

In another panel discussion, the NEA brought together three recipients of the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy—John Levy, Dan Morgenstern, and Gunther Schuller—as well as the man for whom the award is named, A.B. Spellman. Panel moderator NEA Chairman Dana Gioia described the advocates' importance, saying, “[Jazz’s] health and vitality depends on the people who champion it.”

For writers Morgenstern and Schuller, jazz was a discovery and obsession that began at a young age. In Denmark, Morgenstern’s mother introduced him to jazz by taking him to a Fats Waller concert. Although he was only eight, Morgenstern said he was amazed by the “vitality” of the art form. Schuller, who was already studying classical music, heard jazz on the radio as a high school student and immediately began his career as an advocate. Schuller has continued to compare the two genres throughout his career, listening to every jazz record—more than 30,000 recordings—in order to compare the tools, techniques, and craft of jazz with classical music and see how a jazz composer/arranger develops his craft and skill.

For Levy, the path to becoming a jazz advocate was quite different—he entered the jazz world as a musician, playing bass for the George Shearing Quintet. As the group toured, the need for a manager became more evident, and Levy took on the role, eventually becoming one of the first to move from musician to manager of a jazz group. As a manager, he has promoted jazz musicians for more than 55 years, including NEA Jazz Masters Herbie Hancock, Shirley Horn, Ahmad Jamal, and Nancy Wilson.

The 2008 NEA Jazz Masters celebrations culminated on the evening of January 11 with the awards concert, featuring guest artists Oliver Jones, Kurt Elling, and the Smithsonian Jazz Masterworks Orchestra,

directed by NEA Jazz Master David Baker. In addition to individually honoring each 2008 NEA Jazz Master, the NEA partnered with the Canada Council for the Arts to pay special tribute to Canadian jazz pianist and composer Dr. Oscar Peterson, who passed away on December 23, 2007. Canada Council for the Arts Chairwoman Karen Kain and Chairman Gioia jointly recognized Peterson’s immense contribution to jazz, describing him as “an artist who works from the calm, high summit of creativity, and who lifts us up to his level.” Peterson’s former student, Oliver Jones, performed a musical salute to his mentor and Peterson’s wife and daughter accepted the honor on Peterson’s behalf.

As David Baker led the band in a grand finale, 2005 NEA Jazz Master Paquito D’Rivera and 2008 NEA Jazz Masters Joe Wilder and Candido Camero all took the stage. In the middle of performing a dynamic solo on the conga drums, the 87-year-old Camero yelled to the audience, “You want more?” The answer was a resounding “Yes.”

In the following pages, you can find out more about the NEA Jazz Masters initiative, including information and interview excerpts on each of the 2008 NEA Jazz Masters, NEA Jazz in the Schools, and *Jazz Moments*. Complete transcripts of the interviews with 2008 NEA Jazz Masters can be found at www.neajazzmasters.org.

Candido Camero

RHYTHM INSTRUMENTALIST

So well known and respected, his first name, alone—Candido—is all that is necessary for jazz aficionados to know who he is. Credited with being the first percussionist to bring conga drumming to jazz, Candido Camero is also known for his contributions to the development of mambo and Afro-Cuban jazz.

Born in Havana, Cuba, in 1921, Camero worked for six years with the CMQ Radio Orchestra and at the famed Cabaret Tropicana before coming to the United States in 1946 with the dance team Carmen and Rolando.

By the early 1950s, Camero was a featured soloist with the Stan Kenton Orchestra, with whom he toured the U.S. playing three congas (at a time when other congueros were playing only one) in addition to a cowbell and *guiro* (a fluted gourd played with strokes from a stick). He created another unique playing style by tuning his congas to specific pitches so that he could play melodies like a pianist. Camero became one of the best known congueros in the country, appearing on such television shows as the *Ed Sullivan Show* and the *Jackie Gleason Show*.

He has recorded and performed with seemingly everybody in the jazz field, including such luminaries as Tony Bennett, Miles Davis, Dizzy Gillespie, Lionel Hampton, and Charlie Parker. Among his many awards are a Latin Jazz USA Lifetime Achievement Award (2001) and a special achievement award from ASCAP as a “Legend of Jazz” (2005).

The subject of the 2005 documentary, *Candido: Hands of Fire*, Camero (now in his 80s) continues to perform throughout the world.



Percussionist Candido Camero. Photo by Tom Pich.

NEA: Was there any kind of situation that you can remember where you would have heard jazz that made a big impression on you?

CANDIDO CAMERO: When I was four-years old I was still in the school, in kindergarten, and I used to run to the house after school to listen to the radio, mostly just because I always liked the jazz, the music. And one of my uncles from my mother’s side (he was a professional bongo player), he kept asking me if I wanted to become a musician. I said, “Yes, I would like that.” So he got me two empty cans, the condensed milk, and he put on a skin like a regular bongo, and that was my first instrument, when [I was] four years old.

NEA: Two cans of condensed milk?

CANDIDO CAMERO: That was my first pair of bongos. And then my father told me how to play the *tres*. Tres is a Cuban lead guitar. My grandfather taught me how to play a bass by ear because I don’t know nothing for do-re-mi. So that’s how I started. When I was fourteen years old, then I started being a professional. I used to play dances and weddings and birthday parties and I used to get one dollar a day.

Andrew Hill

KEYBOARDIST

Recognized by Blue Note Records founder Alfred Lyon as his “last, great protégé,” pianist Andrew Hill spent 40 years composing, performing, recording, and mentoring young musicians.

Born in Chicago in 1931, Andrew Hill began teaching himself to play piano at age 10, and was later introduced to German composer and music theorist-in-exile Paul Hindemith. Hill started performing in 1952 with



Pianist Andrew Hill. Photo by Jimmy Katz.

touring jazz musicians, including Charlie Parker, Dinah Washington, Coleman Hawkins, and Miles Davis.

He moved to New York in 1961 and shortly thereafter was contracted by Alfred Lyon as a leader and sideman, producing his early classics for the label, such as *Point of Departure* and *Black Fire*. Hill’s Blue Note sessions with acclaimed musicians such as Eric Dolphy, Kenny Dorham, John Gilmore, Roy Haynes, Joe Henderson, and Elvin Jones cemented his reputation as a musician and composer of some renown.

From 1970–72, Hill served as composer-in-residence at Colgate University of Hamilton, New York. In California, he performed in concert and taught classes at public schools and social service institutions before becoming an associate professor of music at Portland State Univer-

sity, where he established the successful Summer Jazz Intensive.

Hill returned to New York City in the 1990s, re-establishing himself as a pianist, ensemble leader, and composer. In 2000, Hill released *Dusk*, a song cycle loosely based on Jean Toomer’s 1923 book *Cane*, with yet another phenomenal band. The album brought him to the attention of and garnered him acclaim from a larger jazz audience, claiming a place on best-album-of-the-year lists with *Fortune Magazine*, *San Diego Union Tribune*, *Philadelphia Inquirer*, *JazzTimes*, and *Down Beat*.

The new attention led to reissues of his classic Blue Note recordings of the 1960s and new issues of some previously unreleased recordings from that time period. One of the most interesting was *Passing Ships*, a previously unknown nonet recording that prefaced his big band recording in 2002, *A Beautiful Day*, by more than 30 years. In 2003, he received the prestigious Danish award, the JAZZPAR Prize.

After fighting lung cancer for many years—and continuing to tour and perform until weeks before his passing—Hill succumbed to the disease in April 2007. He was notified of the NEA Jazz Masters award two days before his passing. His widow, Joanne Robinson Hill, accepted the award in Toronto on his behalf. “This was the last tribute that he would receive in his lifetime,” commented Robinson Hill about the award. “He considered it to be a very great and precious honor.”

Andrew Hill’s widow, Joanne Robinson Hill (right), receives Hill’s NEA Jazz Masters award from Nancy Wilson. Photo by Tom Pich.



Quincy Jones

BANDLEADER

Quincy Jones has distinguished himself in just about every aspect of music, including as a bandleader, record producer, musical composer and arranger, trumpeter, and record label executive. He has worked with everyone from Dizzy Gillespie, Miles Davis, and Count Basie to Frank Sinatra, Aretha Franklin, and Michael Jackson.

Born in Chicago in 1933, he learned the trumpet as a teenager. He moved to New York City in the early 1950s, finding work as an arranger and band member with Count Basie, Tommy Dorsey, and Lionel Hampton. In 1956, Dizzy Gillespie chose Jones to play in his big band, later having Jones assemble a band and act as musical director on Gillespie's U.S. State Department tours of South America and the Middle East. The experience honed Jones's skills at leading a jazz orchestra.

Jones moved to Paris, France, in 1957 and created a jazz orchestra that toured throughout Europe and North America. Though critically acclaimed, the tour did not make money and Jones disbanded the orchestra.

He became music director for Mercury Records in 1960, rising to the position of vice president four years later. In 1964, he composed his first film score for Sidney Lumet's *The Pawnbroker*. After the success of that film, Jones left Mercury Records for Los Angeles to pursue what became a highly successful career as a film score composer. In addition to film scoring, he continued to produce and arrange sessions in the 1960s.

Returning to the studio with his own work, Jones recorded a series of Grammy Award-winning albums between 1969 and 1981, including *Walking in Space* and *You've Got It Bad, Girl*. Following recovery from a near-fatal cerebral aneurysm in 1974, he focused on producing albums. He holds the record for the most Grammy Award nominations at 79, of which he won 27.



Bandleader Quincy Jones. Photo by Tom Pich.

NEA: When you were in Seattle in your teens you met some great musical mentors.

QUINCY JONES: Oh, absolutely. Bumps Blackwell, Ray Charles, Clark Terry, Count Basie, all these guys.

I used to play hooky and go down to the Palomar Theatre because that's where all the musicians were: Billy Eckstine, Bobby Tucker, Sammy Davis, all the musicians. I just wanted to be around great musicians because that's the way you learn, to be around guys that really know what they're doing. And Clark Terry taught me how to put my horn up so that when I play the high notes it didn't bleed. And he taught me, I think, 12 or 13 [things] not to do.

You have to understand. When we were in Seattle, we didn't have a connection with them back east, so we'd wait for every band to come through to hear all the stories, to learn all the new songs that Miles Davis had written and Charlie Parker had written and Tadd Dameron, Fats Navarro, everybody. And we paid close attention. We really were music junkies.

Tom McIntosh

COMPOSER/ARRANGER

Though not well known outside of jazz circles, the unique voice of composer and arranger Tom “Mac” McIntosh made him a favorite of Dizzy Gillespie, James Moody, Milt Jackson, and Tommy Flanagan, among other jazz giants.

McIntosh was born in 1927 in Baltimore. After a stint with the Army, he attended the Juilliard School and soon became an active participant in the New York jazz scene as a trombone player and composer.

He was a member of the famous Jazztet, formed by Benny Golson and Art Farmer, and was one of the founders of the New York Jazz Sextet. Many outstanding New York-based instrumentalists of the 1950s and ‘60s migrated in and out of the band, including Thad Jones, Art Farmer, James Moody, and Tommy Flanagan. McIntosh and Moody have a long history of friendship and collaboration dating back to the 1950s. McIntosh also was an original member of the Thad Jones-Mel Lewis Orchestra, to which he contributed songs and arrangements.

In the 1960s, McIntosh went to Hollywood as a film composer and remained in California for the next 20 years as a music director for films and television. McIntosh returned to the East Coast in the 1990s, teaching at various conservatories, including Boston’s New England Conservatory of Music. He also continued to write music. In 2004, he released his first recording under his own name (at the age of 77), with a second volume of his works forthcoming.



Trombonist and composer/arranger Tom McIntosh. Photo by Tom Pich.

NEA: So you basically started your musical training in the Army.

TOM MCINTOSH: My first job as a musician was to use the tuba bell to keep the front line straight. Make sure all the guys see the bell on this other end here. Line up between the two tubas and keep the line straight. So when it was over, the sergeant said, “Listen, the colonel said the band looked good and sounded good. You guys are in.” And he saw my face drop because I knew I was out. I couldn’t play. But he said, “Look man, you did us a big favor. Now it’s my turn to do you one. I’ll let you stay in the band if you learn how to play some marches on that tuba.” Here’s my shot. Forget football, boxing, and all of that. I’m now going to become a musician.

Then they had a dance band rehearsal. And lo and behold it started with a very impressive first piece, and then it went into this beautiful trombone solo played by a guy named Frank Hooks. And he played so soulfully. He played this song that I used to hear, “Estrellita.” I felt like a band of angels rushed in the room saying, “You see? You were indeed supposed to be a musician. The trombone is your instrument and ‘Estrellita’ is your theme song.” It turned my life around.

Joe Wilder

SOLO INSTRUMENTALIST

Joe Wilder has played trumpet with a virtual Who's Who of jazz—Louis Armstrong, Count Basie, Cab Calloway, Benny Carter, Dizzy Gillespie, and Benny Goodman, to name just a few.

Wilder was born in 1922 into a musical family led by his father Curtis, a bassist and bandleader in Philadelphia. Wilder's first performances took place on the radio program *Parisian Tailor's Colored Kiddies of the Air*. He and the other young musicians were backed up by such illustrious bands as Duke Ellington's and Louis Armstrong's. Wilder studied classical music at the Mastbaum School of Music in Philadelphia but turned to jazz, joining his first touring big band, Les Hite's band, in 1941.

During the 1940s and early '50s, he played in the orchestras of Jimmie Lunceford, Herbie Fields, Sam Donahue, Lucky Millinder, Noble Sissle, Dizzy Gillespie, and Count Basie, while also playing in the pit orchestras for Broadway musicals.

From 1957 to 1974, Wilder did studio work for ABC-TV while building his reputation as a soloist with his albums for Savoy and Columbia. He also was a regular

sideman with such musicians as Gil Evans, Benny Goodman, and Hank Jones, even accompanying Goodman on his tour of Russia. He became a favorite with vocalists and played for Harry Belafonte, Tony Bennett, Eileen Farrell, Billie Holiday, Lena Horne, Johnny Mathis, and many others.

He is the only surviving member of the Count Basie All-Star Orchestra that appeared in the classic 1959 film *The Sound of Jazz*.

NEA: Tell me about how you first became interested in jazz.

JOE WILDER: Well, I listened to all these [jazz programs on the radio] because my father did. And as I used to listen, there was a cornet player who used to come on. His name was Del Staigers and he was a fantastic cornet soloist. There were other people too that were on his level and above. But he was the one that I heard because he would be on the air and he had a high-pitched voice and I thought that was funny, but he played so beautifully. I used to say, "Geez, I wish I could play like that." And I was studying from the Arban trumpet book; that's what

most of these guys used for their students and what they themselves had been taught from. It had all these cornet solos in there. So after you had learned all of the beginning things you got a chance to play some of these cornet solos, and I could always hear him playing. So that was one who inspired me. I was really interested in playing like that.



Trumpet player Joe Wilder. Photo by Tom Pich.

Gunther Schuller

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

Recognized as a renaissance man of music, Gunther Schuller is a leader in both the classical and jazz traditions, contributing significant musical compositions and writings to expand jazz's horizons.

Schuller was born in 1925 in New York City. At age 17, he joined the Cincinnati Symphony as principal horn. Two years later, he joined the orchestra of the Metropolitan Opera while also becoming actively involved in the New York bebop scene, performing and recording with such jazz greats as Ornette Coleman, Miles Davis, Eric Dolphy, Dizzy Gillespie, John Lewis, and Charles Mingus.

When he was 25, Schuller took a teaching position at the Manhattan School of Music, beginning a long and distinguished teaching career that includes his tenure as co-director, along with David Baker, of the Smithsonian Jazz Masterworks Orchestra and professor of composition of music at Yale. From 1967 to 1977, he also was president of the New England Conservatory of Music where early in his tenure he established a jazz department offering both undergraduate and graduate degree programs. He was artistic director of Tanglewood Berkshire Music Center from 1970 to 1985.

Schuller is a proponent of what he called “the Third Stream”—an effort to fuse the two primary streams of music, jazz and classical, into a new hybrid—of which pianist/composer John Lewis was one of the main practitioners.

Schuller's jazz writings include *Early Jazz: Its Roots and Musical Development* (1968), considered one of the seminal books on the history of jazz, and *The Swing Era: The Development of Jazz, 1930–45* (1989), the second volume of a planned three-volume history of jazz. Schuller also is a recipient of a MacArthur Foundation “Genius” Award (1991).



A.B. Spellman (right) with the 2008 recipient of the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy, Gunther Schuller.
Photo by Tom Pich.

NEA: Tell me about your first interaction with jazz.

GUNTHER SCHULLER: My first real epiphany, real revelation about jazz occurred when I was still in high school and had already studied a lot of classical music. I was playing the flute and I was already collecting classical records and studying scores and everything. Then one night I was doing my homework. At that time in New York, at 11:15 on all three network stations the bands came on: Count Basie, Bennie Goodman, Duke Ellington, Tommy Dorsey, Woody Herman, whatever. I was listening and previously I had, of course, listened to jazz. There were a lot of jazz programs on the radio, but I wasn't listening consciously or intensely, but somehow that happened to be Duke Ellington who was playing at the Hurricane Club, 49th St. and Broadway. I had to stop my high school homework because I heard such sounds that I said, “My God, what is that? That is incredible!” I listened the next night because he played there the whole week. A few days later I concluded (and this is pretty radical) that jazz music in the hands of the greatest jazz composers/arrangers/players is just as good qualitatively as all the classical music in the hands of its greatest practitioners.

Bringing Jazz to a New Generation

NEA Jazz in the Schools Reaches Millions of Students

Eli Yamin is a professional advocate for jazz education. Under the auspices of Jazz at Lincoln Center (JALC), Yamin trains teachers to use the NEA Jazz in the Schools toolkit and Web site, a curriculum jointly developed by Jazz at Lincoln Center and the National Endowment for the Arts, with support from the Verizon Foundation. Since its release in November of 2005, more than 11,000 educators have requested copies of the curriculum, potentially bringing the music of jazz to some 5.6 million students. With a newly revised version of the curriculum toolkit now available, and an effort from Jazz at Lincoln Center to interest more teachers in using the materials, the NEA hopes to get more jazz into more schools.

About 60 teachers attended Yamin's workshop at the annual International Association for Jazz Education (IAJE) conference in Toronto in January. With enthusiasm, he demonstrated how the curriculum—which includes nearly 100 music samples, lesson plans, an interactive timeline, and a DVD—can complement subjects from band lab to history.

"It's flexible, and that's one of the things that I love about the NEA curriculum," Yamin said. "Other curricula are more prescriptive. They are dry, and they don't feel like jazz."

The NEA Jazz in the Schools toolkit contains a five-lesson plan that juxtaposes the history of jazz with the timeline of American history. Teachers often use it to spotlight particular cultural connections, like the role of ragtime in the Jazz Age or The Great Migration, when African Americans moved north, taking jazz and blues with them. Erika Floreska, director of education for Jazz

at Lincoln Center, said the organization partnered with the NEA on NEA Jazz in the Schools in order to reach more students, kids who do not play instruments or have general music education. "Our real dream and hope is that our band directors will walk down the hall and give the curriculum to a social studies teacher," Floreska said.

In 2007, Floreska hired Yamin to train teachers in the creative use of the curriculum. Advocating jazz education was a natural extension of the work Yamin was already doing for JALC. A jazz pianist and educator, he leads Jazz at Lincoln Center's Middle School Jazz Academy and has toured abroad with The Rhythm Road, a partnership between the U.S. State Department and JALC. He made his first NEA Jazz in the Schools presentation last summer at Jazz at Lincoln Center's



Eli Yamin presenting the NEA Jazz in the Schools toolkit at a workshop during the IAJE conference in Toronto, Canada. Photo by Tom Pich.

Band Director Academy—he had teachers “oohing” and “ahhing” over the flashy timelines and historical recordings. This spring, he intends to use the curriculum when he and his jazz trio present assemblies at ten New York City high schools through JALC’s own Jazz in the Schools tours.

“Eli has an amazing talent for translating his passion for the music to his audience,” Floreska said. “He also has the teaching skills that equal his musicianship skills, and that’s a rare find.”

Yamin also can have confidence in the curriculum that he’s promoting. After formalizing a partnership with the NEA, JALC assembled a team of preeminent jazz and arts education experts to prepare the materials. Music historian Dan Morgenstern, a 2007 NEA Jazz Master, selected the music for the accompanying two-CD set and online playlist, while the team of essay writers included jazz journalist and social commentator Stanley Crouch and historian and screenwriter Geoffrey C. Ward (of Ken Burns’s *Jazz*). The task of compiling lesson plans fell to Rob Horowitz, a nationally recognized arts education consultant and jazz guitarist.

As associate director of Columbia University’s Center for Arts Education Research at Teachers College, Horowitz was cognizant not only of what would make engaging lessons for high school students but what would make the curriculum appealing to school administrators.

“For better or worse, we are in a time of accountability and standards,” Horowitz said.

He created exercises, essay questions, and assessments that allow teachers to prove students meet learning objectives while studying jazz. But he emphasizes that the curriculum is only as good as the teachers who sit down and discover how they can best use it in their classrooms.

which presented a philosophy of nonviolent protest against the Southern system of segregation known as Jim Crow. Legal rights for African Americans had now become a matter of national concern, and the struggle for civil rights was destined to become the defining political movement of its era.

Engaged in this movement, jazz musicians made their own political statements. Charles Mingus's 1957 recording "Freedom of Movement" (CD: *Track 4*) was a biting indictment of Arkansas Governor Orval B. Faubus, who used the National Guard to prevent the integration of Little Rock Central High School by nine black teenagers. The four notes of Sonny Rollins's 1958 album "Freedom Suite (CD: *Track 10*) constituted what Rollins called his own personal emancipation proclamation. And in 1959, Max Roach's bebop played drums on Rollins's record (CD: *Track 11*), a musical manifesto that drew on African-American history and literature to express a fervent opposition to both racism in America and colonialism in Africa.

Armstrong once said, "I couldn't count the questions that came through the free Corbin to hear 'Out Loud.' ... Anybody who says that the first jazz don't love good jazz, you send them to me."

JAZZ: THE VOICE OF AMERICA

While the 1930s were a time of bold experimentation and unprecedented freedom in the world of jazz, there were also the early years of the Cold War, an era marked by political repression and anti-Communist paranoia. And yet, paradoxically, the Cold War became a catalyst for the spread of jazz on an unprecedented scale. As the United States began competing with the Soviet Union for influence over nonaligned and developing nations in Asia, Africa, Eastern Europe, the Middle East, and elsewhere, the medium of jazz became an indispensable propaganda tool. In 1949, the Voice of America, an overseas radio broadcasting unit of the United States government, lifted a young jazz fan, *White Lightning*, to host a program that was broadcast for two hours a night, six nights a week to listeners all over the world. Crossover played all forms of jazz, even the early swing gardens, like the Sun Ra sextet, that commercial radio stations in the U.S. would not put on the air. Jazz, as Crossover used to say, was "the music of freedom," and the people of Eastern Europe and the Soviet Union seemed to agree. At the peak of the Cold War, approximately 20 million of them regularly tuned in to Crossover's show. An irony so obvious more did so in other countries around the world. At a time in which considerable forces of jazz were starting to be written off in the U.S. as "easy listening," Crossover's show was a reminder that jazz was still an exciting and sometimes radical force for change.

Crossover's success on the air encouraged the State Department to send jazz musicians abroad as goodwill ambassadors. The pro-

A page from the NEA Jazz in the Schools Teacher Guide.

“This isn’t a movie that someone just puts on and the kids sit there and watch,” Horowitz said. “It’s not a show; it’s interactive.”

A survey of teachers using the curriculum shows that many educators are successfully integrating NEA Jazz in the Schools into their music, history, and even literature lessons. Of the 503 people who responded, 92 percent said they were able to use the curriculum, and 98 percent of them planned to use it again. Teachers were particularly impressed with the photos and music clips available in the toolkit and on the Web site. Several teachers noted that

the curriculum augments other resources like Ken Burns’s *Jazz* documentary.

Perhaps most telling was this statistic: less than half the teachers who responded had jazz bands at their schools. In fact, the majority of the teachers who used the toolkits taught English/language arts, followed by art and history/social studies teachers. That means the NEA Jazz in the Schools is fulfilling its goal to spread the story of jazz where students might not otherwise have a chance to hear it.

That’s not a problem at Highland Park High School in suburban Chicago, where incoming IAJE president Mary Jo Papich teaches jazz lab and chairs the fine and applied arts program. Each semester, her colleagues invite her to teach a jazz unit in the U.S. history classrooms.

“They know I’m a jazzer and that I’m passionate about the music,” Papich said. “Using [the NEA Jazz in the Schools] Web site and talking about jazz makes history more fun, and more memorable.”

For more information about NEA Jazz in the Schools, visit the Web site at www.neajazzintheschools.org.

Tuning In

NEA's *Jazz Moments* Hit the Airwaves

Tune in to the Real Jazz channel on XM Satellite Radio and you won't just hear songs featuring a range of NEA Jazz Masters. You also may discover that the first time Phil Woods met legendary saxophonist Charlie Parker they shared a cherry pie, or that Thelonious Monk once stuck a young Marian McPartland with his bar tab. These insider glimpses are courtesy of *Jazz Moments*, a series of more than 100 NEA-produced audio clips featuring NEA Jazz Masters talking about their hits, their heroes, and even each other. Hosted by jazz musician/producer Delfeayo Marsalis, the 60- to 120-second vignettes feature first-person anecdotes, musical samples, and historical information.

The raw material for *Jazz Moments* comes from interviews that the NEA has conducted with past and newly recognized NEA Jazz Masters since 2003. Peabody Award-winning producer Molly Murphy, who has been with the project since its inception, characterizes the interviews as incomparable. "I find jazz musicians to be some of the most engaging people I've ever encountered. I always walk away from interviews feeling inspired and often with some new practical knowledge about how to listen to jazz and even how to live life. [The interviews] provide invaluable historical, social, and emotional context within which to appreciate jazz—and all the admirable qualities its practitioners embody."

To broaden the reach of these invaluable archives, in 2006 the NEA launched a partnership with Washington, DC-based XM Satellite Radio to air *Jazz Moments* as interstitial programming on 12 XM Channels, including CNN, Oprah and Friends, and Real Jazz. Real Jazz Program Director Mark Ruffin says that the NEA radio segments enhance his programming tremendously. "The *Jazz Moments* give the listener a layer of intimacy with the artist. When you can hear Curtis Fuller talking about his love for John Coltrane, and you can actually hear the depth of that admiration in his voice, it makes you closer to that artist. That's something just hearing the music can't do." *Jazz Moments* and edited transcripts



NEA Jazz Master Curtis Fuller, one of the artists featured in the NEA-produced radio series, *Jazz Moments*. Photo by Tom Pich.

from the source interviews are also available on the newly expanded NEA Jazz Masters section of the Arts Endowment Web site (www.neajazzmasters.org).

The importance of hearing the artists talk about their lives and music cannot be underestimated. To further the collection and availability of interviews with jazz greats, the NEA has partnered with the Smithsonian Institution, on behalf of the National Museum of American History, to support the production of in-depth oral histories with NEA Jazz Masters. To date, 35 have participated in the Smithsonian Jazz Oral History Program. Nine NEA Jazz Masters, including David Baker and John Levy, are currently featured on the program's Web site: www.smithsonianjazz.org/oral_histories/joh-start.asp. The complete audio recordings are also available through the Smithsonian's Archives Center. New oral histories are added on an ongoing basis.

In The News

NEA Receives Historic Budget Increase

“More theater, more music, more dance, more literature, more visual arts, and more arts education will now be available to more Americans.” That’s how NEA Chairman Dana Gioia summed up the impact of the NEA’s FY 08 budget allocation of \$144.7 million, an increase of \$20.1 million over the NEA’s FY07 funding. President George W. Bush signed the omnibus appropriations bill just after Christmas, giving the NEA its largest increase in nearly three decades. Chairman Gioia praised the strong bipartisan support for the Arts Endowment by Congress and the Administration, noting that the additional resources will allow the agency to devote more funds for direct grants to arts organizations. The NEA also will extend the reach of its National Initiatives,

which support touring and arts education projects in a range of disciplines.

The nation’s museums also get a boost in the FY 08 allocation, which included changes in the NEA-administered Arts and Artifacts Indemnity Program created by Congress to facilitate international exchanges between institutions. Thanks to a separate authorization for coverage of domestic exhibitions, the costs of insuring loans between U.S. museums will be reduced. Citing the spiraling cost of insuring art exhibitions, Chairman Gioia called the new legislation “enormously important both to American museums and to the millions of people who visit them each year.”

NEA Communications Director Heads North to Maine

In the immortal words of Cole Porter, “You’re the Top!” And so would many say about Felicia Knight, the NEA’s director of communications, who will be leaving the agency at the end of March. She will return to Maine, her husband, and family to embark on another chapter of her professional life.



NEA Communications Director
Felicia Knight. Photo by Kevin Allen.

Five years ago, Knight came to the NEA from the office of U.S. Senator Susan Collins (Maine) to lead the communications office, now a 15-person staff, responsible for public affairs, media relations, audio production, publications, and the Web site.

Chairman Dana Gioia said, “No one has done more than Felicia Knight to help rebuild the Arts Endowment. Her astute leadership of the Communications Office helped restore both public trust and enthusiasm for our

programs. Under her guidance the agency also greatly expanded its outreach—not only through new publications and Web sites but also through a more active and positive engagement with the media. She was consistently smart, calm, and professional even under the most hectic circumstances. And she always made us laugh. We will miss both her expertise and her renditions of Broadway show tunes, and we wish her continued success.”

NEA Announces NEA Opera Honors

For the first time in 25 years, the NEA has created a new lifetime honor: The National Endowment for the Arts Opera Honors will be the highest recognition bestowed on the nation’s outstanding opera artists and advocates. NEA Chairman Gioia affirmed, “It is important for America to honor its great artists and their work. This new award category will give the NEA an opportunity to celebrate the achievements of one of this

From the Archives

NEA National Heritage Fellowships

The NEA Jazz Masters Fellowships are not the Arts Endowment's only lifetime honor—every year, 10 to 12 folk and traditional artists are chosen as NEA National Heritage Fellows, the nation's highest honor in the folk and traditional arts. Below are a few moments from the program's 25th-anniversary events, supported by the Darden Restaurants Foundation.



2007 NEA National Heritage Fellow Joe Thompson, a string band musician from Mebane, North Carolina, at the Capitol Hill awards ceremony with (left) U.S. Representative David Price (North Carolina-4th District) and (right) Senator Richard Burr (North Carolina). Photo by Tom Pich.

2007 NEA National Heritage Fellow Violet de Cristoforo (left), a haiku poet from Salinas, California, at the Capitol Hill awards ceremony with U.S. Representative Sam Farr (California-17th District). Photo by Tom Pich.



2001 NEA National Heritage Fellow Peter Kyvelos (left), an *oud* maker from Bedford, Massachusetts, with Senator Edward Kennedy (Massachusetts) at the 25th-anniversary celebration on Capitol Hill in June 2007. Photo by Tom Pich.



nation's great—but often neglected—musical art forms.”

The NEA will announce up to seven honorees to receive the inaugural awards at Opera America's annual Opera Conference at the National Performing Arts Convention in June. The honorees, who will receive a one-time \$25,000 award, also will be feted at a gala in the nation's capital this fall. Nominated by the public, award recipients may be opera artists or collaborative

artistic teams who have made either an extraordinary lifetime contribution to the field or a single, uniquely valuable accomplishment; artists or artistic teams whose work has expanded the nation's opera repertoire; or individuals who have significantly advanced public knowledge and appreciation of the form. For more information on the NEA Opera Honors, please visit www.arts.gov/honors/opera/index.html.

2008 NEA Jazz Masters Events

Below are some candid photographs from the various NEA Jazz Masters events that took place during the International Association for Jazz Education annual conference, held this January in Toronto, Canada.



NEA Jazz Masters Roy Haynes (left) and Gunther Schuller share a moment.



2008 NEA Jazz Masters Quincy Jones (left) and Candido Camero at the NEA Jazz Masters panel discussion.

All photos by Tom Pich.



Above right: NEA Jazz Masters Frank Foster (left) and Dan Morgenstern. Above left: 2008 NEA Jazz Masters, from left, Quincy Jones, Tom McIntosh, and Joe Wilder at the special luncheon for the honorees.



Taking a bow after the concert finale, from left, NEA Jazz Masters Candido Camero, David Baker, Joe Wilder, and Paquito D'Rivera.

The National Endowment for the Arts would like to congratulate NEA Jazz Masters Herbie Hancock and Paquito D'Rivera for their 2008 Grammy Awards:

- Album of the Year and Best Contemporary Jazz Album: *River: The Joni Letters* by Herbie Hancock
- Best Latin Jazz Album: *Funk Tango* by the Paquito D'Rivera Quintet



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