

AmJazzIn™

The American Jazz Institute Newsletter

Fall 2001 • Volume 7

AJI opens 2001-2002 season at Claremont McKenna College with Ellington tribute on September 29, Lee Konitz on October 15

With its musically diverse offerings, the 2001-2002 season at Claremont McKenna College promises to deliver plenty of surprises. New works essential to the growth of jazz as well as fresh arrangements of classic compositions will be performed by world-famed guest soloists and the AJI's repertory ensembles of renowned West Coast jazz artists.

The AJI and CMC look forward to your joining us for what promises to be a truly memorable third season of outstanding campus concerts.



RAY AVERY ARCHIVES



Ellingtonia 2001

The Music of Duke Ellington

The American Jazz Institute Big Band
Special guest: Gina Eckstine, vocalist

Saturday, September 29, 8:00pm • Admission Free
Pickford Auditorium, CMC campus, Claremont

As bandleader, songwriter, composer and arranger, the legacy of Edward Kennedy Ellington (1899-1974) will never be equalled.

Duke Ellington's prodigious talents evolved early on. He taught himself harmony at the piano and acquired the rudiments of orchestration by experimenting with his orchestra. The Ellington orchestra became a career-long workshop in which he "consulted" with band members to explore compositional alternatives. During the seminal Cotton Club period, his great talent for writing in a variety of musical forms was honed by the requirement to perform dance tunes, popular music and production numbers as well as the blues and pure jazz. It was during these formative years that Duke developed a truly extraordinary relationship with his orchestra. More even than the piano, his orchestra was his instrument, enabling

cont'd on page 2

THE GOALS OF AJI

- To advance and promote jazz music throughout the world.
- To maintain a repertory jazz orchestra to perform new and archival jazz music.
- To educate and expose the public to jazz by live performances and panel discussions.
- To physically house, archive and preserve jazz music: compositions, scores, arrangements, recordings, artwork, photographs, films and other jazz works.
- To seek and attract donations of jazz works with an emphasis on original compositions, scores, arrangements and recordings.
- To make jazz works available for research, study and education.
- To support charitable endeavors that promote and advance jazz music.

Board of Directors

Mark A. Masters, President
Audree Coke Kenton
Richard Douglas Brew

The American Jazz Institute is a tax-exempt non-profit organization pursuant to I.R.C. Section 501(c)(3). Contributions to the AJI are tax deductible.

Please see page 5 for information or contact us:
PO Box 5716, Pasadena, CA 91117
Phone: 626-798-3127
Fax: 626-794-5453
E-mail: AmJazzIn@aol.com
Website: www.amjazzin.com



RAY AVERY ARCHIVES

Lee Konitz & Friends

A Tribute to Lee Konitz

The American Jazz Institute Big Band

Special guests: Alan Broadbent, Bob Enevoldsen, Gary Foster, Joe LaBarbera, Jack Montrose, Putter Smith

Monday, October 15, 6:45pm • Admission Free
Marian Minor Cook Athenaeum, CMC campus, Claremont

Lee Konitz is the foremost saxophonist in the Cool style of jazz, and one of the very few alto players of his generation to escape the dominating influence of Charlie Parker and create a completely personal, recognizable sound and style on the instrument.

Konitz embarked on his career in earnest in 1947 when he joined Claude Thornhill's influential orchestra, at that time the source of much of the talent that shaped Cool Jazz in New York. It was there that he established associations with Miles Davis and Lennie Tristano. He went on to perform and record with both. Konitz was a leading player in the famous Miles Davis Nonet performances and recordings of 1948-50. But it was under the guidance and tutelage of Tristano that he developed his unique style, recognizable for its smooth precision and flowing lines. Following an early-50s stint with the Stan Kenton Orchestra, Konitz again performed with Tristano and on into the early 60s with his own small groups. The mid-60s saw the ever-adventurous Konitz experimenting with avant-garde jazz before returning to his original style. The 70s were notable for a series of important recordings with Warne Marsh, the founding of his own nonet, and more experimenting that has successfully added elements of blues and pop to his music.

During the past two decades -- actively recording in duet and numerous small group environments and performing in clubs and festivals worldwide -- the Konitz style has matured into one of the most identifiable sounds in all of jazz.

"Lee Konitz & Friends" is a presentation of AJI and the Gould Center for Humanistic Studies. In this rare West Coast appearance, legendary saxophonist Lee Konitz joins the AJI Big Band and six distinguished friends for an evening celebrating his truly remarkable seven-decade career.

Ellingtonia 2001 cont'd from page 1

him to freely experiment with the timbral colorings, tonal effects and unusual voicings that became the essence of his style. The "Ellington effect," as Billy Strayhorn called it, was virtually inimitable because it relied so heavily on the unique style of renowned musicians such as Sam Nanton, Harry Carney, Ray Nance, Rex Stewart, Cootie Williams, Lawrence Brown, Johnny Hodges, Jimmy Blanton, Ben Webster, and Strayhorn of course. Their legacy is on display in *Ellingtonia 2001*.

• • •

Gina Eckstine launched her professional career at age 7, singing with her father -- the famous bandleader and singer Billy Eckstine. She has gone on to share the stage with the likes of Count Basie and Sammy Davis Jr., and delight audiences from Las Vegas to London. Gina's striking presence and her powerful, distinctive voice make her a perfect choice to highlight the Ellington songbook.

"Ellingtonia 2001" is a presentation of The American Jazz Institute. Full orchestra, small band and songbook tributes to the Ellington genius will be performed by the AJI Big Band, special guest Gina Eckstine and featured soloists Sherman Ferguson, Ricky Woodard, Bill Berry, Milcho Leviev and Gary Smulyan.

Coming Next Spring

- JANUARY ... composer and trombone great Jimmy Knepper joins the AJI Big Band in a performance of his original compositions
- FEBRUARY ... tenor saxophonist Billy Harper and trumpeter Tim Hagans are featured in AJI's fresh interpretation of *Porgy & Bess*
- MARCH ... baritone sax star Gary Smulyan is featured in AJI's new arrangements of works by the late Gary McFarland
- APRIL ... tenor sax great Jack Montrose joins AJI's brass ensemble to pay a special tribute to Jelly Roll Morton

GREAT NEWS! AJI's WEBSITE IS ON THE WAY!

All the details coming in the Winter 2002 newsletter

Designed and edited by Scott Evans

Pickford Auditorium and the Marian Minor Cook Athenaeum are conveniently located in Claremont on the campus of Claremont McKenna College.

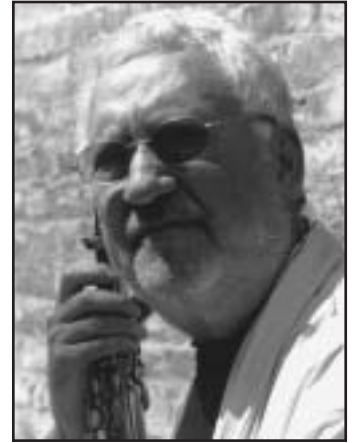
Pickford Auditorium is in Bauer Center, South Building, at 500 East Ninth Street. The Athenaeum is at 385 East Eighth Street.

For further information, please call the AJI at 626-798-3127.

Welcome to the 3rd Season of AJI concerts on campus at Claremont McKenna College



More capacity audiences will be attending the coming season's line-up of outstanding concerts, judging by the growing and gratifying response to this unique series from jazz fans throughout Southern California. Join us, to experience the music and support AJI's goal of maintaining repertory ensembles of renowned West Coast jazz musicians performing new and archival music with world-famed guest soloists. You'll find the perfect setting on the beautiful CMC campus, with its college-friendly Athenaeum and jewel of a new Pickford Auditorium.



Saturday, September 29

Ellingtonia 2001

The Music of Duke Ellington

The American Jazz Institute Big Band

Special guest: Gina Eckstine, vocalist

Monday, October 15

Lee Konitz & Friends

A Tribute to Lee Konitz

The American Jazz Institute Big Band

Special guests:

Alan Broadbent, Bob Enevoldsen,

Gary Foster, Joe LaBarbera,

Jack Montrose and Putter Smith

© 2001 The American Jazz Institute

AmJazzIn™

The American Jazz Institute

PO Box 5716
Pasadena, CA 91117

DATED MATERIAL
ADDRESS CORRECTION
REQUESTED