

AmJazzIn™

The American Jazz Institute Newsletter

Fall 2007 • Volume 17

AJI announces new Mentoring Program, new Outreach Program, new Gary Foster/Putter Smith CD, new Record Store reviews

Find Your Own Voice SM

“... making a profound impact on the lives of student musicians”

The American Jazz Institute and The Roger E. Rickson Foundation are embarking on a jazz-education/community-outreach mentoring program that sends professional musicians into public schools.

Nothing can engage junior high and high school students like the thrill of a professional jazz ensemble performing specifically for them. The excitement generated in such an intimate setting brings students into the moment and stays with them long after the exposure.

On a quarterly basis, AJI and The Roger E. Rickson Foundation will provide a 14-piece big band made up of professional musicians to a targeted school and also include three other invited schools that encompass the different socioeconomic areas in Southern California. These day-long mentoring programs will be provided free of charge to the schools. *(cont'd on page 9)*

Real Music Comes From Musicians SM

“... so they understand who makes the music”



Stephanie O'Keefe

AJI is pleased to announce a new educational/community outreach program, REAL MUSIC COMES FROM MUSICIANS SM. Conceived by Stephanie O'Keefe, a professional musician working in Los Angeles, the program is in response to the increasing use of electronically generated music, particularly in genres and venues in which live music was once a very important factor.

“We have two generations who have grown up thinking that music comes out of boxes and have never heard, for instance, the sound of a clarinet coming from a real clarinet,” O'Keefe said. “I think it's very important to

educate the public about our profession, so they understand who makes the music.”

AJI President Mark Masters believes that REAL MUSIC COMES FROM MUSICIANS SM will be a perfect match for AJI's new mentoring program, FIND YOUR OWN VOICE SM. Masters says, “The two programs will work hand in hand and certainly compliment each other as well as draw attention to the other.”

In conjunction with concerts, lectures and special presentations, REAL MUSIC COMES FROM MUSICIANS SM will help build a greater awareness of the true role of professional musicians in jazz and all music.

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.

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Memorable moments of the Spring '07 concert season at CMC



Bennie Maupin with Alphonso Johnson



The Billy Hart Octet, Mark Masters conducting



Billy Hart and Pete Christlieb



Rufus Reid with Gary Foster (alto sax) and Dave Woodley (trombone)

January: The Bennie Maupin Ensemble

Tenor saxophonist Bennie Maupin brought his acclaimed ensemble to Claremont McKenna College for a special performance in Pickford Auditorium. The group -- Maupin on tenor saxophone and bass clarinet, drummer Lorca Hart, bassist Alphonso Johnson and percussionist Darryl Munyungo -- played material from Maupin's new Cryptogramophone release, *Penumbra*. Maupin's long and storied career with such jazz greats as Miles Davis, Herbie Hancock and Andrew Hill is well documented. His distinctive musical voice is the reason so many musicians are drawn to him. Throughout the evening, Maupin held the audience transfixed by his brilliant use of varied moods. As with so many artists who play the jazz series at CMC, he is a master of playing both "in" and "out" of harmonic structures. Some pieces were completely lacking in harmonic structure while others drew the listeners in with a very accessible form. Among the many memorable compositions were *Penumbra*, *Message to Prez* and *Vapors*.

Bennie Maupin was a part of our Grachan Moncur III night in 2005, and we hope to have him back in the near future.

February: An Evening with Billy Hart

Billy Hart is a most versatile and lyrical drummer, in great demand for his unique skills. The Billy Hart Octet performed Hart's own compositions as arranged by AJI's Mark Masters. Hart's music was singular in that it did not contain traditional song forms. Unusual harmonic structures and song forms of great length were the norm. When Masters asked Hart about his frequent use of certain compositional techniques, such as a pedal tone in the bass, he replied that "it was a favorite of John Coltrane's and well worth continuing to explore." Giving stellar support to Hart were Milcho Leviev (piano), Dave Carpenter (bass), Stephanie O'Keefe (French horn), Dave Woodley (trombone), Danny House (alto saxophone), Pete Christlieb (tenor saxophone) and Tim Hagans (trumpet). The octet successfully negotiated the demanding music through exciting and probing improvisations as well as bringing life to the orchestral treatments. Featured compositions included *Billy's Blues*, *Amethyst*, *Reneda*, *Lorca*, *Duchess*, *Motional*, *Irah* and *Layla Joy*.

Billy Hart's music has never previously been placed in an orchestral setting.

March: Rufus Reid Plays Tadd Dameron

Rufus Reid joined the AJI in presenting a night of Tadd Dameron's music. Composer, arranger, educator and bassist Rufus Reid has for many years been a very in-demand sideman. But only recently has he begun to be recognized as a composer, having received numerous commissions for compositions and being called on to write music almost as much as he is to perform as a bassist.

For this performance of Tadd Dameron compositions, Reid was joined by Joe LaBarbera (drums), Ron Stout (trumpet), Gary Foster (alto saxophone), Dave Woodley (trombone), Jerry Pinter (tenor saxophone) and Brian Williams (baritone saxophone). Many of Dameron's most well known works were showcased by the ensemble. *On a Misty Night* featured Jerry Pinter and Reid, while *Soultrane* was a feature for Ron Stout and *Dameronia* was a feature for Stout and Gary Foster. *The Scene is Clean* had everyone playing a chorus. Dameron's most well known composition, *If You Could See Me Now*, was a feature for alto saxophonist Gary Foster with just bass and drums. *Hot House*, based on the chords to *What is This Thing Called Love?*, is most known through recordings by Charlie Parker. Mark Masters' arrangement let the ensemble play before getting to solos by Foster, Stout and Reid, and the final statement of the Dameron theme. Other songs performed included *Lady Bird* and *Half Step Down Please*.

Introducing the first release in a special new series of CDs from AJI

PERFECT CIRCULARITY

Gary Foster: tenor and alto saxophones, flute
Putter Smith: bass

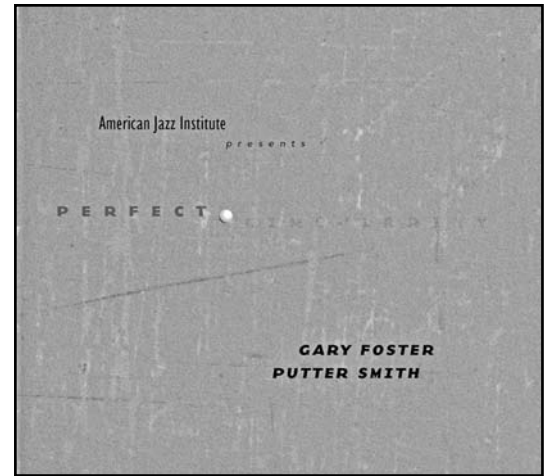
If two beautiful players get together, chances are they will make beautiful music. This is an interesting variety of material. Gary plays all the flutes and alto and tenor saxes masterfully. I was hoping to hear Putter sing some lyrics! Thanks, fellow travelers. Love, Lee

-- Lee Konitz

When you experience great art, you realize what you are seeing cannot be any other way. Perhaps that is another way of expressing that something is perfect. I hear that perfection in what Gary and Putter have created.

-- Mark Masters

AJI directors Mark Masters and Ron Teeple felt the need to begin a series of recordings that is small in scale (no formal distribution) and available mostly to AJI members and concert goers at Claremont McKenna College. The purpose of the series is to document important musical collaborations, such as this inaugural disc, *Perfect Circularity: The Gary Foster/Putter Smith Duo*. Gary and Putter have been musical associates spanning five decades. After they performed last year as part of the AJI/CMC concert series, Masters proposed the duo format project to Gary and Putter. Their response was, in unison, "When do we do it?" Masters and Teeple are confident that this series will continue well into the future, documenting other significant musicians.



Putter Smith and Gary Foster

About the Artists

Gary Foster is a musician of many gifts. Long a mainstay of the Los Angeles jazz scene, Gary plays alto and tenor saxophones, all the clarinets and flutes. His resume includes work with Cal Tjader, Clare Fischer, Toshiko Akiyoshi, Lee Konitz, Charlie Haden and many others. Gary balances both work for film and television, as well as improvising in pure jazz settings. He is well known as a clinician who travels throughout the United States, working with younger musicians and mentoring those starting careers in the music field.

Bassist Putter Smith's extensive career includes work with Lee Konitz, Thelonious Monk, Warne Marsh, Alan Broadbent, Walter Norris and many others. Putter's highly individualized style of playing the bass is beautiful and very much on display on the new AJI recording, *Perfect Circularity*. His interaction with Foster is breathtaking. Putter is a gifted composer whose songs are more closely related to European art songs than to just simple jazz tunes. We are always pleased when Putter can be part of the AJI/CMC concert series as either a leader (Left Coast Quartet), co-leader (with Gary Foster) or simply a sideman as he has been for many concerts over the past eight years at Claremont.



The Gary Foster/Putter Smith Duo



To order PERFECT CIRCULARITY direct from AJI, see page 5. To get it free, see page 6.

"Wish Me Well" gets reviewed

"... a 'must-have' disc, and a superb work of art from one of America's finest jazz ensembles."

Like fellow arranger/composer David Axelrod, Gary McFarland remained a neglected and misunderstood figure in jazz until his recent rediscovery by crate-digging hip-hop enthusiasts in their never-ending quest for more sampler fodder. Odd as that may seem, "Wish Me Well" makes it clear that McFarland still has quite a following amongst old-school jazz artists such as former colleague/running buddy Steve Kuhn, and the brilliant and iconoclastic arranger/composer Mark Masters. Using a group of top-drawer studio and jazz musicians, Masters has crafted a tribute that should bring yet more listeners back to check out McFarland's work.

From Grant's Pass, Oregon, McFarland streaked into the jazz firmament like a loopy, carefree comet. A self-taught vibraphonist who had failed in earlier attempts to learn trumpet, trombone and piano, he was unaware of his innate composing and arranging skills until he tried to show a tune he had worked out on the vibes to flutist Santiago Gonzalez. After confessing to the bandleader that he did not know how to write the tune out, Gonzalez remarked that McFarland was "an idiot" if he didn't apply himself and learn to write music.

Five years later, McFarland was arranging for Gerry Mulligan's Concert Jazz Band, had a recording contract with Verve, and was being hailed as a musical genius by critics and fans alike. A few years later, the hosannas quieted as McFarland became increasingly involved in non-jazz music projects (the terrific Wendy and Bonnie LP, for one). His attempts at singing, and his penchant for reworking trendy pop tunes were widely ridiculed. Even so, his ongoing collaboration with pianist Steve Kuhn brought forth a great deal of truly sublime music. McFarland died tragically and mysteriously at age 38, the result of ingesting a cocktail laced with methadone.

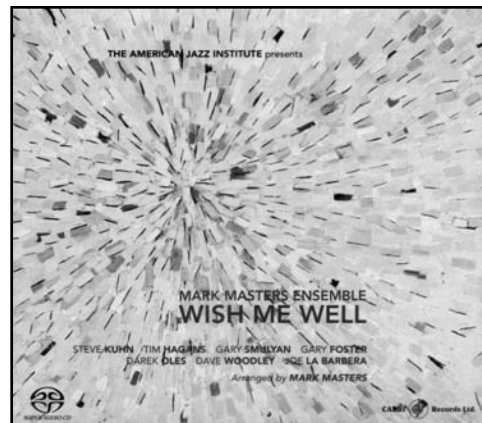
In creating "Wish Me Well," Masters took on the task of overhauling McFarland's compositions and arrangements for his own brass-heavy band. This is no mean feat, as McFarland typically used small groupings of strings and flutes and tended towards gossamer-light textures. Bringing Steve Kuhn and Gary Smulyan in as featured soloists was a stroke of genius. Kuhn's solo on "Tree Tops," the opening track, is simply breathtaking -- for my money one of the year's musical highlights. Kuhn's playing elsewhere is similarly elegant and inspired -- as on the opening to "Gary's Waltz." Smulyan, who appeared in an earlier Masters-led McFarland tribute concert, contributes blazing solos on almost every track.

Many who know McFarland's music will be surprised at the brusque, broad and intensely swinging nature of Masters' interpretations. This is especially true of the pieces originally written for Mulligan's band ("Weep," "Kitch" and "Chuggin"), where the influence of Ellington and Basie are writ large. The same could be said of "Why Are You Blue?," a slinky, low-down blues that is perhaps McFarland's most popular tune. McFarland's dreamy, introspective side is represented by the aforementioned "Tree Tops" and "Gary's Waltz," as well as "Summer Day." The melancholic and wistful title track is lovingly played by the trio of Kuhn, LaBarbera and Oles. Masters' reworkings of McFarland's more complex pieces -- "Tree Patterns" (from the LP McFarland recorded with Bill Evans), "Monk's Sphere" and "I Love To Say Her Name" -- are witty, playful, and somewhat reminiscent of Carla Bley's more ambitious big band endeavors.

"Wish Me Well" is one of those rare tribute CDs that successfully captures the essence of its subject and functions as a definitive artistic statement by the musicians who created it. This is a "must-have" disc, and a superb work of art from one of America's finest jazz ensembles.

-- Dave Wayne, JazzReview.com

Gary McFarland was dubbed an "adult prodigy" by critic Gene Lees and initially made a major impression in the jazz world during the early '60s, though a turn toward instrumental pop left his contributions somewhat overlooked by the time of his still unsolved murder in 1971. Mark Masters presented a concert of McFarland's music featuring baritone saxophonist Gary Smulyan in 2002 and arranged 11 of his works for this release, featuring Smulyan, pianist Steve Kuhn (who worked with McFarland), multi-reed player Gary Foster and trumpeter Tim Hagans,



among others. Three of the pieces were written for Gerry Mulligan and the Concert Jazz Band: the breezy, lighthearted "Weep" and the upbeat "Kitch" (featuring Foster on alto sax), along with the Duke Ellington-influenced "Chuggin" which showcases Smulyan. Perhaps the most striking work is "Gary's Waltz," a melancholy work recorded on numerous occasions by Bill Evans during the last few years of his life. But after Kuhn's opening piano solo, Masters transforms this piece into a rich tapestry for the ensemble, gradually increasing its tempo and discarding its somber mood, spotlighting Hagans' outstanding trumpet solo. The perfect balance of Masters' charts and the intimate sound captured by engineer Talley Sherwood combine to make this an essential CD. Perhaps Mark Masters' thoughtful exploration of Gary McFarland's compositions will stir additional interest in the late vibraphonist's work, which has been unjustly neglected.

-- Ken Dryden, All Music Guide

Capri strikes again! Tom Burns' tiny Bailey, Colorado jazz label has a way of turning out finely crafted gems, and this CD is no exception. This tribute album helps to resurrect the reputation of an undeservedly marginalized composer and arranger -- and thereby hangs a tale.

Gary McFarland was a fine talent whose heyday was the 1960s, starting with efforts for Anita O'Day, Bob Brookmeyer, Stan Getz and Gerry Mulligan. A vibraphonist and vocalist, he soon moved into writing, arranging and leading his own ensembles for such reportedly awesome albums as "The Gary McFarland Orchestra" with Bill Evans and 1966's "Profiles." Later, as he moved to poppier stuff, his early fans drifted away. ... (his) untimely death at the age of 38 seemed to condemn him to footnote status.

However, as with all things of quality, the word is getting out about his creations. Famed L.A. arranger Mark Masters has assembled a top-notch crew to take a tour through an incredibly strong sample of McFarland's dense, moving oeuvre.

McFarland delineates a series of strong musical statements here, unique and unpredictable, yet solid. The work is articulated by such fine talents as Steve Kuhn on piano, Joe LaBarbera on drums, Tim Hagans on trumpet and Dave Woodley on trombone.

Masters has dusted off, tweaked and just plain had fun with McFarland's compositions -- which, in jazz, is of course as it always should be. From the jaunty "Monk's Sphere" to the final, wistful title track, surprises and pleasures that mandate multiple listens abound here.

Hopefully, this and future efforts like it will place a neglected master's achievements in the light, allowing new generations of musicians a chance to keep them alive. Bravo!

-- Brad Weismann, Colorado Daily, Boulder

One of the most difficult tasks for an arranger is taking, let's say, an octet or nonet and making them sound bigger than they are. We've heard Anthony Wilson do it and Rob McConnell with his tentet. Now Mark Masters. Gary McFarland's music presents a foundation for an arranger to sink his teeth into. Some of the most impressive things here for me are Steve Kuhn's piano playing, still he remains one of the most underrated on the scene, and the masterful drumming of Joe LaBarbera. Listen to "Gary's Waltz" with the Bill Evans inflections and Joe's time on "Why Are You Blue?" ... soulful and melodic with high-level musical improvisation and arranging.

-- WHRO Public Radio

To order WISH ME WELL direct from AJI, see page 5. To get it free, see page 6.

The AJI Record Store

ORDER DIRECT – OR BETTER YET ... take your choice of our latest CDs or Lee Tanner's new book when you become an AJI Member! (See reverse side)



NEW! "Perfect Circularity: The Gary Foster/Putter Smith Duo"
Woodwind and bass masters Gary Foster and Putter Smith showcase their long and amazing musical association. This is the inaugural disc in a limited-release series for AJI members documenting important jazz collaborations.

NEW! "THE JAZZ IMAGE: Masters of Jazz Photography" by Lee Tanner

From renowned photographer Tanner comes this unprecedented collection of over 150 stunning duotone photos of legendary jazz artists from Louis to Miles, on stage and behind the scenes. Included are works by Herman Leonard, Frank Wolff, Bob Willoughby, Milt Hilton and Bill Claxton, as well as Tanner's own. Introduction by Nat Hentoff. Hardcover, 176 pages, 10" x 12."



NEW! "WISH ME WELL: Reflections on Gary McFarland"

The Mark Masters Ensemble

Gary McFarland, the too-long-neglected composer and arranger of the '60s, receives deserved recognition of his brilliant and unique style in these arrangements by Mark Masters for an all-star ensemble featuring Steve Kuhn, Tim Hagans, Gary Smulyan, Gary Foster, Darek Oles, Dave Woodley and Joe LaBarbera.

Exploration: Grachan Moncur III Octet

The preeminent post-bop/free-bop jazz trombonist of the early '60s returns in a brilliant performance of his own compositions arranged by Mark Masters for a stellar octet of Tim Hagans, Gary Bartz, Billy Harper, Andrew Cyrille, Ray Drummond, Dave Woodley, Gary Smulyan and John Clark.

Porgy & Bess...Redefined!: The Mark Masters Ensemble

The most famous of all folk operas receives a newly definitive presentation in these adventurous arrangements by Mark Masters, performed by an ensemble of superb musicians featuring Billy Harper, Tim Hagans, Gary Smulyan, Dave Woodley, Ray Drummond, Joe LaBarbera and Cecilia Coleman.

One Day with Lee: Lee Konitz with The Mark Masters Ensemble

The elder statesman of the alto in a memorable performance of his own compositions arranged by Mark Masters. Featuring Bill Perkins in a final recording, Gary Foster, Jack Montrose, Dave Woodley, Bob Enevoldsen, Steve Huffsteter, Ron Stout, Cecilia Coleman, Putter Smith and Kendall Kay.

The Clifford Brown Project: The Mark Masters Ensemble featuring Tim Hagans

A critically-acclaimed tribute to the legendary trumpet player, with Brown's solos played by a stellar trumpet quartet supporting the brilliant improvisations of Tim Hagans. Arranged by Mark Masters and Jack Montrose. Also featuring Jack Montrose, Gary Smulyan, Dave Woodley, Cecilia Coleman, Putter Smith and Joe La Barbera.

The Jimmy Knepper Songbook: Jimmy Knepper with The Mark Masters Jazz Orchestra

The classic recording of a singular voice on the trombone, performing his own compositions arranged for the big band by Mark Masters. Featuring Gary Foster, Johnny Coles and Ralph Penland.

Priestess: Billy Harper with The Mark Masters Jazz Orchestra featuring Jimmy Knepper

An adventurous big band interpretation of the compositions of John Coltrane, Chick Corea, Billy Strayhorn and Billy Harper. Arranged by Mark Masters.

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The American Jazz Institute invites your membership

Supporting, preserving and creating jazz is what The American Jazz Institute is all about. In the past several concert seasons at Claremont McKenna College, we have presented such varied programs as *Porgy and Bess...Redefined!*, *The Music of Ornette Coleman*, *An Evening with Dewey Redman*, *The Music of Jelly Roll Morton* and *Sketches of Spain*. Essential to our mission, we have recorded over fifty individual oral histories of major jazz artists as well as an extensive collection of group histories, including *The Ellington Legacy* and *The Singers Unlimited*. Since 2002, we have recorded six new CDs, including the critically acclaimed *The Clifford Brown Project*, *One Day with Lee*, *Porgy and Bess...Redefined!*, *Exploration* and *Wish Me Well*.

To continue pursuing our mission, we need the support of those who share our commitment to this music. Your tax deductible membership or contribution in any amount will be deeply appreciated by The American Jazz Institute and the jazz artists that perform for you.

Patron

\$50 Annual Membership

- Choice of 1 AJI CD
- AmJazzIn newsletter: AJI news and schedules of upcoming concerts and special events
- Special "meet the musicians" after-concert receptions

Artistry Circle

\$75 Annual Membership

- Choice of 2 AJI CDs
- AmJazzIn newsletter: AJI news and schedules of upcoming concerts and special events
- Special "meet the musicians" after-concert receptions

Platinum Circle

\$100 Annual Membership

- Choice of 3 AJI CDs or "The Jazz Image" book
- AmJazzIn newsletter: AJI news and schedules of upcoming concerts and special events
- Special "meet the musicians" after-concert receptions

Member

\$25 Annual Membership

- Souvenir AJI coffee mug
- AmJazzIn newsletter: AJI news and schedules of upcoming concerts and special events
- Special "meet the musicians" after-concert receptions

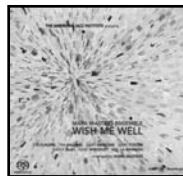
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"One Day with Lee"
Lee Konitz and
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"Wish Me Well:
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The Mark Masters Ensemble



"Perfect
Circularity:
The Gary Foster/
Putter Smith Duo"



"Porgy & Bess... Redefined"
The Mark Masters Ensemble



"Exploration"
Grachan Moncur III Octet



The American Jazz Institute is a non-profit organization dedicated solely to the enrichment and enhancement of the appreciation of jazz music. From its humble beginning in New Orleans at the turn of the last century, jazz evolved into one of America's enduring world contributions, a "universal language" understood by all.

In this spirit, AJI seeks to preserve this national treasure as well as expand upon it by spotlighting America's great jazz composers, arrangers and musicians -- both firmly established and newly discovered, and from traditional to avant garde.

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New Renewal Annual membership: Platinum Circle (\$100) Artistry Circle (\$75) Patron (\$50) Member (\$25)

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AJI records the music of Dewey Redman with Oliver Lake, Tim Hagans, Dave Carpenter, Peter Erskine and 11-piece ensemble

On September 29, 2006, The American Jazz Institute brought together a remarkable group of musicians for its most recent recording project.



Gary Foster (woodwinds)
and the brass section

Originally conceived by AJI Director Mark Masters as a recording of Dewey Redman performing arrangements of his own compositions, the project instead became an homage to Walter Dewey Redman who passed away on September 2.



The 11-piece ensemble features Oliver Lake (alto saxophone), Tim Hagans (trumpet), Dave Carpenter (bass) and Peter Erskine (drums). Also featured are Gary Foster (woodwinds) and Dave Woodley (trombone), along with Cecilia Coleman, Scott Englebright, Les Lovitt, Les Benedict, Charlie Morillas, Stephanie O'Keefe, Don Shelton, Bob Carr and John Mitchell.

The compositions are almost all Dewey Redman's, including *Thren*, *Le Clit*, *Boody*, *Dewey's Tune* and *Joie de Vivre*. Mark Masters provided the arrangements for the album. Conceived as a small group record with a supporting ensemble, Lake, Hagans, Carpenter and Erskine's original voices created improvisational magic while the ensemble provided orchestral responses to their improvised calls. Half the recording has structured forms for soloists to improvise over while the remainder of the project is best described as free atonality in a structured orchestral setting.

The CD is currently in post production and should be available in late 2007.



Oliver Lake



Tim Hagans

It's not a term to toss around, but sometimes it fits. Oliver Lake, one could say with little worry of hyperbole, is a renaissance man. Best known as an original member of the longstanding World Saxophone Quartet, he is also an organizer with a sense for business -- from founding the Black Artists Group in St. Louis in the '60s to running his own label, Passin' Thru. He's a painter and a poet, a monologist and observer of the human condition. Nestled away in a beautiful old house in Montclair, NJ, a home filled with paintings and dark wood paneling, he lives the busy life of a man both minding his muse and tending shop.

... Living the life of a renaissance man leaves little free time. In the two weeks before our interview, Lake played three festivals in Europe with the WSQ (joined by his son, drummer Gene Lake), played and recorded with his organ trio (with another son, DJ Jahi Sundance), rehearsed and performed in Geri Allen's "Healing of Nations Concert" at Rutgers University and did two nights in Pittsburgh with poets from China and Senegal. And he was preparing to head to California to begin rehearsals for a big band doing new arrangements of Dewey Redman compositions. The project, led by composer Mark Masters, was meant to be fronted by Redman, but when he died last month, Lake got the call. "My first thought was, "Why didn't he call a tenor player?," Lake said. "But I was honored that he did. I loved Dewey."



Oliver and Peter



Peter Erskine

-- Kurt Gottschalk

Updating the AJI Oral History Project

The AJI Oral History Project at CMC was designed to involve undergraduate liberal arts students in direct meetings with jazz personalities and to gather first-hand, factual information. The effects of these personal contacts on student learning, relative to merely reading about bygone “legends” of jazz, have been dramatic.

In the '07 spring semester, five recorded interviews were added to our extensive collection:

Billy Hart -- extraordinary drummer and renowned recording artist.

Rufus Reid -- influential bassist and jazz educator.

Carl Smith -- author of the Bud Powell biography, *Bouncing with Bud*, and a dedicated fan of Sonny Rollins who has been a prime mover in convincing Sonny to redirect his recording activities toward more exuberant, live playing.

Mort Sahl -- pioneer “improv” comedian and political satirist who MC-ed the first Monterey Jazz Festival fifty years ago. Jazz DJ Michael Jacoby interviewed Mort about his scheduled MC-ing of this year’s 50th Anniversary Monterey Festival.

Chris Gorog -- President of Napster who acquired the company out of bankruptcy and has turned it into a legal distributor of music downloads. He presented current information about the transition of the music publishing/distribution from physical media (tapes, LPs, CDs, etc.) to internet downloads.

A simple review of the above interview list should demonstrate how important the educational contributions of outside invitees can be for today’s college students. In the process, we are careful to prevent legend-status from getting the better of historic facts.



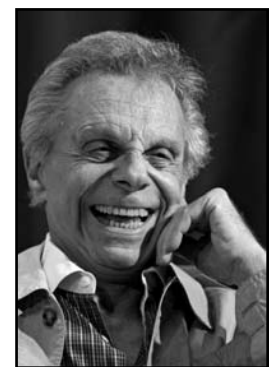
Billy Hart and student interviewer Rob Best



Carl Smith and student interviewer Faye Andriejanssen



Rufus Reid

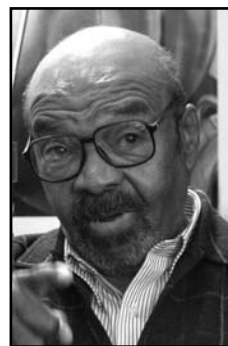


Mort Sahl

Our interview with saxophone master and jazz institution James Moody was conducted at his San Diego home in April of 2006. Accompanying AJI President Mark Masters and AJI Director Ron Teeple were Gene Lees (AJI Advisory Board member, author, journalist, lyricist, singer, composer and Dizzy Gillespie expert) and CMC student interviewer Ethan Andyshak. The focus of the wide-ranging interview sessions, separately conducted by Andy and Gene, was not only on Moody’s own stellar career but also on close friend Dizzy Gillespie. And it didn’t stop there. A delightful luncheon prepared by chef James and lovely wife Linda (“Moody’s own potato salad and famous chili dogs”) was spiced with Moody’s many humorous experiences involving numerous jazz legends. For all of us, the day was a once-in-a-lifetime experience.

From Andy’s reaction paper: “The first thing that really startled me was seeing picture after picture on the walls of his house of Moody standing next to, playing alongside, or on the same poster as Dizzy Gillespie. On the majority of the bills, his name was just as large as names like Dizzy Gillespie and Miles Davis ... One of the most fascinating subjects for me was hearing (about how) Dizzy (would) walk over to the piano and work on a song that had been bouncing around in his head but hadn’t yet made it to the page. It was fun to hear how the songs would change, and how other members of the band would contribute their thoughts and embellishments to the pieces while the songs were still in progress. Overall, the interview was a fascinating fusion of cultural, musical and biographical information...”

James Moody: a very special interview



James Moody with CMC student interviewer Ethan Andyshak ... and with Linda Moody and Gene Lees



"The Jazz Image: Masters of Jazz Photography" gets reviewed

"... Lee Tanner has assembled the pantheon of jazz photographers – of which he himself is an eminent representative – who demonstrate how these musicians answered Duke Ellington's song, 'What Am I Here For?'"

– Nat Hentoff

The nearly 70 years of historic photographs seen on these pages interpret the jazz experience so exquisitely that you can almost hear the music. Lee Tanner, whose own photographs are included in the presentation, has selected works by jazz's greatest photographers depicting jazz's greatest musicians. There are intimate candids of Dizzy Gillespie surrounded by children imitating his puffed cheeks, and Fats Waller eating a hot dog on the street. But the real beauty here is in the playing, the curls of smoke, in the delineation of spotlight beams -- jazz and the photography make a nice duo.

-- Shawn O'Sullivan, Black & White Magazine

Half a lifetime spent hanging out in smoke-filled nightclubs and harshly lit recording studios has persuaded me that the act of playing jazz is inherently photogenic. This being the case, I happily call your attention to Lee Tanner's "The Jazz Image: Masters of Jazz Photography," whose subtitle is right on the money. It contains 150-odd black-and-white pictures taken by most of the best photographers who have interested themselves in jazz, among them Bill Claxton, Bill Gottlieb, Milt Hinton (who was also one of the great jazz bassists), Herman Leonard and Gjon Mili. Many of the images it contains will be instantly recognizable to anyone who has more than a passing acquaintance with jazz: Fats Waller eating a hot dog in Harlem, Lester Young sitting in a hotel room not long before his death, a cadaverous-looking Dave Tough warming up on a practice pad. Others are less familiar but no less striking ... everything that's here is choice.

What struck me as I flipped through "The Jazz Image" was the intense characterfulness of the faces of the men and women portrayed within. Did anybody ever take a bad picture of Louis Armstrong or Duke Ellington? Some performers give the impression of being detached from the act of performance -- take a look at the back-desk violinists the next time you go to a concert by a symphony orchestra -- but great jazz musicians, whether on or off stage, almost always look larger than life. A few, most notably Bill Evans, actually give the impression of looking like the music they play.

-- Terry Teachout

Jazz and photography bring out the best of each other, particularly when jazz is captured by such wonderful photographers as the 27 gathered in this collection. Jazz chronicler Nat Hentoff's introduction and jazz photographer Tanner's preface serve as the launching pad for nearly 150 black-and-white images spanning six decades. The coverage begins in 1937, with Charles Peterson's backstage shot of Louis Armstrong, Bud Freeman and five others playing for no one but themselves. Between this shot and the last -- a 1992 photo by Guy Le Querrec of pianist Randy Weston rehearsing his band in France -- Tanner has effectively encompassed a broad swath of expert craftsmen and their interests in a thought-provoking work of honesty and beauty. ... This superb collection will be pored over and appreciated for years to come.

-- William G. Kenz,
Minnesota State University, Moorhead Library

... The black-and-white photos characterize each page of "The Jazz Image" with a different story found in the eyes of the musicians, in the way they handle their instruments or within the contortions on their faces. Like jazz itself, every picture mouths a unique truth noting its fingerprint in time but escaping any precise definition of its theme. The improvisations of jazz have mesmerized audiences since its inception in American culture. ... Tanner correlates this type of extemporization to photography. Linking the two creative forms, he writes in the book's preface: "jazz and photography, art forms whose only similarity may be that of improvisation, have developed a magnificent synergism."



Among the classic photos in "The Jazz Image" are these of Chet Baker, Charles Mingus and Ben Webster



... More than half a century after Thelonious Monk pressed the black and white piano keys with his fingers and Charlie Parker possessed the alto sax with his breath, onlookers can not only experience the notes in their ears but see the musicians playing before their eyes; acting as voyeurs to an age of innovation and social change. Hentoff notes the importance of this type of visual expression in jazz music. In the introduction he explains, "Recordings are not enough to provide a full understanding of a jazz musician's work. There is an added physical and emotional impact in seeing the music play."

... In flipping through the pages of "The Jazz Image," one finds a living archive of the two coinciding art forms, which hopefully will not go unnoticed in history, and of which invokes a lasting cultural significance in American society.

-- Tara Propper, Studio Photography Magazine

The great improvisational American jazz musicians of the mid-20th century inspired a generation of photographers to develop a looser, moodier style of visual expression. That evocative approach is on striking display in "The Jazz Image." Covering six decades of performers -- from Louis Armstrong and Duke Ellington to John Coltrane and Miles Davis -- this unique collection is as much a comprehensive catalogue of jazz greats as it is a salute to the photographers who captured them.

Lee Tanner ... has selected works -- by such noted jazz photographers as Herman Leonard, Bob Willoughby, Milt Hinton and Bill Claxton -- that are iconic, candid, explosive and intimate. They provide a simultaneous look at jazz, photography and America from 1935 into the 1990s.

-- Amazon.com

To order THE JAZZ IMAGE direct from AJI, see page 5. To get it free, see page 6.

"Find Your Own Voice," cont'd from page 1:

Each professional musician involved in the program has had performing and recording experience with bands such as Count Basie, Woody Herman, Stan Kenton and Maynard Ferguson. They also impart knowledge gained in small group settings with artists such as Lee Konitz, Bill Evans, Thelonious Monk, Tony Bennett and others. These musicians/mentors are most capable of translating their experiences into valuable teaching skills honed for student musicians. Each of the participating students will be assigned to a professional musician as his or her mentor.

The American Jazz Institute/Roger E. Rickson FIND YOUR OWN VOICESM Jazz Mentoring Program is comprised of six segments:

1. The AJI Big Band plays a short introductory concert
2. Master classes for individual instruments
3. Improvisation clinic
4. Educators workshop
5. Open rehearsal with the AJI Big Band
6. Evening concert for the schools and community

The AJI Big Band will play a short concert for the participating students, then break into groups by type of instruments for the classes and clinics. During the master classes, emphasis will be on individual responsibilities within the section as well as the ensemble, and the unique role that bass, piano and drums play within the ensemble. Saxophonists also receive an introduction to woodwind doubling. The improvisation clinic will introduce students to the basic blues form and keys to recognizing song forms. Exposure to specific improvisation materials and the concept of "finding your own voice" through improvisation will be discussed. The most important element of the improvisation clinic is the students becoming aware of the possibilities of self expression and personal freedom through improvisation. In the educators workshop, band directors will have the opportunity to discuss rehearsal techniques, music selection and expectations for performance with regard to their group's level of ability. Students attend an open rehearsal with the AJI Big Band and have the opportunity to sit (or stand) next to their mentors and observe the inner workings of a professional ensemble. In the evening, the AJI Big Band will play a concert for the schools and community where the students will see and hear everything come together that they have been exposed to during the very busy day. The most outstanding student musicians will have the opportunity to actually perform with the band.

Beyond the day-long event, an important facet of the Mentoring Program is the unique component of follow-up visits by the mentoring musicians. Periodically, the professional musicians will return to the schools and work informally with the student musicians and school bands. The mentors establish an on-going relationship with the schools, offering valuable support for their band programs, and the students experience the deep commitment made by the pros, helping them mature as musicians.

The American Jazz Institute/Roger E. Rickson FIND YOUR OWN VOICESM Jazz Mentoring Program is making a profound impact on the lives of student musicians, both in music during their school years and later in whatever careers they pursue.

Roger E. Rickson: an appreciation

Educator, friend, mentor ... Roger Rickson was all of these things.

He was successful teaching at every level, and by the time he built his music program at Corona High School (California) in the late 1960s and early 1970s, Roger was a legend in jazz education.

Roger did remarkable things while he was at Corona. He showed the city the importance of jazz as an art form and rewarded the city with one of the most visible high school jazz programs in the country.

Roger's accomplishments were wide ranging. There was a yearly jazz festival, always with an impressive list of guest artists, and the amount of music that he commissioned for the program throughout the years was truly staggering. Music written by such notables as Willie Maiden, Hank Levy, Don Rader and Kim Richmond pushed Roger's bands to new heights. In total, what he achieved at Corona was a model for what a teacher should strive to achieve. A measure of his stature in jazz education was his inclusion on the staff of Stan Kenton's renowned summer clinics.

Roger Rickson passed away on July 13, 2003. His great legacy lives on through the many men and women who were products of his music departments and currently work as professional musicians.

It is most appropriate that The American Jazz Institute/Roger E. Rickson FIND YOUR OWN VOICESM Jazz Mentoring Program is named in Roger's honor.

-- Mark Masters

Join AJI and reap the benefits

As a special incentive to join AJI or renew your annual membership at the Patron or Artistry Circle levels, we have a very appealing bonus: your choice of AJI's critically acclaimed CDs. Or join at the Platinum Circle level and you can also choose Lee Tanner's new book, "The Jazz Image," an unprecedented collection of 150 stunning photos of legendary jazz artists.

Details on the membership page.

Your continuing support of our concerts and educational efforts is important, tax deductible and very much appreciated.

The following is excerpted from the November 2005 issue of *Cadence Magazine*. Their extensive interview with AJI President Mark Masters was taken and transcribed by Ludwig Van Trikt. Part 2 will be reprinted in a future newsletter.

Cadence interviews Mark Masters: Part 1

CADENCE: Give me some of the basics of your background.

MARK MASTERS: I was born November 13, 1957 in Gary, Indiana. My family moved to Southern California in 1964. ... I think the first live jazz I heard was Stan Kenton's band, as they came to Redlands on a yearly basis, for summer clinics and concerts at the University of Redlands and also the Redlands Bowl, an outdoor summer venue. While Kenton was my first live experience with the music, the recorded music that really interested me was Duke Ellington (and Billy Strayhorn, but I didn't really know that at the time). While in high school, I had the opportunity to play (trumpet) in a community college band (Riverside City College) under the direction of Roger Rickson. Mr. Rickson was legendary in music education, and jazz specifically, in California. He was my first mentor. He steered me toward all the right recordings and was a very large influence on me. I spent three years at Riverside City College with Mr. Rickson and then went on to California State University at Los Angeles. Bob Curnow was head of the jazz program at the time, and many students went there because of him. Mr. Curnow provided me the opportunity to study first hand with a professional composer/arranger (he had written for Stan Kenton's band) and he provided access to music in Kenton's road book for me to study. During my time at CSULA, I created dozens of full scores from parts out of Kenton's book that I was able to use for study purposes. Also during this time, I began to contact and spend time with arrangers I had admired up to that point, such as Shorty Rogers, Ken Hanna, Bill Russo and Pete Rugolo. It was during this time that I started my own rehearsal band in Los Angeles, mainly to play music that these writers had given me to study. All of this led to two records on the SeaBreeze label, *Early Start* and *Silver Threads Among the Blues*. Not long after, I was beginning to feel that studying and playing other people's music had run its course. While it had been a valuable tool for growth, it was also time to start doing my own writing.

In 1989, I started thinking about a record that would involve my orchestrations. I wanted to not only write the album but also feature two gentlemen that I very much admired, Billy Harper and Jimmy Knepper. I contacted both and talked to Billy Harper about writing material based on several of his compositions. I wrote a number of arrangements and ended up using four, I think, on the recording *Priestess* (Capri Records). It is a recording that I am still very much proud of. While the writing now is fifteen years old, I can still listen to it and enjoy it. Billy's presence on the record is enormously strong, as is Jimmy's.

Out of the *Priestess* experience came a new one, as Jimmy Knepper told me after the sessions that "he liked what I had done with Billy's music," and would be sending me some lead-sheets to look at. Several weeks later, I received a package of music from Jimmy. I started in earnest to learn his music and started giving some thought to what might be done with it. I had always wanted to do a project with John Coles, so I located him in Philadelphia, then talked to alto saxophonist Gary Foster and drummer Ralph Penland. We all spent four days together in rehearsal and recording. I think



Jimmy was pleased with the record. I have been fortunate to have had a number of positive influences the past several years, and I count very highly among them Gary Foster and Jimmy Knepper. Gary is a great example of a consummate musician and a great person. I learned many, many lessons from Jimmy that I will always treasure. We spent a good number of evenings talking on the phone discussing Gil Evans, Mingus, and writing. Jimmy was a very fine arranger and composer, but that aspect of his talents was usually overshadowed by the trombone playing.

Between 1993 and 1999, I did a great deal of writing for various projects in Southern California. In 1998, I was approached by Ron Teeples, a professor at Claremont McKenna College (a small private college in Claremont, California) with regard to presenting jazz concerts on campus as well as creating a broader jazz history program at the college. Well, six years later, we have a program with three components going. The American Jazz Institute and Claremont McKenna College offer ... a jazz history class, Professor Teeples and myself oversee an oral history program, and we present concerts on campus for the college population as well as the general public. To date, we have had as featured performers Jack Montrose, Conte Candoli, Bill Perkins, Tim Hagans, Ray Drummond, John La Porta, several Ellington concerts as well as the three-day Duke Ellington Reunion Project where we brought together eighteen Ellington alumni for a group oral history as well as two concerts, one with the AJI Big Band and the other an Ellington jam session with Louie Bellson, Buster Cooper, Art Baron, Herb Jeffries, Eve Smith, John Lamb, Jimmy Woode and many others. Other visiting guests have included Bill Watrous, Billy Harper, Gary Smulyan, Steve Kuhn (we performed live for the first time ever Gary McFarland's October Suite), Mark Turner, Milcho Leviev, Matthias Lupri, Putter Smith, Roger Kellaway, Gene Lees and bassist Henry Grimes. We also hosted the Sam Rivers Trio, Joe LaBarbera's quintet and humorist Mort Sahl. [Editor's note: Since the publication of this interview, AJI has presented concerts featuring Bob Curnow's LA Big Band, Ted Brown, Grachan Moncur III, Dewey Redman, Andrew Cyrille, Gary Foster/Putter Smith Duo, Bennie Maupin, Billy Hart and Rufus Reid.]

One of my past highlights included Kenton's Creative World: it was a great time. Kenton was by then gone (he died in 1979). Audree Coke Kenton ran the business and I was there to do whatever was needed. This was also a great time of study as the office on Robertson Boulevard in Los Angeles was virtually unchanged since the 1960s and as you might imagine there seemed to be ghosts of an era gone by!

Support the music you love ...
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See page 6 for all the details

JUST PUBLISHED

**“The Jazz Image: Masters of
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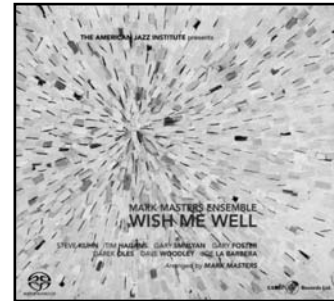
Woodwind and bass masters Foster and
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See page 3.



NEW CD RELEASE

**“Wish Me Well: Reflections on
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The Mark Masters Ensemble
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arrangements of classic Gary McFarland
compositions. Reviews on page 4.



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