

AmJazzIn™

The American Jazz Institute Newsletter

Spring 2006 • Volume 15

Lee Morgan and Ornette Coleman tributes headline CMC Spring concerts; AJI records Gary McFarland compositions

Our eighth season of concerts at Claremont McKenna College promises to be yet another memorable demonstration of what The American Jazz Institute is all about. Two large-ensemble concerts feature the Mark Masters-arranged compositions of jazz icons Lee Morgan and Ornette Coleman, performed by famed jazz artists of today. A third concert, in a duo setting, displays the brilliant improvisational talents of two renowned West Coast artists. Please join us for these special evenings.

Our deep commitment to record historically significant new arrangements of compositions by neglected jazz greats continues with the Spring release of our latest CD featuring the extraordinary works of Gary McFarland. See page 3.

Our deep commitment to education also continues with more oral histories of important jazz personalities and the "new and improved" jazz studies programs offered to CMC's liberal arts students -- the jazz fans of tomorrow. See page 7.

Michael Marcus Plays the Music of Ornette Coleman

Thursday, March 23, 8:00pm • Admission Free
Pickford Auditorium, CMC campus, Claremont



Famed East Coast saxophonist Michael Marcus is our distinguished guest artist as The American Jazz Institute explores compositions by jazz icon Ornette Coleman. In a setting with bassist Putter Smith, drummer Joe La Barbera and four horns featuring Dave Woodley, Marcus will delve into Coleman's late 1950s and early '60s compositions.

The new settings of Coleman's music will be contributed by AJI Director Mark Masters. Leaving room for Marcus and the others to explore all facets of the songs, the arrangements will provide a framework that uses the songs as an embarcation point to create new ideas that start with Coleman's groundbreaking music.

Rarely does a musician emerge who dramatically changes the way we listen to music ... his artistic vision has helped to expand contemporary musical boundaries. Most people think of Ornette Coleman as the revolutionary saxophonist who created "free jazz", but in truth, his music and his approach to making music have always defied simple categorization. In retrospect, Coleman's innovations ... not only helped to revitalize jazz by pointing a new direction away from the rigid role of harmony in bebop, but also established his place in a select group of major 20th Century American composers, such as Charlie Parker, Harry Partch, Charles Ives and John Cage. -- Europe Jazz Network

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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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 inside for member benefits or contact us:

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The Music of Lee Morgan

An all-star AJI octet featuring Tim Hagans and Clay Jenkins, trumpets

**Monday, January 30, 8:00pm • Admission Free
Pickford Auditorium, CMC campus, Claremont**



Tim Hagans

Trumpeters Tim Hagans and Clay Jenkins will be featured performing the music of trumpet giant Lee Morgan (1938-1972). Along with Hagans and Jenkins, Greg Smith, Dave Woodley, Danny House, Jerry Pinter, Putter Smith and Joe La Barbera complete the octet. Morgan's signature pieces as well as previously unrecorded compositions will be featured.

Morgan's reign as the premier post-bop trumpet voice was stilled in 1972. He left us many memorable recordings for Blue Note Records, among them the enormously popular *The Sidewinder*.

Hagans and Jenkins are two of the most gifted musicians of their generation. Their immense harmonic knowledge and technical prowess will be brought to bear on this exciting evening. While Hagans has been to Claremont on several occasions, this will be Jenkins' first performance in concert at CMC.

"In a number of respects, Lee Morgan could be considered a quintessential -- or even the quintessential -- hard bopper." -- David H. Rosenthal

"... Lee Morgan was one of the leading trumpeter/composers of the 1960s hard-bop era. His composition "The Sidewinder" is perhaps the signature piece of the genre, and is practically the textbook definition of the "boogaloo" groove that became popular in the mid-'60s. Influenced by Clifford Brown, Morgan possessed fleet fingers and a robust tone, and his enormously influential approach utilized blues-based harmony, simple melodic motives, and funky, groove-oriented rhythms." -- CD Universe



Gary Foster

Gary Foster / Putter Smith Duo

**Friday, February 10, 8:00pm • Admission Free
Pickford Auditorium, CMC campus, Claremont**

The American Jazz Institute is pleased to present saxophonist Gary Foster and bassist Putter Smith in a duo setting. Both fixtures of the Southern California jazz community for many years, these two have performed together so many times that there is an undeniable rapport. Foster will be featured on flute and alto flute as well as on alto saxophone.

Their combined experience includes performing with Toshiko Akiyoshi, Warne Marsh, Lee Konitz, Charlie Haden, Thelonious Monk ... and countless other jazz giants.

Gary Foster and Putter Smith are two brilliant improvisors who are perfectly in tune with each other.

Meet-the-Musicians Reception

Following the Lee Morgan concert on January 30, AJI members are invited to get acquainted with Tim Hagans, Clay Jenkins, the other musicians and Mark Masters at a special reception. The CMC campus location will be announced at the concert.

As an 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 newest CDs. See our membership page.

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

Our concerts are presentations of The American Jazz Institute, Claremont McKenna College Oral History Project and the Gould Center for Humanistic Studies.

Claremont McKenna College is located in the Southern California community of Claremont, an hour east of Los Angeles off the 10 or 210 freeways.

Pickford Auditorium is in Bauer Center, South Building, at 500 East 9th Street. Parking lots on north and east sides.

For further information, please call the AJI at 626-795-6413.

AJI Produces Recording of Gary McFarland Compositions



Steve Kuhn

The American Jazz Institute recently finished production on a recording presenting the music of Gary McFarland in a whole new light. The 10-piece ensemble, featuring pianist Steve Kuhn, baritone saxophonist Gary Smulyan and trumpeter Tim Hagans, recorded seven well-known McFarland compositions, among them *Weep*, *Chuggin'*, *Tree Patterns* and *Why Are You Blue?*, and four previously unrecorded McFarland pieces. Also featured are Gary Foster, Stephanie O'Keefe, Dave Woodley, Darek Oles and Joe La Barbera. Bill Roper, Bob Carr and John Reilly round out the ensemble.



The reeds, L to R:
John Reilly, Gary Foster
and Gary Smulyan

McFarland (1933-1971), whose life ended under mysterious circumstances, was an enormously gifted composer and arranger. His collaborations with Anita O'Day, Gerry Mulligan, Bob Brookmeyer and Bill Evans heralded the arrival of a brilliant new voice. Brookmeyer refers to McFarland's style as "Ellington upside down." McFarland's *The October Suite*, recorded with pianist Steve Kuhn, is perhaps the pinnacle of his art. Had McFarland lived, it is certain that as a musician he would now be held in the same high esteem as Gil Evans, Bill Holman and Bob Brookmeyer.



Mark Masters

Surprisingly, Gary McFarland is not widely known in jazz circles. This new AJI recording -- with new arrangements of McFarland's compositions by Mark Masters -- is the first project built around McFarland's music since his death 35 years ago. Listeners will be struck by the immediacy of his compositions and certainly by the poignant nature of his music presented by this outstanding group of musicians.



Tim Hagans



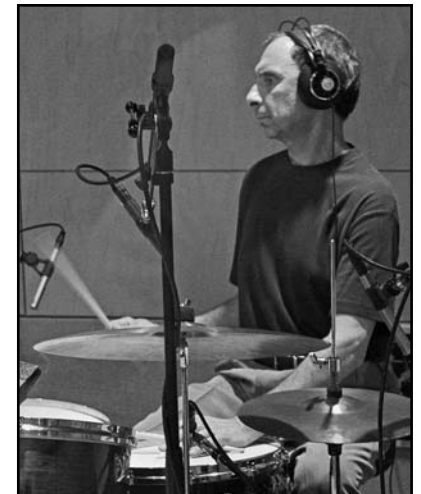
Gary Foster



The horns, L to R:
Stephanie O'Keefe,
Dave Woodley,
Tim Hagans and
Bill Roper



Darek "Oles" Oleszkiewicz



Joe La Barbera

Our thanks to Ron Teeple for the photos in this issue. Designed and edited by Scott Evans.

More reviews of AJI/Capri's current releases



NEW "Porgy & Bess ... Redefined"

Mark Masters Ensemble

Mark Masters is president of the American Jazz Institute in Pasadena, California. His projects honor the history of jazz while putting his personal stamp on each arrangement. *Porgy & Bess Redefined!* emerges fresh and alive, as Masters has seen fit to arrange the time-tested music for jazz orchestra with its themes cemented between soloists. Emotions rage and heartfelt empathy sidles up to center stage as the story unfolds.

How do you improve a piece of art such as *Porgy & Bess*? It's always stood as an emotional source of pride for the jazz world.

Masters honors the composer and those who have worked wonders with the opera throughout the Twentieth Century by setting the stage for his soloists and turning them loose. Tim Hagans and Billy Harper in particular step up to the bar and release their personal feelings on the music without distraction. The orchestra supports them confidently and adds cohesive interplay. The music has been arranged to suit George Gershwin's original plans.

History parades before your eyes and ears as Masters' powerful ensemble recalls timeless themes such as "It Ain't Necessarily So," "A Woman is a Sometime Thing," and "Summertime" with originality and allegiance.

Don Shelton's warm alto flute and Gary Smulyan's mellow baritone saxophone croon casually on "I Loves You, Porgy" with hearts laid bare. A big band sound dominates "It Ain't Necessarily So" with shrieking power. Hagans and Harper give "Clara, Clara" a moody echo, while "A Red Headed Woman" swings nonchalantly as if Henry Mancini had dreamed her up for a contemporary detective story. The project ends with a stirring arrangement of "There's a Boat Dat's Leavin' Soon for New York," and everyone hops aboard for a powerful send-off.

Highly recommended, Mark Masters' latest project honors this timeless jazz opera and its composer through musical excellence and a strikingly creative spirit.

-- Jim Santella allaboutjazz.com

Well, they said it couldn't be done, but he did it. Arranger Mark Masters has breathed new and refreshing life into Gershwin's *Porgy & Bess*. Just when you thought Miles

may have had the last word back in '61, Masters adds a touch of Mingus, a sprig of Kenton, and songs that you've heard a thousand times sound new and enticing.

As with any stage production, it sure helps to have the right cast, and Masters has a dandy. Supported by trombones and French horn, Billy Harper tears his tenor through "Summertime." Trombonist Dave Woodley evokes images of Jimmie Knepper with Mingus during the torrential rhythmic shifts. Gary Smulyan coaxes visceral emotions out of his baritone as he pleads through "I Loves You, Porgy," always backed up by flute and muted trumpets. Tim Hagans soars over delicate chordings on "A Woman Is a Sometime Thing." But the real tour-de-force is an unforgettable "It Ain't Necessarily So," with Hagans swaggering over the propulsive rhythm provided by Joe La Barbera. All throughout the session, Masters keeps the Evans-like voicings from being predictable by continuously shifting rhythms.

-- George Harris, allaboutjazz.com



"Exploration"

Grachan Moncur III
Octet

Grachan Moncur III's horn is the trombone. His is a distinctive voice: tight, terse, incisive (you won't hear a wasted note from him), and within the roiling arrangements he seems to slide into an eye-of-the-storm mode, like a measured voice of reason in the center of slightly neurotic gales.

Mark Masters of the American Jazz Institute arranged these tunes and conducts the octet ... He proves himself yet again -- as he did on *One Day with Lee* and *The Clifford Brown Project*, both on Capri Records -- a masterful enabler/interpreter. He captures the essence of the musicians in the middle of his projects, with, in this case, arrangements full of coiled intensity and sharp angles and gleaming edges ...

Moncur's songs are quirky in a Monk-ish sense, counterpointing harmony versus discord, restraint versus freedom, and the set is packed with searing solos alongside very measured and deliberate turns. *Exploration* makes up a consistently surprising set of sounds ...

Grachan Moncur III has been out of the limelight for a couple of decades. *Exploration* is a fine and fitting welcome back.

-- Dan McClenaghan, allaboutjazz.com



"One Day with Lee"

Lee Konitz with the
Mark Masters Ensemble

This CD from Mark Masters and Lee Konitz is full of excellent playing and clever ideas ... The seven songs featured on the date are all either songs written by Konitz or famously recorded by him; "317 East 32nd Street" and "Lover Man" feature Masters' arrangements of Lee Konitz's solos from early '50s recordings, another inspired touch. *One Day with Lee* is a rewarding listen, matching excellent individual performances with intricate and smart big band arrangements. Masters' orchestrations of Konitz's early solos make an interesting contrast with his mature playing and seem to inspire the altoist's new explorations. Likewise, the presence of the sax great seems to bring the best out of Gary Foster, Kendall Kay and the rest of the group. Konitz, in his seventh decade of recording, re-records seven of his classics here, breathing new life into each one.

-- Ted Kane, jazzreview.com



"The Clifford Brown Project"

Tim Hagans with the
Mark Masters Ensemble

We don't hand out stars with our reviews at All About Jazz, but if we did, this spectacular tribute to legendary trumpeter Clifford Brown by the Mark Masters Jazz Ensemble would easily earn a solid ten on the oft-quoted "scale of one-to-ten." Some albums are good, some are better than good, while others, like this one, are quite simply in a class by themselves.

For starters, we have the superlative compositions of Brownie himself, many of which have found their way into the standard jazz repertoire ... Next, there are the superlative arrangements by Jack Montrose and Masters which capture brilliantly the essence of Clifford's musical purpose ... Last but by no means least, there's the blue-chip eleven-piece ensemble that Masters has employed to breathe life into the charts, which they do with notable awareness and passion ... Masters and the American Jazz Institute's Clifford Brown Project deserve a hearty round of applause for reminding us in such a delightful way how extraordinary Brownie's music really is.

-- Jack Bowers, allaboutjazz.com

The AJI Record Store

Order direct and save a few bucks on each of our current releases!

Your choice of 1 or 2 of our newest releases when you join AJI as a Patron or Artistry Circle member! (See reverse side)



Exploration: Grachan Moncur III Octet

NEW RELEASE! 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. One early reviewer says: "All in all, this is a fine record. Bristling with intelligence, good humor and swing, Moncur's music stands the test of time ... nice to see him back."



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

NEW RELEASE! 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 La Barbera and Cecilia Coleman. In his liner notes, Ed Berger says that "while giving the soloists great latitude and often 'pushing the envelope' in his writing, Masters makes sure that Gershwin's original melodies are never obscured by the setting ... many of these melodies take on new life, highlighted in performances that often assume the character of miniature suites."

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

The elder statesman of the alto in a stellar 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.

----- PLEASE PRINT -----

<i>Exploration</i>	___ x \$14.00	_____	Total of all CDs	_____
<i>Porgy & Bess...Redefined!</i>	___ x \$14.00	_____	Sales Tax: CA addresses add 8.25%	_____
<i>One Day with Lee</i>	___ x \$14.00	_____	Shipping: Add \$1.50 each CD	_____
<i>The Clifford Brown Project</i>	___ x \$14.00	_____	TOTAL ORDER	\$ _____
<i>The Jimmy Knepper Songbook</i>	___ x \$14.00	_____		
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The American Jazz Institute invites your membership

Supporting jazz is what The American Jazz Institute is all about. We need your support to continue presenting outstanding jazz programs such as *The Kenton Era* festival in 1997, *California Cool* festival in 1998, *Kenton's West Side Story* concert in 1999, *The Ellington Effect* concert in 2000, *Kenton Sound* concerts in 1998, 1999 and 2000, and the unique series of concerts jointly presented with Claremont McKenna College.

Your tax deductible annual membership in any amount comes with the deep appreciation of AJI and the jazz artists that perform for your enjoyment. We hope you'll consider the special benefits of Patron and Artistry Circle membership levels.

AJI Member
\$25 Annual Membership

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

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1 CD for Patron members
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"One Day with Lee"
Lee Konitz & Mark Masters Ensemble



"The Clifford Brown Project"
Mark Masters Ensemble

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 century, jazz evolved into one of America's enduring world contributions, a "universal language" understood by all.

Continuing 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.



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



"Exploration"
Grachan Moncur III Octet

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

Artistry Circle members, choose 2 CDs; Patron members, choose 1 CD:

The Clifford Brown Project *One Day with Lee* *Exploration* *Porgy & Bess...Redefined!*

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CMC's *History of Jazz* Course – Modified

In the beginning semesters that the *History of Jazz* course (History 109) was offered at Claremont McKenna College, a local newspaper editor, Rick Mortensen, published a feature article that accurately described the course's uniqueness. Quoting from me, he wrote:

"Most history of jazz courses are offered by music departments ... because the emphasis is on students who play an instrument or are interested in composition ... (The CMC course presents) a social science/history approach to jazz, ... we understand it as a component of American cultural history rather than music per se."
(Daily Bulletin, January 14, 2001)

From its beginning, the course was not about learning music, but neither was it strictly a history course. True, the students and faculty members have researched, collected and archived a large collection of videotaped oral histories, but their objective was to illuminate jazz influences on American culture and thereby gain a broadened understanding of America's heritage.

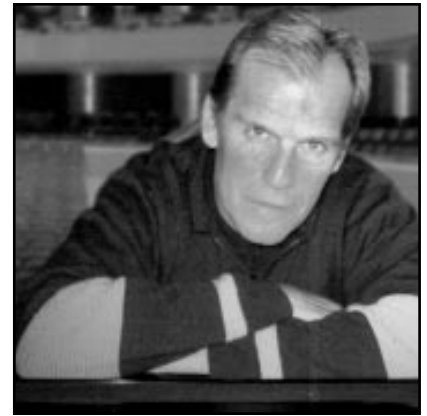
Beginning in the spring semester of 2006, the scholastic emphasis of "109" is sharpened by repositioning the course as an American Studies course: *20th Century Jazz Culture*. It becomes a truly interdisciplinary approach to understanding a wide range of cultural phenomena associated with the rise of jazz music and the jazz life of 20th century America.

Students will still study historical roots and origins of jazz in 19th century African, American and European music and culture. However, greater emphasis will be placed on the oral and written traditions in jazz, connections between sociological, economic, political and artistic aspects of jazz, knowledge of key innovators of jazz styles, and the application of new recording techniques to publication of jazz sound. This approach establishes a model of bi-directional causality between the vibrant, dynamic American cultural and the highly adaptive art form of jazz.

A subsidiary goal is to expose new listeners to jazz music through live performances by top flight jazz musicians. In this quest, we will continue to have great success. As a former student wrote about her class experience:

"I attended Saturday's concert ... trying to keep an open mind, but skeptical about how much I would enjoy it. ... The (live music) ... at Little Bridges completely changed my mind. The band that was playing (Chico) O'Farrill's original compositions was incredible. The bongo solo played by Mike Pacheco in the first song, "Hit and Rum," was upbeat, captivating and incredibly exciting. ... The upbeat rhythms of the Afro-Cuban compositions combined with the pure sound (of the hall) had an unbelievable affect on the audience. ... All in all, I felt this concert was a great experience for me because I now feel like I can truly enjoy Latin Jazz as opposed to just appreciating it."

-- Professor Ron Teeple



Reed Gratz

AJI Debuts "The Faculty Series"

The American Jazz Institute debuts our *Faculty Series* with Visiting Professor Reed Gratz. The new series is designed to bring in musicians and educators who will perform and interact with students, faculty and the public at Claremont McKenna College.

Reed Gratz is a gifted composer, educator and pianist who has been teaching CMC's History of Jazz course since 1999. He will be the featured artist in a quintet setting on Wednesday, March 8, at 8:00pm in Pickford Auditorium on the CMC campus.

Mr. Gratz has been an NEA grant recipient as well as a Senior Fulbright Lecturer at the University of Innsbruck. He has performed with many major jazz figures, among them Herb Alpert, George Russell, Lanny Morgan and Bill Watrous.



Student David Hong interviews Audree Kenton for the CMC Oral History Project

History 109 student Evan Perry, writing about his initial exposure to jazz through the Ken Burns jazz documentary series, stated, "... (it was a) canonical example of an establishment, jazz advocacy piece. The central question is whether such treatments increase interest in contemporary jazz, or are they, as Peter Watrous puts it, 'a bit like a funeral celebration.'"

Any introduction to jazz must recognize its heroes and giants. However, as Evan Perry observes, "(the Burns segments) had little to offer newcomers unfamiliar with the 'deceased.'" ... (and merely hearing) the big-name, heavily promoted music is probably not the best way (in). ... one must explore past the huge media giants ... and find where it lives ... not where it is displayed after death."

Our course is aimed at providing opportunities to experience live performances, played by top-rung musicians but not necessarily the most recognizable names in the industry. Through our oral history collection program, students gain a unique perspective on contemporary jazz from a wide range of living experts, contributors and participants.

AJI goes to college: Spring 2006 concert series at Claremont McKenna College

For directions, see page 2



The Music of Lee Morgan

Two of the most gifted musicians of their generation, Tim Haggans and Clay Jenkins, appear in an all-star octet setting, performing the works of post-bop's premier trumpeter.

**Monday, January 30,
8:00pm**



Gary Foster/ Putter Smith Duo

West Coast greats Foster on reeds and Smith on bass display their brilliant improvisational skills in a special duo setting.

**Friday, February 10,
8:00pm**



Michael Marcus Plays the Music of Ornette Coleman

Famed East Coast saxophonist Marcus, joined by a stellar West Coast sextet, performs the compositions of jazz icon Coleman whose vision helped expand the boundaries of contemporary music.

**Thursday, March 23,
8:00pm**

NEW RELEASE!
Porgy & Bess...Redefined!
The Mark Masters Ensemble

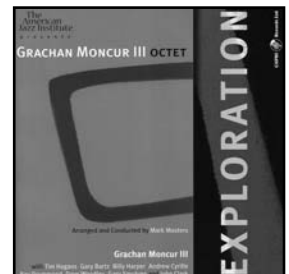


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NEW RELEASE!
Exploration

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