

AmJazzIn™

The American Jazz Institute Newsletter

Spring 2007 • Volume 16

AJI announces 3 CMC Spring concerts, CD release of Gary McFarland works, publication of Lee Tanner photo collection

Our ninth season of concerts at Claremont McKenna College turns over the Pickford Auditorium stage to three unique and outstanding artists: saxophone and clarinet icon Bennie Maupin with his ensemble in January, renowned drummer Billy Hart with an all-star octet in February, and premier bassist Rufus Reid with an all-star septet in March. We hope you will join us for these special evenings.

Our brand new CD release, *Wish Me Well*, features piano great Steve Kuhn and the all-star Mark Masters Ensemble in Masters' fresh arrangements of essential compositions by neglected composer/arranger Gary McFarland. See page 3.

We proudly announce the publication of *The Jazz Image: Masters of Jazz Photography* by renowned photographer Lee Tanner, an unprecedented collection of over 150 stunning duotone photos of legendary jazz artists from Louis to Miles. Co-sponsored by the AJI and CMC's Gould Center for Humanistic Studies, this gorgeous hardcover volume is a must-have for all serious jazz fans. See page 4.

An Evening with Billy Hart

Wednesday, February 21, 2007, 8:00pm • Admission Free
Pickford Auditorium, CMC campus, Claremont



Billy Hart is one of the most established, lyrical and creative drummers in jazz -- a true master making his instrument an element of the melodic line as well as occupying the chair that is the heartbeat of the band. Hart has collaborated with such accomplished talents as Shirley Horn, Miles Davis, Pharoah Sanders, McCoy Tyner, Herbie Hancock, Stan Getz, Eddie Harris and Charles Lloyd. He has performed on over 600 recordings. As a leader, he has formed ensembles that have

been discreet pioneers of musical styles. Musicians such as Bill Frisell, Eddie Henderson, Dave Liebman, Billy Harper, Sonny Fortune, Dave Holland, Chris Potter and Stanley Cowell are all profoundly or subtly products of his ensembles. Unlike many musicians who continually strive for individual heights, Hart's vision has always involved musical concepts over personal goals. He has twice won first place in the *DownBeat* magazine Critics Poll for talent deserving wider recognition. At present, he is on the faculty of several major universities and educational jazz camps worldwide.

Join the Billy Hart Octet for an evening of Hart's own compositions.

For AJI Members Only: Immediately following the Billy Hart concert, you are invited to get acquainted with Mr. Hart, members of the Octet and Mark Masters at a special Meet-the-Musicians reception adjacent to the Pickford Auditorium.

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.

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Website: www.amjazzin.com

The Bennie Maupin Ensemble

Thursday, January 18, 2007, 8:00pm • Admission Free
Pickford Auditorium, CMC campus, Claremont



PHOTO: B. DUINEZ

Bennie Maupin

Bennie Maupin is best known for his atmospheric bass clarinet playing on Miles Davis' classic *Bitches Brew* album, as well as on other Miles Davis recordings such as *Big Fun*, *Jack Johnson* and *On The Corner*. He was a founding member of Herbie Hancock's seminal band The Headhunters, as well as a performer and composer in Hancock's influential Mwandishi band. Upon arriving in New York in 1962, Maupin freelanced with groups led by Marian Brown, Pharoah Sanders and Chick Corea, and regularly played with Roy Haynes and Horace Silver. He has recorded with Miles Davis, Herbie Hancock, McCoy Tyner, Lee Morgan, Freddie Hubbard, Jack DeJohnette, Andrew Hill, Eddie Henderson and Woody Shaw.

Maupin's own discography as a leader includes *The Jewel in the Lotus*, *Slow Traffic to the Right* and *Moonscapes*. His latest, 2006's *Penumbra* (Cryptogramophone), is the widely acclaimed recording debut of his current group, The Bennie Maupin Ensemble. The instrumentation of the Ensemble is in the tradition of great sax-bass-drum trios such as the group led by Sonny Rollins with Wilbur Ware and Elvin Jones.

Bennie Maupin currently resides in the Los Angeles area and maintains an active performing and teaching career, both in Europe and the United States.

Rufus Reid Plays the Music of Tadd Dameron

Wednesday, March 21, 2007, 8:00pm • Admission Free
Pickford Auditorium, CMC campus, Claremont

Rufus Reid's professional career began in Chicago and continues since 1976 in New York City. His extensive jazz background and discography reads like a Who's Who of Jazz. He has traveled, performed and recorded with many of the great jazz masters and was very privileged to share many musical moments with some no longer with us: Gene Ammons, Kenny Dorham, Eddie Harris, Sonny Stitt, Don Byas, Philly Joe Jones, Thad Jones, Mel Lewis, Dexter Gordon, Bill Evans, Stan Getz, Dizzy Gillespie and Art Farmer.

Reid continues to perform and record with other wonderful musicians such as Lee Konitz, Roni Ben-Hur, Bob Mintzer, Javon Jackson and Bill Mays, as well as his own group, The Rufus Reid Quintet.

With his reputation as one of today's premier bassists on the international jazz scene firmly established, Reid has become a prominent composer, writing for string orchestra, jazz ensembles large and small, and pieces for double bass ensembles.

Rufus Reid will perform in a septet setting for his Pickford Auditorium concert appearance featuring the music of legendary Tadd Dameron.



Rufus Reid

Tadd Dameron (1917-1965) ... the composer and arranger who in the 1940s and '50s was among the first to use the sometimes raw and undisciplined devices of the then-new style of jazz called bebop in well-developed arrangements for big bands and small groups. Perhaps more than any other musician, Dameron added form to the then-emerging style of bop. -- Joe Mosbrook

***Our concerts are presentations of The American Jazz Institute and
The Gould Center for Humanistic Studies at Claremont McKenna College.
Please see article on page 11.***

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

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

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

Join AJI and reap the benefits

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 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 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.

AJI & Capri Records present

The Mark Masters Ensemble

WISH ME WELL:

Reflections on Gary McFarland

Arranged and Conducted by Mark Masters

Piano Steve Kuhn
Bass Darek Oles
Drums Joe LaBarbera
Reeds Gary Smulyan (baritone sax), Gary Foster (alto sax, soprano sax, alto flute, bass clarinet), John Reilly (tenor, bassoon), Bob Carr (bass clarinet)
Brass Tim Hagans (trumpet), Dave Woodley (trombone), Stephanie O'Keefe (French horn), Bill Roper (tuba)

All but forgotten, Gary McFarland has long been relegated by jazz history to footnote status, usually only mentioned for break-out work as an arranger/composer for Gerry Mulligan's Concert Jazz Band in the early Sixties. The conventional wisdom goes something like this: Brilliant self-taught arranger/composer showed great promise but squandered his talents on easy listening projects in the late Sixties and died young. As is often the case with conventional wisdom, it is wrong, and anyone who has cared to dig a little deeper into McFarland's oeuvre will know this to be so.

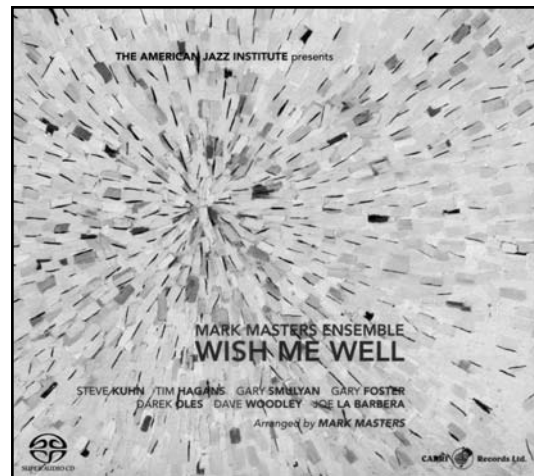
One of these people is Los Angeles-based arranger and composer Mark Masters. Masters likes to tell the story of how an early mentor turned him on to McFarland's 1970 LP *Today*. That particular album was dismissed by many who should have known better as one of those "easy listening" projects. Those who have heard this particular album have been moved and inspired by McFarland's spare arrangements for flute, cello, trombone and his own vibraphone and vocals. For Masters, it was obviously an intimidating task to arrange an arranger's compositions, but Masters has succeeded with aplomb, quietly paying homage to McFarland's unique style and underscoring the pieces on this record with his own unique style.

This current album had its origins in a concert of Gary McFarland's music staged in early 2002 which featured Gary Smulyan as the guest soloist. That concert was a success and Masters resolved to make an album of his arrangements, augmented by some new ones specifically crafted for this album. For anyone already familiar with McFarland's music, this album will be a treat, as it includes three never-before-recorded compositions, two of which were written for but never recorded by Gerry Mulligan's Concert Jazz Band. If you're new to McFarland, this album will be a great introduction. Either way, this album is a joyful revisitation of McFarland's abundant musical talents. McFarland died in 1971 at the age of 38, so there won't be any "new" McFarland albums on the horizon. This one is the next best thing.

-- Kristian St. Clair, independent filmmaker, co-producer of award-winning feature documentary, "This is Gary McFarland"

A gifted arranger, wonderful tunesmith and musical chameleon, Gary McFarland put his stamp of individuality on everything he touched. Had he lived longer and continued to grow musically, he would be held in the same high esteem today as Bob Brookmeyer, Bill Holman and Gil Evans. The immediacy of his writing and the poignant nature of his songs, many of them tinged with more than a bit of melancholy, is undeniable. The American Jazz Institute is pleased to present this project, the first of its kind, built around Gary McFarland's music. Our endeavor was to use McFarland's music as a springboard for these wonderful musicians to sing their own songs.

-- Mark Masters



Steve Kuhn



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

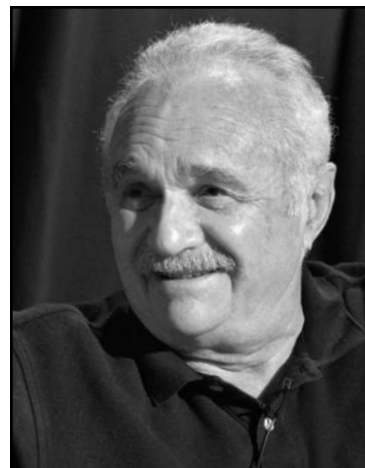


L to R: Stephanie O'Keefe, Dave Woodley, Tim Hagans and Bill Roper

Save a few bucks and order WISH ME WELL direct from AJI for only \$14
See our AJI Record Store on page 5

AJI announces the publication of Lee Tanner's definitive collection of jazz photos: THE JAZZ IMAGE: Masters of Jazz Photography

For more than a quarter century, Lee Tanner has been celebrated as one of America's foremost photographers of the jazz scene. He pursued a dual role, being a professional photographer of artistic and technical excellence, but never a professional photographer in the sense of depending primarily on photographic publications for his livelihood. In fact, Lee negotiated much of his life as a scientist/metallurgist who just happened to possess a profound passion for jazz music. His life-long love of the music led him to pour enormous amounts of time, energy and other resources into photographing the countless practitioners of jazz that he came to know as personal friends. The resulting visual record has contributed enormously to the public awareness and popular perception of jazz culture around the world, creating a virtual face-of-jazz for our present day. Of Lee Tanner's contribution to the art, Nat Hentoff wrote, "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 musician play. The music is so personal that with the best players, their instruments have become extensions of themselves."



Lee Tanner

Lee generously donated an extensive collection of his personal photographic prints to The American Jazz Institute. These beautiful black-and-white images establish a firm base for a permanent AJI archive of outstanding jazz photography and a major source of masterworks for exhibition.

At the same time, Lee was preparing to launch his latest (fourth) book: *The Jazz Image: Masters of Jazz Photography*. This project represents Lee's personal tribute to fellow contemporary jazz photographers and expresses his deep admiration for their contribution to the music. *The Jazz Image* is an unprecedented compilation of selected works drawn from 27 leading jazz photographers, including Lee himself. Among the more than 150 stunning duotone photos of legendary jazz artists from 1935 to the '90s are masterpieces by Bill Claxton, Ray Avery, William Gottlieb, Jan Persson, Milt Hinton, Herman Leonard, Herb Snitzer, Chuck Stewart, Bob Willoughby and Frank Wolff. As Lee observed, "We (were) photographing the moment. That's what the essence of jazz is -- the moment."

The American Jazz Institute and the Gould Center for Humanistic Studies at Claremont McKenna College are pleased to have assisted in the publication of *The Jazz Image: Masters of Jazz Photography*. We believe that this gorgeous hardcover volume is a must-have for serious jazz fans. Introduction by Nat Hentoff. Published 2006 by Harry N. Abrams, New York, 176 pages, 10" x 12."



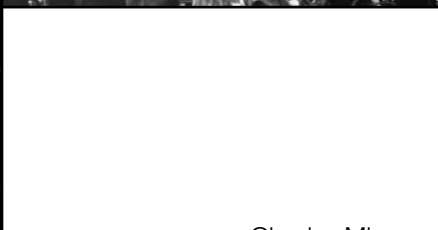
CMC professor and AJI Director Ron Teeple with a poster enlargement of Lee Tanner's famous photo of Dizzy Gillespie



Louis Armstrong and Carmen McRae



Ben Webster



Charles Mingus



Chet Baker



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The AJI Record Store

Order direct and save a few bucks on our CDs!

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



JUST PUBLISHED BY ABRAMS

“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 FROM AJI & CAPRI RECORDS

“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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<i>One Day with Lee</i>	___ x \$14.00	_____	Shipping: Add \$1.50 for each CD	_____
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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
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- Special "meet the musicians" after-concert receptions

Artistry Circle
\$75 Annual Membership

- Choice of 2 AJI CDs
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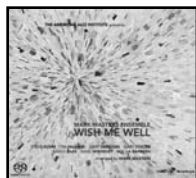
Platinum Circle
\$100 Annual Membership

- 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

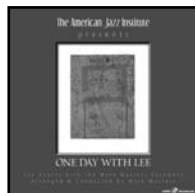
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Ensemble



"The Jazz Image:
Masters of Jazz
Photography" by
Lee Tanner



"One Day with Lee"
Lee Konitz and
The Mark Masters Ensemble



"The Clifford Brown Project"
The 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 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.



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



"Exploration"
Grachan Moncur III Octet

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

Platinum Circle, choose 3 CDs or Lee Tanner book; Artistry Circle, choose 2 CDs; Patron, choose 1 CD:

The Clifford Brown Project *One Day with Lee* *Exploration* *Porgy & Bess...Redefined!* *Wish Me Well* *The Jazz Image*

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For further information, phone the AJI office at 626-795-6413

Jack Montrose

December 30, 1928 - February 7, 2006



I first met Jack Montrose musically through his sextet record for Pacific Jazz and the recording he made featuring Bob Gordon for Atlantic Records. Jack's writing and playing were present on many recordings from the West Coast during the 1950s. He is best known for the records he wrote for Chet Baker and Clifford Brown. These two recordings represent the zenith of small band orchestral writing. His use of color and motion was unsurpassed.

Jack's influences in writing were mostly Ellington and Strayhorn. He was at the forefront of writers who looked beyond the blues and Tin Pan Alley (although both of these elements were a part of his musical vocabulary) to expand what was the norm into an evolving style of writing music that involved 20th Century classical influences as well as a broader rhythmic palette.

As a player, Jack's tenor saxophone sound was rooted in the tradition of Ben Webster. It was a joy to have his sound be a part of whatever musical project we were presenting. We are very proud to have Jack's musical voice preserved on two recordings produced by The American Jazz Institute, *The Clifford Brown Project* (2002) and *One Day with Lee* (2002) with Lee Konitz, both on Capri Records.

When the music scene changed in Los Angeles in the 1960s, Jack moved to Las Vegas and spent the rest of his professional life there. While working in all the hotel orchestras, he performed with everyone who came to headline in Las Vegas -- from Sinatra to Eydie Gorme to Sammy Davis, Jr.

I first met Jack Montrose through a phone call in 1994. Over the next twelve years, we spent quite a lot of time together on the phone, mostly talking about writing music. Those conversations are missed. He was a great friend and mentor.

-- Mark Masters



With Bill Perkins and Conte Candoli, in concert at CMC in 2001



In 2002, Jack was honored for his lifetime of accomplishments in jazz on the West Coast with the "AJI Legend of the West Award," presented by jazz DJ Chuck Niles

*The following is from Nat Hentoff's "Final Chorus" column in the October 2006 issue of JAZZ TIMES.
Our thanks to Nat for once again spreading the word about AJI to his thousands of readers.*

Inside the Ellington Band

Ruby Braff used to say that when he was very young, he entered the Louis Armstrong University, an educational institution from which you could never graduate because there was so much to learn. Duke Ellington's sidemen -- those who stayed and those who left -- felt the same way. And now, in the Jazz Oral History project of Mark Masters' American Jazz Institute (Claremont McKenna College, Claremont, Calif., 626-795-6413), a reunion of Ellington alumni provides further illumination of what it was like to be inside that band where, as Clark Terry told me, the music was always in a state of becoming. According to Terry, "Duke didn't like endings."

"I think," says trombonist Walter van de Leur about the arrangements of Duke and his alter ego, Billy Strayhorn, "what made the music sound so very special was that you could be the second trombone and have the evening of your life." Another trombonist, Art Baron, adds that in all the other bands he played in, "I felt like anybody could sit in that chair." But the way Duke and Strayhorn wrote, "it really mattered what your personality was. You had to have an individual sound in your horn."

... And during the American Jazz Institute reunion, Art Baron, citing Billy Strayhorn's arrangement of the standard, "Laura," says that playing second trombone on that arrangement, "it feels amazing. You feel vibrations in your body. It wasn't just a note. I heard a story." And Art Baron was in that story.

For all the individualized care that Duke put into his writing, once the music came alive, adds drummer Dave Black: "Of all the band leaders I have worked for, he was very free -- letting you play your way, your style. I remember one night we were playing *Rockin' in Rhythm* and I just got the bug. I played it as Latin 6/8, and he loved it. I felt like a million-dollar star. When the set finishes, he said, 'That's it. When you feel something, just go for it. That's the way to do it.'"

... But conflict -- interpersonal conflict -- is also part of making this music. Ellington alumnus Herb Jeffries, during the reunion, tells of Ben Webster bursting into Duke

Ellington's dressing room between shows "with the most violent language you can imagine" as he thrust a telegram at Duke, "who was powdering himself with a big powder puff." Ben, furious at not having gotten a raise when, he thought, everybody else had, roared at Duke: "Take a look at this telegram I just got from Benny Goodman. He wants me to join the band and pay me [more than he was getting from Duke]." "So," Herb Jeffries remembers, "Ellington, still powdering himself, said, 'I don't want to see it. If it's that good, I'd advise you to take it.'" Ben Webster later left the band, much to his subsequent regret because there was no university -- or rather, jazz universe -- like it.

Louis Bellson tells of the unique allure of working with Ellington. Juan Tizol had left Ellington's band to join Harry James' group, with whom Bellson and Willie Smith were working. Bellson recalls, "One time Duke called Juan and said, 'I understand you got a young drummer there and Willie Smith. Why don't you three guys come and join the band? You're only working one or two nights [a week] with Harry James. Come and have some fun.' So all three of us went to Harry James and said, 'Harry, we got a chance to join Duke Ellington.' And he looked at all three of us, and said, 'Take me with you.' That's one of the joys of my whole life -- to work with Duke Ellington."

Just knowing Duke was one of the joys of my life. One night, the band was on, but he hadn't come in yet. Standing at the door of the club, I felt a hand on my shoulder, then heard his magisterial voice. (Duke was also a master of the put-on.) "You don't know who I am, but I know who you are." I felt I had been knighted.

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on the web at JazzTimes.com. www.jazztimes.com.*

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AJI goes to New York to interview Nat Hentoff



Nat Hentoff is interviewed for the CMC Oral History Project by students (L to R) Jason Yu, John Quinn and Soren Erickson, accompanied by Mark Masters, AJI Director, and Ron Teeple, CMC professor and AJI Director. Taking the lead in transcribing the interview tapes was History of Jazz student Daniel McKenzie. On the right are excerpts from his perspective on the project.

... the interview was not only interesting, but also a great learning tool for me as it supplemented much of the same knowledge of jazz bands and people we had discussed in class.

... there is another aspect to this [transcription] process that I found very important but that was not immediately apparent to me. Halfway through working on the project, after I had already done a fair amount of transcription work, I was in class and suddenly realized that as I was listening to [Professor Reed Gratz] discuss different jazz musicians, I could actually recognize the names and remember who they were. Suddenly, jazz was not such a mystery to me -- I felt like I had just begun to establish some kind of foundation of knowledge, and with the help of listening to stories about the musicians and typing their names over and over, a connection was made. While the books, lectures and movies are very helpful and have taught me a lot, this interview seemed to be what I needed to begin to draw all that material together into actual knowledge of the musicians, instead of just recognition of the famous jazz names.

Dewey Redman

May 17, 1931 - September 2, 2006

Walter Dewey Redman was born May 17, 1931 in Fort Worth, Texas, and died September 2, 2006 in New York City.

Tenor saxophonist Dewey Redman was a giant, referred to by *DownBeat* magazine as “our greatest living saxophonist.” Redman achieved legendary status among musicians. He made several truly significant recordings, including *Ear of the Behearer* (1973) and *Coincide* (1974) for Impulse! Records. His ECM album, *The Struggle Continues* (1982), is perhaps his greatest recorded statement. *Live in London* (1996), released by Palmetto Records, was his last recording as a leader.

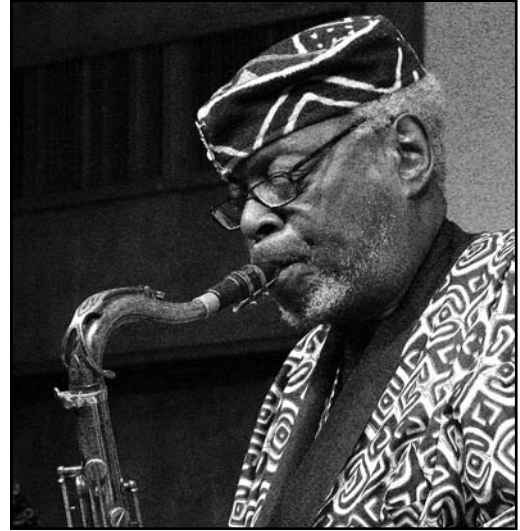
In 1960, Redman moved to San Francisco and began to forge a musical identity. His first recording as a leader was released in 1966, *Look for the Star*. Redman worked with fellow saxophonist Ornette Coleman’s group as well as spending five years with Keith Jarrett. He also appears on four recordings with the group Old and New Dreams.

Redman was capable of anything musically. As he demonstrated so powerfully to an audience at a concert on campus at Claremont McKenna College in 2005, he could play a composition of his own creating engaging melodies from no existing harmonic structure and then play standards such as *I Should Care*, *The Very Thought of You* or his own ballad *Joie de Vivre* and play completely inside the chord structure.

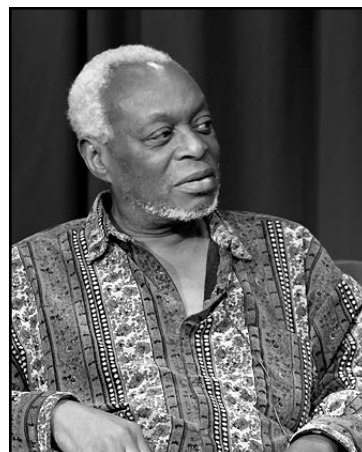
An indication of what it must have been like to live in the shadow of his famous saxophone-playing son Joshua was Dewey’s reaction when I went backstage after a set at Birdland in New York to introduce myself and ask him to be a part of our concert series at CMC. He said to me, “You know, I’m not Joshua.” I assured him that we wanted Dewey!

We encourage our readers to investigate several of Dewey Redman’s recordings. He was much more than just the “avant-garde saxophonist” and “father of Joshua” that most obituaries stated.

-- Mark Masters



With Dave Woodley, Tim Hagans and Danny House, in concert at CMC in 2005



An important chapter in jazz history is recorded for the CMC Oral History Project

Memorable moments of the Spring '06 concert season at CMC

March: Michael Marcus Plays the Music of Ornette Coleman

Michael Marcus, the great East Coast-based saxophonist and multi-woodwind artist, is best known for his ability to play in a “free jazz” context. That skill, along with his ability to play “inside the changes,” was very much on display in Pickford Auditorium. Joining Marcus were Joe La Barbera (drums), Putter Smith (bass), Larry Lunetta (trumpet), Dave Woodley (trombone), Jerry Pinter (tenor saxophone) and Stephanie O’Keefe (French horn). The evening featured compositions by Ornette Coleman that were written mostly during the period from 1959 through the mid-1960s. These pieces were mainly based on the blues and *I Got Rhythm* changes -- not exactly what most people consider when thinking about Ornette Coleman’s music! There were equal parts free improvisation, written orchestral playing and just soloists with bass and drums. It’s always an adventure when the AJI brings a “free improviser” to the campus ... an adventure for both the ensemble and the audience.



Michael Marcus with Jerry Pinter and bassist Putter Smith



... and drummer Joe La Barbera

Oral history interview



February: Gary Foster/Putter Smith Duo



Putter Smith and Gary Foster

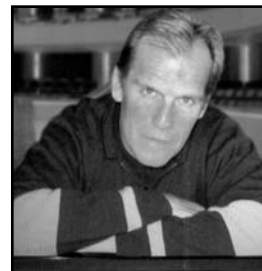


Both fixtures on the Southern California music scene for decades, Gary Foster and Putter Smith have been working in a duo setting for many years. During a conversation with Foster, AJI Director Mark Masters suggested that they present their duo as part of the AJI/CMC Spring 2006 concert series. Bassist Smith and Foster, performing on alto and tenor saxophones as well as flute and alto flute, exhibited all their enormous skills in this most intimate of settings. The program, chosen from a large number of compositions that they regularly feature, offered a wide range of moods and settings. *For Us* and *In Praise of Malcolm X* are Smith’s own compositions. *Jam for Your Bread*, *The Peacocks*, *Relaxin’ at Camarillo* and *Oleo* are jazz classics, and jewels such as *Dream Stepper* (Konitz), *Blue Hodge* (McFarland) and *You Must Believe in Spring* (Legrand) rounded out the performance. The evening was a perfect showcase for two brilliant improvisors.

March: The Reed Gratz Quintet

Reed Gratz brought his working quintet to Pickford Auditorium for an eclectic evening of jazz. The group includes Gratz (compositions, Fender Rhodes), Matthew Von Doran (guitars), Andrew Ford (bass), Steven Biondo (steel pan and percussion) and Mike Bennett (drums). Both in the compositions and the performance, the quintet displayed intriguing multi-influential elements in their presentation. Jazz, funk, rhythm & blues, Afro-Cuban and rock were all present as the quintet navigated from tune to tune. It was especially gratifying to see and hear how Gratz worked the vintage Fender Rhodes piano throughout the evening!

This was the well-received debut of The Faculty Series, a new program designed to bring musicians and educators to the CMC campus to perform in concert and interact with students, faculty and the public. AJI was very pleased that Reed Gratz led off the series. Enjoying a long and varied career as a gifted composer, pianist and educator, he has been Visiting Professor for CMC’s popular History of Jazz course since 1999.



Reed Gratz demonstrates techniques and concepts for students in his History of Jazz class at CMC



January: The Music of Lee Morgan



Tim Hagans and Clay Jenkins on trumpets, Putter Smith on bass



Students Rose Rosenfeld and Nora Harris interview Clay Jenkins for the CMC Oral History Project



Clay Jenkins



CMC's History of Jazz course: L to R, composer, pianist and Professor Reed Gratz leads a classroom discussion of Lee Morgan's music with visitors Tim Hagans, Bertrand Überall and Tim Hagans

Lee Morgan (b. Philadelphia 7/10/38, d. New York City 2/19/72), first burst onto the jazz scene in 1956 as an 18-year old trumpet virtuoso strongly influenced by the legendary Clifford Brown, who had died earlier that year. Morgan quickly made a name for himself as an outstanding stylist, first with the Dizzy Gillespie Orchestra, then with the legendary band Art Blakey and the Jazz Messengers, of which he was a member from 1958-1961 and again from 1964-1965. With the help of fellow Jazz Messenger Wayne Shorter, who ultimately became one of the most renowned composers in jazz, Morgan began developing his compositional skills, and eventually penned more than 150 pieces in his brief career, many of which, although deposited for copyright, remain unrecorded to this day. His best-known pieces are the hit boogaloo tune *The Sidewinder* (1963) and the graceful *Ceora* (1965). Lee Morgan was affiliated almost exclusively throughout his career with the Blue Note label, and was able to record steadily with his small groups, which included such notable players as saxophonists Bennie Maupin and Billy Harper, and pianists Cedar Walton and Harold Mabern. Lee Morgan was killed at Slugs' saloon in New York City in the early morning hours of February 19th, 1972, after a domestic altercation.

The Mark Masters Jazz Orchestra presented ten Morgan compositions arranged by Masters for pianoless octet. The trumpet team of Tim Hagans and Clay Jenkins perfectly captured Morgan's ebullient spirit, while injecting their own personal approach to the horn. They were joined by Dave Woodley (trombone), Danny House (alto sax), Jerry Pinter (alto sax), Greg Smith (baritone sax), Putter Smith on bass and Joe La Barbera on drums. Among the highlights of the evening were *Our Man Higgins*, Morgan's tribute to his long-time drummer Billy Higgins, the rarely performed *Get Yo'self Together*, a free from improvisation on *The Joker* by Hagans and La Barbera, and a lovely bass/trombone duet reading of *Ceora*. They also performed *Blues Morgana*, a piece which, although discovered at the Library of Congress along with the copyrights for the tunes from Morgan's 1962 album *Take Twelve*, was never recorded by its composer to the best of our knowledge. The band closed with *The Gigolo*, one of Lee Morgan's greatest compositions.

-- Bertrand Überall

Jazz historian and research hobbyist at the Library of Congress

AJI officially joins forces with the Gould Center for Humanistic Studies at Claremont McKenna College

The Gould Center was established at the college in 1986. Its aim is to promote student/faculty studies in public affairs, especially those emphasizing applications of the academic disciplines of literature, philosophy and history. Particular focus is given to understanding vital contemporary issues emerging in visual arts, music, religion, science, ethics, politics and broad cultural shifts.

The founding director of the Gould Center, Professor Ricardo Quinones, showed particular interest in AJI and in the 2000-01 school year began giving support to AJI for some of our jazz concerts and for Summer stipends to students working on the AJI oral history project. This interest carried forward to Director Johnathan Petropoulos, who this past summer promoted granting AJI a position on the Gould Board. Professor Ronald Teeple is presently filling that Board position.

The two organizations are presently planning some innovative joint programs in the jazz arts. One of the first joint projects carried out under this closer unification of the organizations was providing support for the publication of Lee Tanner's new book, *The Jazz Image: Masters of Jazz Photography*. In this beautiful format, Tanner showcases the work of 27 masters of jazz photography with more than 150 stunning duotone photos of legendary jazz artists.

AJI goes to college: Spring 2007 concert series at Claremont McKenna College

For directions, see page 2



The Bennie Maupin Ensemble

West Coast tenor sax icon Bennie Maupin, heard with Miles Davis and Herbie Hancock, appears with his acclaimed current group.

**Thursday, January 18
8:00pm**



An Evening with Billy Hart

Master drummer Billy Hart makes a rare West Coast appearance fronting a stellar octet for an evening featuring his own compositions.

**Wednesday, February 21
8:00pm**



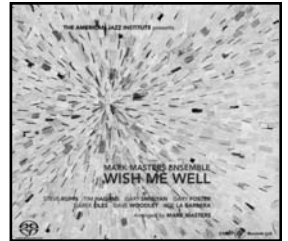
Rufus Reid Plays the Music of Tadd Dameron

Premier bassist Rufus Reid comes West to lead an all-star West Coast octet in the works of pioneering bebop composer and arranger Tadd Dameron.

**Wednesday, March 21
8:00pm**

NEW RELEASE: "Wish Me Well"

The Mark Masters Ensemble featuring Steve Kuhn in Masters' arrangements of Gary McFarland compositions

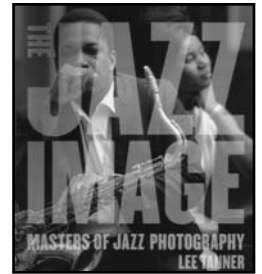


**BECOME AN AJI MEMBER
and take your choice of AJI's
5 current CDs and Lee Tanner book!**

See page 6

JUST PUBLISHED: "The Jazz Image"

By Lee Tanner, an unprecedented collection of 150 stunning photos of jazz greats from Louis to Miles.



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PO Box 5716
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