

AmJazzIn™

The American Jazz Institute Newsletter

Spring 2008 • Volume 18

AJI announces 2 unique Spring concerts at CMC, new Dewey Redman CD, new recording project, more Record Store reviews

For our tenth season of concerts at Claremont McKenna College, The American Jazz Institute presents two very different, very special evenings. In February, the remarkable free jazz duo of Michael Marcus and Ted Daniel (*see page 2*). In March, a big surprise for those who remember Frankie Laine only for his pop hits: AJI President Mark Masters has arranged the singer's jazz-friendly songs for a stellar nonet featuring baritone sax master Gary Smulyan (*see below*). AJI and Smulyan are so enthusiastic about this music that a recording is in the works (*see page 7*).

Don't miss AJI's latest CDs releases. *Farewell Walter Dewey Redman*: The music of the late saxophone giant, arranged by Mark Masters and meant to be recorded by Redman himself, is performed as a loving memorial by an all-star ensemble featuring Oliver Lake (*see page 3*). *Perfect Circularity*: Rave reviews are coming in for this marvelous Gary Foster/Putter Smith Duo recording available only to AJI members (*see page 4*).

The Jazz Soul of Frankie Laine

The Gary Smulyan Nonet featuring Gary Foster, Ron Stout, Dave Woodley and Putter Smith

Wednesday, March 12, 2008, 6:45pm • Admission Free
Marian Minor Cook Athenaeum, CMC campus, Claremont



Frankie Laine

The Gary Smulyan Nonet will perform music written or co-written by Frankie Laine, as well as songs that are closely associated with the late singer.

Frankie Laine (1913-2007) was one of the most successful American popular singers of the 20th century. His work spanned many decades and the Laine style encompassed Jazz, Blues, Country & Western and the Great American Songbook.

Joining renowned baritone saxophonist Gary Smulyan for this unique evening of jazz will be saxophonists Gary Foster and Jerry Pinter as well as Ron Stout (trumpet), Dave Woodley (trombone), Stephanie O'Keefe (French horn) and a rhythm section of Cecilia Coleman (piano), Putter Smith (bass) and Kendall Kay (drums). Selections arranged by AJI President Mark Masters will include *That Lucky Old Sun*, *Baby, Baby All the Time*, *That's My Desire*, *Torchin*, *When You're In Love*, *High Noon* and other great Frankie Laine songs.

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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Duology Plus Two

Michael Marcus and Ted Daniel plus bass and drums
Wednesday, February 13, 2008, 6:45pm • Admission Free
Marian Minor Cook Athenaeum, CMC campus, Claremont

Michael Marcus has been an active member of the New York jazz scene for over twenty years. Professionally, he debuted with blues legends Albert King and Bobby Blue Bland. During the 1980's, he became a prominent figure in the "free jazz" scene with the likes of Sonny Simmons, Frank Lowe, Philip Wilson, Jameel Moondoc and Makanda Ken McIntyre, among others.

Since releasing his debut recording as a leader, *Under the Wire*, for Enja in 1991, Marcus has continued to be part of the cutting edge in American improvised music, touring extensively in the United States and Europe. He has appeared on over thirty recordings for labels such as Soul Note, Justin' Time, Boxholder and Cimp.

Michael Marcus is extremely active. He co-leads The Cosmosamatics with Sonny Simmons. His regular group includes Nasheet Waits and/or Tarus Mateen with whom he has recorded several albums for Soul Note. Marcus's two current projects are Duology, an innovative duo of brass and reeds where he joins forces with master Ted Daniel, and The Magic Door, a new and flexible group heard on his new release for Not Two records. For both Duology and The Magic Door, Marcus has switched to clarinet, an interesting departure within a "free jazz" context.



Duology Plus Two pairs multi-instrumentalist Michael Marcus and trumpeter Ted Daniel (plus bass and drums) in an exciting perspective of jazz history from Dixieland to "free jazz" abstraction.

Ted Daniel started studying the trumpet in elementary school. He began his professional career playing locally with his childhood friend, the legendary guitarist, Sonny Sharrock. Daniel began his recording career while in Ohio, returning to New York to record Sonny Sharrock's first album, *Black Woman*. His second recording was with a band he co-lead with his brother, Richard Daniel. The recording was titled *Brute Force*, produced by Herbie Mann and released on the Embryo label. Since then, Daniel has participated in over thirty recordings with such artists as Archie Shepp, Dewey Redman, Andrew Cyrille, Sam Rivers, Billy Bang and Henry Threadgil.

Daniel has produced three albums under his own name, *The Ted Daniel Sextet*, *Tapestry* and *In the Beginning*. *In the Beginning* features a twelve-piece ensemble including Oliver Lake, Arthur Blythe, Charles Taylor and David Murray. The group eventually evolved into an even larger group called Energy.

Ted Daniel has been the recipient of an NEA compositional grant and has been deemed a Talent Deserving Wider Recognition from DownBeat Magazine. Currently, he is writing and performing with his new group, the International Brass and Membrane Corporation (IBMC.) The IBMC, a trio, was conceived as a flexible creative music performance group which utilizes instruments from the brass and membrane instrument families.

All concert venues are located on the campus of Claremont McKenna College in the Southern California community of Claremont, an hour east of Los Angeles just off the 10 and 210 freeways.

The Marian Minor Cook Athenaeum is at 385 East 8th Street. Adjacent street parking.

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

AJI and Capri Records present
 The Mark Masters Ensemble
 featuring
 Oliver Lake, Tim Hagans, Peter Erskine & Dave Carpenter
FAREWELL WALTER DEWEY REDMAN
 Arranged and Conducted by Mark Masters

Alto saxophone	Oliver Lake
Woodwinds	Gary Foster, Don Shelton, John Mitchell, Bob Carr
Trumpets	Tim Hagans, Scott Englebright, Les Lovitt
Trombones	Les Benedict, Dave Woodley, Charlie Morillas
French horn	Stephanie O'Keefe
Piano	Milcho Leviev, Cecilia Coleman
Bass	Dave Carpenter
Drums	Peter Erskine

From the CD insert:

Dewey Redman was a great jazz musician. He showed the rest of us what was possible with music. By this, I mean that Dewey Redman always seemed to explore the inner and outer boundaries of the improvised moment. It's impossible to think of a predictable solo or melody coming from his horn or pen. He inspired other musicians to do the same: to embrace the will to create while avoiding clichés.

Mark Masters honors Dewey Redman's creative spirit in this next-of-a-series-of-recordings that serve to document great American masters of jazz music. His charts convey the sense of the old and new. As players, we were all challenged to learn this music in the space of one evening rehearsal and single afternoon recording session (these are my favorite kinds of jazz recordings to make or listen to). As improvisers, we were inspired by Mark's take on Dewey's compositions. Oliver Lake led us into that rarified air where the creative impulse reigns. As a listener, you will enjoy meeting this music for the first, second or third time. Just like Dewey Redman, the music goes beyond tradition or mere documentation, however, these are inspired moments, played by a terrific band that was lifted to a new high, courtesy of the man and musical force known as Dewey Redman.

-- Peter Erskine

Lately, there is an extreme lack of characters in the jazz world. By "characters" I mean an individual whose movements, manner of speaking, eye glances and smiles reflect the same qualities found in the music created by that individual. As jazz went corporate in the 80's, it was deemed uncool and bad for business to be a character. Out went the humor and humanness ... in came the board room charade. Homogenous, inoffensive product for the consumer.

Dewey Redman was a character ... an individualist. Although I did not know him well, I saw him perform many times. His music told the story. His honesty, passion ... his absolute need to play and create was always evident and paramount. Free, nailing the changes or wailing the blues ... grateful for the opportunity to perform and be heard.

The concert with Dewey in March of 2005, when this music was performed for the first time, is one of my all-time favorite gigs. Dewey's energy and gracious vibe was felt by everyone in the room. It was inspiring to share the stage with Dewey and tons of fun during the hang. After the concert, Dewey said "thank you for your music" to every member of the band ... goosebumps and near tears. Thank you Dewey for your music and for being a one-of-a-kind character.

-- Tim Hagans



Oliver Lake



Peter Erskine



Tim Hagans



Dave Carpenter

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

The words are out on "Perfect Circularity"

AJI presents The Gary Foster/Putter Smith Duo in the first of a CD series created exclusively for AJI members

Duo albums occasionally present a most vulnerable side of jazz artists. In the case of woodwind specialist Gary Foster and veteran bassist Putter Smith, the opportunity is much more of a challenge than a threat. Foster, who has graced many jazz records over several decades, has rarely recorded under his own leadership, with four releases in the 1960s for the Revelation label and one for Concord in 1991. Foster's work was notable in the big bands of Toshiko Akiyoshi, Clare Fischer and the Marty Paich Dektette in the 1960s and 1970s

Smith is a West Coast landmark who has also worked with Thelonious Monk, Lee Konitz and Alan Broadbent. On alto, the lyrical Foster is a protege of Konitz, appearing on a number of West Coast recordings including "Bobby Shew, Gary Foster and Friends Play The Music of Reed Kotler."

One might expect a low-key approach for these two but, quite the opposite, Foster on alto leaps into action on the Sonny Redd opener, "Teef," followed by a strong solo from Smith. Jimmy Rowles' "The Peacocks" follows with Foster picking up the flute, and is strongly delivered with the instrument's tone showing great vibrato and resonance. For Konitz's "Dream Stepper," Foster offers a long quote from "You Stepped Out of A Dream." Bill Dobbins' adaptation of Bach's "Bach Siciliano" again presents Foster on flute, vividly delivering its classical theme.

Smith begins several tracks by plucking the melody in tandem with Foster's sax, and it is a charming approach. Michel Legrand's "You Must Believe in Spring" opens with a long arco statement from Smith, who then passes off to Foster's alto for this familiar jazz standard.

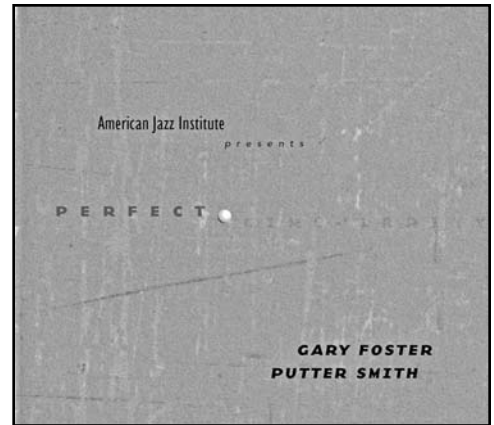
The latter half of the album is filled with familiar jazz tunes like Sonny Rollins' "Oleo," Charlie Parker's "Relaxin' at Camarillo" and the Mercer/Schertzing standard "I Remember You," all allowing Foster's fluent and lyrical alto style and Smith's resonant bass to shine.

The virtuosity shared by Smith and Foster makes "Perfect Circularity" a highly enjoyable album.

-- Michael Gladstone, AllAboutJazz.com

Ah, this is my sort of chamber jazz - two creative players getting together without any rhythm section - in this case even without a piano. Working off one another, sharing a very creative list of 13 selections, and none of them seeing over use on recent jazz releases, as are some tunes. Foster plays not just alto and tenor saxes but also various flutes, with equal virtuosity on all.

I've been playing Jimmy Rowles' "The Peacocks" over and over - it's a gorgeous vehicle for flute and bass. And the "Bach Siciliano" has Foster again turning to the flute. The sax solos on Lee Konitz' "Dream Stepper" and Gary McFarland's "Blue Hodge" are terrific too. No muddiness in the sound of Smith bass - it has a rich



and wide-range quality; definitely not confined to just providing a foundation in the lowest frequencies. Other jazz greats represented by tune selections include Red Mitchell, Sonny Rollins, Charlie Parker and Michel Legrand. This CD is perfect not only in its circularity but also in its concept and character.

-- John Henry, Audiophile Audition

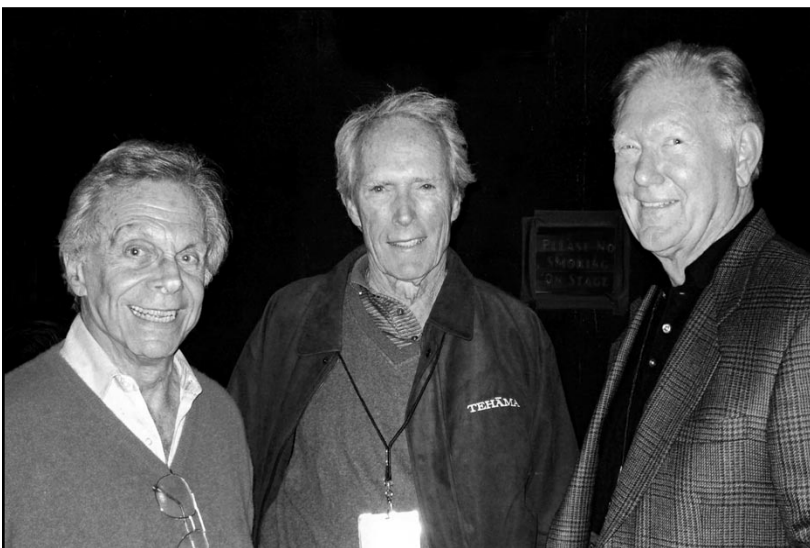
If, on listening to "Perfect Circularity," you aren't immediately reminded of "I Concentrate on You," the 1974 duet recording uniting saxophonist Lee Konitz and bassist Red Mitchell, you're forgiven. Yet those familiar with the crystalline beauty of that earlier session, or, indeed, many of the other intimate encounters that Konitz and Mitchell each favored, will find pleasurable echoes in this 2006 encounter between alto saxophonist and flutist Gary Foster and bassist Putter Smith.

In fact, Foster, a West Coast mainstay who has spent too much time during the past four decades sequestered in studio work, is an avowed Konitz acolyte who has even recorded with his main inspiration. Smith may be best known for his fruitful association with pianist Alan Broadbent. What radiates most clearly from "Perfect Circularity," apart from the individual excellence and extraordinary responsiveness that the musical partners display, is the youthful vigor and explorative nature that these veteran players practically flaunt.

The ballad performances ("You Must Believe in Spring" and a flute-driven "Peacocks") and bebop excursions ("Dream Stepper," Konitz's variation on "You Stepped Out of a Dream," and Mitchell's "Jam For Your Bread") handsomely demonstrate Foster's mellifluous tone and agile phrasing, as well as Smith's room-filling sound and melodic imagination. The left field turns of Balinese composer Gugum Gumbira's "Tonggeret," Bill Dobbins' adaptation of "Bach's Siciliano" and Smith's own "In Praise of Malcomb X," featuring more of Foster's supple and affecting flute work, add surprise and further dimension to an already felicitous encounter.

-- Steve Futterman, Jazz Times

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



AJI Advisory Board members Mort Sahl and Alan Schultz with Clint Eastwood backstage at the 50th Monterey Jazz Festival

Mort Sahl was the master of ceremonies at the very first Monterey festival and was asked to host Sunday night of last September's 50th festival. Mr. Sahl has a long history with jazz and has been paired countless times in club and festival settings with everyone from Duke Ellington to Dave Brubeck to Stan Kenton. Alan Schultz has been very active in the jazz scene in the Monterey Bay area for many years. Mr. Schultz was the force behind prominent jazz station KRML in Carmel, California, and presented jazz for many years in the Bay Area and beyond. Clint Eastwood is well known for his great love of jazz. Throughout his renowned career as a film maker, Mr. Eastwood has utilized the talents of numerous major jazz writers composers, arrangers and performers on his films.

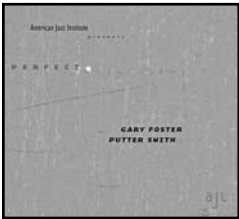
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ORDER DIRECT – OR BETTER YET ... take your choice of our current CDs or Lee Tanner's new book when you become an AJI Member! (See reverse side)



NEW! *Farewell Walter Dewey Redman* The Mark Masters Ensemble

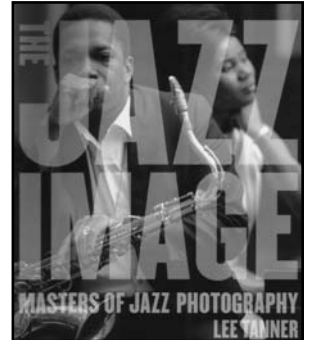
The music of the late saxophone giant, arranged by Mark Masters and meant to be recorded by Redman himself, is performed as a loving memorial by an all-star ensemble featuring Oliver Lake, Tim Hagans, Peter Erskine and Dave Carpenter. Also Gary Foster, Don Shelton, John Mitchell, Bob Carr, Scott Englebright, Les Lovitt, Les Benedict, Dave Woodley, Charlie Morillas, Stephanie O'Keefe, Milcho Leviev and Cecilia Coleman. See article on page 3.



NEW! EXCLUSIVELY FOR AJI MEMBERS!

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. See reviews on page 4.



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."

***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 improvisations of Tim Hagans. Arranged by Mark Masters and Jack Montrose. Featuring Montrose, Gary Smulyan, Dave Woodley, Cecilia Coleman, Putter Smith and Joe LaBarbera.

***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>The Clifford Brown Project</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.

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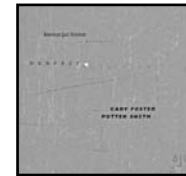
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"One Day with Lee"
Lee Konitz and
The Mark Masters Ensemble



"Wish Me Well:
Reflections on
Gary McFarland"
The Mark Masters Ensemble



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



"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. 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.

NEW "Farewell Walter
Dewey Redman" The Mark
Masters Ensemble



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



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“The Jazz Soul of Frankie Laine” ... The story behind our March 12 concert and AJI’s next recording project

Four years ago, baritone saxophonist Gary Smulyan proposed a very different concept concert to AJI President Mark Masters. Always on the lookout for a unique project, Smulyan suggested to Masters an evening’s program based on music written or co-written by Frankie Laine or simply strongly associated with the late singer. Masters told Smulyan that he was interested but several years passed before the two could locate Laine’s original music. Finally, a friend of Masters, Bertrand Uberall, did some research at the Library of Congress and located nearly a hundred leadsheets on file that were written or co-written by Laine. Out of that wealth of raw material, Smulyan and Masters narrowed the list to about twelve songs that are ideally suited to jazz interpretations. Finally, Masters started writing arrangements for Smulyan’s nine-piece band. The songs provided just a basis to begin work. The resulting arrangements, in most cases, are recompositions of songs from the Golden Age of the Great American Songbook.

On March 12th, in the Athenaeum at Claremont McKenna College, The Gary Smulyan Nonet will present a wide variety of song styles that Frankie Laine recorded during a remarkable career that spanned six decades. The evening will include a new take on several of Laine’s best known works, among them *High Noon*, *That Lucky Old Sun*, *Baby, Baby All the Time* and *I’d Give My Life*.

Not anticipated four years ago, Smulyan and Masters became so enthusiastic about this music that a studio session is now set by Smulyan’s label in New York.



Gary Smulyan is critically acclaimed as one of the major voices on the baritone saxophone today. As a teenager growing up on Long Island (New York), Smulyan had the opportunity to perform with Lee Konitz, Chet Baker and Jimmy Knepper. In 1978, he was asked to join jazz legend Woody Herman’s Young Thundering Herd. In 1980, after two years with Herman, he settled in New York to join the Mel Lewis Jazz Orchestra led by famed trombonist Bob Brookmeyer.

Smulyan has five recordings for the Criss Cross label: *The Lure of Beauty*, *Homage*, *Saxophone Mosaic*, *Gary Smulyan with Strings* and *Blue Suite with Brass*. He currently records for the New York-based label Reservoir Records.

Gary Smulyan currently performs with the Vanguard Jazz Orchestra, Joe Lovano Nonet, Dave Holland Octet and Big Band, Three Baritone Saxophone Band, George Coleman Octet, Dizzy Gillespie All-Star Big Band and Tom Harrell Octet, as well as his own projects. He has performed at numerous AJI concerts over the years. He is the winner of the 1990 Jazz Times Critics Poll, 1994 DownBeat Readers Poll, 1998 and 2001 DownBeat Critics Poll (Talent Deserving Wider Recognition) and 2004 Jazz Journalist’s Award for Baritone Saxophonist of the Year. Most recently, he was voted winner of the 2007 DownBeat Critics Poll.

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 1 was in our Fall 2007 newsletter.

Cadence interviews Mark Masters: Part 2

CADENCE: How do you choose the artists to profile?

MARK MASTERS: I choose musicians who simply interest me for whatever reason. With Billy Harper, I had heard him on so many of Gil Evans' recordings and loved the passion of his musical voice. I very much admire the aspect of "free" improvising and Billy is certainly capable of that. His is a strong voice both playing and compositionally. Tim Hagans is another player that I enjoy making music with. Tim is at the top of the list of gifted trumpet players currently on the scene. Gary Smulyan has been a frequent guest during our concerts at Claremont. Gary is a very different player; his approach is different from Tim's or Billy's, but there isn't a better baritone saxophonist around. I consider him a very important part of what we do, and Joe LaBarbera is almost the house drummer at Claremont. Joe has done the majority of our concerts and is a valuable part of how we make music at AJI.

CAD: How do you make your approach to jazz repertory not sound like museum music? Falling into the Lincoln Center Jazz Orchestra trap?

MM: I don't know that much about Lincoln Center programs and activities, but what I do know, and what has been much written about is the aversion to certain periods, as well as certain writers. Since Stanley Crouch has been an influence in the past, if not currently, then you can almost be certain that you won't hear anything by Gil Evans. Mr. Crouch's tirade on *Sketches of Spain* is well documented. It seems to indicate a closed musical mind. While the recordings with Miles are a masterpiece, it is not too far-fetched to consider that music without Miles but with another singular voice. The music would still be brilliant and live on its own. One of the repertory projects we did in 2001 was a production of *Sketches of Spain* with Tim Hagans. Tim is one of the really gifted players of this generation, and he brought his own magic to the evening. Another example of repertory with a purpose is the AJI performance production of Gary McFarland's *October Suite*. We did this in March of 2003 with Steve Kuhn, the artist who recorded the McFarland work in 1966. So, after all those years, the music had a premier of sorts! The *October Suite*, by the way, is an example of the Third Stream approach that really worked. So much of the Third Stream music was pretentious in conception, or the performance was not comfortable from a style-of-performance aspect. Other repertory projects we have done are "The Music of Chico O'Farrill, An Evening with John LaPorta" whose music is very advanced but is rarely heard since John has devoted most of his energies toward education, and several concerts of Ellington's and Strayhorn's music.

We have produced concerts featuring Jelly Roll Morton, Jimmy Knepper, Lee Konitz and Charles Mingus, but those programs consisted of newly written material based on these composers. Groups that have performed at Claremont McKenna College as part of our ongoing series include Mark Turner, Milcho Leviev, Steve Kuhn Trio, Putter Smith Quartet, Matthias Lupri Quintet featuring Cuong Vu, Joe LaBarbera Quintet, Sam Rivers Trio, and the Jack Montrose



Septet featuring Conte Candoli.

CAD: You did a recording of Clifford Brown's music.

MM: My feeling was that Clifford Brown's solos are such great compositions -- improvisation is, after all, composition at a very high rate of speed -- that they deserved a closer look from that point of view. They have been analyzed endlessly and studied with regard to how the solos are put together. The solos had not, however, been approached as compositions and explored that way. In choosing Tim Hagans, my purpose was to feature someone

who came from a different approach. I'm sure some people wonder why not someone who sounds more like Brownie. Well, why? One aspect of making music I enjoy is taking people from a different point of view and putting them in an unexpected setting. I think if you listen to the first track on the record and hear what Tim does with *Joy Spring*, you'll get my point!

There was a Helen Merrill record twelve or fifteen years ago with some trumpet players including Wallace Roney and Tom Tom Harrell that really missed the point. It seemed rushed in terms of preparation and did not have the effect that I think it was supposed to. The best thing on the record was Harrell playing *Joy Spring*, all by himself.

I think the end result on the disc justifies the project. The playing is of a very high caliber and to hear the Jack Montrose arrangements almost fifty years later -- and they sound as good as anything being written today -- is a thrill. His writing is the epitome of good small band orchestration.

CAD: How do you make a full big band arrangement from a solo?

MM: Expanding a solo into an orchestration requires several things. First, is the solo a great composition? If the answer is yes, then you can approach it like you are orchestrating a song. There are differences, of course. A solo will take unexpected turns melodically as well as how the harmonic material is dealt with by the soloist. With regard to the melodic issues, they will dictate for the most part when the orchestrated solo will be harmonized or left unison. For example, in the "Clifford Brown Project," Brownie's solo on *Daahoud* is such a masterpiece that there are places where you just don't want to harmonize. The lines say it all. Hopefully, your own sense of taste will dictate, along with the solo, when to back off and when to harmonize. Also, you may want to orchestrate over certain chord changes more than others. On Lee Konitz's solo on *317 East 32nd* on the original recording, all the challenges were present but the source material was brilliant. Again, Lee's solo dictated when to leave the solo alone (unison) and

(cont'd on page 9)

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when to orchestrate (harmonize). The other issue to consider when approaching a solo as composition is how does the contour of the solo (beginning, developed portion and ending) work. Usually when you have a gifted improviser, and certainly in the cases of Clifford Brown and Lee Konitz, the solo will have direction and sense of motion towards an end, with a purpose. So in orchestrating a solo, you take into consideration what you will do to get to the end of the solo, so everything makes sense. Meaning, taking into account the intentions of the soloist. ...

CAD: Where do you get the pool of musicians you work with?

MM: During the twenty-two years in Los Angeles that I have had a band, on and off, many players passed through the ranks. Over that time a handful of them became the core of what I do when making music. With the exception of Harper, Hagans, Smulyan and Ray Drummond, everyone is from the greater Los Angeles area. There are some other exceptions, three gentlemen who play lead trumpet: Louis Fasman and Scott Englebright both come from the San Francisco area and Tom Deliberio is from Las Vegas. A few are people that I went to college with, but most are just great individuals who I've come in contact with. A couple of guys, Les Lovitt (trumpet) and Dave Woodley (trombone), have been there from the very beginning. I'm fortunate in that there is great consistency, so that helps the whole music-making process from rehearsal to performance or recording.

Two or three years ago, I was talking with Lew Soloff at a rehearsal out here and he was asking what I do and who I use and I told him Gary Foster, Pete Christlieb, Don Shelton, Peter Erskine and Joe LaBarbera, among others, and Lew said, "All the guys are out here!" That's kind of funny because the perception here is that everyone is in New York. Los Angeles is somewhat of an odd jazz town in that with so many great players, many jazz fans are kind of blase about it and often don't support the people that are here. We are developing a strong base of support for what we are doing ... We have seen the audience grow in size over the past fifteen years. People are also becoming slightly more adventurous in trying some other things out jazz-wise.

Part 3, the conclusion of this Cadence Magazine interview, will be reprinted in a future issue.

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Jimmy Knepper collection is a major addition to AJI archives



AJI paid tribute to Jimmy Knepper in this 2002 concert of his music



Jimmy Knepper was one of only a few truly individual voices on the trombone. His career was a long and varied one. Beginning in the mid 1940's in Los Angeles, Knepper's career took him from post-swing era dance bands to Stan Kenton, Charles Mingus, Gil Evans and the Thad Jones-Mel Lewis Jazz Orchestra. He had an opportunity to work with his musical hero, Charlie Parker, in Philadelphia in 1950. Although he was known most as a trombonist, he was also a very fine arranger and composer.

Prior to his passing in 2003, Knepper committed his career-related collection to The American Jazz Institute. In August of 2007, his music and related items were transferred to AJI for archiving. Among the materials are numerous photographs, scores, programs, books and several hundred recordings in varied musical settings.

Knepper was very active as a copyist for both Mingus and Gil Evans. In addition to being Mingus's main copyist, he was also a doctor of sorts with regard to Mingus's music. It appears that Mingus relied on Knepper to assist him in some areas of orchestration.

Jimmy Knepper was always writing and in going through his materials you can see that he was always doing sketches (and sometimes more) on songs that interested him at the time.

The American Jazz Institute is pleased and honored to add the important Jimmy Knepper collection to our archives.

-- Mark Masters

In this issue ...

AJI goes to college: Spring 2008 concert series at Claremont McKenna College

For directions, see page 2



Duology Plus Two

Multi-instrumentalist Michael Marcus and trumpeter Ted Daniel (plus bass and drums) in an exciting perspective of jazz history from Dixieland to "free jazz" abstraction.

Wednesday, February 13
6:45pm at CMC Athenaeum



The Jazz Soul of Frankie Laine

The all-star nonet of baritone sax master Gary Smulyan performs Mark Masters-arrangements of the late singer's jazz-friendly songs. Featuring Gary Foster, Ron Stout, Dave Woodley and Putter Smith

Wednesday, March 12
6:45pm at CMC Athenaeum



MAJOR NEW RELEASE **Farewell Walter Dewey Redman**

The music of the late sax giant, arranged by Mark Masters, performed by an all-star ensemble featuring Oliver Lake, Tim Hagens, Peter Erskine and Dave Carpenter. See page 3.

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