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The American Jazz Institute Newsletter

Summer 2004 • Volume 12

Coming this Fall: Grachan Moncur and *Porgy & Bess* CDs, Bob Curnow and Ted Brown concerts

Last Fall saw the release of two critically hailed big band CDs from AJI and Capri Records: *The Clifford Brown Project* and *One Day with Lee* (see page 5). AJI's major commitment to record today's great jazz artists in performances of important original compositions and historically significant new arrangements is much in evidence this Fall with the release of two Capri records: *Exploration* (see below) and *Porgy & Bess...Redefined!* (profiled in our last issue).

Our sixth season of Claremont McKenna College concerts continues on September 30 as AJI presents a special appearance by Bob Curnow's L.A. Big Band, and on October 30 as we welcome the Tristano/Konitz-influenced Ted Brown Quintet. See page 2 for all the details.

AJI/Capri records Grachan Moncur III

Due out this Fall on Capri Records will be a new AJI disc, *Exploration*, recorded June 30 in New York by the Grachan Moncur III Octet. AJI Director Mark Masters wrote arrangements on Moncur's compositions for an all-star octet of Tim Hagans (trumpet), Dave Woodley (trombone), Gary Bartz (alto saxophone), Billy Harper (tenor saxophone), Gary Smulyan (baritone saxophone), John Clark (French horn), Ray Drummond (bass), Andrew Cyrille (drums) and Grachan Moncur III on trombone.

Long celebrated for his ground-breaking writing and playing, Moncur has largely been involved in teaching and composing the last two decades. The Moncur compositions featured on the AJI recording go back to his days with the Golson/Farmer Jazztet.

This is the first time under his own name that his music has been put in an orchestral setting. Yet *Exploration* is reminiscent of the *impulse!* recordings of the 1960s when Moncur teamed with Archie Shepp on a number of records. It's no wonder, since all the players on the new recording have either worked with him in the past or are of a like musical mind. Andrew Cyrille goes back to the late 60s when he played on *New Africa*, Moncur's epic French LP, and over the years he has maintained a close relationship with Gary Bartz as well as Archie Shepp.

The *Exploration* session was a special experience for all of these equally special artists. Moncur was particularly pleased with the setting for *New Africa*, his extended work of 40 years ago brought brilliantly into the 21st century!



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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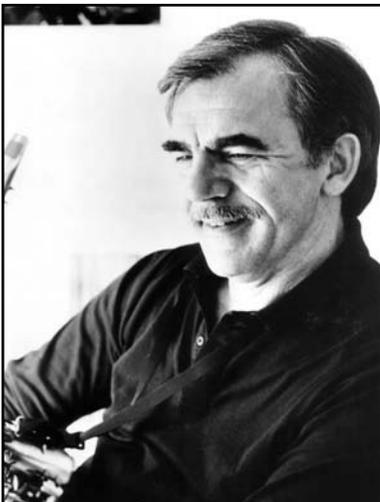
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Bob Curnow



Ted Brown

Bob Curnow's L.A. Big Band

featuring Danny House, Don Shelton, Jerry Pinter, Les Benedict,
Dave Woodley, Steve Huffstetter & Cecilia Coleman

in a performance of original compositions by Bob Curnow
and Curnow arrangements of music by Pat Metheny & Lyle Mays

Thursday, September 30, 6:45pm • Admission Free
Cook Athenaeum, CMC campus, Claremont

Bob Curnow was a trombonist in the Stan Kenton Orchestra during the early 1960s, touring throughout the United States, England, Scotland and Wales. During the mid-70s, he was arranger, composer, record producer, A&R Director and General Manager of Kenton's Creative World Records. He produced over 30 LPs for the label, and his arrangements and compositions can be heard on six Kenton albums. Curnow was inducted into the Hall of Fame of the International Association of Jazz Educators in 1999 and has served the IAJE as Treasurer, Vice President, President and member of its Executive Board.

Curnow has been a guest conductor of numerous major symphony orchestras and All-State Jazz Ensembles throughout the U.S. During the 80s, he was Director of the McDonald's All-American High School Jazz Band, helping to discover great young talents such as Christopher Hollyday, Geoff Keezer, Don Braden, Wycliffe Gordon, Greg Gisbert, Tony Kadlick, Javon Jackson, John Medeski, Kenny Rampton and Delfaeyo Marsalis.

More recently, Curnow conducted and arranged the widely-acclaimed album, *Bob Curnow's L.A. Big Band, The Music of Pat Metheny & Lyle Mays*. The recording has received worldwide rave reviews, and is the best-selling CD in the history of MAMA Records.

"This is an amazingly successful translation of the inimitable compositions of the Pat Metheny Group to the idiom of jazz big band."-- Bob Blumenthal

The Ted Brown Quintet

Ted Brown, tenor saxophone; Gary Foster, alto sax; Larry Koonse, guitar;
Putter Smith, bass; Kendall Kay, drums

in a performance of original compositions by Ted Brown
and Brown arrangements of music by Lennie Tristano & Lee Konitz

Saturday, October 30, 8:00pm • Admission Free
Pickford Auditorium, CMC campus, Claremont

Saxophonist Ted Brown was born in Rochester, New York, 1927. His family moved to Southern California in '42, where his Navy-pilot father encouraged him to improvise on the melodies of the era's standard tunes and transcribe the recorded solos of Coleman Hawkins and other icons of the instrument. Brown joined the Army after high school and during the mid-40s was stationed in Virginia, where he played in the post band and frequented New York's famous 52nd Street jazz clubs. It was here that he was exposed to Lester Young, Charlie Parker, Bud Powell and the innovative Miles Davis Nonet with Lee Konitz. In 1948, after hearing Konitz, Warne Marsh and Lennie Tristano at a private session, Brown decided to study with Tristano -- and continued to do so for seven years.

Brown's first album was *All About Ronnie*, recorded for the Savoy label in 1956 with pianist Ronnie Ball, Willie Dennis, Wendell Marshall and Kenny Clarke. In the years since, he has recorded numerous albums, including three with Konitz -- *Lee Konitz Meets Jimmy Giuffre*, *Figure and Spirit* and *Dig-It* -- and has performed extensively with Konitz in the U.S. and Europe.

In 2002, just three days before his 75th birthday, Brown, with solid support from Harold Danko (piano), Jeff Hirshfield (drums) and Dennis Irwin (bass), returned to the studio to record the outstanding *Preservation* for the SteepleChase label. The "Tristano School" of improvisation is in very good hands!

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 or 210 freeways.

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

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.

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

"Bob Curnow's L.A. Big Band" and "The Ted Brown Quintet" are presentations of The American Jazz Institute, Claremont McKenna College Oral History Project and the Gould Center for Humanistic Studies.

Memorable moments of the Spring '04 concert season at CMC

February: Ellington Reunion Project

For three truly amazing days, February 7, 8 and 9, alumni of the Duke Ellington Orchestra -- 18 singers and instrumentalists -- gathered at Claremont McKenna College for an extraordinary group oral history and two marvelous concerts.

The Saturday night big band concert in McKenna Auditorium featured Art Baron, Buster Cooper and Vince Prudente in an all-Ellington trombone section. Jimmy Woode and John Lamb split the bass duties, while Barrie Lee Hall anchored the trumpet section. A special moment was Art Baron leading a combo through Ellington's *Mood Indigo*. Baron, Cooper, Danny House on clarinet and pianist Milcho Leviev all soloed.

On Sunday, the group met to participate in a six-hour videotaped oral history session. Their insightful and often humorous experiences with Ellington are now preserved for all time. Some band members had not seen each other in 50 years and some had never met, yet their common bond made for a unique comraderie. Singer Herb Jeffries, best known for his hit *Flamingo*, was a veteran of Ellington's 1939 band, while Art Baron, Rocky White and Barrie Lee Hall represented his final 1973-74 band.

The Monday night jam session in the Marian Miner Cook Athenaeum featured the singers and instrumentalists Hall, Cooper and Prudente. They all played solo roles, while Lamb and Woode again covered the bass department. Rocky White, Butch Ballard, Dave Black and Louie Bellson took turns behind the drums, and Milcho Leviev played great supportive piano. Milt Grayson, Barbara Winfield, Eve Smith, Lil Greenwood, Herb Jeffries, DeVonne Gardner and Dolores Parker each sang several numbers and showcased their special talents. It was easy to see why Ellington had them all in his band at one time or another.

It was a pleasure, in fact a privilege, to have this talented and gracious group of artists join us for three unforgettable days.



FRONT ROW, LEFT TO RIGHT: Herb Jeffries, Eve Smith, Dolores Parker Morgan, Jimmy Woode, Louie Bellson.
 SECOND ROW: Lil Greenwood, Jeff Castleman, jazz historian Patricia Willard, Barbara Winfield.
 THIRD ROW: DeVonne Gardner, Vince Prudente, Art Baron, Milt Grayson, Barrie Lee Hall.
 FOURTH ROW: Buster Cooper, Dave Black, Butch Ballard.
 FIFTH ROW: Rocky White, musicologist Walter van de Leur.



The big band, Mark Masters conducting

Buster Cooper, Art Baron, Vince Prudente



Buster Cooper, Barrie Lee Hall, Vince



Herb Jeffries



Louie Bellson



Jimmy Woode, Eve Smith

The Duke Ellington Orchestra was a unique ensemble, made up of individuals whose voices made a considerable contribution to the ultimate sound of the orchestra, exclusive of the written music. Some people are under the impression that the band did not use music. This is not true. There are several thousand sets of parts and in some cases the complete scores housed at the Smithsonian Institution and in several other collections.

I spoke with Ellington bassist Jeff Castleman about the band's printed music. Jeff told me that "Duke left many things up to the musicians and copyists." He never saw a Duke Ellington score because by the time the band was ready to play the music, the parts had been extracted by the copyists and Duke had the score and piano part in his head, leading some to believe that there never were any scores.

For the bassist and drummer, their tasks were not easy ones. On one occasion, when Jeff by his own admission "couldn't find the bass notes," Duke told him that "another bass player played the wrong notes for four years." Another time, after getting a bass part with no notations, just empty measures, Jeff asked Duke, "What do I do here?" Duke's response was "Don't worry, you'll hear it."

-- Mark Masters



March: The Music of Chico O'Farrill

The music of Cu-Bop innovator Chico O'Farrill was the center of attention in Bridges Hall of Music on the Pomona College campus. Highlights of the concert were O'Farrill's extended works, *Three Afro-Cuban Jazz Moods*, originally written for Clark Terry and recorded by Dizzy Gillespie in 1974. For the AJI Big Band performance, Steve Huffstetter's trumpet was featured. Steve beautifully negotiated the challenging part which was set in a musical kaleidoscope of shifting orchestral colors. Also on trumpet, Larry Lunetta was featured on O'Farrill's *Aztec Suite* written for Art Farmer and *Oro, Incienso y Mirra* written for Gillespie. These harmonically stimulating compositions were a showcase for Lunetta's gift for both inside and outside approaches to improvisation. Other pieces performed were *Hit and Rum* written for Stan Kenton's band, *Carnegie 100* in celebration of the 100th anniversary of Carnegie Hall, and the classic *Afro Cuban Jazz Suite* recorded in the late 1940s for Verve Records. Rudy Regalado, Dave Marks, Joey Deleon, Mike Pacheco and Gary Hobbs drove the ensemble from the percussion section.



April: The Johnny Mercer Songbook

Author, critic, composer, lyricist, raconteur and gifted interpreter of song, Gene Lees, appeared in CMC's Pickford Auditorium with renowned pianist Roger Kellaway and virtuoso violinist Yue Deng for an intimate evening of song featuring the lyrics of Johnny Mercer. Lees -- who authors a biography of Mercer due out this Fall -- was a perfect host for the evening, introducing each song with an insightful history. Each member of the trio brought to the the songs subtle nuances not always present in other artist's interpretations. As a lyricist, Lees seems to have a private view into Mercer's lyrics with regard



to the deeper layers of meaning. Roger Kellaway, long considered one of the most talented pianists in jazz, opened the evening with a gorgeous solo version of *Laura* written by David Raksin with lyrics by Johnny Mercer. Yue Deng will be a singular voice in many styles of music for years to come. This was by far the most gentle musical evening we've hosted at Claremont, and a sheer delight it was.



April: The Great Henry Grimes

Legendary bassist Henry Grimes, recently "re-discovered" after dropping out of music for nearly 30 years, made an appearance at CMC's History of Jazz class for a special afternoon concert in Pickford Auditorium. Grimes appeared in a trio setting with saxophonist Bennie Maupin and drummer Alex Cline. Before his plunge into the avant garde, Grimes had recorded with Konitz, Mingus, Monk, Mulligan, Rollins, Tristano and many other forward-thinking jazz greats. His playing showed why he was at the very forefront of the 'free jazz' movement of the 1960s. Students in the jazz history class had the unique experience of hearing a true master approach standard song forms from a 'free' perspective.

The AJI Record Store



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 Huffstetter, Ron Stout, Cecilia Coleman, Putter Smith and Kendall Kay.

"One Day with Lee" is a rewarding listen, matching excellent individual performances with intricate and smart big band arrangements. Masters' orchestrations of Konitz early solos make an interesting contrast with his mature playing and seem to inspire the altoist's new explorations.

-- Ted Kane, jazzreview.com

... these are vibrant charts that literally jump off the page. Masters has clearly done his homework ... Everyone solos with confidence and a clear understanding of the material, but the star of the show is, of course, Konitz himself. With a tone that is warmer and at times grittier than in his youth, he just seems to get better and better ... With exceptional arrangements of classic material, a big band to die for, and a captivating guest soloist, what more can one ask?

-- John Kelman, allaboutjazz.com

Masters arranged each of the pieces with Konitz in mind, quoting Konitz's lines of improvisation from memorable recordings in some of the sections of his 14-piece ensemble and leaving space in them for Konitz to solo ... Beyond the occasion of Lee Konitz performing in front of an ensemble gathered this time solely for a celebration of his music, the Mark Masters Ensemble in addition does what all noteworthy bands do: It excites listeners ...

-- Don Williamson, allaboutjazz.com

Alto sax legend Lee Konitz seems to gather more steam with each passing year ...

While Konitz is the featured soloist, this is certainly a group effort in which the ensemble is given ample solo space. The result is a most pleasant journey into the altoist's past as well as the present.

-- Michael P. Gladstone, allaboutjazz.com

**New from AJI
and Capri Records!**

Having heard "The Clifford Brown Project" and now "One Day with Lee" featuring the peerless alto saxophonist (and composer) Lee Konitz, I can hardly wait to hear what the Mark Masters Jazz Ensemble and its sponsor, the American Jazz Institute, plan to do next. If these aren't two of the finest big-band albums of the past year, they surely belong on anyone's Top Ten list. While Konitz plays marvelously in any framework, he seems especially invigorated and at ease when surrounded, as he is here, by a large group of blue-chip musicians who breathe new life into five of his elaborate compositions, another by mentor Lennie Tristano and one of Lee's signature themes, the standard "Lover Man" ... The highlights are almost too many to mention but must include the wonderful charts by Masters, exemplary work by the ensemble ... almost everyone in the band is given one or more chances to shine, and no one comes up less than sparkling. That shouldn't be a surprise, as this truly is an all-star group from stem to stern.

-- Jack Bowers, allaboutjazz.com

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 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: The Mark Masters Jazz Orchestra featuring Billy Harper and Jimmy Knepper

An adventurous big band interpretation of Coltrane, Corea, Strayhorn and Billy Harper compositions arranged by Mark Masters.

PLEASE PRINT

One Day with Lee:	_____ x \$14.00	_____	Total of all CDs	_____
The Clifford Brown Project:	_____ x \$14.00	_____	Sales Tax: CA addresses add 8.25%	_____
The Jimmy Knepper Songbook:	_____ x \$14.00	_____	Shipping: Add \$1.50 each CD	_____
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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.

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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.

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Oral History Project adds 9 interviews to the archives

The LA Jazz Oral History Project, the joint research program of AJI and CMC, added nine new interviews to the Claremont Collection during the Spring '04 semester:

Duke Ellington Reunion participants: a group interview of 18 Ellington band members conducted by Patricia Willard, noted jazz historian and Duke's long-time publicist and band manager

Jeff Castleman: Ellington bassist

Walter van de Luer: musicologist, Billy Strayhorn scholar and biographer

Roger Kellaway: piano, composer, arranger

Henry Grimes: bass

Stan Cornyn: retired WEA Music Division executive

Al Lerner: retired Hollywood musical director

Gary Keys: documentary film maker

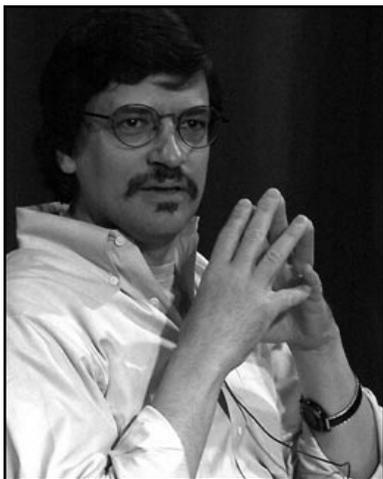
and a true icon of West Coast Jazz, Howard Rumsey

Two CMC students, Steve Falkenhagen, a graduating senior, and May Zin, a sophomore, remained in Claremont this Summer to assist in transcribing, verifying and preparing the interview materials for archiving. Steve had just completed the History 109 course and was enthusiastic about spending more time immersed in the study of jazz history. May hails from Burma and grew up knowing that her father was "a big fan of American jazz music," so she was especially attracted to this opportunity to assist Professor Ron Teeple with the AJI oral history research project.

In addition to our own AJI/CMC collection, the LA Jazz Oral History Project is beginning to incorporate valuable transcriptions derived from extensive recorded interview libraries made available to AJI by important jazz personalities and researchers, to date from Scott Ellsworth, Gene Lees, Safford Chamberlain and, in the near future, Douglas Turner.

The combined collection currently stands at over 600 in-depth interviews.

Gene Lees on Mark Masters



The following is from the November 2002 issue of the eminent Gene Lees Jazzletter. Our thanks to Gene for his kind words.

[Mark] was born in Gary, Indiana, on November 13, 1957. His family settled in Redlands, California, in 1964.

He started as a trumpet player in sixth grade and continued that through high school, went to Riverside Community College as a music major, then went on to Cal State Los Angeles. He said, "I was there with Bob Curnow, who played trombone in the '60s with Stan Kenton. In the early 1970s he wrote a lot of music for Kenton's band and he was A&R man at Kenton's Creative World. I was there two years to finish my degree and get my teaching credentials, and I worked in the business office of Kenton's Creative World.

"Barry Gordy, who founded Motown, told Audree Kenton, Stan's widow, that Creative World was the most successful independent record label that he had ever seen. It was a good place to work and learn some of the other aspects of the music business.

"When I got out of Cal State in L.A. in 1982, I started a big rehearsal band. I had a couple of records on the Seabreeze label, mainly devoted to music written for Kenton's band. People I had met like Bill Russo and Ken Hanna were very

generous in sharing music. I did a lot of score study. I did the rehearsal band on and off for several years.

"At one point I thought I wanted to teach music. After I got my credentials, I wasn't sure I was the right person to teach. I didn't have the right temperament. I decided to concentrate on writing, arranging, orchestrating. Jimmy Knepper said to me once, 'The whole key to making a sextet sound big is to try to figure out how to make three horns play four-part voicings.'

"A lot of people were very receptive. Shorty Rogers, Pete Rugolo, Ken Hanna. I was in Chicago about 22 years ago, and I called Bill Russo, one of my heroes. I asked him if we could sit down and let me ask him some questions, which we did.

"Then in an informal sense," I said, "you studied with all these people."

"Yes. I had a couple of quarters at Cal State with Bob Curnow, but it's hard to learn in a class like that. Both Curnow and Roger Rickson were more teachers in a private setting, where you could ask questions.

"Someone once said that visualizing music was very helpful in learning all aspects of it -- when you hear something and try to figure out what it would look like on a score. I think that as an arranger or a writer, you're basically self taught."

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* Concerts and events schedule
* Oral histories * Photo gallery
* And of course THE MUSIC!

AJI/CMC Jazz in the Classroom

The CMC History of Jazz course, History 109, continues to draw strong approval from students.

During the Spring semester, students participated in the practicum assignments of conducting and transcribing oral history interviews with Roger Kellaway, Henry Grimes, Howard Rumsey, Stan Cornyn, Al Lerner, and a highlight -- the visiting former band members of the Duke Ellington Orchestra. Jazz historian Patricia Willard conducted six hours of group interviews with the Ellington alumni, and lengthy individual interviews were recorded with bassist Jeff Castleman and Billy Strayhorn scholar Walter van de Luer. In their end-of-semester course evaluations, students expressed great appreciation for opportunities to make airport pick-ups of Ellington Reunion visitors and enjoy extensive "hang time" with many of the musicians.

Documentary film maker Gary Keys presented a private showing of his movie, *Cuba: Island of Music*, featuring interviews with Chico O'Farrill. This experience provided a unique preparation for the AJI Orchestra's 24-musician performance of *The Music of Chico O'Farrill* that was presented to a full-house audience in Pomona College's Bridges Hall of Music.



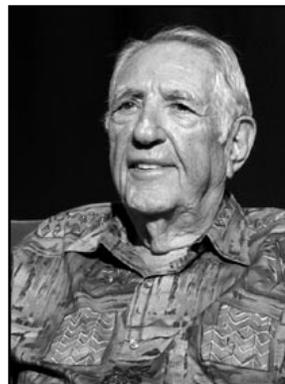
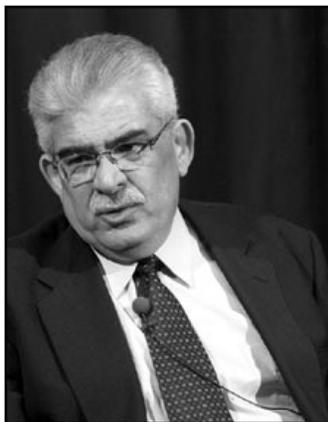
Pianist Roger Kellaway and student interviewer Geoff MacBride



Pianist Bill Mays and bassist Ray Drummond visit History 109



The Ellington Reunion Project devoted two days to oral history. In addition to group interviews with all the visiting musicians, personal interviews were held with Billy Strayhorn authority Walter van de Luer (far right) and Ellington bassist Jeff Castleman, who also shared his experiences with the History 109 class.



Al Lerner, retired film musical director

Stan Cornyn, retired WEA Music Division executive

On April 12, we met Henry Grimes and began our interview. It was comforting to find that he was so receptive to questions from students like us, interested in his art and life as a jazz musician. He is a deep and philosophical man who is an artist above all things. The depth and peculiarity of his personality is perhaps even more appropriately grasped from his music. After hearing his responses to our interview questions and witnessing how he values expression, aesthetics and new perspectives, we could not envision him as anything other than a free jazz player. Observing his playing was a real treat. We had never been exposed to a free jazz concert in which all of the musicians played "so far out." At the beginning of the first song, we were both skeptical of the strange noises coming from Mr. Grimes' bass. Yet as time went on, we began to recognize elements of form within the piece, and appreciate the skill required to perform free jazz.. What seemed to us to be random noises being created on an individual basis by the trio members would suddenly transform into a well-orchestrated harmony. The entire show was very impressive and expressive. Similar to all geniuses, Mr. Grimes cannot be easily categorized, analyzed or recognized, but that is what makes his life a fascinating topic and his music a joy to experience.
-- Jon Stral and Peter Weisberg

The performance by Ray Drummond and Bill Mays was my first real live jazz experience. I was really thrilled. I did not have very much exposure to jazz, which is the primary reason why I took this class. I wanted to learn more about this sound I liked and I wanted to hear more of it. -- Jesse Silverstein

Nat Hentoff devotes JAZZ TIMES feature to AJI

The following is from Nat Hentoff's "Final Chorus" column in the April 2004 issue of JAZZ TIMES.

Our thanks to Nat for spreading the word about AJI to his thousands of readers.

Bringing Up New Jazz Listeners

... I seldom hear obituaries of jazz these days, but there is a gloomy obbligato that since jazz record sales are, I'm told, below 3 percent of the total, we are losing -- or have lost -- the upcoming generation to hip-hop, rap or whatever new enthusiasms break through.

Yet over more than 50 years of chronicling this music, I have never seen more resourceful and persistent reaching out to the young, starting in the earliest grades. For example: Howard Bankhead's Tennessee Valley Jazz Society brings musicians to elementary and middle schools, there is the excitement created by Jazz at Lincoln Center's Essentially Ellington High School Jazz Band Competition and the San Jose Jazz Society's fee programs for kids, grades 3 through high school, and its jazz camps for college students. And there are many more.

I can't pretend to know everything that's going on in the bringing up of new jazz listeners around the country, but the most impressive operation I've found is the American Jazz Institute directed by Mark Masters at Claremont McKenna College in [Claremont, California]. The range of programs and activities is so bountiful that I can't get them all into this one column.

The most impressive operation I've found that is bringing up new jazz listeners is the American Jazz Institute

The Institute presents concerts by musicians across the jazz spectrum who also spend time with the 18- and 19-year-old students in the classes on jazz. Those musicians, from Lee Konitz to Sam Rivers, are then interviewed for an extensive oral history collection. But Masters also gathers taped interviews from other sources for the archives.

Gene Lees, for instance, has donated 22 years of interviews for his books and his invaluable *Jazzletter* (P.O. Box 240, Ojai, CA 93024-9240, \$70 for 12 issues). And Scott Ellsworth, a longtime jazz radio figure in Los Angeles, has given the Institute tapes of sessions with Jimmy Rowles, Woody Herman and Sarah Vaughn, among many others.

As Lees says, because of oral history projects at Rutgers' Institute of Jazz Studies, the Smithsonian, Hamilton College, Tulane University and Claremont McKenna College, generations of students to come will not only be reading what Gene and Doug Ramsey and I and other critics have written from interviews, but "they'll hear Milt Hinton or Clark Terry talking." Or Jimmy Rowles, who was one of the most riveting -- and witty -- jazz raconteurs I've ever heard.

From February 7 to 9 this year, the American Jazz Institute held a group oral history of Duke Ellington and alumni -- among them, Buster Cooper, John Lamb, Herb Jeffries and Butch Ballard. The event also included a concert by the American Jazz Institute's Big Band playing Duke's "New Orleans Suite" and the Ellington-Billy Strayhorn "The Queen's Suite."

Mark Masters -- a composer and arranger -- directs the orchestra; and one of the CDs he has produced (available by calling 626-795-6413) is the *Mark Masters Jazz Orchestra Plays the Jimmy Knepper Songbook*. The late trombonist and composer, who never got nearly the attention he merited, is on the CD, along with Johnny Coles and Gary Foster.

What I find particularly impressive about Masters is that he had the sense and sensibility to bring Jimmy Knepper to Claremont McKenna College so that the students could not only hear his music but also talk to him about his life in jazz.

And back in 1998, Masters devoted a concert to the inexplicably underrated arranger and bandleader Bill Holman. Where is the record company -- maybe Mosaic? -- that will put together a multidisc retrospective of Holman recordings as well as some of the arrangements he has done for Woody Herman, Gerry Mulligan, Mel Lewis, Sarah Vaughn and so many others?

I have only touched on parts of the energizing educational scope of the American Jazz Institute. For more complete information, the address is P.O. Box 5716, Pasadena, CA 91117; phone 626-795-6413; fax 626-795-6493; AmJazzInm@sbcglobal.net; www.amjazzin.com.

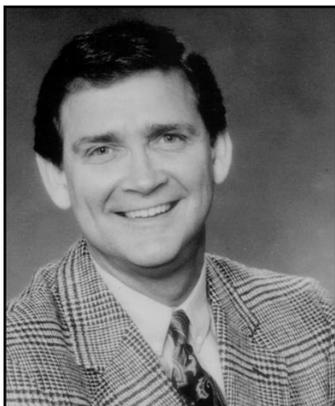
The Institute was formed in 1997, and it's surprising that it has not received much more notice -- or much more support from Claremont McKenna College.

From my memory of a conversation years ago with Brian Lamb, who runs the indispensable C-SPAN cable network, he has more than a passing interest in jazz -- not that you would know it from watching C-SPAN. But Lamb has been responsible for some notable series on American authors and their works, as well as other dimensions of our culture. His audience would learn a lot -- and surprise themselves -- if C-SPAN took a crew out to the American Jazz Institute to do one of the network's in-depth series updating De Tocqueville's *Democracy in America*, because jazz has become so vital a part of that democracy.

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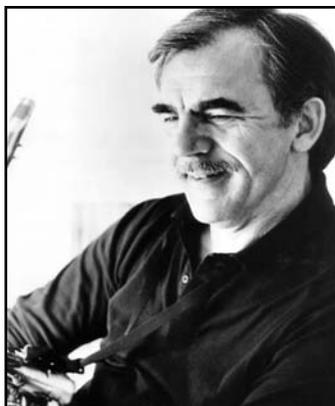
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See page 6

One Day with Lee

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