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The American Jazz Institute Newsletter

Winter 2004 • Volume 11

Ellington Reunion Project, Chico O'Farrill & Johnny Mercer tributes headline CMC Spring concerts; AJI releases new Lee Konitz CD

We look forward to your joining us for this sixth concert season at Claremont McKenna College. February reunites alumni of the legendary Duke Ellington Orchestra for an ambitious oral history project highlighted by a Saturday evening concert with the AJI Big Band and a Monday evening jam session. In March, we pay a big-band tribute to Chico O'Farrill; in April, Gene Lees and Roger Kellaway present *The Johnny Mercer Songbook*. See page 3 for details on *One Day with Lee*, AJI's new CD with Lee Konitz performing his own compositions arranged by Mark Masters.

Ellington Reunion Project

Saturday, February 7: Ellington alumni & AJI Big Band
performing NEW ORLEANS SUITE and THE QUEEN'S SUITE
8:00pm, McKenna Auditorium, CMC campus, Claremont

Monday, February 9: Ellington alumni jam session
6:45pm, Marian Minor Cook Athenaeum, CMC campus, Claremont
Free Admission to both concerts



The American Jazz Institute and Claremont McKenna College bring together many of the outstanding musicians who performed over the years with the legendary Duke Ellington Orchestra to participate in a truly historic 3-day group oral history.

Two not-to-be-missed concerts will highlight the genius of Ellington and his musicians. On Saturday evening at McKenna Auditorium on the CMC campus, the visiting Ellington alumni will join the AJI Big Band to perform Duke's classic *New Orleans Suite* and the Ellington-Billy Strayhorn masterpiece, *The Queen's Suite*. On Monday evening, the Ellingtonians will be featured in a special after-dinner jam session at the Athenaeum on the CMC campus.

Ellington alumni scheduled to attend are Butch Ballard, Art Baron, Louie Bellson, Dave Black, Jeff Castleman, Buster Cooper, Devonne Gardner, Milt Grayson, Lil Greenwood, Barrie Lee Hall, Herb Jeffries, John Lamb, Dolores Parker, Vince Prudente, Eve Smith, Rocky White, Patricia Willard, Barbara Winfield, Jimmy Woode, author Walter van de Leur.

"Ellington Reunion Project" is a presentation of The American Jazz Institute, Claremont McKenna College Oral History Project and the Gould Center for Humanistic Studies.

THE GOALS OF AJI

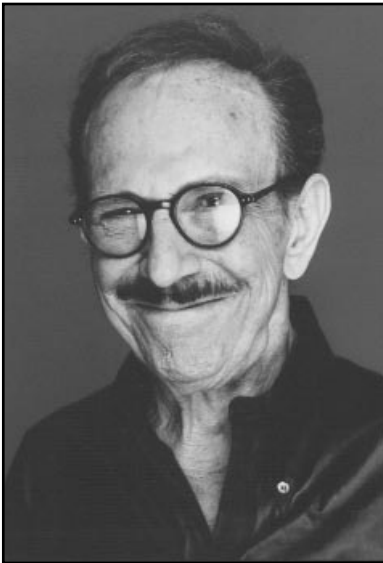
- To advance and promote jazz music throughout the world.
- To maintain a repertory jazz orchestra to perform new and archival jazz music.
- To educate and expose the public to jazz by live performances and panel discussions.
- To physically house, archive and preserve jazz music: compositions, scores, 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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Mark A. Masters, President
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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



Chico O'Farrill

The Music of Chico O'Farrill

A special tribute by the AJI Big Band

Saturday, March 27, 8:00pm • Admission Free
Bridges Hall of Music, Pomona College campus, Claremont

For the past half-century, Chico O'Farrill (1921-2001) was one of a pantheon of innovators who fused the music of Cuba with the harmonic sensibility of American jazz. Admirers of O'Farrill knew him as a master of sweeping symphonic compositions that embraced his love of Debussy, Stravinsky and the mambo, and as a bandleader who kept alive the roar of a full dance band.

For much of his career, O'Farrill worked quietly in the background, crafting music for others such as *Undercurrent Blues* for Benny Goodman, the *Afro Cuban Jazz Suite* that featured Charlie Parker, and more than eighty arrangements for Count Basie. Always open to a wealth of musical styles, O'Farrill collaborated with bandleader Machito and his musical director Mario Bauza, wrote for Dizzy Gillespie and composed the landmark work for Stan Kenton's Innovations Orchestra, *Cuban Episode*. In the early 1950s, O'Farrill toured with his own band. O'Farrill's return to his roots, an album of original compositions entitled *Pure Emotion*, earned him a Grammy nomination in 1996.

"He always wrote from the heart," says his son, pianist Arturo O'Farrill.



Gene Lees

The Johnny Mercer Songbook with Gene Lees, vocals, and Roger Kellaway, piano featuring Yue Deng, violin

Saturday, April 3, 8:00pm • Admission Free
Pickford Auditorium, CMC campus, Claremont

Gene Lees -- writer, editor, composer, lyricist and singer -- has influenced popular music and jazz for over fifty years.

Born in Ontario, Canada, Lees moved to the States in the mid-50s. From the late 50s through the 60s, he was editor of *Down Beat* magazine, critic for *Stereo Review* and contributing editor of *High Fidelity*. Over the years, his articles have appeared in *Saturday Review*, *Maclean's*, *New York Times*, *Los Angeles Times* and many other publications. In 1978, he received the ASCAP Deems Taylor Award for an insightful series of *High Fidelity* articles about American music. His writings include *And Sleep Until Noon*, a novel about a jazz musician, and more than a dozen volumes of jazz history and criticism. Forthcoming is a biography of Johnny Mercer. Lees continues to publish the monthly *Gene Lees Jazzletter*, for more than 20 years considered a must by jazz musicians for its refreshingly literate and knowledgeable perspective of the jazz world.

Lees has written the lyrics for many songs, among them *Someone to Light Up My Life* with Antonio Carlos Jobim, *Paris is at Her Best in May* with Charles Aznavour, *Waltz for Debby* with Bill Evans, and, most successful of all, *Quiet Nights of Quiet Stars*, recorded by Tony Bennett, Frank Sinatra, Sarah Vaughn and many others. As a highly regarded singer, he has interpreted the Great American Songbook in nightclubs, concerts, television specials and several albums.

Roger Kellaway has been described as "the most awesome jazz pianist possibly anywhere on earth." Involved in more than 200 albums, Kellaway has performed with everyone from Quincy Jones to Michael Tilson-Thomas, Dizzy Gillespie to Yo-Yo Ma, Joni Mitchell to Natalie Cole and Elvis Presley to Duke Ellington.

Born in Massachusetts in 1939, Kellaway was one of the busiest and most highly respected pianists in New York by age 22, playing on record dates and in jazz clubs, and working with singers the likes of Lena Horne. He moved to Los Angeles in the mid-60s. Among his numerous career highlights, Kellaway was Musical Director for Bobby Darin; for film, he has written 23 scores and received an Oscar nomination for Barbra Streisand's *A Star is Born*; for recordings, he received a Grammy for Eddie Daniels' *Memos from Paradise*; for the stage, he composed the music for London's West End production of *Lenny*; and for television, he composed *Remembering You*, the closing theme for *All in the Family*.

"The Music of Chico O'Farrill"
and
"The Johnny Mercer Songbook"
are presentations of
The American Jazz Institute,
Claremont McKenna College
Oral History Project
and the Gould Center for
Humanistic Studies.

See page 4
for directions to
concert venues

AJI presents ONE DAY WITH LEE

Lee Konitz with The Mark Masters Ensemble
Arranged and Conducted by Mark Masters

Alto sax Lee Konitz
Saxophones Gary Foster, Jerry Pinter, Jack Montrose, Bill Perkins
Trombones Les Benedict, Dave Woodley, Bob Enevoldsen
Trumpets Scott Englebright, Louis Fasman, Steve Huffsteter, Ron Stout
Rhythm Cecilia Coleman, Piano; Putter Smith, Bass; Kendall Kay, Drums

In April 2002, the AJI produced a studio recording with one of the elder statesmen of jazz, Lee Konitz. The disc, titled ONE DAY WITH LEE, is scheduled for release early in 2004 on the Capri Records label. The following is from Safford Chamberlain's liner notes.

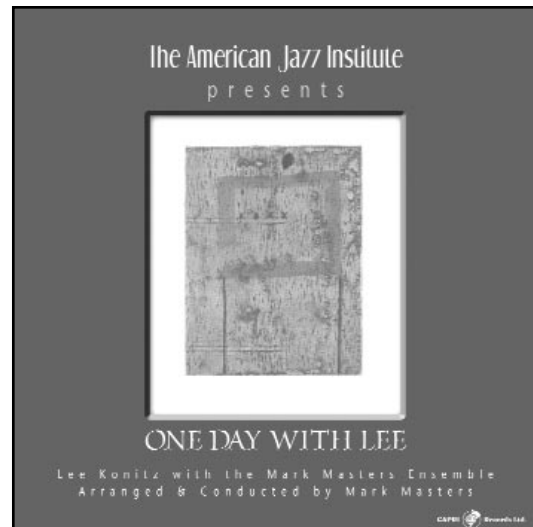
A musician friend of mine once remarked to me that when Lee Konitz was with Stan Kenton, in 1952-1953, "He played like an angel." He did then, and he still does, as this record demonstrates.

As should be expected, he is not exactly the same angel he was fifty years ago. In the early days, his tone, distinctively cool and penetrating, was often devoid of vibrato and he rarely bent notes. Today, his tone is warmer and thicker, more visceral; he regularly uses an appealing vibrato and he bends notes exquisitely. His improvised melodies, marked by an abstraction that leaves out as much as it puts in, are as fresh today as ever. His determination to keep them fresh is seen in his recent response, at a master class, to a student's question: How did he manage to be so continuously creative? "If I think I'm about to repeat myself," said Konitz, "I take the mouthpiece out of my mouth."

The mastermind of this Konitz outing with big band is Mark Masters, an inventive and amazingly prolific composer/arranger from Southern California who has been making a name for himself in the Los Angeles area in recent years. For this date, Masters has provided stunning arrangements of mostly Konitz compositions.

It is above all Lee Konitz whose unmistakable musical identity dominates this album. Before recording *Cork 'n' Bib*, he admonished the band, "no blue notes in the solos!" I'm not sure every solo lacked blue notes, but the underlying message, "avoid cliches," was pure Konitz.

Lee Konitz was 73 when this recording was made, but his playing here is timeless.



Mark Masters, Gary Foster and Lee Konitz



Save a few bucks and order ONE DAY WITH LEE direct from AJI for only \$14
In this issue: Introducing the AJI Record Store

AJI records *Porgy and Bess* CD for Spring 2004 release



During August of 2003, the AJI recorded a new treatment of the classic Gershwin opera, *Porgy and Bess*. Joining the Mark Masters Ensemble in Los Angeles for the recording session were Billy Harper (tenor saxophone), Tim Hagans (trumpet), Gary Smulyan (baritone saxophone), Ray Drummond (bass), Cecilia Coleman (piano), Dave Woodley (trombone) and Joe LaBarbera (drums). This new approach to *Porgy and Bess* was premiered at Claremont McKenna College in February of 2002.

Porgy and Bess has been recorded many times before, by such notables as Miles Davis with the Gil Evans Orchestra, Sammy Davis, Jr. and Carmen McRae, Ella Fitzgerald and Louis Armstrong, and the Bill Potts Big Band.

The new AJI treatment is unlike any others, and unique in that arranger Mark Masters takes a very different approach to the opera harmonically. By taking the opera's songs and stripping them down to their basics, Masters literally started over and with the adventurous talents of Harper and Hagans, along with the other featured artists, created a framework for this totally new way to hear a true masterpiece of American music.

AJI's *Porgy and Bess* is due for release on Capri Records in the Spring. All the details will be in our Summer issue.



Mark Masters (conducting),
Billy Harper (tenor saxophone),
Tim Hagans (trumpet)

AJI concert venues are conveniently located on the campuses of the Claremont Colleges in the Southern California community of Claremont, an hour east of Los Angeles just off the 10 or 210 freeways.

CLAREMONT MCKENNA COLLEGE: Mckenna Auditorium is in the Emmett Student Center at 390 East 9th Street; Marian Minor Cook Athenaeum is at 385 East 8th Street; Pickford Auditorium is in Bauer Center, South Building, at 500 East 9th Street.

POMONA COLLEGE: Bridges Hall of Music is at 150 East 4th Street, east of the College Avenue and 4th Street intersection.

For further information, please call the AJI at 626-798-3127.

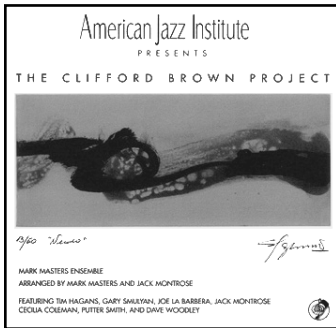
AJI is now on the web!
We're building a valuable
resource for jazz enthusiasts at
www.amjazzin.com

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

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

Introducing The AJI Record Store

With the release of *The Clifford Brown Project* and *One Day with Lee*, we are pleased to offer AJI members and friends this new opportunity to acquire the complete library of AJI recordings at substantial savings over the usual channels. Coming soon: the installation of The AJI Record Store on our AmJazzIn website, the addition of CDs by artists who have performed with AJI ensembles, and the release of AJI's next recording, *Porgy and Bess Redefined*.



The reviews are coming in for "The Clifford Brown Project"

This warm and energetic tribute to the late trumpet virtuoso Clifford Brown (who died tragically in 1956 at the age of 26, having single-handedly changed the way jazz trumpet was heard and understood in the United States) is ... a celebration of musical genius and creativity that looks backward while taking the music forward. Bandleader Mark Masters achieves the latter by taking such classic and beloved Brown compositions as "Joy Spring," "Sandu," and "Bones for Jones" and arranging them for a large ensemble that includes no fewer than five trumpets, four of which perform newly harmonized arrangements of Brown's own solos from his early-'50s recordings. The effect is both lushly beautiful and, on tracks like the upbeat "Sweet Clifford" and "Joy Spring," electrifyingly intense. ... Highly recommended.

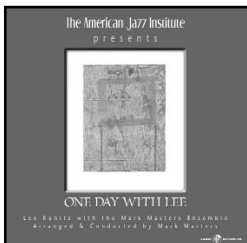
The main event: Masters' arrangements of Brown's solos for a trumpet choir consisting of Marc Lewis, Ron Stout, Kye Palmer and Ron King. Lewis transcribed the solos, and Masters tucks them into burning arrangements for an 11-piece band. In a sense, Clifford Brown is a soloist along with trumpeter Tim Hagans, baritone saxophonist Gary Smulyan and trombonist Dave Woodley. An added attraction: Jack Montrose, whose arrangements of "Joy Spring," "Daahoud" and "Bones for Jones" originally appeared on "The Clifford Brown Ensemble Featuring Zoot Sims" (Pacific Jazz, 1954) and are "reissued" here. Montrose is also in excellent form on tenor sax on "Sweet Clifford," "LaRue," "Sandu" and "Bones for Jones." ... The band swings furiously in its own right, but what lingers is the inimitable, songlike quality of these classic trumpet solos, breaking out of unison into opulent four-part harmony at just the right moments.

In what is obviously a labor of love, Mark Masters has created a fond tribute to a wonderful musician. He has been aided in no small way by fellow arranger Jack Montrose, who was responsible for three of the arrangements revived here which also appeared on one of Brown's original recordings in 1954. Together with members of the ensemble, they keep the spirit of that music alive. Trumpeter Tim Hagans is the featured artists among a wealth of excellent soloists ... The highly polished ensemble and section playing ... is an inspired and inspiring sound.

-- Paul Donnelly, ejazznews.com

-- Rick Anderson, All Music Guide

-- David Adler, Jazz Times



JUST RELEASED! *One Day with Lee*: Lee Konitz with The Mark Masters Ensemble

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

The 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

<i>The Clifford Brown Project</i> :	___ x \$14.00	_____	Total of all CDs	_____
<i>One Day with Lee</i> :	___ x \$14.00	_____	Sales Tax: CA addresses add 8.25%	_____
<i>The Jimmy Knepper Songbook</i> :	___ x \$14.00	_____	Shipping: Add \$1.50 each CD	_____
<i>Priestess</i> :	___ x \$14.00	_____	TOTAL ORDER	\$ _____

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The American Jazz Institute invites your membership

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

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

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\$25 Annual Membership

- AmJazzIn newsletter: AJI news and schedules of upcoming concerts and special events
- Souvenir AJI coffee mug
- Advance announcements of upcoming AJI events

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\$50 Annual Membership

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- Souvenir AJI coffee mug
- Advance announcements of upcoming AJI events

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- AJI's newest CD, "*The Clifford Brown Project*"
- Souvenir AJI coffee mug
- Souvenir AJI "*California Cool*" T-shirt
- Advance announcements of upcoming AJI events
- Invitations to special "meet the musicians" receptions and other pre-event functions

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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Memorable moments of the Fall '03 concert season at CMC

October: The Putter Smith Quartet

Renowned bassist Putter Smith brought his current band, Left Coast, to Pickford Auditorium for an evening of inspired jazz. During their first piece, impressions came to mind of how the Modern Jazz Quartet made music. Left Coast is remarkably polished, with the musicians truly working as one. Yet the wonderful spontaneity that is the very essence of improvised music was present throughout the entire set. There was a musical rapport that elevated the performance to very special heights. The set, made up mostly of Putter's original music, was a lesson to the students present of how to create and sustain a thoughtful and stimulating musical atmosphere.

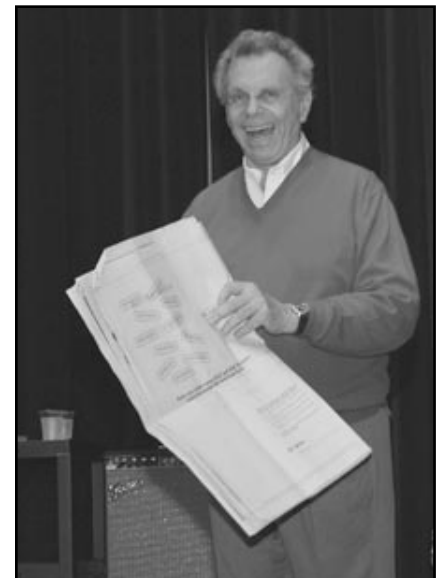


AJI Director Mark Masters, center, and from left: Theo Saunders (piano), Putter Smith, Jon Winnery (alto sax) and Kendall Kay (drums).

November: Matthias Lupri and Mort Sahl

The Matthias Lupri Quintet, featuring Cuong Vu on trumpet, treated the Pickford Auditorium audience to a sound they are not used to experiencing. For the first time, the AJI programmed a band that is primarily electric. Lupri's modus operandi is electric with overwhelmingly good taste. The Lupri originals provided a memorable listening experience. AJI Director Mark Masters stated after the concert that "the AJI is pleased to have our audience exposed to music that they would not normally get to hear. I think it may have opened their ears a little bit to some new things!"

The second half of the evening was devoted to legendary humorist Mort Sahl. Always current, Sahl addressed the recent Governor's election in California and the Democrats in 2004, and he touched on the fortieth anniversary of JFK's assassination. It was a moving and historical moment when Sahl once again, after so many years, opened a volume of the Warren Report and read portions while commenting on the content. Mort Sahl is truly one of the most remarkable men of the second half of the 20th century. And as we enter the 21st century, he continues his brilliance.



The Matthias Lupri Quintet: Cuong Vu (trumpet), Nate Radley (guitar), Matthias Lupri (vibes), Jordan Perrison (drums) and Thomson Kneeland (bass).

Gene Lees on “The Claremont Collection”

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

The Claremont Colleges comprise a group of five colleges, Claremont McKenna, Pitzer, Harvey Mudd, Pomona and Scripps. They are small colleges, about a thousand students each, with an average class size of sixteen. “And,” said Mark Masters, who heads the jazz program, “the professor actually teaches a class, unlike a lot of universities and colleges where a grad assistant does it.” The alumni list is quite impressive.

Claremont is a lovely little city not too far east of Pasadena, California, and Mark Masters is a musician in his mid-forties, highly articulate and quietly funny ... He called me some weeks ago and explained that he and students in his jazz courses at Claremont were doing oral histories of people who had participated in quite a bit of jazz history. To date they had taken oral histories from Ray Drummond, Tim Hagans, Lee Konitz, John LaPorta, Jack Montrose, Sam Rivers, Gary Smulyan, Joe LaBarbera, Billy Harper, Bobby Bradford, Steve Kuhn, Mark Turner, Milcho Leviev, Don Shelton and Scott Ellsworth. Many of these musicians had also played concerts while at Claremont.

Mark said, “Mort Sahl did a great oral history. He has a long history with the music and an interesting perspective. When he was opening at Gene Norman’s Crescendo in Los Angeles for everyone, he knew them all. Mort talked about the humor of the jazz musicians. Most of the time it’s very inside, and it’s very dark. That’s one of the things he loves about the whole scene. It’s an underground culture, really.”

All the jazz projects at Claremont are under the auspices of The American Jazz Institute.

Mark said, “In governmental terms that’s a 501C-3. That means you can make charitable contributions. It was formed in early 1997 to promote jazz events with archive music, memorabilia, photos, the thought being that this is a music where there is not a lot of money. Our slice of the pie, the jazz world, is minuscule when you look at record sales, concert attendance, and all that. So the thinking was that if we had something that people could make contributions to, in terms of physical items, and then people could buy memberships and give money, that would be a tax incentive for them.

“There are three other members on the board of directors, Richard Brew, a lawyer who specializes in non-profit organizations, Aduree Kenton, Stan’s last wife, and Ron Teeple, a PhD in the Economics Department at Claremont McKenna. Ron is one of those people who is not a musician but has a love and a passion for the music and the musicians. He is one of those guys that make things happen.

“I was involved in a mini-festival at Redondo Beach in 1997. I met Ron at a restaurant there. He said, ‘Would you be interested in doing any jazz concerts at Claremont?’ And I said, ‘Sure.’ Everything that’s going on grew out of that conversation. A month or so after that, we got together for lunch, and he laid out his plan as to what he’d like to do at the college. As it unfolded ... the plan was that it would have three components. One would be jazz performances throughout the school year, and that would mean in many cases bringing in a guest artist. Two, we’d offer a jazz history class for non-music majors.

“Sure,” I said, “the American schools and universities have done a remarkable job of training the musicians and no job at all of training the audience.”

“Right. And the third part of the plan was an oral history project, whereby everyone who comes in as a guest would do an oral history, whether musicians or others.”

Mark asked if I would do one of their oral histories. Certainly. So I went to Claremont, was treated like royalty, and interviewed by a student who obviously had done a lot of homework about me.

Mark said:

“You couldn’t get further apart in terms of music than John LaPorta and Bobby Bradford. You find that all these people are extremely engaging. They all have interesting stories to tell, and usually are interesting storytellers.

“It’s been a great group of people for the kids. The students are 19, 20 years old, generally. When John LaPorta did his oral history two years ago, I think he was 81. The person who interviewed him was probably 19 years old. Obviously some of the things that John referred to, they were not aware of and didn’t know where it fit into American history. But he’s a very bright guy, and very funny, and there was a quick rapport.

“The first year we had it, the jazz history class was small. But the word has spread and we have averaged about 38 kids for the last three years. The primary teacher is Reed Gratz ... I think one of the things that makes the class successful is that he’s a musician. We both know people who can relate stories first hand. I think the kids enjoy that ... The class works because there are a number of components. The performers who come in to perform usually appear to the class. They talk about their careers and do questions and answers. It’s fun for the kids to see these people perform after they’ve talked to the class.

“We are trying to get the college to understand the importance of what we’re doing ... We’re trying to get them to see that they could have something like Rutgers, like Lincoln Center, on the West Coast. The thing that will appeal to them is the archiving and the oral histories.

“Improvising music, creating music on the spot, is one of the most scholarly disciplines there can be.

“So many times this type of program is strictly repertory. I believe there is great importance in that part of the music. Just last year we had Steve Kuhn out, and we did Gary McFarland’s *October Suite*, which is forty years old. That’s an instance of repertory with a purpose. And Gary’s music sounded so contemporary. If he had lived, he could have written that this year. And a couple of years ago, we had Tim Hagans out and we did Gil Evans’ *Sketches of Spain*. And somebody said, ‘Why do it? After the record.’ Well, the fact is that there are things in the orchestration that you didn’t hear on the record. When I was conducting it and Tim was playing, I thought, ‘My God, this is a masterpiece.’ To be surrounded by this sound that he created is remarkable.

“That’s the repertory end of it, that’s what we’re doing.

“The other thing, probably the most important, is that we have current jazz artists, musicians of this generation, Mark Turner, Tim Hagans, Gary Smulyan. You’ve got to be current, but current with good taste and a purpose.

“I wrote a project last year on Jelly Roll Morton’s music, but in a current fashion. And we recorded a Clifford Brown project with Tim Hagans.”

... During my two days at Claremont, I was increasingly impressed by what they’re doing. Obviously it is a far cry from those rock museums in Seattle and Cleveland. But they’re doing something, not just archiving material.

Over the years, needless to say, I have acquired a tremendous quantity of artifacts, magazine articles I wrote long ago, books, interviews I’ve done -- and all the cassette tapes of 22 years of interviews for the *Jazzletter*. One day I called Mark. I asked if he would like to have this material for Claremont, including all the taped interviews. The silence at the other end of the line was thunderous. And then we resumed talking. Within a few days he came to see me. I have turned over what are I guess hundreds of taped interviews. They are being transferred to CDs, because nobody knows how long tapes will last.

If young people and others are doing research on the master musicians of jazz, they can with this material go beyond secondary sources. They will not be reading what I said these people said (although I always clear quotes by the person before printing them) but they will be able to hear Milt Hinton or Clark Terry talking. They’ll hear the actual conversation, not with the digressions edited out, but with all the hesitations and meanders of the real thing.

And we’ll see (well, I won’t, but somebody will) whether fifty years from now anybody will really care. Or whether the major conglomerates with the help of people like Paul Allen and Jeff Katzenberg will have succeeded in obliterating all that was great and good in the American culture.

AJI/CMC Jazz in the Classroom

The teaching program at Claremont McKenna College is undergoing its first major change. Since the 2000-01 academic year, the joint AJI/CMC jazz education curriculum has been organized around two separate courses: *History 109: The History of Jazz*, and *History 183: Advanced Seminar in Oral History Methods*. The History of Jazz course is co-taught by Professor Reed Gratz and AJI Director Mark Masters. Mark also coordinates the activities of students who are preparing and conducting oral history interviews in the Advanced Seminar course.

The educational “glue” used to weld these two courses together is the CMC Practicum Program directed by Professor Ron Teeple. With the aid of practicum supplemental resources, the two courses have been coordinated to achieve maximum learning experiences through a combination of live jazz performances, interviewing historically significant jazz contributors, doing background prepping for the interviews, receiving in-class instruction and discussions with jazz-industry guests, and the standard reading and lecturing methods. This combination of diverse learning experiences injects life into student academic studies. No single element can achieve the educational results of the complete, integrated package of course work and practicum assignments.

Beginning this spring, the Advanced Seminar course will shift its focus away from jazz history. Therefore, to achieve the desired educational results for our jazz history program, the oral history practicum activities will hereafter be integrated into the single History of Jazz course. Obviously, this merging of course content will bring both extensive benefits as well as some added costs. However, the core educational ingredient will remain in place: a tight integration of conceptual and applied modes of study.

The consequences of an integrated learning process can be seen in the accompanying student quotes. All have been excerpted from past student writing assignments and course evaluation comments.

The educational goals of the AJI/CMC jazz program are to enrich, enhance and preserve the knowledge of jazz -- the full range of its expressions -- and thereby achieve greater public recognition and appreciation of the art form. One important avenue of jazz preservation is spotlighting great jazz composers, arrangers and instrumentalists through live jazz performances. Equally important is promoting jazz education: documenting the lives of jazz contributors through oral history interviews and scholarly publications.

It is our firm conviction that the jazz history program is achieving these goals, and doing so among a segment of the population that is nearly unreachable by more conventional jazz education approaches.

The show he (Billy Harper) was performing was called “Porgy and Bess Redefined.” Harper and Tim Hagans were two of the featured soloists ... “Summertime” and “Clara, Clara” were the numbers both soloists absolutely tore apart. It was like they weren’t the same songs that I had heard from the original score of “Porgy and Bess.” They had so much energy and vibrancy that I hadn’t heard before ... This is what Gershwin should have sounded like, I thought to myself a few times during the show.
-- John Nixon



History of Jazz class with Professor Reed Gratz and guests Gary Smulyan, Tim Hagans and Billy Harper

I really enjoy being able to meet the soloists before a concert. Having personal contact with artists makes the music more alive and as a listener, you can start to understand why the players play the way they do. -- Lindsay Claiborn

Prior to my education in jazz and jazz history ... I could not appreciate it. Every time I listen to jazz music, I start to appreciate it more. I will always remember this ... first jazz experience.
-- Justin Draa

Oral History interviews conducted in Fall '03



Putter Smith and The Matthias Lupri Quintet

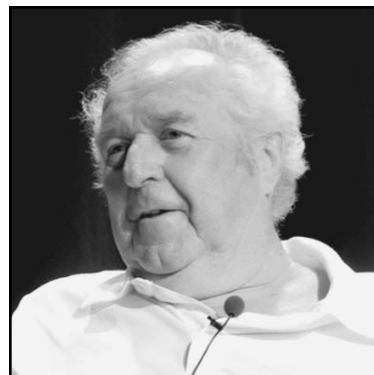
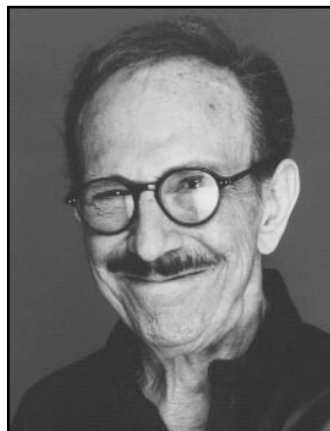
(Porgy and Bess) ... was the first jazz concert I had ever gone to in my life ... After this concert, I wondered why. Never mind the uncomfortableness of sitting on the floor for an hour since the room was entirely filled up, and not a chair was available. The music was worth it. -- Ashumi Kothary

I am generally a fan of rock music. In the past months I have grown to enjoy jazz music considerably more ... (not surprisingly, I find the) combination of jazz and rock into fusion to be some of my favorite jazz. -- James Thorne

I left the concert feeling glad to have been a part of the evening, and craving to hear more of the music. -- Joshua C. Milberg

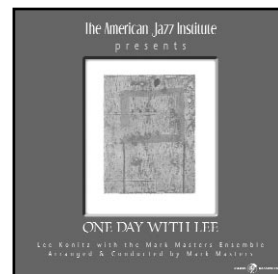
I was always scared to dance because I couldn't pick up the beat. I went back home a few weeks ago and went to see a band play ... Amazingly enough, I wasn't ashamed of my dancing. Something has happened to me since the start of this semester. I can pick out the base now. It was great. It was amazingly easy to hear the beats of the music ... If I open up emotionally to be influenced by the music, I experience the music. It's an awesome thing.
-- Mathew Myzak

**AJI goes to college:
Announcing the
Spring 2004 concert series at
Claremont McKenna College**
For directions, see page 4



**Johnny Mercer
Songbook**
with Gene Lees and
Roger Kellaway
Saturday, April 3

**NEW CD RELEASE FROM AJI:
"One Day with Lee"
Lee Konitz performing his
own compositions arranged
by Mark Masters**
See page 3



**A major AJI event!
Ellington Reunion Project**
Saturday, February 7, 8:00pm
Ellington alumni & AJI Big Band
Monday, February 9, 6:45pm
Ellington alumni jam session

The Music of Chico O'Farrill
A special tribute to the Cu-bop
innovator by the AJI Big Band
Saturday, March 27, 8:00pm

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