

AmJazzIn™

The American Jazz Institute Newsletter

Winter 2009 • Volume 19

AJI, CMC and jazz community lose a close friend, Ron Teeples. Our tribute:



Remarks by AJI President Mark Masters at the memorial services for Ron Teeples, September 13, 2008, in Claremont:

Many of you probably don't know that Ron had a passion for music, and jazz in particular. Ron and myself, along with Reed Gratz, operate a non-profit organization called The American Jazz Institute.

About ten years ago, Ron had a plan to bring a multi-faceted jazz program to Claremont McKenna College. He envisioned a history of jazz class for liberal arts students along with an oral history program that collected interviews of musicians and music industry figures. In addition, we started a series of jazz concerts on campus in late 1999.

Through the program that Ron built, he created a musical legacy that is very impressive. Though his theatre of operations was economics, he was a very knowledgeable person when it came to music. He was not a musician, but he was extremely perceptive about what he heard. Ron truly enjoyed talking about a musical concept and then helping to bring it to fruition. Many concerts and several recording projects came about this way.

Ron grew to appreciate the musicians' mentality and I know he enjoyed meeting and developing friendships with many of the musicians that came through our concert series over the past ten years. Musicians always enjoyed return trips to CMC, in large part because of the presence and dedication that Ron brought to the experience.

When Ron retired, for the most part about three years ago, his office was moved from the upper floor to the basement where we had adjoining offices for a two-year period. Ron was philosophical about the move. I assured him that he had truly arrived in the jazz world, and that all jazz people end up in the basement somewhere as that is where we're most comfortable!

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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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Continued from page 1

We kept the door between our offices open during the day and I always looked forward to the door opening and Ron's appearance in the morning. The most enjoyable part of the office set-up was hearing him interact with his students. Occasionally, students would come to see Ron to lobby for a better grade on a test or paper. After awhile, they would leave, usually with a slightly lower grade that Ron would convince them was for the best!

If you were lucky enough to know Ron, you know that your life has been better for it. A person like Ron comes into your life only so often. We were fortunate to have him.



Ron and friends at the "Duology Plus Two" concert at CMC last February. To his left, Ted Daniel, Dan Lutz, Michael Marcus, Mark Masters and Lorca Hart.

Excerpted from the Claremont Courier, September 20, 2008:

Ronald Teeple, CMC professor, jazz enthusiast

... From the early days of listening to jazz in San Francisco, Dr. Teeple was a devotee. Though an avid fan for decades, it was during the past 10 years that he truly fulfilled his dream of meeting and working with many of the jazz greats through an association with The American Jazz Institute. Combining his passions for teaching and jazz, he created a jazz history program at Claremont McKenna that satisfied his desire to introduce the musical genre to younger generations. Working with his good friend, Mark Masters, a composer and president of The American Jazz Institute, Dr. Teeple invited a slate of famous jazz musicians to CMC to participate in student interviews and give live performances.

"He was in heaven because these were the people he had listened to and admired his whole life, and then he got to meet them," Mrs. Sandra Teeple remarked ...



Ron, third from right, in his element at the "Jazz Soul of Frankie Laine" concert at CMC last March. L to R, Gary Foster, Gary Smulyan, Stephanie O'Keefe, Cecilia Coleman, Mark Masters, Putter Smith, Ron Stout, Jerry Pinter, Ron, Kendall Kay and Dave Woodley.

Excerpted from CMC, Claremont McKenna College Magazine, Fall 2008:

Ronald K Teeple, Longtime Professor and Founder of the Jazz History Program at CMC

... Ron Teeple, who retired from the College in spring 2007, joined the College's department of economics in 1969. He served nearly 15 years as director of the Claremont McKenna College Practicum Program, creating coursework in environmental economics and real estate economics, and co-teaching classes in ethics and management.

"He was an example to follow in his behavior, commitment, and dedication to the College," (longtime friend and Distinguished Professor of Accounting (Marc) Massoud recalls. "He loved CMC, and he loved the students. He was one of the few who understood what an educator should be -- a teacher, researcher, and mentor -- and he did them all, and he did them well."

"His effect on his students is legendary," adds CMC Professor Emeritus Jerry Eyrich, who taught with Professor Teeple for nearly three decades and considers him his longest and closest friend and colleague. "Graduates still talk about what they learned in their Practicum courses and the direct effect that the knowledge they gained in those courses had on their post-graduate successes."

Although retired, Teeple continued to oversee History 109, better known as History of Jazz. The College's jazz program, which flourished because of his passion for, knowledge of, and dedication to music -- partially through his role as a member of the Board of Directors for The American Jazz Institute -- had three components: bringing prominent jazz artists to campus, arranging for those artists to interact with Teeple and students as part of its oral history research library archived at CMC, and enabling jazz history students and visiting artists to engage in classroom dialogues.

... "Ron fostered a one-of-a-kind environment where the college community could be exposed to captivating jazz artists in intimate settings," recalls longtime friend and AJI President Mark Masters. "It is a rare person like Ron who makes a total commitment to a cause, and in Ron's case, the only true American art form: jazz."

American Jazz Institute Advisory Board member Reed Gratz, who has been a visiting professor of music in the history department at CMC, says one of his greatest honors was having Ron continually attend his classes at the University of La Verne. "For 10 years, he's listened more attentively than the students, congratulated me when I had a good day, and encouraged me and shared his own frustrations when I didn't," Gratz recalls. "He was always offering gentle suggestions and a compassionate ear." ...

New from AJI:

Presenting The Singers Series dinner concerts at Vicky's, the desert's premier jazz club

Jazz at VICKY'S
LIVE FROM VICKY'S JAZZ SUPPER CLUB LOUNGE
THE AMERICAN JAZZ INSTITUTE presents THE SINGERS SERIES

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FEBRUARY 17 Denise Perrier	APRIL 6 Janis Mann	All accompanied by "The Trio"

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Advance tickets only! Call 760-345-9770
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Sponsors: Desert Lexus & Pete Carlson Golf Shop

Please join us for a series of five memorable dinner concerts featuring a group of outstanding jazz vocalists and musicians. Net proceeds will go toward presenting The American Jazz Institute's in-school music mentoring program in the Coachella Valley.

This is a unique opportunity to see and hear today's and tomorrow's great jazz vocalists from Los Angeles and San Francisco, accompanied by The Trio, up close and personal in the intimate setting of the desert's premier jazz club, Vicky's in Indian Wells.

Evenings in Vicky's Lounge will start at 6:00pm with no-host cocktails followed by 3-course prix fixe dinners and concerts featuring these extraordinary vocal artists:

January 27: KEITH ENGLAND & MIKE MELVOIN

February 17: DENISE PERRIER

March 16: JULIE KELLY

April 6: JANIS MANN

April 27: JOHN PROULX

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For reservations and information, call (760) 345-9770. Vicky's is located at 45-100 Club Drive in Indian Wells.

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Introducing T-shirts that say it all:
Real Music Comes From Musicians SM



Real Music Comes From Musicians SM is an educational and awareness program sponsored by The American Jazz Institute.

Conceived by Stephanie O'Keefe, a professional musician working in Los Angeles, the program is in response to the increasing use of electronically generated music, particularly in genres and venues in which live music was once an essential element.



As O'Keefe explains, "We have two generations who have grown up thinking that music comes out of boxes, and have never heard, for instance, the sound of a real clarinet coming from a real clarinet. I think it's extremely important to educate the public about our profession, so they understand who makes the music."

The first step of Real Music Comes From Musicians is to inject the phrase itself into the environment, provoking interest and awareness of musicians as the actual source of music. And what could be more appropriate and effective to achieve this goal than the use of human billboards? To that end, our logo, designed and illustrated by woodwind master Gary Foster, has been printed on attention-getting T-shirts.

Shirts are highest quality 100% cotton, black with light gray lettering front only, short or long sleeves, sizes S to 3XL. Available for a \$20 donation, \$10 tax deductible, from the Real Music website or direct from AJI using the order form on page 5.

Help us spread the word with these "says it all" T-shirts and consider making a tax-deductible contribution in support of this important effort. All the details at the Real Music website, www.realmusiccomesfrommusicians.com.

"Farewell Walter Dewey Redman" gets reviewed

"Mark Masters has done it again! His charts convey the sense of old and new and like Redman's music, explore the inner and outer boundaries of improvised music."

Mark Masters has done it again! His latest outing features the great Oliver Lake joining the Mark Masters Ensemble (including Tim Hagans, Peter Erskine, Dave Carpenter and others) paying tribute to the late Dewey Redman. Masters honors Redman's creative spirit in his continuing series of recordings documenting great American jazz masters. His charts convey the sense of old and new and like Redman's music, explore the inner and outer boundaries of improvised music.

-- Worlds Records

It's hard to believe that Dewey Redman isn't still around when listening to the Mark Masters Ensemble set, "Farewell Walter Dewey Redman." Masters and the group -- especially alto saxophonist Oliver Lake -- capture the soul and sound of the unsung tenor titan on this marvelously inspired recording.

Dewey Redman (1931-2006), the father of saxophonist Joshua Redman, is probably best known for his work with Ornette Coleman on albums like "The Science Fiction Sessions" and "New York is Now." To those fans familiar with his work, he is best known for his sound. His tenor saxophone was one of the most distinctive noises in jazz -- an often gruff, growling, testosterone-laced, up-from-the-gut roar, identifiable from the first note. His opening growl on the little-known but classic free jazz outing "Momentum Space," with Cecil Taylor and Elvin Jones, sounds like a grizzly bear coming out of hibernation, looking for something or somebody to chew on.

Masters had planned to record this set with Redman in 2006, but the saxophonist passed away that year, so alto saxophonist Oliver Lake was chosen to fill the lead sax role. It was an inspired choice. Lake seems a kindred soul to Redman, with an approach of over-the-edge looseness and sharp, declarative (sometimes bellicose) exclamations that always seem on the verge of veering into untamed noise, without ever doing so. It's a style of playing that -- as Dewey Redman always did -- keeps things on a sharp edge.

Masters' arrangements allow the freedom for solos that are creative in the extreme, from Lake especially, and also from trumpeter Tim Hagans, trombonist Dave Woodley and multiple reedman Gary Foster. Masters has made something of a career this century successfully exploring different artists and aspects of jazz, from "Porgy and Bess Redefined!" (2005), to "The Clifford Brown Project" (2004), as well as "One Day With Lee" (2004), featuring alto legend Lee Konitz, and "Wish Me Well: Reflections on Gary McFarland" (2006), all on Capri Records. "Farewell to Walter Dewey Redman," with its beautiful sixteen-piece ensemble harmonies -- Ellington comes to mind at times -- and inspired and adventurous soloing, is jazz at its finest.

-- Dan McClenagan, All About Jazz

The kind of set that would have made cats like Norman Granz proud, one of the top arrangers gathers a hand-picked big band to pay tribute to the various facets of Dewey Redman's career. There's so much talent on board here that drummer Matt Wilson had to be content to write the liner notes. There's a lot of ground to cover here and these pros find the right groove to lock into in order to make this audiobiography flow properly. Certainly a must for anyone that's ever been touched by this sax man.

-- Chris Spector, Midwest Record

During his lengthy career, Dewey Redman was often on the fringes of jazz, taking bop and swing norms and turning them upside down and inside out. It was cutting edge for its time but didn't exactly make him a household name outside the jazz community. So it's nice that this collection exists, to bring his copious talents as player, composer and collaborator to such vibrant life. With such stellar players as Oliver Lake and Gary Foster on alto, and Don Shelton and John Mitchell on tenor, this disc, held together well by Masters' big band arrangements, is a treat for those who know Dewey's music, and a fantastic introduction for those who don't. The ensemble, a 16-piece big band, can be as sparse as a trio and as thick as its many pieces. The drumming of Peter Erskine certainly helps things along, but the whole ensemble brings these tunes into the here and now. The free-flowing swing of "I-Pimp,"

FIRST REVIEWS,
MORE COMING,
ALL GLOWING!



the bluesy blasts of the downright dirty "Boody," and the harsh atonality of "Thren," show off the deep musical understanding of this late artist. That's rounded out by the pretty waltz of "Love Is" and the rich ballad, "Joie de Vivre." Add in some new originals, like the atonal angles of "Transits," and the spirited avant-garde "Adieu Mon Redman" and you have a loving but true tribute to an artist that deserved more recognition than just being a great player's dad.

-- Kyle O'Brien, Jazz Society of Oregon

In the fall of 2006, Mark Masters had planned to record with Dewey Redman, one of the great tenor saxophonists of our time, as part of an American Jazz Institute project and had enlisted the help of drummer extraordinaire Peter Erskine, trumpeter Tim Hagans and bassist Dave Carpenter. In September of that year, Redman passed away and the project was forever altered, transforming into a tribute album to Redman with the terrific Oliver Lake stepping in to assume Redman's role as the lead saxophonist on the recording now playing Redman's music. Masters realized the project recording with his very able 16-piece big band and the result here is one heck of a homage to Dewey.

Since that recording, we've also seen the passing of Dave Carpenter so as much as this new album is a tribute to Redman, it also captures one of the last recordings by the bassist. "Farewell Walter Dewey Redman" is one special album unlike conventional big band recordings due to Masters' arrangements which allow for a great deal of solo space for members of the band.

Except for four pieces, two of which are charts from Lake, Hagans, Carpenter and Erskine, the classic Wood and Mellin ballad of "My One and Only Love" featuring Lake on a wonderful solo and the sole Masters composition "Sitatunga," the balance of the repertoire are Redman tunes. Drummer Matt Wilson, who authored much of the liner notes, points out quite accurately that there is a good portion of improvised music here where the individual soloists play center stage and much of the orchestra remains a bit withdrawn.

Nevertheless, there are some beautiful big band numbers arranged as ballads and one especially delightful score is "Joie De Vivre" featuring Lake on a soft and warm tenor solo accompanied by Gary Foster on the flute. The other exceptional ballad piece has to be Redman's "Love Is," highlighted by stylish solos from pianist Cecilia Coleman, Lake and Foster again on alto flute. These are but a couple of standout tunes on this magical album. Mark Masters and his ensemble craft a magnificent tribute to the late great saxophonist, making quite sure that his music endures...

"Farewell Walter Dewey Redman" is not so much a recording that says "good bye, Dewey" but a musical experience made memorable by Masters' group and the special guests like Erskine, Hagans, the recently departed Dave Carpenter and of course, Redman's clone for this project, the incomparable Oliver Lake, that make this album a must for jazz audiences and aficionados alike.

-- Edward Blanco, eJazzNews

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

The AJI Record Store

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.



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.



NEW! "Real Music Comes from Musicians"™ T-shirt
In response to the increasing use of electronically generated music, this great new T-shirt proudly says it all. High quality, all cotton, black with light gray lettering front only. \$20 each, \$10 tax deductible. With your order, please enclose a separate sheet specifying short or long sleeves and sizes S to 3XL. See article on page 3.

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 Huffstefer, 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.

The Jazz Image: Masters of Jazz Photography by Lee Tanner
From renowned photographer Tanner, an unprecedented collection of over 150 stunning duotone photos by famed jazz photographers of legendary artists from Louis to Miles, on stage and behind the scenes. Introduction by Nat Hentoff. Hardcover, 176 pages, 10" x 12."

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The American Jazz Institute invites your membership

Supporting, preserving and creating jazz is what The American Jazz Institute is all about. In the past several concert seasons at Claremont McKenna College, we have presented such varied programs as *Porgy and Bess...Redefined!*, *The Music of Ornette Coleman*, *An Evening with Dewey Redman*, *The Music of Jelly Roll Morton* and *Sketches of Spain*. Essential to our mission, we have recorded over fifty individual oral histories of major jazz artists as well as an extensive collection of group histories, including *The Ellington Legacy* and *The Singers Unlimited*. Since 2002, we have recorded six new CDs, including the critically acclaimed *The Clifford Brown Project*, *One Day with Lee*, *Porgy and Bess...Redefined!*, *Exploration* and *Wish Me Well*.

To continue pursuing our mission, we need the support of those who share our commitment to this music. Your tax deductible membership or contribution in any amount will be deeply appreciated by The American Jazz Institute and the jazz artists that perform for you.

Patron

\$50 Annual Membership

- **Choice of 1 AJI CD**
- AmJazzIn newsletter: AJI news and schedules of upcoming concerts and special events
- Special "meet the musicians" after-concert receptions

Artistry Circle

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- Special "meet the musicians" after-concert receptions

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\$100 Annual Membership

- **Choice of 3 AJI CDs or "The Jazz Image" book**
- AmJazzIn newsletter: AJI news and schedules of upcoming concerts and special events
- Special "meet the musicians" after-concert receptions

Member

\$25 Annual Membership

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

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

Join AJI and take your choice of these gems

Descriptions on The AJI Record Store page



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



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



"The Clifford Brown Project"
The Mark Masters Ensemble



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



"Porgy & Bess... Redefined"
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



"Exploration"
Grachan Moncur III Octet



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

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

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Memorable moments of the Spring '08 concert season at CMC



Duology: Ted Daniel and Marcus Miller
Plus Two: Lorca Hart and Dan Lutz



The saxophones, L to R: Gary Smulyan,
Gary Foster and Jerry Pinter



Cecilia Coleman,
piano

Kendall Kay, drums



Putter Smith, bass

February: Duology Plus Two

On Wednesday, February 13, 2008, multi-instrumental Michael Marcus and trumpeter Ted Daniel brought *Duology Plus Two* to the Marian Minor Cook Athenaeum on the CMC campus.

The evening featured Marcus playing clarinet exclusively while Daniel played cornet and Moroccan bugle. The great beauty of their performance and interaction is that they are so attuned to each other that it is often impossible to determine if the material they are playing is written or totally free harmonically. When two people spend significant time together musically, they begin to anticipate each other and then lead each other in directions. The give and take in their playing in the Athenaeum was a joyous experience for the listener.

The material was mostly from their current release, *Duology*, on Boxholder Records (2007). *Sonic Corridors* and *Sweet and Lowe* were among the most musically revealing pieces. Stylistically, the evening was wide open! The audience could have felt they were in New Orleans at times or as far away as New York in the late 1940s and Chicago in the late 1960s.

The Marcus/Daniel duo was most ably accompanied, no mean feat, by Dan Lutz on bass and Lorca Hart on drums.

March: The Jazz Soul of Frankie Laine

On Wednesday, March 12, 2008, the Marian Minor Cook Athenaeum hosted *The Jazz Soul of Frankie Laine* featuring the Gary Smulyan Nonet. The concert was produced by The American Jazz Institute.

Four years previously, Smulyan had approached AJI with the idea of presenting music by and associated with Frankie Laine in a new setting to honor the spirit of Laine's jazz and blues roots. AJI Director Mark Masters created new orchestrations featuring Smulyan out front of a Los Angeles based ensemble featuring Gary Foster, Ron Stout, Dave Woodley, Jerry Pinter and Stephanie O'Keefe with bass Putter Smith, drums Kendall Kay and piano Cecilia Coleman.

While Frankie Laine is well known for his pop hits like *That's My Desire*, *That Lucky Old Sun*, *We'll Be Together Again* and his country/western material, most notably *High Noon*, many people are unaware that he was a gifted songwriter and wrote or co-wrote many quality songs. Since this other part of Laine's musical life is less known, baritone saxophonist Gary Smulyan wanted to create a project that would celebrate the jazz spirit of Frankie Laine.

The evening included *I'd Give My Life*, *When You're In Love* and *That Lucky Old Sun*. *High Noon* was transformed into a slow blues that featured Smulyan and other members of the ensemble. *Baby, Baby All The Time* was a medium tempo blues featuring Dave Woodley on trombone. *Torchin'* and *A Man Ain't Supposed To Cry* were the two ballad performances of the evening, along with a stunning duo interpretation of *We'll Be Together Again* by Gary Foster and Putter Smith.

The following month, Smulyan and Masters met in New York City to record this remarkable project for Gary's label, Reservoir Music. (See page 9.)

The nonet, L to R:
Gary Foster,
Gary Smulyan,
Stephanie O'Keefe,
Cecilia Coleman,
AJI's Mark Masters,
Putter Smith,
Ron Stout,
Jerry Pinter,
Kendall Kay and
Dave Woodley



"Teaching the Soul of a Music: Jazz and Higher Education, a panel discussion in memory of Ron Teeple"

This was the title of a panel discussion held on Thursday, November 6, in the Honnold/Mudd Library Founders Room at the Claremont Colleges. You can enjoy this spirited discussion at the Claremont Colleges Digital Library:
<http://ccdlib.claremont.edu/browse.php?cat=Institution&value=The%20Libraries%20of%20The%20Claremont%20Colleges>

Moderator: Mark Masters, AJI Director, CMC faculty

Panelists:

Bobby Bradford, musician, educator, Pomona College faculty

Bob Keller, musician, educator, Harvey Mudd College faculty

Ntongela Masilela, educator, Pitzer College faculty

Wendy Martin, educator, Claremont Graduate University

From the press release announcing the event:

Jazz had its earliest scholars, historians and musicologists outside the academy -- fans who knew their favorite music not only to be a personal enjoyment and pastime, but a serious art worthy of scholarship. This worldwide community of enthusiasts assembled early fanzines, sent out dispatches on performances and painstakingly wrote the first discographies. And although they might not have fit comfortably in modernist circles or

elite notions of European classicism, the early jazz musicians themselves -- Louis Armstrong, Coleman Hawkins, Bix Beiderbecke, Lester Young and Billie Holiday, among them -- knew very well they were creating a new form of art. Acceptance by the academy grew as street popularity waned and complexity and artistic awareness waxed -- sometimes the paradoxical fate of art. What is the proper place and purpose of jazz in higher education? How does one study and hold up an art form and at the same time preserve creativity's protean liveliness? In honor of Ron Teeple, the late CMC economics professor who had a love of the music and an indefatigable dedication to spreading its gospel, we've invited three musicians/music educators and two cultural critics from The Claremont Colleges scene to explain and discuss their approaches to a higher education of jazz.

Cadence interviews Mark Masters: Part 3 Conclusion

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; Part 2 was in our Spring 2008 newsletter. The entire interview is available on our website: www.amjazzin.com.

CADENCE: You record mainly on Capri.

MARK MASTERS: Capri is an independent label that is based in Denver, Colorado, and owned and operated by Tom Burns. Tom is a guy that really believes in the music and puts his money and soul into his projects. It's a very rough business and to stay in it you have to be different -- you believe in the music first and the rest of the business second, which makes it hard to stay in business! Tom has been very supportive of my projects and I'm grateful to him, a good guy.

CAD: Is the manner in which you arrange for a mainstream big band a set orthodoxy? Are there new ways to lead a big band?

MM: I don't know if I would consider there to be a new approach to arranging for a large ensemble or not, but what I see are new personal voices being heard. I think the last true innovator in the large ensemble area of the music was Toshiko Akiyoshi. There are certainly many gifted writers, Bill Holman and Bob Brookmeyer being the most obvious examples of the highly personalized way of writing. Holman is the most prominent one that I can think of that doesn't really write for specific players, but his music is brilliant. There are very few people who can do that. There are so many people who are formula writers, and that is the greatest sin I can imagine. The most basic premise is that every song has its own life and to impose a formula on it is the worst thing you can do.

There are many examples of writers who are doing fresh things, and some of them are thirty years old and still sounding better than much of what is currently going on. I think Sam Rivers' recording *Crystals* is timeless. There are so many wonderful things happening on that recording. Muhal

Richard Abrams is a giant. I heard a record he did with the UMO Jazz Orchestra back in 1989 that is fantastic! Of course what Gil Evans did was of the highest caliber for many years. He had something very special going on with significant players during the 1970s and 1980s. Gil gave his players a great amount of freedom within the orchestral setting. That was hard for many people to take, after knowing his writing for the *Porgy and Bess/Sketches of Spain/Miles Ahead* period with Miles. You can't stay in one place forever! A great example of Gil with a smaller band is the Italian recording *Parabola* from 1978. Steve Lacy, Arthur Blythe and Lew Soloff were in that band.

I've always believed that you must have the players, the individual voices, to breathe the life into the music. Without them, the music is just notes on the page. Sure, you can have anybody play it but the end result isn't the same. For me, if Lee Konitz is playing the music, if Jimmy Knepper is lending his distinctive sound to the ensemble as well as soloing, if Tim Hagans or Billy Harper or Gary Smulyan are bringing their perspective to the structure, or if Joe LaBarbera is playing drums and bringing to bear his musical wisdom and experience, then everything will be that much better!

One aspect of orchestration that appeals to me very much is the aleatoric technique that allows the players freedom within the structure of the piece, and I mean that from an orchestral point of view, not from an improvising point of view because that is a given. It is interesting to let music happen in a random fashion at times.

... As you know, the business is very competitive and the opportunities are difficult to come by, but we have been doing some good projects that are coming to people's attention.



Frankie Laine

New from Gary Smulyan and Reservoir Music HIGH NOON: THE JAZZ SOUL OF FRANKIE LAINE

Arrangements: Mark Masters
Baritone Saxophone: Gary Smulyan

Trumpet	Joe Magnarelli	French Horn	John Clark
Trombone	John Fedchock	Piano	Pete Malinverni
Alto Saxophone	Dick Oatts	Bass	Andy McKee
Tenor & Soprano Saxophones, Bass Clarinet	Scott Robinson	Drums	Steve Johns

Named a
2008 TOP RELEASE
by AllAboutJazz



From the CD liner notes:

During the first two decades after the Second World War, a time when good singing was popular and popular singing was good, Frankie Laine was one of the most successful and beloved vocal stars of them all. Starting in 1947 with his first big record for the Mercury label, *That's My Desire*, Laine maintained a nearly continuous twenty-plus-year residence on the pop charts, amassing some two dozen Gold Records with three Number 1 hits in the US and four more in the UK.

Still, even to his most ardent enthusiasts, a jazz tribute to this pop icon might seem a bit of a stretch. But not to baritone saxophonist Gary Smulyan. "I've always been a huge Frankie Laine fan," he explains. "I always thought he was really soulful. A lot of people kind of pigeonhole him. They say he sang all those country and western tunes and made pop records. But he did a great jazz record in the 1950s. And then I found out that he wrote tunes as well. As a lyricist, he worked with some great people like Hoagy Carmichael and Matt Dennis, and sometimes he wrote the music himself."

Just how prolific a songwriter was Frankie Laine? Look at it this way: take any five of Laine's most popular contemporaries, for instance, Frank Sinatra, Nat King Cole, Billy Eckstine, Dick Haymes and Perry Como. Laine has more ASCAP songwriting credits than all of them combined. And in 1996 the Songwriters' Hall of Fame honored him with its Lifetime Achievement Award.

At this point, arranger Mark Masters, another Frankie Laine partisan, entered the picture. "Gary called me about four years ago," Mark recalls, "and he said, 'How about *The Jazz Soul of Frankie Laine?*' And I said, 'Why not?'"

... "Gary continues, "Most of them (the songs) haven't been recorded very often at all. I tried to find the ones that that would sound good on the baritone and things that orchestration-wise would be interesting for Mark. Mark ran with it and he did an incredibly creative job."

... It's unfortunate that Laine didn't live to see the completion of this project, since, jazz lover that he was, he'd have been delighted by its creativity and by its integrity. "This whole thing was done out of respect for his music and his singing," Gary affirms. "And hopefully this record will make people revisit Frankie Laine's music. Maybe it will start a resurgence and create some interest in him, because he was a big star who became largely forgotten after awhile. But he was able to reach people and touch people and be genuine. He had a lot of feeling and soul. And in terms of overall talent, as a musician, he was huge."

...on February 6, 2007, Frankie Laine died at the age of 93.



Recording session photos by Ron Teeple

HIGH NOON: THE JAZZ SOUL OF FRANKIE LAINE is now available at your favorite retailer or direct from Reservoir Music at www.reservoirmusic.com

Dave Carpenter

November 4, 1959 - June 24, 2008



Dave Carpenter was an acoustic bass virtuoso as well as a remarkably gifted electric bassist.

He appeared on over two-hundred recordings and worked with such music legends as Woody Herman, Buddy Rich, Maynard Ferguson and Herbie Hancock. In Los Angeles, Dave was known for his compatibility with many drummers, but especially with Peter Erskine. Along with saxophonist Bob Sheppard and drummer Erskine, he was a founding member of the Lounge Art Ensemble.

One of Dave's more recent recordings was with The American Jazz Institute and its *Farewell Walter Dewey Redman* project featuring Oliver Lake, Tim Hagans, Peter Erskine and Dave on bass. The music was written to feature these four great improvisors in an orchestral setting. Much of the music was without chord structure. The recording was planned that way so drummer Erskine and bassist Carpenter could guide the music. The recording became as much Dave's record as any of the other soloists.

Peter Erskine said "Dave Carpenter was a bassist supreme. He made any piece of music sound and feel better by his incredible musicianship, uncompromising beat and unerring ability to choose the right note at the right time. His musical presence will be sorely missed by all who knew and heard him."

-- Mark Masters



The Grachan Moncur Evolution Big Band in a memorable concert at CMC in 2005. Shown with Dave Carpenter on bass are (L to R) Grachan Moncur III, Stephanie O'Keefe, Bennie Maupin and Don Shelton.

“Another America: The World According to Mort Sahl”

Legendary political satirist, screenwriter, actor and AJI Advisory Board member Mort Sahl is a popular visiting lecturer at Claremont McKenna College. Of special interest to AJI members and friends, the following is excerpted from a feature article by Nicholas Owchar in the Winter 2008 issue of CMC Magazine. The entire article is available at www.claremontmckenna.edu/news/cmcmagazine/2008winter

Mort Sahl is wearing a new title this fall: “Professor.” Twice weekly (he) can be found meeting with students on campus to discuss a broad range of timely issues -- everything from war to gender to political assassination.

And what does he hope to teach them? That public service doesn't require holding public office; it starts by opening your eyes, he says -- by asking questions.

“I want to show these young students some real heroes, not the ones they see on cable,” says Sahl... “I want to teach them about their country's hidden history.”

Although the course title -- *The Revolutionary's Handbook* -- may sound conspicuous alongside standard economics or political science offerings, it is hardly an exaggeration. For his entire career, Sahl has worked at the crucial crossroads where politics and satire meet. And it is because of his unique perspective that he was invited by The Family of Benjamin Z. Gould Center for Humanistic Studies to join CMC ... as a visiting lecturer.

“Mort's career has been spent pushing people to rethink their most cherished beliefs,” says Gould Center director Robert Faggen... “To have an inventor of modern American political satire in the classroom is such a rich opportunity for students. We couldn't pass this up.”

... Today, at 80, he's as restless and as concerned about the state of the world as he was in the 1950s and 1960s.

“There is another America out there that is different from the one the students know,” he says.

To show students what this other America is like, Sahl has created a reading list that is formidable and provocative. ... (He) is also screening movies that, he says, present a vision of justice and America that is romantic. He makes no apologies for his romantic vision: That, he says, is the way our country could be.

... Such (books and) movies, he says, show decisive action -- people taking a stand, and Sahl expects his students to take their cues: No passivity allowed; he wants them to think about their place -- their role -- in the world, even if it shakes up their sense of comfort.

Shaking things up is what Sahl has done since first taking the stage in the 1950s. Gerald Nachman, who charted the rise of Sahl, Lenny Bruce, and other modern comedians in his recent book *Seriously Funny: The Rebel Comedians of the 1950s and 1960s*, said that when Sahl came along, comedians weren't supposed to ruffle the audience's feathers.

“The mantra had been ‘Don't talk politics, religion or sex.’ Talk about your wife or your mother-in-law, but don't upset anybody,” Nachman recalls. “Well, Sahl talked about everything. He changed the conversation. You know, it makes sense to find him in a classroom. He's been a teacher all his life.”

... As for Sahl, he's delighted to be a part of the Gould Center's interdisciplinary reach.

“I hope I can just obfuscate the fact that, in school, I was a lousy student!” he says, with a chuckle.

Turning more serious, he adds, “I want to raise the students' expectations about their country. And maybe, just maybe, I can even get some of them to enlist in the cause.”



Photos by William Vasta

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Join AJI and reap the benefits

As a special incentive to join AJI or renew your annual membership at the Patron or Artistry Circle levels, we have a very appealing bonus: your choice of AJI's critically acclaimed CDs. Or join at the Platinum Circle level and you can also choose Lee Tanner's new book, *The Jazz Image*, an unprecedented collection of 150 stunning photos of legendary jazz artists.

Details on page 6.

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

In this issue:
Announcing AJI's vocalist concert series,
introducing "says it all" T-shirts,
reviews of AJI's latest CD ... lots more!



AJI presents The Singers Series

Today's and tomorrow's great jazz vocalists from Los Angeles and San Francisco appear up close and personal in a series of 5 memorable dinner concerts at the desert's premier jazz club, Vicky's in Indian Wells, January thru April.

See page 3



Real Music Comes From Musicians SM

In response to the increasing use of electronically generated music, AJI is sponsoring a new educational and awareness program to remind the public about professional musicians who make the music. We invite your support of the effort, starting with these high-quality T-shirts that say it all.

For program details, see page 3
To order T-shirts, see page 5



Farewell Walter Dewey Redman

The early reviews are in and glowing on AJI's latest CD: the music of the late sax giant Dewey Redman, arranged by Mark Masters, performed by an all-star ensemble featuring Oliver Lake, Tim Hagans, Peter Erskine and Dave Carpenter.

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