

AmJazzIn™

The American Jazz Institute Newsletter

Winter/Spring 2011 • Volume 21

AJI presents season #3 of Supper Club Concerts featuring star vocalists and Roger Kellaway trio

We hope you will join us for the 2011 season of Jazz Supper Club Concerts in the intimate setting of the desert's premier jazz club, Vicky's of Santa Fe Restaurant in Indian Wells. This is a unique opportunity to see and hear -- up close and personal -- five great jazz vocalists and the incomparable Roger Kellaway. A big bonus: you'll be supporting AJI's important jazz education and community outreach program. Net proceeds go toward our "Find Your Own VoiceSM" mentoring clinics in Coachella Valley junior high and high schools. (See below and page 3.)

AJI launches "Find Your Own VoiceSM" mentoring clinics in Southern California desert communities

On March 13, 2010, The American Jazz Institute and Cathedral City High School hosted the desert communities' first "Find Your Own VoiceSM" jazz mentoring clinic.

Three high schools -- Palm Desert (under the direction of Guy Lake), La Quinta (under the direction of Darren Loney) and Cathedral City (under the direction of Greg Whitmore), as well as The President Gerald R. Ford Boys & Girls Club of La Quinta (under the direction of Jim Little) -- participated in the day-long clinic.

Each of the four bands performed and then were rehearsed and critiqued by Los Angeles and desert cities-based professional musicians. In addition to the performances, the student musicians attended an improvisation clinic and a master class for their chosen instrument. All of the students also had an opportunity to observe the AJI Big Band in rehearsal. The students were able to observe the inner workings of a professional band preparing music for performance. After a break for dinner, the AJI band performed an hour-long set that included Mercer Ellington's *Things Ain't What They Used To Be*, Donald Fagen and Walter Becker's *Chain Lightning*, Ron Stout's beautiful interpretation of the standard *My One And Only Love*, Grachan Moncur III's sensitive ballad *Love And Hate* and the Gershwin's *A Woman Is A Something Thing*. After a brief intermission, both the Cathedral City and Boys & Girls Club jazz bands performed short sets.

The day provided an official and highly successful introduction of the AJI educational programs to the desert communities. AJI and area high schools now have an ongoing relationship that will greatly benefit the schools now and their student musicians in the future.



Amelia Sullivan solos with the Palm Desert High School Jazz Band

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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Highlights of the 2010 season of AJI's Jazz Supper Club Concerts

Capacity audiences were treated to six memorable evenings at the desert's premier jazz club, Vicky's of Santa Fe Restaurant in Indian Wells, as The American Jazz Institute presented six outstanding jazz, blues and cabaret singers in the 2010 second season of Jazz Supper Club Concerts. The setting was intimate, relaxed, informal, up close and personal with some of today's finest vocal artists from the West Coast and New York.



Debby Boone

Three-time Grammy Award winner Debby Boone led off the 2010 concert series in January. Quite the family affair, she shared stories and songs associated with her remarkable musical families. Debby opened with *Blue Skies*, a favorite of her late mother-in-law Rosemary Clooney. She performed *It Might As Well Be Spring* from *State Fair*; a movie starring her father Pat Boone, and she remembered her grandfather, Grand Ole Opry star Red Foley, with an entertaining country medley. She closed with *You Light Up My Life*, the tune that took her to the top of the Billboard charts for ten weeks. In between, a repertoire of jazz, country and pop offerings displayed her marvelous versatility. Debby's recent CD, *Reflections Of Rosemary*, pays tribute to Rosemary Clooney.



Gina Eckstine

Another evening of memorable music and family reminiscences was provided in February by Gina Eckstine. Born to be an acclaimed jazz vocalist, Gina is the daughter of the late crooner and bandleader Billy Eckstine. Her interpretation of jazz standards was enthralling, her voice was compelling and her warm personality and humorous patter gave us a glimpse into her remarkable life. A highlight was her rendition of Sarah Vaughan's classic *Shake Down The Stars*. Of the tunes recorded by her legendary father, she performed with obvious reverence *I Was A Little Too Lonely*, *Everything I Have Is Yours*, *Prisoner of Love*, *My Foolish Heart*, *I Apologize* and *I Want To Talk About You*. Gina's latest CD is a tribute to her dad, *Everything I Have Is Yours*.



Amanda King

Amanda King wowed the third concert audience in February. She performed an exhilarating repertoire of jazz standards, classics from the Great American Songbook and little known gems of the 1930's and 40's in a marvelously unique style -- elegance with attitude -- that hinted of Sarah Vaughan and Ella Fitzgerald. Amanda gave us her interpretations of songs associated with those icons and many others, starting off with a rousing *Slap That Bass* and followed by her take on *Smoke Gets In Your Eyes*, *Midnight Sun*, *Lady Be Good*, *Johnny One Note*, *Lazy Afternoon*, *Everybody Needs A Da-Da-Daddy* and yet another highlight, a delightful reprise of Anita O'Day's *No Soap, No Hope, No Mouse, No House Blues*. As someone in the audience put it: "Amanda King has a truly soulful and magical voice!"



Sally Kellerman

The captivating charm, unique song stylist and unmistakable voice that is Sally Kellerman appeared in March. Equally skilled at jazz standards, classic blues and soulful rock, she also presented her own original compositions that revealed a sense of humor and an even greater talent than universally recognized. The standards included *Just One Of Those Things*, *It Could Happen To You* and *I Can't Give You Anything But Love*. The special treats included a moving *Glory Of Love*, moody *I've Got A Crush On You*, sexy *Don't You Feel My Leg* and a sad lament about the jerk that stole her heart, *Somebody Call The Cops*. Sally is a most intriguing lady and, especially gratifying to this audience, she's totally passionate about her music. Her newest CD, *Sally*, is a delightful mix of jazz and blues.



Carol Welsman

Carol Welsman's newest CD, *I Like Men -- Reflections of Miss Peggy Lee*, was voted Top 5 Album Pick of the Year 2009 in *USA Today* and provided the inspiration for much of her April concert. Her own unique interpretation on piano and vocals lovingly paid tribute to Lee with *The Folks Who Live On The Hill*, *Fever*, *Lover*, *Black Coffee*, *Why Don't You Do Right?* and a crowd-pleasing sing-along rendition of *Manana*. Nor did she neglect the standards, revisiting *I Love Being Here With You*, *Do I Love You?*, *Stompin' At The Savoy*, *Im Shadowing You*, *Moonglow* and *Cottontail*, giving the crowd an insight into her choices with lovely stories and anecdotes about her career. Her doubling of notes on voice and piano and her excellent scatting revealed a facility not often combined in today's vocalists.



John Proulx

John Proulx closed out the second season in April, just as he did the first season in 2009. His encore was beyond expectations. Having spent four months at Feinstein's in New York's Regency Hotel, he had new stories to tell, as well as a new CD to introduce: *Baker's Dozen -- Remembering Chet Baker*. With a voice and style sometimes compared to Baker, John delighted with interpretations of mostly jazz standards, among them *Line For Lyons*, *Reunion*, *Time After Time*, *Do Nothing Till You Hear From Me* and *I've Never Been In Love Before*. John's special guest Byron Nease sang *Stuck In A Dream*, a lovely ballad composed by John. Mr. Nease was the original lead in Broadway's *Phantom Of The Opera* and the author of *Behind The Mask...No More*. His performance added an unexpected and charming touch to the evening.

Providing always superb accompaniment to the artists was The Trio: Bob Corwin on piano, Jeff Stover on bass and Allen Goodman on drums. For the John Proulx concert, they were joined by Bob Summers on trumpet.

Announcing the 2011 season of AJI's Jazz Supper Club Concerts

The third season of AJI's Supper Club Concerts is coming to Vicky's of Santa Fe Restaurant in Indian Wells. And once again, audiences are in for six memorable evenings in an intimate supper club setting: an outstanding 3-course dinner and world-class jazz artists in concert, up close and personal. For 2011, AJI is proud to present five outstanding vocalists and renowned pianist Roger Kellaway. It doesn't get any better! And you'll be supporting AJI's important jazz education and community outreach program: net proceeds go toward our "Find Your Own VoiceSM" mentoring clinics in Coachella Valley junior high and high schools. Please make reservations soon. All of our concerts sold out last season and, with this line-up, they will again.



Sally Kellerman
January 10

A unique interpreter and unmistakable voice. Her newest CD, "Sally," is a delightful mix of blues and standards with a touch of soulful rock.



Marlene VerPlanck
January 31

Rave-filled career as a big band singer (Spivak, Beneke, Dorseys) back-up singer (Sinatra, Torme, Kiss) and NY soloist (Carnegie Hall, Rainbow Room).



Janis Mann
February 21

A true jazz singer, and one of the best, in the manner of Carmen, Sarah and Ella. As one reviewer puts it: "Mann delivers with sass, brass and class."



Jan Daley
March 21

Among her many fans, Louis Armstrong wrote of her "great beautiful voice," and *Billboard* writes: "Her voice matches her looks, in every sense a knock-out!"



Greta Matassa
April 11

The LA Times calls her "a marvel of virtuosity." *Downbeat* writes of her latest CD, *I Wanna Be Loved*, "Snappy, boppish ...totally with her gutsy band-mates."



Roger Kellaway
May 2

Described as "the most awesome jazz pianist quite possibly anywhere on earth." Performing jazz classics and his own compositions in a trio setting.

All artists will be accompanied by The Trio led by drummer Allen Goodman.

Roger Kellaway is a living legend. What else? He's recorded more than 250 albums, performed with everyone from Ellington to Elvis and from Dizzy Gillespie to Yo Yo Ma ...

Roger was born in Massachusetts in 1939. After studying piano, double bass and composition at the New England Conservatory of Music, he settled in New York City and by the age of 22 was one of the most highly respected pianists in town, playing record dates and jazz clubs, and accompanying wonderful singers such as Lena Horne.

In the mid 1960s, Roger moved to Los Angeles where he continued studio work which led to playing on, and then writing, film scores which led to composing and arranging for more wonderful singers such as Carmen McRae. Perhaps most prominently, he was Bobby Darin's musical director.

The public recognition and awards soon followed. Roger's most prized television credit is *Remembering You*, the theme for *All In The Family*, composed in 1970 and still being heard on TV reruns around the world. He was honored with a Grammy for his music on the Eddie Daniels album, *Memos From Paradise*. He has written and conducted 26 film scores, among them Barbra Streisand's *A Star Is Born* for which he received an Academy Award nomination. In 2008, he was honored with the prestigious Prix du Jazz Classique award (the French Grammy) for the must-have Roger Kellaway Trio album, *Heroes*, dedicated to Oscar Petterson. In 2009, he received the Outstanding Alumni award from the New England Conservatory, played solo piano at Carnegie's Zankel Hall to a sold out audience, and orchestrated and conducted the music for the Clint Eastwood film, *Invictus*.

Roger continues performing in concerts across the United States and Europe, recording numerous CDs, writing for film, theatrical productions and commissioned works. He lives in Ojai, California, with his wife of 44 years, Jorjana.

Vicky's is located at 45-100 Club Drive in Indian Wells.

Jazz Supper Club Series concerts start at 5:30 in the Lounge with no-host cocktails followed by a 3-course prix fixe dinner. \$65 per person, including tax, tip and entertainment.

Seating is limited. Advance reservations only. Please call (760) 345-9770 for reservations and information.

Hosted by The American Jazz Institute:
Mark Masters, President; Alan Schultz, Advisory Board;
Bobbi Goodman, Director of Community Outreach

Sponsored by:
Pete Carlson's Golf & Tennis, Desert Lexus, Integrated Wealth Management, Palm Springs Life and Travel Host

AJI announces the 2011 Desert Cities All-Star High School Jazz Band

The Desert Cities All-Star High School Jazz Band was created to expand AJI's "Find Your Own VoiceSM" jazz mentoring program.

The band is open to all high school musicians in the Palm Springs, Desert Sands and Coachella Valley school districts. Students selected for the band will have the opportunity to work with professional guest artists in a musical setting that will challenge and reward them.

Live auditions will be held on January 22 at Cathedral City High School, with rehearsals scheduled for February 17, 18, 24 and 25, and a public performance in the evening at the February 26 "Find Your Own VoiceSM" mentoring clinic hosted by Cathedral City High School.

The All-Star High School Jazz Band continues AJI's commitment to provide both individualized mentoring (through scholarships) and mentoring in a broader context such as the day-long mentoring clinics for entire jazz ensembles. Through these three facets of the "Find Your Own VoiceSM" jazz mentoring program, our belief that once the programs were created, the interest and involvement of the desert cities community would follow, has come to pass.

Continuing sponsorships by Pete Carlson's Golf & Tennis, Desert Lexus, Integrated Wealth Management, Palm Springs Life and new sponsor Travel Host acknowledge that the program succeeds and will continue to grow.

AJI announces the 2011 Pete Carlson jazz concert series

Desert Cities businessman Pete Carlson, owner of Pete Carlson's Golf & Tennis in Palm Desert, is underwriting a series of five jazz concerts during early 2011. Mr. Carlson's deep commitment to the desert community as well as to student musicians is evident in his continuing sponsorship of Vicky's Jazz Supper Club Concerts and now this new jazz series. Three concerts will be presented at different area schools to be announced soon, and Mr. Carlson will host two concerts at his store at 73741 Highway 111 in Palm Desert.

The first concert in the series -- on January 18 at Pete Carlson's Golf & Tennis -- will feature "Perfect Circularity: The Gary Foster-Putter Smith Duo."

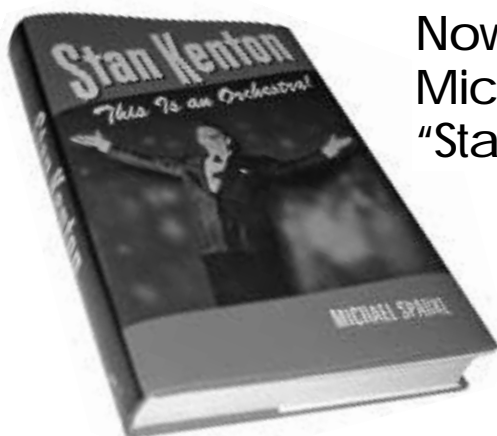
Gary Foster is a musician of many gifts. He plays all the flutes and alto and tenor saxophones. He has performed and recorded with Cal Tjader, Toshiko Akiyoshi, Clare Fischer and Lee Konitz, and can be heard on hundreds of movie and TV soundtracks. Gary is also a respected clinician, mentoring young musicians throughout the United States and abroad.



Perfect Circularity:
The Gary Foster-
Putter Smith Duo

Bassist Putter Smith's extensive career includes work with Thelonious Monk, Lee Konitz, Warne Marsh and Walter Norris. He is also a gifted composer whose music is more closely related to European art songs than to simple jazz tunes.

Concert is free to students. Tickets are \$10 for the general public, available by calling (760) 568-3263.



Now at your favorite retailer,
Michael Sparke's engrossing and authoritative
"Stan Kenton: This is an Orchestra!"

A delightful read, start to finish. The inclusion of so much primary source material makes this the most authoritative account of Kenton's story to date. He gets the man and the music and tells it like it was.

-- Terry Vosbein, Professor of Music
Washington & Lee University

I had the privilege of working with and for Stan in a number of roles for many years. I worked for him as a trombonist, as the manager of Creative World Records, as arranger/composer for the band, and producer of over 30 albums. In all that time, I never heard a cross word from or about the man. Read this book. Read the quotes from June Christy, Pete Rugolo, Buddy Childers, and so many others. To a man and woman they loved him for what he was trying to do and wanted to be a part of it, win or lose. This book comes as close to identifying the substance of the man and his music as anything written previously. Michael Sparke writes about Stan not only warmly but also accurately. Read this book and you will begin to understand what a remarkable and resilient man Stan was.

-- Bob Curnow

Author Michael Sparke takes a fresh in-depth look at Stan Kenton's life and music. Sparke will be known to many Kenton devotees for his discographical work and liner notes for Capitol, Mosaic and other labels. He writes from a point of view that reflects his extensive research and penetrating interviews with dozens of band alumni over the years. Lending to his significant insights, Sparke had a close personal relationship with Kenton that is enlightening.

Stan Kenton: This Is An Orchestra! is already provoking controversy, criticism and praise. It is a book that no Kenton enthusiast can afford to miss.

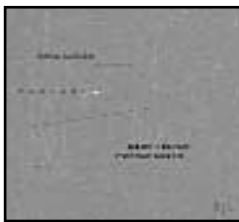
Michael Sparke has also written liner notes for a companion CD featuring previously unreleased Kenton performances.

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"The Jazz Image" book when you become an AJI Member!**



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.



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.



"Real Music Comes from MusiciansSM" 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.

Wish Me Well: Reflections on Gary McFarland The Mark Masters Ensemble
Gary McFarland, the too-long-neglected composer and arranger of the '60s, receives deserved recognition of his brilliant and unique style in these arrangements by Mark Masters for an all-star ensemble featuring Steve Kuhn, Tim Hagans, Gary Smulyan, Gary Foster, Darek Oles, Dave Woodley and Joe LaBarbera.

Exploration Grachan Moncur III Octet
The preeminent post-bop/free-bop jazz trombonist of the early '60s returns in a brilliant performance of his own compositions arranged by Mark Masters for a stellar octet of Tim Hagans, Gary Bartz, Billy Harper, Andrew Cyrille, Ray Drummond, Dave Woodley, Gary Smulyan and John Clark.

Porgy & Bess...Redefined! The Mark Masters Ensemble
The most famous of all folk operas receives a newly definitive presentation in these adventurous arrangements by Mark Masters, performed by an ensemble of superb musicians featuring Billy Harper, Tim Hagans, Gary Smulyan, Dave Woodley, Ray Drummond, Joe LaBarbera and Cecilia Coleman.

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

The Clifford Brown Project The Mark Masters Ensemble featuring Tim Hagans
A critically-acclaimed tribute to the legendary trumpet player, with Brown's solos played by a stellar trumpet quartet supporting the improvisations of Tim Hagans. Arranged by Mark Masters and Jack Montrose. Featuring Montrose, Gary Smulyan, Dave Woodley, Cecilia Coleman, Putter Smith and Joe LaBarbera.

The Jimmy Knepper Songbook Jimmy Knepper with The Mark Masters Jazz Orchestra
The classic recording of a singular voice on the trombone, performing his own compositions arranged for the big band by Mark Masters. Featuring Gary Foster, Johnny Coles and Ralph Penland.

Priestess Billy Harper with The Mark Masters Jazz Orchestra featuring Jimmy Knepper
An adventurous big band interpretation of the compositions of John Coltrane, Chick Corea, Billy Strayhorn and Billy Harper. Arranged by Mark Masters.

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."

----- PLEASE PRINT -----

<i>Farewell Walter Dewey Redman</i>	_____ x \$14.00	_____	
<i>Perfect Circularity (members only)</i>	_____ x \$14.00	_____	
<i>Wish Me Well</i>	_____ x \$14.00	_____	Total of all items _____
<i>Exploration</i>	_____ x \$14.00	_____	
<i>Porgy & Bess...Redefined!</i>	_____ x \$14.00	_____	Sales Tax: Add 9.75% for CA addresses _____
<i>One Day with Lee</i>	_____ x \$14.00	_____	
<i>The Clifford Brown Project</i>	_____ x \$14.00	_____	Shipping: Add \$1.50 for each CD & T-shirt _____
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The reviewers have their say about AJI's current CDs



Farewell Walter
Dewey Redman

The Mark Masters Ensemble
featuring Oliver Lake
Capri 74089-2

This album was supposed to be a collaboration between Dewey Redman and Mark Masters. But it became a tribute album when Redman died on September 2, 2006, four weeks before this recording was made. The project went forward, with Oliver Lake on alto saxophone filling Redman's vacant chair. The other featured soloist is trumpeter Tim Hagans.

... Masters' achievement is to capture Redman's impulsive creative spirit in arrangements for big band. Tight, fierce Redman anthems like "I-Pimp," "Thren" and "Dewey's Tune" are projected onto a larger screen and given new weight and scale ...

Oliver Lake's alto saxophone cuts through the surrounding ensemble fabric like a serrated knife. His volatility, edginess and eccentric lyricism are his own, and are brilliantly appropriate to honor the Redman aesthetic ...

It is safe to assume that Dewey Redman would have loved this record

-- Thomas Conrad, Jazz Times

... Peppery and moody, invigorating and thoughtful -- that was Dewey Redman, and that's this album.

-- Kirk Silsbee, Downbeat

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.

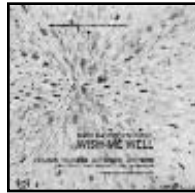
Masters' arrangements allow the freedom for solos that are creative in the extreme, from Lake especially, and also from trumpeter Tim Hagans, trombonist Dave Woodley and multiple reedman Gary Foster ...

"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 McClenaghan, allaboutjazz.com

"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 Hagans, Peter Erskine, 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



Wish Me Well:
Reflections on
Gary McFarland

The Mark Masters Ensemble
Capri 74078-2

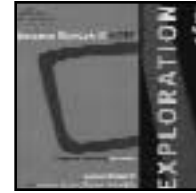
... In creating "Wish Me Well," Masters took on the task of overhauling McFarland's compositions and arrangements for his own brass-heavy band. This is no mean feat, as McFarland typically used small groupings of strings and flutes and tended towards gossamer-light textures. Bringing Steve Kuhn and Gary Smulyan in as featured soloists was a stroke of genius. Kuhn's solo on "Tree Tops," the opening track, is simply breathtaking -- for my money one of the year's musical highlights. Kuhn's playing elsewhere is similarly elegant and inspired -- as on the opening to "Gary's Waltz." Smulyan, who appeared in an earlier Masters-led McFarland tribute concert, contributes blazing solos on almost every track.

... "Wish Me Well" is one of those rare tribute CDs that successfully captures the essence of its subject and functions as a definitive artistic statement by the musicians who created it. This is a "must-have" disc, and a superb work of art from one of America's finest jazz ensembles.

-- Dave Wayne, JazzReview

Mark Masters presented a concert of McFarland's music featuring baritone saxophonist Gary Smulyan in 2002 and arranged 11 of his works for this release, featuring Smulyan, pianist Steve Kuhn (who worked with McFarland), multi-reed player Gary Foster and trumpeter Tim Hagans, among others. Three of the pieces were written for Gerry Mulligan and the Concert Jazz Band: the breezy, lighthearted "Weep" and the upbeat "Kitch" (featuring Foster on alto sax), along with the Duke Ellington-influenced "Chuggin'" which showcases Smulyan. Perhaps the most striking work is "Gary's Waltz," a melancholy work recorded on numerous occasions by Bill Evans during the last few years of his life. But after Kuhn's opening piano solo, Masters transforms this piece into a rich tapestry for the ensemble, gradually increasing its tempo and discarding its somber mood, spotlighting Hagans' outstanding trumpet solo. The perfect balance of Masters' charts and the intimate sound captured by engineer Talley Sherwood combine to make this an essential CD. Perhaps Mark Masters' thoughtful exploration of Gary McFarland's compositions will stir additional interest in the late vibraphonist's work, which has been unjustly neglected.

-- Ken Dryden, All Music Guide



Exploration

Grachan Moncur III Octet
Capri 74068-2

Trombonist and composer Grachan Moncur III made a memorable impact forty years ago with his challenging compositions and austere improvising style. He then maintained a very low profile for decades, teaching, recording only rarely ... Now he's made a welcome return to recording with the absolutely stunning CD "Exploration."

... These performances, arranged in brilliant, even startling fashion by Mark Masters, don't look back. The voicings, riffs and interludes devised by Masters, along with the absence of a chordal instrument, give "Exploration" a sound that looks forward, as Moncur always does.

The arrangements are played with crackling intensity by this sterling octet, and the improvisations follow suit. Suffice it to say that every solo is impressive ... Hearty congratulations are due all around, to Moncur, to the sidemen, to Masters, to everyone involved with the project. "Exploration" is a great record.

-- Marc Meyers, allaboutjazz.com

... It's an impressive line-up that features tenorist Billy Harper, Gary Bartz on alto and trumpeter Tim Hagans among the horns, plus the excellent rhythm section of Ray Drummond and Andrew Cyrille. Masters' empathy with Moncur's breezy, bluesy writing is obvious, and the use of French Horn (John Clark, naturally) and baritone (Gary Smulyan) allows for vibrant, broad strokes of color. Occasional Monk-ish twists or boppish ensemble lines alternate with pushy riffing or graceful parallel harmonies...

But what of the leader? The glories of Moncur's '60s output saw him venerated ... as the most vital trombonist in the emergent avant garde. Even then, Moncur was principally a melodic player inspired by J.J. Johnson and steeped in bop language, and that influence still shines through. Economical, funky and lyrical all at once, Moncur doesn't waste a note throughout.

All in all, this is a fine record. Bristling with intelligence, good humor and swing, Moncur's music stands the test of time ... Nice to see him back.

-- Peter Marsh, BBC

... Grachan Moncur III has been out of the limelight for decades ... "Exploration" is a fine and fitting welcome back.

-- Dan McClenaghan, allaboutjazz.com

See The AJI Record Store for descriptions of all of our critically-acclaimed CDs. Order by mail or online at www.amjazzin.com. Better yet, join AJI and choose up to 3 current releases at no cost.



Porgy & Bess
...Redefined!

The Mark Masters Ensemble
Capri 74069-2

... *Masters honors the composer and those who have worked wonders with the opera throughout the Twentieth Century by setting the stage for his soloists and turning them loose. Tim Hagans and Billy Harper in particular step up to the bar and release their personal feelings on the music without distraction. The orchestra supports them confidently and adds cohesive interplay. The music has been arranged to suit George Gershwin's original plans.*

... *History parades before your eyes and ears as Masters' powerful ensemble recalls timeless themes such as "It Ain't Necessarily So," "A Woman is a Sometime Thing," and "Summertime" with originality and allegiance.*

... *Highly recommended, Mark Masters' latest project honors this timeless jazz opera and its composer through musical excellence and a strikingly creative spirit.*

-- Jim Santella, allaboutjazz.com

Well, they said it couldn't be done, but he did it. Arranger Mark Masters has breathed new and refreshing life into Gershwin's Porgy & Bess. Just when you thought Miles may have had the last word back in '61, Masters adds a touch of Mingus, a sprig of Kenton, and songs that you've heard a thousand times sound new and enticing.

As with any stage production, it sure helps to have the right cast, and Masters has a dandy. Supported by trombones and French horn, Billy Harper tears his tenor through "Summertime." Trombonist Dave Woodley evokes images of Jimmie Knepper with Mingus during the torrential rhythmic shifts. Gary Smulyan coaxes visceral emotions out of his baritone as he pleads through "I Loves You, Porgy," always backed up by flute and muted trumpets. Tim Hagans soars over delicate chordings on "A Woman Is a Sometime Thing." But the real tour-de-force is an unforgettable "It Ain't Necessarily So," with Hagans swaggering over the propulsive rhythm provided by Joe La Barbera.

... *Big band fans and Gershwin fans alike should definitely dig around for this one.*

-- George Harris, allaboutjazz.com

... *How often can one go to the well before it comes up dry? In the case of Mark Masters' new take, the answer is: at least once more. ... rather than revisiting existing arrangements, Masters returned to the source: the original vocal scores. The result is a fresh look at an almost iconic work.*

-- John Kelman, allaboutjazz.com



One Day with Lee

Lee Konitz with
The Mark Masters Ensemble
Capri 74064-2

... *composer/arranger Mark Masters has provided a treasure trove of old and new Konitz called "One Day with Lee" featuring a prominent supporting cast that includes Gary Foster, Bill Perkins and Jack Montrose in the sax section of an all-star Mark Masters Ensemble.*

Masters' CD is a fascinating concept: Konitz contributes new solos over orchestrated versions of his old solos going back to the early '50s. Konitz's unaccompanied alto solo on "All the Things You Are" leads to the 14-piece band playing the altoist's old "Thingin'"... For "317 East 32nd Street," Masters orchestrates a 1953 line, and after the altoman solos -- before and after Masters' additions -- Foster and Konitz exchange fours. And so the inspired concept goes throughout the album, along with solo bon-bons from trombonist Bob Enevoldsen, bassist Putter Smith, pianist Cecilia Coleman, trombonist Les Benedict and trumpeter Ron Stout.

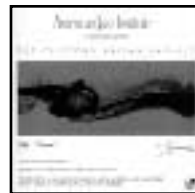
-- Harvey Siders, *Jazz Times*

... *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

Having heard "The Clifford Brown Project" and now "One Day with Lee" ... 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.

-- Jack Bowers, allaboutjazz.com



The Clifford Brown Project

The Mark Masters Ensemble
featuring Tim Hagans
Capri 74059-2

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.

-- Rick Anderson, *All Music Guide*

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" 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.

-- David Adler, *Jazz Times*

... *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 artist among a wealth of excellent soloists...*

-- Paul Donnelly, ejazznews.com

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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 critically acclaimed CDs: *The Clifford Brown Project*, *One Day with Lee*, *Porgy and Bess...Redefined!*, *Exploration*, *Wish Me Well* and *Farewell Walter Dewey Redman*.

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Continued from page 1



Clinician Les Benedict and trombone students



Clinician Don Shelton and the Cathedral High School saxes



Band Director Jim Little and The President Gerald R. Ford Boys & Girls Club Jazz Band



Greg Whitmore directs the Cathedral City High School Jazz Ensemble

Congratulations to the 2010 AJI Scholarship recipients

From Cathedral City High School:

Eric Peulike, alto saxophone
Morrison Conright, trumpet

From La Quinta High School:

Jordan Lopez, bass

From Palm Desert High School:

Amelia Sullivan, trumpet

From The President Gerald R. Ford Boys & Girls Club of La Quinta:

Jacob Guydacon, alto saxophone
Brian Cross, baritone saxophone
Geoffrey McManus, trumpet
Leslie Powell, trombone
Brian Gleeson, trombone

Don Shelton taught Eric Peulike

Kirsten Edkins is teaching/mentoring the saxophonists

Ron Stout is teaching/mentoring the trumpet players

Les Benedict is teaching/mentoring the trombone players

Jeff Stover is teaching/mentoring the bassist



Scholarship winners Eric Peulike (far left), alto sax, and Brian Gleeson, trombone



Reprinted from the Desert Sun newspaper, December 14, 2009

TEENS TO LEARN FROM JAZZ GREATS ... SCHOLARSHIPS, CEREMONY HONOR YOUNG MUSICIANS

By Victor Morales

Indian Wells -- Two young Coachella Valley musicians are going to work with virtuoso jazz mentors thanks to a scholarship program funded by The American Jazz Institute.

Erik Peulicke, 17, of Cathedral City and Brian Gleeson, 14, of Bermuda Dunes, were honored Sunday at a ceremony at Vicky's of Santa Fe. "These musicians were chosen for their diligence and high moral character," said Mark Masters, president of The American Jazz Institute.

The Pasadena-based institute is coordinating the scholarships as part of its in-school mentoring program in the desert with the help of local sponsors.

Peulike, a senior at Cathedral City High School, plays alto saxophone in the school's jazz and symphonic bands and is a drum major in the marching band. He will be mentored by Don Shelton, a popular session artist who plays clarinet, flute and alto saxophone. Shelton was also a member of the 1950s jazz and pop group the Hi-Lo's. Peulike, who already knew how to play the piano, picked up the saxophone during the 5th grade at Landau Elementary and hasn't stopped playing, he said. "I have watched Don play, and I am really looking forward to learn from him," Peulike said.

Brian Gleeson is a freshman at Palm Desert High School who took after his father in playing the trombone. Today, they perform duets in their Bermuda Dunes home. He will be mentored by Les Benedict, a trombone pioneer who played and recorded with Elvis Presley and Quincy Jones. "This is really what he needs to get him to the next level," said his father, Kris Gleeson.

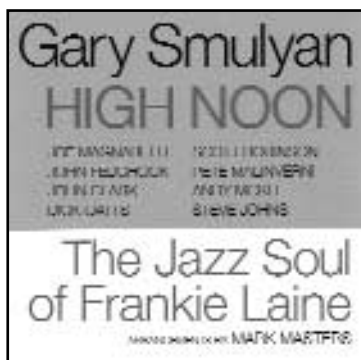
Masters said local jazz devotees like Cathedral City High School Band director Gregory Whitmore and the director of the Heatwave youth jazz band (Boys & Girls Club) of La Quinta Jim Little inspired the scholarship. "It's people with passion that has made us look to the Coachella Valley," Masters said.

Thanks to Cathedral City High School boosters for the mentoring clinic photos.

The AmJazzIn newsletter is designed and edited by Scott Evans.

"High Noon: The Jazz Soul of Frankie Laine" gets reviewed

"... a top-flight nonet album" ... "inspired recomposition" ... "nice work" ... "outstanding" ... "wonderful" ... "a sweet project" ...



Most of the songs haven't been recorded very often at all. I tried to find the ones 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 very 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. 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.

-- Gary Smulyan

What a dandy recipe went into this curious revival. Take the high-romantic sentimentality of post-WWII pop singer Frankie Laine, slice and dice for coolly crisp "little big band" then add liberal amounts of fiery, swinging baritone sax solos. Weird. And wonderful.

Bari man Gary Smulyan, who plays with a husky yet never heavy, heart-felt tone, is in unusually fine form, ringing the bells of the changes while taking care to create pungent new melodies. On the brisk, swinging opener, "I'd Give My Life," he covers the horn from sewer to chimney, making a sweet turnaround after the first 16 bars. On the super slow "Baby, Baby All The Time," he's pretty and passionate. ... The closing cadenza on "We'll Be Together Again" is masterful.

But with due respect to Smulyan, the secret ingredient here is Southern California arranger Mark Masters, whose way with winds (including French horn and bass clarinet) is so fresh you can taste it.

... The band establishes an ebullient, optimistic tone right out of the gate with "I'd Give Up My Life." Masters' tasty voicings have that classic West Coast feel of being dense and wide-open at the same time. He's especially deft at switching timbre in little bursts ("It Only Happens Once") and using quick tempo changes as a compositional device ("Put Yourself In My Place, Baby"). The clever rewrite of "When You're In Love" implies the melody without ever stating it. Snappy without being flip, happy but never sappy, Masters' pen combines punch with restraint with cool élan.

Others shine, too. Scott Robinson's bass clarinet solo on the high-drama movie score of "High Noon" is a knockout, and John Clark's French horn outings are immaculate, free of the slippery burbling one hears so often from that difficult instrument. Trombonist John Fedchock is so fleet it's sometimes hard to tell him and Clark apart, especially when they trade fours. Saxophonist Dick Oatts chirps bright as brass and bassist Andy McKee solos as well as anchors several tunes with nicely exposed lines. The rhythm section consistently swings deep.

This is a sweet project, one that manages to dip into two nostalgias -- pop melodies and cool arranging -- yet still sound fresh and present.

Nice work.

-- Paul de Barros, Downbeat

Smulyan synthesizes everything best about bari from Harry Carney through Pepper Adams, and Mark Masters' West Coast-ish charts form an elegant organizing axis. Outstanding.

-- John McDonough, The Hot Box

From his first hit, "That's My Desire" in 1947, Frankie Laine was on the pop charts consistently for two decades, often with country fare like the movie theme that gives this CD its title. So at first he seems an unlikely inspiration for a jazz project led by baritone saxophonist Smulyan with charts by the modern arranger Mark Masters. But the two have mined Laine's catalogue for a program of ten songs -- five co-written plus two wholly written by him -- adding up to a top-flight nonet album.

After an opening, "I'd Give My Life" turned from ballad to hip swinger. "High Noon" hits like a Gil Evans opus, a Cubist refraction of the tune in shifting tempos and meters framing a series of solos over an E-flat blues scaffold, notably begun by Scott Robinson's bass clarinet and ending with the leader's baritone. It's inspired recomposition, an approach Masters also applies in his hip-hop contrafacts on the changes of "When You're In Love" and "That Lucky Old Sun." Though the ballads are more recognizable, melodically, they're no less imaginatively arranged. "Torchin" has solo French horn and baritone briefly bursting out of the ensemble and simultaneous baritone and alto sax solos. "Put Yourself In My Place, Baby" mixes double-timed Masters' creations with Hoagy Carmichael's original melody, and a chiming choir of tandem horns adds piquancy to the baritone ballad feature "A Man Ain't Supposed To Cry." ... A baritone-piano duet of "We'll Be Together Again" is a final perfect grace note.

-- George Kanzler, Jazz Times

... "High Noon" is hardly recognizable. While the ten songs come from a broad spectrum of Laine's career, each has been rearranged by Mark Masters to fit a nonet akin to that found on Miles Davis' "The Birth Of The Cool," with similar instrumentation, a pervading blues quality and soulful soloing. Here, the "High Noon" theme dances in and out of dense harmony and "gunfight" choruses traded between French horn and trombone, and alto sax and trumpet. On bass clarinet, Scott Robinson's lengthy intro clears the main street of town while Smulyan closes the piece with one big booming chorus after another.

Laine wrote the lyrics for "A Man Ain't Supposed To Cry," "Torchin" and "We'll Be Together Again," all which come with heavy blues overtones. Smulyan's horn sings like the original, his nonet providing plenty of jazz atmosphere, affixing a balance to the eclectic quality of Laine's emotional Italian-American crooning melded with whiplash cowboy stories.

-- Jim Santella, allaboutjazz.com

... even though Smulyan, one of this generation's leading baritone saxophonists, is the focus of the album, (it) decidedly is a group effort, and intentionally so. Masters and Smulyan's low- to middle-range voicings within the group, including the use of John Clark on French horn, suggest that they intended for a mellow, cohesive sound in the reconsideration of Laine's music. And so, "High Noon" itself becomes almost unrecognizable as Masters abandons the simplicity of the original song to mold it into various shapes, including a strolling blues and free-rhythm choral-like fragments from the song of elastically stretched or snapped phrases.

... An initially languidly paced interpretation, like many of Masters' other arrangements, "Put Yourself In My Place, Baby" unexpectedly quickens into fast segments, only to decelerate, again and again ... While John Fedchock's solo on that piece lends it an mellifluous eloquence, Scott Robinson's presence on bass clarinet claims much attention when he asserts blues on "High Noon." And then there's Clark's brief solo on "Torchin," a counterpart to the beauty of Smulyan's and alto saxophonist Dick Oatts' presentations of the melody reminiscent of some film noir scores.

Astutely recognizing the value of the songs Laine wrote, rather than recounting only his hits, Smulyan and Masters do acknowledge Laine's first successful single, "That Lucky Old Sun." Once again, however, Masters uses the original song as a departure point for an arrangement, faster and brighter, that features the talents of the nonet itself, particularly drummer Steve Johns' understated ability to nudge the soloists after setting the pace up front by trading his fours with pianist Pete Malinverni's eights. And then Laine composed the perfect ending for his own tribute, "We'll Be Together Again," a poignant, totally improvised duo performance by Smulyan and Malinverni -- which includes a gorgeous final cadenza by Smulyan.

-- Don Williamson, JazzReview.com

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

Gene Lees

February 8, 1928 – April 22, 2010

I first met Gene Lees in 2002 after AJI board member Audree Kenton suggested that I approach Gene to encourage his participation in the AJI Oral History Project. Audree warned me that Gene could be “prickly” and was a sometimes difficult but brilliant man. During the next eight years, I found that Gene was indeed prickly, difficult -- and brilliant. During our initial meeting, I think we found much common ground and I always enjoyed my time with Gene.

At lunch one afternoon in Ojai with Gene and his wife Janet, I was stunned to hear Gene say that after reevaluating Ronald Reagan’s presidency, he believed that Reagan “wasn’t that bad of a president,” which was most surprising because Gene was a staunch liberal.

Gene, Janet, myself and Ron Teeple, along with a Claremont McKenna College student who was participating in the AJI Oral History Project, made a trip to San Diego to interview James Moody. On our last night in San Diego, I had dinner with Gene and Janet as well as the student who made the trip with us. The student made a miscalculation and engaged Gene in debate regarding the merits of current American popular song. I knew what was coming and just let Gene and our student friend plunge ahead! Gene proceeded to savage the student’s poorly researched thoughts on the subject. Several days after our return, I received a note in the mail from Gene thanking me for a lovely few days in San Diego with Moody. He also mentioned in his note that I should advise my young friend that “before he engages in conversation on a subject that he was not that well versed in, he should first learn about the person he was to debate.” After all, Gene was an accomplished lyricist whose words were sung by the likes of Frank Sinatra, Tony Bennett, Sarah Vaughan and Antonio Carlos Jobim.

Gene was born in Canada in 1928. Beginning in the late 1940s, he worked as a journalist for several Canadian newspapers. In 1959, he was named editor of *Downbeat Magazine* and stayed until 1961. Gene told me that during his period as editor at *Downbeat*, he refused to continue the policy of keeping black musicians from appearing on the cover of the magazine.

Gene was the author of many books on jazz and the people who made the music, including “Meet Me at Jim and Andy’s,” “Waiting for Dizzy,” “Cats of Any Color” and a biography of band-leader Woody Herman. His book on the life and music of Johnny Mercer was a masterpiece of biographical writing. His most recent book was a biography of Artie Shaw.

In his *Wall Street Journal* obituary of Gene, author Terry Teachout wrote, “Gene saw himself as a craftsman, not a poet. But he had the poet’s instinct, which is why his writing is so indelible. He idolized (Johnny) Mercer, whom he thought to be ‘the finest lyricist in the English language,’ and when I heard the news of his death I thought of the lines from one of Mercer’s best songs, *One For My Baby*: ‘You’d never know it,/ But buddy, I’m a kind of poet,/ And I’ve gotta lotta things to say.’ Even when he was writing prose, Gene Lees was a kind of poet, and what he had to say will be worth hearing a hundred years from now.”

-- Mark Masters



Gene recalled his remarkable life as author, critic, composer, lyricist and vocalist for AJI’s Oral History Project recorded in 2004 at Claremont McKenna College.



AJI presented Gene and his close friend Roger Kellaway in concert at Claremont McKenna College in 2004, performing classics from the Johnny Mercer songbook.

Featured in this issue:

2011 Season #3 of AJI's Supper Club Concerts (page 3)

AJI's "Find Your Own Voice SM" mentoring clinics (pages 1 & 9)

Reviews of AJI's 6 current CDs (pages 6 & 7)

AJI presents The Jazz Supper Club Concert Series

January through May, AJI presents 5 great jazz vocalists and the incomparable Roger Kellaway in the intimate supper club setting of the desert's premier jazz club, Vickey's in Indian Wells. Come join us for these sure-to-be memorable evenings.

See page 3



Sally Kellerman
January 10



Marlene VerPlanck
January 31



Janis Mann
February 21



Jan Daley
March 21



Greta Matassa
April 11



Roger Kellaway
May 2

AJI needs you
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As an incentive to join AJI or renew your annual membership, we have a very appealing bonus: your choice of AJI's critically acclaimed CDs and Lee Tanner's spectacular book, "The Jazz Image." Your support is important, appreciated and tax deductible.

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