

# NEARTS

A GREAT NATION DESERVES GREAT ART



## ALL JAZZED UP 2006

### NEA Jazz Masters Awards

- 6 NEA JAZZ IN THE SCHOOLS
- 7 COOL JAZZ AND THE COLD WAR
- 11 CONGRESSIONAL TRIBUTE TO SHIRLEY HORN

# The NEA and Jazz

## A Commitment to One of America's Treasures



Youth perform live at basketball games as part of the NEA-supported Jazz Sports program. Photo: Courtesy of Thelonious Monk Institute of Jazz.



#### NATIONAL COUNCIL ON THE ARTS

Dana Gioia *Chairman*  
James Ballinger  
Don V. Cogman  
Mary Costa  
Katharine Cramer DeWitt  
Makoto Fujimura  
David H. Gelernter  
Mark Hofflund  
Teresa Lozano Long  
Maribeth Walton McGinley  
Jerry Pinkney  
Deedie Potter Rose  
Gerard Schwarz  
Terry Teachout  
Dr. Karen Lias Wolff

#### EX-OFFICIO

Sen. Robert Bennett *R-UT*  
Sen. Mike DeWine *R-OH*  
Sen. Patrick J. Leahy *D-VT*  
Rep. Betty McCollum *D-MN*  
Rep. Howard "Buck" McKeon *R-CA*  
Rep. Patrick J. Tiberi *R-OH*

#### NEA ARTS STAFF

Don Ball, *Editor*  
Paulette Beete, Victoria Hutter *Contributors*  
Anne Masters Design, Inc. *Design*

#### ON THE COVER:

NEA Jazz Masters Jimmy Heath (left) and Paquito D'Rivera trading solos at the 2006 NEA Jazz Masters Awards ceremony. Photo: Tom Pich.

**This special 12-page edition of NEA Arts** celebrates the Arts Endowment's deeply held commitment to jazz, which is best illustrated by the NEA Jazz Masters initiative. The NEA's support for jazz goes back to 1969, when the first grant was awarded to George Russell, who later received an NEA Jazz Masters Award in 1990. Since that first grant, funding has exploded from an annual budget of \$20,000 in 1970 to more than \$2.8 million in 2005.

The Arts Endowment has consistently supported jazz programs over its 40-year history. For example, Milt Hinton, years before he received his NEA Jazz Masters Award, received a jazz music fellowship from the NEA, which he used to not only support his music but also his extensive photography collection, documenting the history of jazz through the 20th century. In collaboration with the Doris Duke Charitable Foundation, the NEA supported JazzNet, a five-year initiative to support commissions of new music and performances around the country in partnership with local presenters. The NEA also funded Jazz Sports, developed by the Thelonious Monk Institute of Jazz, which provides students with instrument training and performance opportunities at basketball games in Los Angeles and Washington, DC. These are just a few of the jazz activities for which the NEA provided grants.

The NEA also has taken the lead in developing research on the jazz field. In 2003, an important report was released on the current state of jazz musicians: *Changing the Beat: A Study of the Worklife of Jazz Musicians*. This report provides a detailed examination of working jazz musicians in four major metropolitan areas: New York, Detroit, San Francisco, and New Orleans.

Jazz is one of America's treasures, one of the great art forms born and bred in the United States. Through its support of many jazz programs, and especially through its own NEA Jazz Masters initiative, the NEA is committed to fostering vitality in and increasing access to jazz music.

# All Jazzed Up

## 2006 NEA Jazz Masters Awards



*Chairman Gioia joins the 2006 class of NEA Jazz Masters. From top to bottom and left to right: Chairman Dana Gioia, Buddy DeFranco, Chick Corea, Bob Brookmeyer, John Levy, Tony Bennett, Ray Barretto, Freddie Hubbard. Photo: Tom Pich.*

**In the late morning of January 13, 2006**, a crowd of onlookers formed, necks craned, for a peek at a group gathered for a photo shoot in the lobby of the New York Hilton. The group, average age 75 years old, greeted each other with smiles and hugs, laughing and joking with each other. Reporters and photographers waited anxiously for their turn with the group, and it became clear that this was not just any ordinary group of older Americans. In fact, these prominent artists were among the greatest names in jazz history, and all were NEA Jazz Masters.

The NEA Jazz Masters Awards, America's highest honor in jazz, are given annually to those artists who have made significant contributions to the development and performance of jazz. Receiving the award later at a

special concert and award ceremony during the International Association for Jazz Education (IAJE) conference in New York City were percussionist Ray Barretto, singer Tony Bennett, composer/arranger and trombonist Bob Brookmeyer, keyboardist Chick Corea, clarinetist Buddy DeFranco, trumpeter Freddie Hubbard, and manager John Levy, receiving the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy.

The evening concert and awards ceremony was hosted by jazz greats Ramsey Lewis and Nancy Wilson, and A. B. Spellman, former NEA deputy chairman and noted author of *Four Jazz Lives*. The award for jazz advocacy was named after Spellman last year for not only his contributions in the jazz field as a writer and advocate, but also for his invaluable contributions to expanding the NEA Jazz Masters program.

Chairman Dana Gioia provided the opening remarks, stating, "Most everyone will agree that the two greatest artistic exports from the United States are jazz and film. Film has its internationally famous prizes—the Academy



Awards. Now, finally, after a century of great jazz, we have the equivalent: the NEA Jazz Masters Award.”

Two big bands provided musical entertainment for the evening’s festivities: the Jon Faddis Jazz Orchestra of New York, which opened the event and included a version of John Coltrane’s “Countdown,” in an arrangement by NEA Jazz Master Frank Foster, and the Count Basie Orchestra, under the direction of Bill Hughes, which played during the second half of the ceremony, highlighted by vocalist Nnenna Freelon’s rendition of Erroll Garner’s “Misty” with NEA Jazz Master Barry Harris on piano. In between the performances, the NEA Jazz Masters award was given to the 2006 class.

The artists receiving the award were clearly moved. Chick Corea said, upon receiving his award, “I’m encouraged now to really give it back so I’m going to turn up the heat.” And Tony Bennett, who received rousing applause from the audience, said, “This is amazing. I’m overwhelmed...More than anybody else, I’d like to thank Count Basie for teaching me how to perform.”

For the grand finale, both orchestras played, in a trib-

*NEA Jazz Masters Slide Hampton, Paquito D’Rivera, and Jimmy Heath, as well as Chick Corea and James Moody (not pictured) join along on stage during the 2006 NEA Jazz Masters Awards ceremony.*

*Photo: Tom Pich.*

ute to the 1961 recording *Duke Ellington Meets Count Basie*, with dueling soloists battling. NEA Jazz Masters Chick Corea, Paquito D’Rivera, Slide Hampton, Jimmy Heath, and James Moody joined the band onstage for a rousing finale. And in an impromptu illustration of the NEA’s mission to bring jazz to new generations, the venerable group was joined on stage by 10-year-old trumpeter Tyler Lindsay, who held his own and staked a claim to the NEA Jazz Masters class of 2056.

The next day of the conference, the NEA held a panel on the 2006 NEA Jazz Masters. Moderated by A. B. Spellman, the panel included Barretto, Brookmeyer, DeFranco, Hubbard, and Levy. Less a panel discussion than a rollicking conversation centered around jazz, the session began with Spellman intoning, “There are no stories like jazz stories.” Indeed, there were plenty of

**“We went to the Apollo Bar, next to the Apollo Theater, to see Charlie Parker and Parker was late.**

**We started to jam and then Charlie Parker was in the house, so we started to get off stage. Parker put his hand on my shoulder and said, ‘You stay.’ It was like being touched by the hand of God.”**

**—Ray Barretto**

stories and plenty of laughter from the audience.

The IAJE conference being an education conference, the artists began by offering suggestions to young performers. DeFranco and Levy talked about how young musicians needed to feel the music more, rather than just playing fast, and learn the canon. “Benny Carter told me,” offered Levy, “I don’t know how anybody can improvise without knowing the melody or the words.” Brookmeyer offered advice to young composers: “They have to form their own bands to play their songs, find their own venues, like the Art Ensemble of Chicago or the World Saxophone Quartet did. Find a place and make a place for your music to be played.”

*NEA Jazz Masters Chick Corea, Roy Haynes, and Ron Carter in New York City for the 2006 NEA Jazz Masters Awards ceremony.  
Photo: Tom Pich.*

The NEA Jazz Masters, whose careers practically spanned the history of jazz, also shared anecdotes about their influences. “The first time I saw Charlie Parker,” said DeFranco, “I was spellbound. I couldn’t sleep at night thinking about what he did.” Barretto was also awed by Parker: “We went to the Apollo Bar, next to the Apollo Theater, to see Charlie Parker and Parker was late. We started to jam and then Charlie Parker was in the house, so we started to get off stage. Parker put his hand on my shoulder and said, ‘You stay.’ It was like being touched by the hand of God.” Hubbard talked about his first influence being Chet Baker, but “after I heard Clifford Brown, when he played the trumpet, it touched me.” At the end of the hour session, the enthusiastic audience gave the group a standing ovation, one richly deserved by all the 2006 NEA Jazz Masters.



# NEA Jazz in the Schools

A New Multimedia Curriculum for High School Teachers



On the morning of January 14, attendees of the International Association for Jazz Education conference rose early to come to a workshop highlighting NEA Jazz in the Schools, a multimedia, Web-based curriculum that the NEA produced in partnership with Jazz at Lincoln Center, and supported by the Verizon Foundation.

As the NEA's Director of Arts Education Sarah Cunningham noted in her presentation, this attractive, dynamic Web site is full of resources for high school teachers of history, social studies, civics, geography, and music. Essays, audio clips, videos, artist biographies, photographs, and an interactive timeline are only a sample of the tools available to teachers both on the Web site and in the toolkit.

Jazz speaks profoundly of the American experience because of its democratic nature, both in its practice, through the collaborative and improvisational qualities of performance, and its important social role as an early meeting place for people of different races. NEA Jazz in the Schools takes a step-by-step journey through the

history of jazz, integrating that story with the sweep of American social, economic, and political developments.

Each of the five lessons contains an opening essay, video, music, photographs, discussion questions, and other resources reflecting on its topic. The topics for the lessons are The Advent of Jazz: The Dawn of the Twentieth Century, The Jazz Age and the Swing Era, Bebop and Modernism, From the New Frontier to the New Millennium, and Jazz: An American Story. Each lesson can be taught in a day or expanded into a more comprehensive series of lessons.

NEA Jazz in the Schools debuted in February 2005 with the first curricular unit. Now with all five units completed, teachers are accessing the program's Web site ([www.neajazzintheschools.org](http://www.neajazzintheschools.org)) and ordering the free toolkits by the thousands. Only six weeks after the full curriculum was available, 2,417 toolkits were ordered representing 2,300 schools in all 50 states and reaching 1.3 million students.

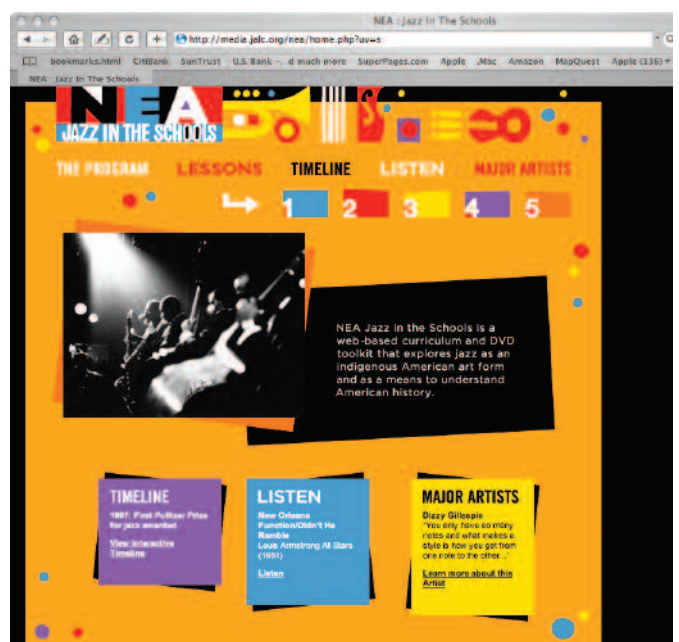
The following comments are from teachers who have ordered the kits:

"What a fabulous resource this is going to be!"

"This would be a great addition for our library!"

"They will love this material. I can hardly wait."

"This would be an invaluable addition to our curriculum."



# Cool Jazz and the Cold War

Dana Gioia Interviews Dave Brubeck on Cultural Diplomacy



NEA Chairman Dana Gioia (right) presents Dave Brubeck with a plaque celebrating his induction as an NEA Jazz Master.

Photo: Tom Pich.

*Last summer, I visited legendary jazz musician Dave Brubeck at his home in Wilton, Connecticut, where we spoke about the importance of cultural diplomacy. Few people in the world know more firsthand about the subject than Brubeck.*

*In 1956, with the guiding support of Secretary of State John Foster Dulles, the U.S. Department of State sent the nation's finest jazz musicians abroad as goodwill representatives in a conscious effort to symbolize America's commitment to freedom. The Jazz Ambassadors program was launched at the bitterest point in the Cold War to bring the best of American culture to the rest of the world. The program not only focused on Iron Curtain nations but also the Third World where many developing countries were exploring Marxism as a possible political identity. The first Jazz Ambassador was trumpeter Dizzy Gillespie, and two years later Brubeck joined the ranks that would eventually include Louis Armstrong, Duke Ellington,*

*Thelonious Monk, Benny Goodman, and Miles Davis. These musicians reached audiences in the millions, not only performing but also meeting with heads of state as well as thousands of everyday citizens through the international language of music. Meanwhile at home they helped push the Eisenhower, Kennedy, Johnson, and Nixon Administrations to expand civil rights.*

*One of the most famous moments of the Jazz Ambassadors program happened in the U.S. rather than abroad. At the 1962 Monterey Jazz Festival, Louis Armstrong performed selections from *The Real Ambassadors*, a musical written for him by Dave and Iola Brubeck. Based loosely on the Jazz Ambassadors program, the musical explores the delicate balance of promoting American ideals while simultaneously confronting government leaders about racial equality.*

*Pianist, band leader, and composer Dave Brubeck was born in California in 1920 and was raised on his family's cattle ranch near Sacramento. He served under General George Patton in World War II and studied music at Mills College with French composer Darius Milhaud on the G.I. Bill. By the early 1950s, Brubeck was the acknowledged master of West Coast jazz, often called "Cool Jazz" because of its understated but sophisticated style. In 1954, his musical talents and enormous popularity landed him on the cover of *Time* magazine. At this point he was drafted again—by the State Department for cultural diplomacy.*

*Brubeck's goodwill service didn't end with the Jazz Ambassadors program. He has performed for eight U.S. Presidents, Pope John Paul II, and dozens of heads of state. In 1988, he entertained world leaders at the Reagan-Gorbachev Summit in Moscow. Six years later, President Clinton recognized Brubeck's achievement and service with the National Medal of the Arts. As Chairman of the National Endowment for the Arts, I am proud that in 1999 Brubeck was named an NEA Jazz Master, the highest honor in the field of jazz.*

—Chairman Dana Gioia



**GIOIA:** The Jazz Ambassadors program was a model of what can be achieved through cultural diplomacy in a period of international tension. You are the last surviving band leader from this extremely influential program. Who were the Jazz Ambassadors?

**BRUBECK:** Well, the first group they sent out was Dizzy Gillespie's. They asked him to go to Greece. The next was Louis Armstrong. At that time, Louis was probably the most famous American in the world and had a tremendous following everywhere. President Eisenhower knew that it would be good to send him. He did a great job in Africa at bringing people together.

We were sent to where there were going to be problems. We first went to Poland in 1958 and played 12 concerts there. At that time you would call that "behind the Iron Curtain." Then Turkey, both East and

*Dave Brubeck (far right) and band on the tarmac in India, 1958.*

*Photo: Dave Brubeck Collection, Holt-Atherton Special Collections, University of the Pacific Library © Dave Brubeck.*

West Pakistan, Afghanistan, India, Ceylon (as it was then called), and then Iran and Iraq. It did some good because the intellectuals in the various countries were very interested in jazz, and we were very well accepted by their top musicians. This held true in every country. We were reaching the artistic people and the students.

**GIOIA:** How long did the tour last?

**BRUBECK:** We were out 120 days without a day off, and it was rough travel. The water wasn't fit to drink, but you got so thirsty, you drank it. The State Department



didn't want us to come home. They wanted us to stay out. They cancelled our concerts here at home. Dulles would write ahead to the universities and say that we were going to be extended on this tour, that we were doing such a good job. Finally, a university in Texas said, "Look, we have a contract with Brubeck—he'd better be here." They didn't pay any attention to Dulles. He had his way up until then. And we came home by Iraq and Turkey—finally home. And went straight to Texas.

**GIOIA: What was your reception like in the Islamic world?**

**BRUBECK:** Turkey was very strong. In Afghanistan, mostly Russians were there, which ought to have been a big tip-off for us that they were there so strong. They were doing all the obvious things to be friendly with Afghanistan. Our government was doing just as much, but you couldn't see it. It was way out in the middle of a desert to dig some wells—where the Russians were paving their streets in Kabul and building silos for their grain. Now, also, at the concert, was a person that you may call a king, or leader of the country. He was very friendly to me and invited me to the palace and gave me a picture: "To Dave Brubeck from the Conqueror of Kabul."

**GIOIA: What was your concert like in Iraq?**

**BRUBECK:** That trip was not good, to be blunt. We discovered, "This is the first time we're in trouble. There's something going on." It was the beginning of Saddam Hussein's movement or somebody like him that he was working for. Right after we left, they killed everybody in our hotel. The Iraqi army came to rescue people out the back door of the hotel in trucks that were army trucks with the canvas over it. The lead truck stopped and they couldn't get it going again. Everybody in two trucks were pulled out and killed in the street. That I missed—by a few days.

**GIOIA: What did your tours accomplish?**

**BRUBECK:** What was important about this tour was the connection with the students, and the musicians, and the artists, and some politicians.

**GIOIA: Were the Jazz Ambassadors personally sponsored by the Secretary of State?**

**BRUBECK:** I would say yes. My wife wrote a song for Louis Armstrong to sing:

*The State Department has discovered jazz  
It reaches folks like nothing ever has.  
When our neighbors called us vermin,  
We sent out Woody Herman.  
That's what they call cultural exchange.*

I'll tell you a funny story. I was outside here in my vegetable garden, working on the tomatoes, and somebody said, "Dave, you've got a phone call, you'd better come in." I came in, and it was one of the assistants to President Johnson, saying, "Dave, will you come to Thailand—immediately?" And I said "Why?" "Well, we're in a little trouble here with the King." I asked, "Why?" "Well, even when President Johnson is seated, he's still taller than the King, and nobody is supposed to ever be above the King. Well, we worked out a way around that, but President Johnson crossed his leg and his shoe pointed at the King. There's nothing worse that he could have done. We know that the King likes jazz, and we thought maybe we could make up for it this way." [Laughing.] I said, "Well, I've got jobs here, I can't come." They said, "Well, can you think of somebody?" I said, "Well, I think Stan Getz is available." "Well," they said, "the King would like that." So Stan Getz went instead. What I'm trying to say is that there were people in the White House that knew certain situations where the way out might be jazz.

**GIOIA: Was the Voice of America the only way your music circulated behind the Iron Curtain?**

**BRUBECK:** Most of the people, when they spoke to you in English, sounded like Willis Conover from the Voice of America. His show came on every night worldwide. One of the most important things our government has ever done was to have the Voice of America go worldwide. And to this day—Willis has passed now—you can hear his voice. In Russia, people sound like Willis.

If you listened to my recordings in the Soviet Union during the darkest days of the Cold War, you could be sent to Siberia or worse. They listened to my records, and they called it "Jazz in Bones." Using X-ray plates,

they could record Willis Conover and get a fairly good recording. If you were caught with that, you were dead. But the doctors and the nurses and the students would very carefully listen to these recordings, and they had underground jazz meetings all the time.

This is the power that we have with jazz, because it's the voice of freedom all over the world. Our government's talking about freedom. Jazz seemed to always work and express freedom. That's what we're all about. The way to get to the rest of the world is through cultural exchange.

**GIOIA: How were the Jazz Ambassadors received in the Soviet Union during the Cold War?**

**BRUBECK:** Benny Goodman went first. He was well received. I went much later. They wanted us to play in stadiums, and I said, and my manager said, "You know, we don't play in stadiums. We play in the best auditoriums or concert halls." And they said, "It will be so mobbed that there's no concert hall that's gonna hold us." Well, all 10 concerts sold out in two hours. That's what they thought of jazz.

**GIOIA: How big were the audiences?**

**BRUBECK:** Usually around 3,000 people, till we got to Leningrad, where we requested a 3,000-seat auditorium. After the second night, they said we have to move at least to 7,000. The people are demanding that we move to a larger hall. So we did move to a larger hall, and I said, "How are you going to advertise that we're moving tomorrow night?" He said, "Don't worry." It was full every night. How they found out, I don't know.

**GIOIA: What do you recall from your tour of Poland?**

**BRUBECK:** When we played in Poland in 1958, I had gone to Chopin's home, and I had seen the statue that the Nazis had almost broken. I had been in his home and seen his pianos. So that night on the train to the last concert in Poland, I composed in my head a song dedicated to Chopin and the Polish people. As an encore, we played it, and there was absolute silence in the auditorium. I thought, now I've ruined all 12 concerts. They're shocked that I would play in a Chopinesque kind of way. And then, the place went insane with applause. Mrs. Penderecki, the widow of Poland's greatest modern com-

poser, wants us to come back to Warsaw in a few months and play that same piece. It's called "Dziękuję," which means "thank you" in Polish. Here it is 2005—that was 1958—and they still remember that piece.

**GIOIA: Do you think cultural diplomacy still has a place in today's world?**

**BRUBECK:** More so. Because, if we don't start understanding each other, there's not going to be a world. It's crucial. Martin Luther King said, "We must live together as brothers or die together as fools." Now, you can't say it much more directly than that. We've got to get an understanding, not just in music, but in religion, in every form of cultural exchange. We could do so much more. And maybe we will—if we're scared enough—do the right things. Because survival is a strong influence in all of us.

You know, I was in World War II. And I saw our generals almost as saints, and the great things that they did to bring peace to the world. The man in charge of me spoke the German language very well and took it upon himself to get food to the German people that were starving. Look at the Marshall Plan. That was from a general. Look at Omar Bradley. He said, "We know more about destruction than we know about the Sermon on the Mount." Omar Bradley was like a saint. We had the capability of bringing these saintly guys into the situation where they saved nations.

I wrote a choral work based on the 1854 Chief Seattle speech. In that speech, he emphasizes the brotherhood of man, and that we all worship the same Spirit. In almost every culture, if you dig deep enough, you're going to find a oneness of man. One of the reasons I believe in jazz that is the oneness of man can come through the rhythm of your heart. It's the same anyplace in the world, that heart-beat. It's the first thing you hear when you're born—or before you're born—and it's the last thing you hear.

*First published in the Spring 2006 issue of The American Interest.*

## In the News

# Congressional Tribute to Shirley Horn



2005 NEA Jazz Master Shirley Horn. Photo: Larry Busacca.

**On February 15, 2006**, a Congressional resolution introduced by District of Columbia Delegate Eleanor Holmes Norton and Michigan Representative John Conyers Jr. was passed by unanimous consent in the U.S. House of Representatives, recognizing 2005 NEA Jazz Master Shirley Horn, who passed away on October 20, 2005, for her contributions to American culture. Rep. Conyers, Nevada Representative Jon Porter, and Illinois Representative Danny Davis spoke in support of the resolution. An excerpt from the resolution follows:

Whereas Shirley Horn recorded over two dozen albums and was lauded with numerous honors, including the Grammy Award for best jazz vocal performance in 1991, election into the Lionel Hampton Jazz Hall of Fame in 1996, an honorary doctorate from the Berklee College of Music in 1998, the 2003 Jazz at Lincoln Center Award, inclusion in ASCAP's Wall of Fame as the 2005 living legend, and the 2005 NEA Jazz Master, the Nation's highest honor in jazz; Whereas Shirley Horn never forgot her roots and continued to support and perform in her local community of Washington, D.C., receiving the Mayor's Arts Award for Excellence in an Artistic Discipline; and

Whereas Shirley Horn's voice and piano had a profound effect on her listeners around the world: Now, therefore, be it

Resolved by the House of Representatives, That Congress—

- (1) notes with deep sorrow the death of Shirley Horn and extends heartfelt sympathy to her husband and family; and
- (2) recognizes Shirley Horn's many achievements and contributions to the world of jazz and American culture and notes the loss to American culture with her passing.



Photo: Tom Pich.

## Ray Barretto, 1929-2006

Ray Barretto, the most widely recorded *conguero* in jazz, received the NEA Jazz Master award on January 13, 2006 in New York City. On February 17, 2006, Ray Barretto passed away.

Chairman Gioia issued the following statement upon news of his death: "Ray Barretto was a pioneer, a legend, and a leader and we are proud to have added 'NEA Jazz Master' to that list of superlatives. All of us at the NEA are deeply saddened at Ray's untimely death and offer our condolences and prayers to his family. Ray Barretto will always have our respect and admiration for all that he accomplished and all that he gave to jazz."

## NEA Jazz Masters on Tour

Another component of the NEA Jazz Masters initiative is NEA Jazz Masters on Tour, a series of presentations featuring NEA Jazz Masters in performances, educational activities, and/or speaking engagements for audiences in all 50 states. The full tour program began June 1, 2005 and ends December 2006.

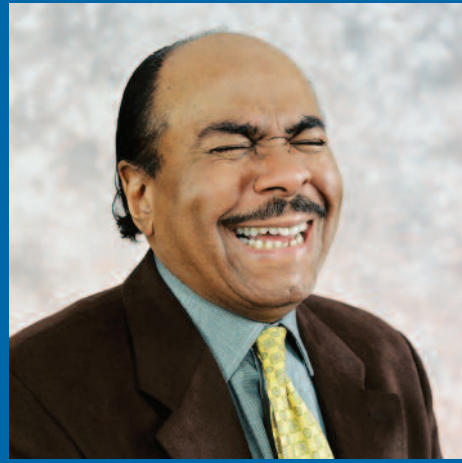
The National Endowment for the Arts launched NEA Jazz Masters on Tour in April 2004 with a smaller scale program that helped bring artists such as Ornette Coleman, Jimmy Heath, and Randy Weston to audiences throughout the country. Now the program is in full operation, with 34 artists and more than 60 host presenters participating in this phase of the program (a full list of artists, presenters, and events can be found at [www.neajazzmasters.com](http://www.neajazzmasters.com)).

NEA Jazz Masters on Tour is an initiative of the National Endowment for the Arts sponsored by Verizon in partnership with Arts Midwest. Additional support is provided by the Doris Duke Charitable Foundation through a grant to Chamber Music America.

For information about NEA Jazz Masters on Tour, or to inquire about future collaborative opportunities, please contact Christy Dickinson at Arts Midwest, (612)341-0755 ext. 19 or [Christy@artsmidwest.org](mailto:Christy@artsmidwest.org).

## Legends of Jazz To Air in April 2006

The first nationally syndicated weekly network television show on jazz to air since *Jazz Scene U.S.A.* in 1962, *Legends of Jazz* will make its 13 episodes available in April to the approximately 300 PBS stations across the country. The pilot episode of the series on the 2005 NEA Jazz Masters was aired last June, and was picked up by more than 90 percent of PBS stations.



Upcoming NEA Jazz Masters on Tour events:

### April 02, 2006

Dave Brubeck  
American Jazz Museum  
Kansas City, MO

### April 12, 2006

Benny Golson  
Gold Coast Jazz Society  
Fort Lauderdale, FL

### May 10, 2006

Marian McPartland Trio  
Flynn Center for the Performing Arts  
Burlington, VT



*Benny Golson, left, and James Moody, right, are two of the NEA Jazz Masters participating in the NEA Jazz Masters on Tour initiative.*

*Photos: Tom Pich.*

### May 14, 2006

Paquito D'Rivera  
New Jersey Performing Arts Center  
Newark, NJ

### June 01, 2006

James Moody w/Todd Coolman,  
Adam Nussbaum, Renee Rosnes  
Virginia Arts Festival  
Norfolk, VA

Hosted by jazz great Ramsey Lewis, the series focuses on a specific theme for each episode, such as "The Golden Horns" with Roy Hargrove, Chris Botti, and NEA Jazz Master Clark Terry; "The Great Guitars" with Pat Metheny and NEA Jazz Master Jim Hall; "The Tenors" with Chris Potter, Marcus Strickland, and NEA Jazz Master Benny Golson; and "The Piano Masters" with

NEA Jazz Masters Dave Brubeck and Dr. Billy Taylor. The final episode of the season will be dedicated to 2006 NEA Jazz Masters Tony Bennett, Chick Corea, and Ray Barretto.

Each PBS station will decide the time and date it will air the show, so check local listings to see when the show will air in your area.

