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## **Jazz at Lincoln Center : an inside look at the infant constituent of Lincoln Center for the Performing Arts**

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Jazz at Lincoln Center:  
An Inside Look at the Infant Constituent of  
Lincoln Center for the Performing Arts

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of

Master of Arts  
in  
Arts Administration

by

Wilton Raynette Hardesty  
B.M., Southern University and A & M College, 1994  
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## ABSTRACT

This is a report on an internship with Jazz at Lincoln Center, New York, New York. This report traces the development of the organization from a summer concert series to an autonomous constituent of Lincoln Center for the Performing Arts. It also concentrates on the organization's activities its first year in operation. Working in the education department, I held the title of Education Associate. Responsibilities and tasks performed during the internship are detailed in the report.

## A BRIEF HISTORY OF LINCOLN CENTER FOR THE PERFORMING ARTS

The cultural center that is currently nestled in the center of Manhattan began as a project proposed by New York City Slum Clearance Administrator Robert Moses in 1954. His idea was to turn an enclave of deteriorated small stores and apartment buildings into a place for culture. Moses, along with architect Wallace K. Harrison, approached the boards of the New York Philharmonic and Metropolitan Opera with the idea for what was Lincoln Square at the corner of W. 65th Street and Columbus Avenue. What developed after a few meetings of the group was the thought of building "a full-scale Center for the arts, with several buildings and a consortium of performing organizations, all linked in a corporate identity that might become a more potent fund-raising force than any single constituent."<sup>1</sup>

Of course a venture this ambitious would require massive fundraising; so, in an effort to gain philanthropic support, the idea of Lincoln Center for the Performing Arts was sold to John D. Rockefeller, III. Mr. Rockefeller, board members from the Metropolitan Opera and New York Philharmonic Symphony Society, Harrison and others met to determine the feasibility of constructing a Center for the arts in New York City, the required facilities, and the best way to fund such a venture. On June 22, 1956, Lincoln Center for the Performing Arts was incorporated as a nonprofit organization. Ground-breaking for the Center took place three years later in 1959.

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<sup>1</sup>Alan Rich, The Lincoln Center Story (American Heritage Publishing Co., Inc., 1984), p.11

In the years that followed, more than \$50 million were raised to fund construction of the facility. Most of the buildings housed on the campus of Lincoln Center were financed by the private sector and are named for their benefactors.

Over a period of seven years, September 1962-October 1969, Lincoln Center for the Performing Arts opened its doors with the New York Philharmonic, Metropolitan Opera, New York City Opera, New York City Ballet, The Juilliard School, The Chamber Music Society of Lincoln Center, Lincoln Center Theater, The Film Society of Lincoln Center, and the New York Public Library for the Performing Arts as its constituents.

Lincoln Center for the Performing Arts was the first of its kind in the world. Now many cities use Lincoln Center for the Performing Arts as a model for their cultural centers. This cultural Mecca offers entertainment to suit every taste. As the parent institution for several arts organizations, it presents "Live from Lincoln Center," a television broadcast of performances by its constituents, "Lincoln Center Out of Doors," a three-week summer festival of music, dance, and theater performances held in open spaces between buildings, "Lincoln Center Festival," a three-week festival of classical and contemporary music, theater, opera and dance, "Mostly Mozart," an indoor summertime series of W. A. Mozart's music, "Midsummer Night Swing," a series of performances by live dance bands and a dance floor constructed on Lincoln Center's Fountain Plaza for dancing, and "Great Performances," a series of 50 solo recital, chamber, orchestral, jazz, pop, folk, and rock performances each year.

The institution broadened itself in 1974 when it implemented the Lincoln Center Institute. This new department was established to enhance each of Lincoln Center's constituents' educational programs. The institute works in conjunction with Columbia University's Teacher's College to design programs for

elementary and secondary teachers and students in New York City and surrounding areas.

### THE PATH TOWARD CONSTITUENCY

Jazz at Lincoln Center began as a three-concert series called "Classic Jazz" in 1987. This concert series was the idea of Alina Bloomgarden, Director of Visitor Services at Lincoln Center for the Performing Arts, whose intent was to liven the Center's dark concert halls during the month of August. To create the program, Ms. Bloomgarden was assisted by Wynton Marsalis, who provided artistic guidance for the project. It seemed logical that the New Orleans native would be brought into the equation since he had developed an and outstanding reputation as a jazz musician, winning six Grammy awards for his jazz recordings between 1983 and 1986. Wynton Marsalis was also known in the classical arena, as a former student of The Juilliard School and winner of two Grammy awards for his classical recordings in 1983 and 1984. These accomplishments made him appealing to Lincoln Center for the Performing Arts' Board of Directors.

In 1988, the "Classic Jazz" series grew, producing four concerts featuring various jazz artists and the newly formed Lincoln Center Jazz Orchestra. The orchestra, under the direction of Wynton Marsalis, was formed to serve as the official "house band" for the department's activities. Members of the Lincoln Center Jazz Orchestra were, and still are, hand picked by Wynton Marsalis and included members from his own sextet. Between 1989 and 1990 the "Classic

Jazz" series produced a total of 12 concerts including one "Live From Lincoln Center" telecast.

With four successful seasons under its belt, it was obvious that the "Classical Jazz" series was growing in popularity. The series had consistently packed the concert halls of Lincoln Center for the Performing Arts and attracted a younger affluent audience, creating a new market for the Center. A feasibility study was conducted to explore the possibility of establishing a year-round jazz presence. As a result of the study and the heightened interest, in 1991 the Board of Directors moved to make Jazz at Lincoln Center a department and provide some fiscal support for a year-round schedule.

As a newly organized department, in its first season Jazz at Lincoln Center produced seventeen New York City concerts, two "Jazz for Young People" concerts, three "Jazz Talk" lectures, and six "Jazz on Film" programs, and commissioned one composition for the Lincoln Center Jazz Orchestra. With each passing season, Jazz at Lincoln Center produced more and more concerts and other programs. The Lincoln Center Jazz Orchestra began touring outside New York City, giving the department national and international exposure.

During the course of Jazz at Lincoln Center's growth as a department, the Lincoln Center for the Performing Arts' Board of Directors established a Jazz Advisory Committee. The Committee's mission was to create a strategic plan for making Jazz at Lincoln Center a full constituent. The plan outlined the development of a Board and staffing, marketing, and budgetary needs as well as the curatorial, educational and archival objectives of the organization. An important criterion for Lincoln Center constituency was the establishment of an endowment. To facilitate Jazz at Lincoln Center's movement toward constituency, The Founders Fund was established.



On December 18, 1995 the Lincoln Center Board of Directors elevated the status of jazz by making Jazz at Lincoln Center a constituent. It was the first new constituent since 1969. This meant the organization would be totally autonomous. The award of this status was by far one of the greatest recognitions of jazz, a truly American expression, as a high art form placing it on equal footing with the Metropolitan Opera, New York City Ballet, New York Philharmonic, and other constituents. With all its ducks in a row, on July 1, 1996 Jazz at Lincoln Center began its inaugural season.

### FUNDING

As a department of Lincoln Center for the Performing Arts, Jazz at Lincoln Center's activities were funded by the parent company. However, when the wheels were set in motion on a path toward constituency an endowment fund was established to give the program the resources necessary to achieve total autonomy. The Founders Fund was established through dedicated gifts and spawned the creation of numerous smaller endowments. Some gifts covered the total amount needed for a "chair" or "fund," while other partial gifts were put toward individual funds. Donors were given the option to make contributions over a period of one to five years.

In an effort to recognize donors for their role in enabling Jazz at Lincoln Center to become a full constituent of Lincoln Center for the Performing Arts, various naming opportunities were created. Among them were the inclusion of the donor's name as a permanent part of the title of a chair and ongoing

recognition through placement of the donor's name on each of Jazz at Lincoln Center's printed programs.

Founding opportunities were provided to establish an endowment that totaled over \$6.9 million. The endowment for the Artistic Director's Chair (\$1.5 million) was created to support salary expenses and allow the establishment of a special fund for the artistic director to develop and implement new artistic initiatives. Earnings from the George Weissman Conductor's Chair (\$1 million) would finance the annual salary of the Lincoln Center Jazz Orchestra's conductor and other related expenses such as travel. The Lincoln Center Jazz Orchestra Fund (\$1 million) was established to partially support the Orchestra's national and international touring schedule. A portion of that fund would help subsidize ticket prices in underserved communities within the United States. The Education Director's Chair (\$500,000) was needed to provide support for the position.

Endowment funds for specific Jazz at Lincoln Center programs and activities were also created. The Jazz for Young People Concert Fund (\$750,000) was designated to ensure the continuation of the children's concerts at Lincoln Center. The National High School Band Competition Fund (\$500,000) was established to aid in the expansion of the Essentially Ellington High School Jazz Band Competition and Festival. An endowed Transcription Fund (\$500,000) was established to support the costs associated with creating accurate scores of jazz works. Because the compositions of Edward Kennedy "Duke" Ellington are a major part of the Lincoln Center Jazz Orchestra's repertoire, the Ellington Transcription Fund (\$400,000) was created to function in a manner similar to the Transcription Fund. To support archival efforts such as taping performances and oral histories of jazz artists, the Preservation Fund (\$300,000) was created. An Education Materials Fund (\$250,000) was designated for the development of new

materials for use in Jazz at Lincoln Center's educational programs. To maintain the low price of tickets for school groups, the Ticket Subsidy Fund (\$250,000) was established. The New York City Outreach Fund (\$250,000) was created to support the production of live jazz performances in a variety of New York City communities. Also, to provide support for new projects by offering seed money to explore new ideas and directions for Jazz at Lincoln Center, the Art Initiatives Fund (\$100,000) was established.

Jazz at Lincoln Center established the Lifetime Achievement Award (\$250,000) endowment to recognize those individuals who are outstanding in the field of jazz. This endowment was created because the organization felt that there were no significant awards or honors for jazz artists in the United States.

Initially, the goal of the endowment was set at \$2.5 million. By December 1995 gifts of \$3.4 million had been received. By the starting date, Jazz at Lincoln Center had in its endowment fund over \$4 million to begin operations. Donors who contributed to The Founders Fund included The John W. Kluge Foundation, The Louis Armstrong Educational Foundation, The Irene Diamond Fund, Edward John Noble Foundation, The Booth Ferris Foundation (for program support), Consolidated Edison Company of New York, Inc., Chase Manhattan Bank, Chemical Bank, Lewis B. and Dorothy Cullman Foundation, Atlantic Records, Jonathan F. P. Rose, The Schiff Foundation, Mildred and George Weissman, Mario L Baeza, Alan D. Cohn, The Flaherty Family Foundation, Wynton Marsalis, Sylvia Rhone, Charles Uribe/AJ Contracting Company, Inc., Shahara Ahmad-Llewellyn, Ed Bradley, Allison and Susan Davis, Granite Broadcasting Corporation, Edward T. Lewis, Peggy C. Davis and Gordon J. Davis, Hughlyn F. Fierce, Diane M. Coffey, Michael D. Fricklas and Donna Astion, Mrs. Gilbert H. Humphrey, Martin E. Segal, Mr. and Mrs. John Howell, David Rockefeller, Love

and Responsibility Foundation, Inc., Albert Murray, Angela Bassett, and Drs. George and Mary Campbell.

During its inaugural season, Jazz at Lincoln Center gained sponsorship from the Discover® Card in the amount of \$250,000. This sponsorship was awarded through the Music Discover Style program which was designed to provide exposure to music through performance and educational activities. This money was used to subsidize Jazz at Lincoln Center's "Blood on the Fields" tour in 1997.

Sponsorship by Discover® Card did not come without a price. For every program and concert produced by Jazz at Lincoln Center, massive pieces of Discover® Card signage had to be conspicuously placed in the lobbies of concert and lecture halls. An additional person had to be hired for the "Blood on the Fields" tour to mount the Discover® Card exhibition in every hall in which the Lincoln Center Jazz Orchestra played in the United States and Europe. Prior to each performance Wynton Marsalis was asked to end his introduction with the statement "Jazz at Lincoln Center is being brought to you by Music Discover Style." Use of signage and verbal acknowledgment of the sponsorship was also monitored and had to be reported over the phone to Discover® Card after each performance.

Funding sources for Jazz at Lincoln Center's artistic, educational and archival programs came from organizations such as the Louis Armstrong Educational Foundation, The Ford Foundation, The Rockefeller Foundation, Corporation for Public Broadcasting, National Public Radio, the National Endowment for the Arts, and numerous other corporations, foundations, and individuals. The bulk of Jazz at Lincoln Center's budget is used for programming.

In 1997, more than 86% of the annual budget was spent on program expenses (see Appendix A).

## PROGRAMMING

Jazz at Lincoln Center's dedication to the preservation of jazz in America is evident in its broad range of programming. The organization's artistic activities foster a greater understanding and appreciation of the uniquely American art form. Programming efforts are curatorial, educational, and archival.

Jazz at Lincoln Center produces a year-round series of big-band concerts in New York City that feature the Lincoln Center Jazz Orchestra as well as numerous guest artists. These concerts are presented in Lincoln Center's Avery Fisher Hall and Alice Tully Hall. There is also the "Jazz at the Penthouse" solo piano series. This series features noted jazz pianists in an intimate club-style setting. Performances are held in the Stanley H. Kaplan Penthouse on the campus of Lincoln Center.

In addition to presenting concerts for mature audiences, several performances are geared towards young people five to eighteen years of age. "Jazz for Young People" is a series of concerts that combine music, visual aids, and anecdotes about various jazz topics. These programs are designed to help develop an early appreciation for jazz. Topics for Jazz at Lincoln Center's inaugural season included Latin Jazz, Swing, and Duke Ellington. Because of its popularity, each concert in the series is presented twice. Each lasts approximately one hour and fifteen minutes.

The Lincoln Center Jazz Orchestra concert tours are a significant part of the organization's effort to present live performances across the nation and around the world. The concert tours are often enhanced by a variety of workshops, lectures, and master classes offered to children and adults in the tour cities. The additional tour activities are hosted by members of the Lincoln Center Jazz Orchestra and sometimes by Wynton Marsalis himself. Prior to the arrival of the orchestra, presenters are given teacher guides, student activity booklets, and supplemental cassette tapes. These materials, along with the additional tour activities, are designed to give the audience a better understanding of the performances.

During the 1996-1997 season, the Lincoln Center Jazz Orchestra toured 24 cities in the United States and Europe. The orchestra performed Wynton Marsalis's Pulitzer Prize-winning oratorio *Blood on the Fields* which featured vocalists Cassandra Wilson, Jon Hendricks, and Miles Griffith.

Also in its inaugural season, the jazz education/concert tour, featuring a sextet from the Lincoln Center Jazz Orchestra, brought jazz to classrooms and concert halls in Birmingham, Chicago, Indianapolis, Green Bay and Minneapolis. The education/concert tours were three-day residencies comprised of a series of workshops, children's programs, clinics, lectures, and performances in concert halls and auditoriums. Educational materials and recordings were also forwarded to the presenters before the residencies began.

Jazz at Lincoln Center and the Lincoln Center Institute jointly produce "Jazz in the Schools." This aesthetic arts program instructs elementary and secondary school teachers on a particular aspect of jazz in a summer session. The teacher participants take the information learned in the summer session and incorporate it into their lesson plans. Then, during the school year a live jazz performance by

Jazz at Lincoln Center artists is given in their classrooms. Teachers from the five boroughs of New York City and parts of New Jersey participate in this program. In the 1996-1997 season, more than 40 schools received classroom performances of Thelonious Monk's music. During each performance, students were given the opportunity to interact with professional jazz musicians in an informal setting.

The most ambitious effort of the organization is the Essentially Ellington High School Jazz Band Competition and Festival. Through this program, bands receive five Duke Ellington scores transcribed from original recordings to rehearse, record, and submit to Jazz at Lincoln Center. Tapes are judged and finalist bands receive in-school workshops and get to participate in master classes and a concert with Wynton Marsalis at one of Lincoln Center's concert halls. Bands also compete for monetary prizes, which must be used to enhance their school's music programs.

The first competition, held in 1996, was open to high school jazz bands from New York, New Jersey, and Connecticut. In 1997, the program expanded to include 13 states in the northeast region of the United States and Washington, DC. In 1999 the program will include all 50 states. The ultimate goal of the Essentially Ellington High School Jazz Band Competition is to make the music of Duke Ellington, and eventually other jazz greats whose music are unavailable in written form, accessible to high school bands for study and performance.

Jazz at Lincoln Center's programming includes two series that are designed to provide audiences with a more inclusive background of the significant contributions of jazz composers and performers to 20th-century culture: "Jazz on Film" and "Jazz Talk". The "Jazz on Film" series feature short clips of jazz legends on film edited to produce a show approximately one hour in length. These shows are narrated by professionals from the jazz community.

Each show is presented twice at The Film Society of Lincoln Center's Walter Reade Theater. "Jazz Talk" is a lecture series that feature noted jazz musicians, scholars, and writers who offer their personal insights and experiences in jazz. The lecture and film series involve a question and answer segment which allows audiences a chance to interact with the guest speakers. Topics for "Jazz Talk" and "Jazz on Film" chosen by Artistic Director Wynton Marsalis, Executive Producer and Director Rob Gibson, and jazz historian/novelist and board member Albert Murray and syndicated columnist/novelist Stanley Crouch who serve as advisors.

An informal jazz talk was implemented during the 1996-1997 season. These lectures preceded the Lincoln Center Jazz Orchestra's New York City concerts and were hosted by guest artists, conductors, and jazz historians. Because of low audience turnout, the talks were canceled for the upcoming season.

### ARCHIVAL EFFORTS

Because a large amount of jazz music is unavailable in printed form, or distorted by poor recording technology, Jazz at Lincoln Center has sought to archive the music. The organization's preservation of jazz comes in the form of transcriptions, dissemination, recordings, a radio series, and televised specials. The music is archived to make available taped performances and music scores for study and aesthetic purposes.



Jazz at Lincoln Center transcribes more than 30 works per year for its concerts and the band competition. These works are transcribed from original recordings of such jazz greats as Jelly Roll Morton, King Oliver, Louis Armstrong, Duke Ellington, and Count Basie. Lincoln Center Jazz Orchestra concerts have been the source of most of Jazz at Lincoln Center's archival efforts. Each concert is professionally audio-taped and donated to The New York Public Library for the Performing Arts at Lincoln Center.

The radio series "Jazz from Lincoln Center," hosted by CBS News Correspondent and Jazz at Lincoln Center board member Ed Bradley, is a compilation of concerts and artist interviews from past seasons. The 26-week series is carried by more than 190 National Public Radio stations in 41 states. Prior to becoming a constituent, the Lincoln Center Jazz Orchestra had been featured in two "Live from Lincoln Center" specials on PBS, in December 1989 and August 1994. In 1997, plans for more Lincoln Center Jazz Orchestra appearances on the popular PBS television special were made for 1998. To Jazz at Lincoln Center's credit, are five recordings: "Portraits by Ellington," "The Fire of the Fundamentals," "They Came to Swing," "Blood on the Fields" by Wynton Marsalis featuring the Lincoln Center Jazz Orchestra, and "Jump Start/Jazz."

### EDUCATIONAL SERVICES

In addition to the educational activities that are coordinated in conjunction with the concert season and touring activities, special services are provided for the New York City area. New York City high school and college jazz students are

invited to observe Lincoln Center Jazz Orchestra at selected open rehearsals. There is also a student rush ticket program designed to make Jazz at Lincoln Center programs more accessible to students by discounting tickets on the day of any concert. This service also allows students to purchase discounted tickets at the door for all "Jazz Talk" and "Jazz on Film" programs. Jazz students from New York City's LaGuardia High School, Manhattan School of Music, Mannes College of Music/The New School, and The Juilliard School are given Jazz at Lincoln Center identification cards that allow them to take advantage of rush tickets. The ID card also entitles the students to selected performances at the popular Iridium Jazz Club, across from Lincoln Center.

### COMMISSIONS AND COLLABORATIONS

Each year Jazz at Lincoln Center commissions new works from noted jazz figures. In the past, new compositions or arrangements have been commissioned from such artists as Terence Blanchard, Jimmy Heath, Gerry Mulligan, Slide Hampton, and Marcus Roberts, among others. Six new works were commissioned for premier performances at the "Battle Royale: Piano Trios" concert in 1997. Also, each year Wynton Marsalis writes a new piece to be premiered during the season.

Jazz at Lincoln Center has collaborated with many of the Lincoln Center constituents. In the 1996-97 season, the Lincoln Center Jazz Orchestra and the Alvin Ailey American Dance Theater performed at the Lincoln Center Festival. In the summer of 1997, the Jazz at Lincoln Center education department

collaborated with the New York Library for the Performing Arts to present a lecture in conjunction with the Library's jazz artifact exhibit that was on display from June 13-November 29, 1997. The organization also teamed up with New York City's Central Park Conservancy to present a concert by Roy Hargrove's Crisol in Central Park during the summer of 1997.

#### PUBLICATIONS BY WARNER BROS.

In 1997, Warner Bros. Publications became the exclusive print publisher for the organization. Because Jazz at Lincoln Center is developing one of the most comprehensive collections of jazz transcriptions in the world, the two entities will work together to select the transcriptions that will be made available to the public for purchase. A part of that collection are the Duke Ellington compositions made for the 1997 Essentially Ellington High School Jazz Band Competition and Festival. Other publications will come from works commissioned from some of the nation's most important jazz composers for use by the Lincoln Center Jazz Orchestra.

#### DEVELOPMENT OF THE ORGANIZATIONAL STRUCTURE

During the early planning for Jazz at Lincoln Center (the constituent), the Lincoln Center for the Performing Arts Board of Directors formed an advisory

committee to oversee the infant organization's development. In preparation for the birth of Lincoln Center's newest constituent, a board of directors was formed to serve as the governing body for Jazz at Lincoln Center. The founding board of directors for Jazz at Lincoln Center consisted of twenty-two official members and seven ex officio members (see Appendix B). Of national notoriety were CBS News Correspondent Ed Bradley, jazz legend Lionel Hampton, and author/cultural historian Albert Murray. Also among the founding board members were bank executives and record company executives.

In order to function as an independent organization, Jazz at Lincoln Center had to build its human resources. While a department of Lincoln Center for the Performing Arts, the Jazz at Lincoln Center staff consisted of an artistic director, executive director, administrative assistant, and of course the Lincoln Center Jazz Orchestra. All other personnel needs were met by Lincoln Center. In anticipation of its full constituent status, the production manager, directors for education, development, marketing and communications, finance and business affairs, a public relations manager, associates for development and marketing, and a receptionist were hired over a period of two and one-half years.

Shortly after opening its doors, positions for education associate and marketing consultant were added. The education associate position was created to lighten the load of the education director, production manager, and marketing associate. The holder took on the responsibilities of drafting contracts, coordinating the Essentially Ellington High School Jazz Band Competition and Festival, and handling production logistics for the "Jazz Talk" and "Jazz on Film" series, among other administrative tasks. The position of marketing consultant was created to expand the marketing and communications department human resources. This department had the arduous task of creating an image for the

newest constituent of Lincoln Center for the Performing Arts. Also during its first year, the development department went from a two-person to a one-person operation when the director quit and finally to a three-person operation when a new director and associate were hired. By the end of Jazz at Lincoln Center's first year as a constituent of Lincoln Center for the Performing Arts, the organization had 15 staff positions (see Appendix C).

When the intern began working with Jazz at Lincoln Center, each staff member had general duties which were to be performed. Throughout the course of the first season, job duties were shifted from one person to another at a moment's notice. While it is understandable that a new organization suffers growing pains and needs to adjust to the demands of its environment, these abrupt changes might not have been necessary had detailed job descriptions, been written for each staff position.

As a young producing organization, the basic organizational structure could not efficiently accommodate production needs. Jazz at Lincoln Center had what could be considered auxiliary staff positions. These positions were utilized on a regular basis during and after the concert season. The positions included a photographer, graphic designer, public relations writer, road managers, and drivers. To compensate the auxiliary staff, Jazz at Lincoln Center was either invoiced by the individuals or contracts were drawn. There was also an attorney who served as legal counsel for the organization and a volunteer coordinator for the Essentially Ellington High School Jazz Band Competition and Festival. Both were unpaid positions.

While this organizational structure was somewhat unusual, it worked well for Jazz at Lincoln Center in its first year as a Lincoln Center constituent. Moving

into its second season, many of the auxiliary positions became permanent staff positions.

### INTERNSHIP PROJECTS

While at Jazz at Lincoln Center, the intern worked under the director of education whose primary function was to implement programs created by the artistic director. Because programming in the education department was expanding, most of the education programs were turned over to the intern to allow the education director the freedom to work more closely with the artistic director on the expansion of existing and development of new programs.

The intern was assigned to coordinate the Essentially Ellington High School Jazz Band Competition and Festival, production logistics for the "Jazz Talk" and "Jazz on Film" series, and the "Swing That Music" lecture. The intern also drafted numerous contracts between Jazz at Lincoln Center and various artists and other individuals that were hired to function in a limited capacity for the organization.

ESSENTIALLY ELLINGTON HIGH SCHOOL JAZZ BAND  
COMPETITION AND FESTIVAL

For the Essentially Ellington High School Jazz Band Competition and Festival numerous tasks had to be performed. The 1997 competition had expanded from three states in 1996 to include thirteen states in the northeast region of the United States. Applications, scores for five Duke Ellington compositions, and a cassette of original Ellington recordings of each piece had been sent to prospective participants prior to the intern's arrival at Jazz at Lincoln Center.

As the deadline to submit applications neared, the intern contacted by phone those band directors who expressed an interest in competing to confirm their intentions to participate and to remind them of the upcoming deadline. This effort was simply a means of getting a feel for the number of applicants that were to be expected.

The materials the education department received contained an application, a written description of the band, and a cassette or Digital Audio Tape (DAT) recording of three of the five Duke Ellington compositions. Each component of the package had to be cataloged. The cataloging process included numbering each package as it was received and inputting the information on a spreadsheet.

Fifty-nine bands entered the competition.<sup>2</sup> Before the first round of adjudication, the intern forwarded the tapes to Lincoln Center Jazz Orchestra

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<sup>2</sup>The actual number of entrants for the 1997 Essentially Ellington High School Jazz Band competition and Festival was 59; however, for documents that went to current and potential donors or on other formal reports from the education department, 60 was the number provided.

member, Andy Farber and Essentially Ellington consultant, Justin DiCioccio for a preliminary screening. Along with the tapes, the intern sent information on each band and a comment sheet. From that process, 39 high school jazz bands made the cut.

Saxophonist Michael Brecker, educator Ronald Carter, saxophonist Jimmy Heath, and pianist Horace Silver, along with Wynton Marsalis, were judges for the competition. The intern arranged travel and lodging for Ronald Carter and Horace Silver who were coming from out of town. The intern provided the judges with binders containing application materials and a score/comment sheet for each band. During the first round of adjudication, the judges, with the exception of Michael Brecker, listened to all 39 tapes and selected 12 bands that would be finalists.

After completion of the first round of judging, the first order of business was to notify all 59 applicants of the results. The intern contacted the 12 finalist bands by phone and followed up with a letter sent on behalf of Wynton Marsalis and Jazz at Lincoln Center to congratulate them on their success. The intern also sent letters of rejection to those bands that did not make the cut. Copies of the score/comment sheets from both the preliminary screening and the first round of judging were sent along with the letters. A series of communications would follow the first round of judging. The 12 finalist bands received information on new music, the in-school workshops, housing for bands outside the New York City area, transportation and housing, tickets, and awards (see Appendix D). The intern also handled phone inquiries from band directors.

Personnel information for each band and biographies for each of the judges had to be compiled for the printed programs. The intern proofread all information that was to be included in the *Stagebill* (see Appendix E). Via



facsimile, the intern verified band personnel and the correct spelling of each student's and band director's name before approving copy. Biographical information on the judges was obtained from their management or retrieved from the Jazz at Lincoln Center files.

One of the major logistical tasks was coordinating the in-school workshops for the 12 finalist bands. The purpose of the workshops was to provide each band additional coaching from professional jazz musicians for the final competition. Fifteen Lincoln Center Jazz Orchestra members were contracted to do a four to five-hour workshop for each band. Clinicians worked in groups of two. The intern prepared contracts for each clinician, provided them with a detailed itinerary, and made all travel arrangements for the clinicians as well as Jazz at Lincoln Center staff members, who served as representatives of the organization. The intern also disseminated biographical information on the clinicians to each band to provide a preliminary introduction to the directors and students.

The intern also contracted Carmen Spera, a New York City sculptor, who created the awards for the competition. The design of the awards required Wynton Marsalis's approval before work could begin, so the intern served as a liaison between the two parties. Trophies for first, second, and third place and 10 plaques for outstanding sections, soloist, and honorable mention were made. Once awarded, the intern had plates engraved for each award.

Because the event was so large, Jazz at Lincoln Center's staff of fifteen could not handle it alone. Volunteer assistance was desperately needed. The organization's volunteer base was limited, so staff members called on their friends to help with the event. With the aid of the volunteer coordinator, the intern assigned tasks to each volunteer. Volunteer jobs included band hosts, guides,

registration desk workers, backstage runners, master class runners, and concert runners. Volunteers also assisted with assembling registration packets for band directors, mentors, band hosts, and other key Essentially Ellington staff members (see Appendix F).

As part of the Essentially Ellington High School Jazz Band Competition and Festival, Jazz at Lincoln Center provided breakfast and lunch for all the participants, and dinner for the three top-placing bands. The intern hired two catering services and coordinated the meal times and locations for all of the participants (see Appendix G).

The intern worked closely with the marketing department and Jazz at Lincoln Center's graphic designer, Ty Cumbie, on promotional materials for the Essentially Ellington High School Jazz Band Competition and Festival. Promotional activities included the design of a three-sheet and magazine ads for 1998. The three-sheet, which is a miniature billboard that Lincoln Center places in frames outside Avery Fisher Hall and Alice Tully Hall to announce upcoming events, went up two weeks before the competition. The magazine ads were submitted for placement in *Jazz Times*, *Jazziz*, *Jazz Educator's Journal*, and *Music Educator's Journal* to spark interest for the following year's activities. Other promotional items included certificates, backstage passes, posters, and T-shirts, all of which bore the Essentially Ellington emblem designed by the graphic designer.

The greatest logistical task for the Essentially Ellington High School Jazz Band Competition and Festival was planning the flow of the actual event. In order to accomplish this successfully, the intern had to learn the layout of Avery Fisher Hall, where the event took place. Because of the vastness of the facility, it was of the utmost importance to figure out the timeliest way to get the high school

bands through the registration process, to and from the storage area, auditorium, rehearsal rooms, and on and off stage. Special route plans for moving the judges about the facility also had to be coordinated. The intern arranged seating for the 12 finalist bands for both the morning competition and evening concert that would allow them easy access to and from the concert hall.

The intern first led the Jazz at Lincoln Center staff on a tour of Avery Fisher Hall. Although the Lincoln Center Jazz Orchestra had performed in the hall on many occasions, the staff was primarily familiar with the lobby and the backstage area. Avery Fisher Hall is a five-story building with numerous green rooms, offices, and rehearsal spaces. It is the home of the New York Philharmonic. Because the event involved twelve high school bands four judges, volunteers, and the Lincoln Center Jazz Orchestra, all available space on four of the five floors was occupied. Tours of the facilities were also given to the volunteers by staff members.

Eleven of the twelve bands traveled to the event by bus, so prior to the event the intern contacted the local police precinct regarding legal drop-off/pick-up locations and parking for the buses during the competition. Parking also had to be arranged for those judges who resided in New York City. Fortunately the intern had a good relationship with Lincoln Center security. The judges were allowed to park in the garage next to the subway entrance to Avery Fisher Hall.

After the competition, the bands were grouped into instrumental sections for master classes. The smaller groups were led by volunteers to the designated rooms. Also during this time the judges met to select the winners. The intern's job at this point was primarily to keep track of time. After the master classes and judges' deliberation, the bands reconvened in the auditorium of Avery Fisher Hall

for the announcement of the three top-placing bands, who would go on to the final competition and perform in a concert with Wynton Marsalis later that evening.

The intern also arranged the flow of post competition activities which included dinner for the three top-placing bands, rehearsal with Wynton Marsalis, the concert, and awards ceremony. This was a much simpler task.

Immediately following the competition each band was sent an evaluation form (see Appendix H). The intern recorded the responses of each band on one evaluation form and used the information to create a report that was presented to the board. The purpose of the evaluation process was to obtain feedback from band directors and students that would enable Jazz at Lincoln Center to enhance and improve the program. The following outline summarizes comments taken from each category:

#### Application Process:

All band directors found the expectations of the application process reasonable, but some were unclear about improvising solos. The issue was nebulous. For many band directors, music preparation was based on the statement in the application: "Highly developed improvisational skills are not necessary; rather, students should be proficient on their instruments..." They, however, felt that improvisational skills played a more important role as the competition date got closer and were confused about what to do. Ultimately, band directors wanted definitive instructions on soloing. (Improvisation is also addressed in Music/Programming.)

#### Schedule - Entire Process:

The amount of time allotted for both the taped application and the competition was sufficient for all of the finalists. The actual date of the competition (April 26) worked well also. That date seemed to fit well in the school calendar. The dates for the 1998 competition (May 15 and 16) would be problematic for a number of schools. The major conflicts were national student exams, e.g., AP testing, SAT, ACT, etc. These exams are administered the third and fourth weekends of May.

#### Music/Programming:

All band directors found the choice of compositions challenging yet appropriate for their students' level of musicianship. Most of them felt that having five compositions in the beginning provided enough variety. However, it appeared that providing the option of selecting five compositions from fifteen (scores from the past two years and five new pieces), would not be met with opposition. In fact, it would be a great way for band directors to build their schools' music libraries.

The "notes to the conductor" were very helpful to directors preparing their bands for the competition. Again, there was uncertainty regarding improvised solos. Band directors were confused about whether or not to play the solos as written. Many band directors allowed their students (who lacked improvisational skills) to learn the written solos and later developed a concern about being penalized in the adjudication process for playing transcribed solos during the live performance.

With regard to recommendations for future pieces, three composers were mentioned, Jimmy Lunceford, Erskine Hawkins, and Thad Jones, but specific

pieces by those composers were not mentioned. The majority of the band directors seemed content with Ellington transcriptions.

#### Communication:

Generally, band directors were very pleased with communications from and interaction with Jazz at Lincoln Center.

#### In-School Workshops:

Flexible scheduling of the in-school workshops was convenient for all bands. Lincoln Center Jazz Orchestra artists worked well with the students during the workshops. They were said to have been "enthusiastic," "encouraging," "relaxed yet professional" and "eager to work." Lincoln Center Jazz Orchestra artists' ability to communicate effectively with the students was also good.

Most band directors agreed that a band directors' workshop led by Wynton Marsalis would be beneficial. Scheduling such a workshop for late fall appeared to work well for most directors.

#### Competition Day:

Band directors were generally pleased with the logistics of the day. They found the band hosts, mentors, staff, and other volunteers very accommodating. The mementos (certificates personally signed by Wynton, backstage passes, T-shirts, CDs, etc.) were an added bonus. Also, the additional awards for honorable mention and outstanding solos and inclusion of cash awards for all finalist bands were greatly appreciated.

Band directors were comfortable with the adjudication process but would have liked more interaction with the judges. For top placing bands, performing with Wynton Marsalis was very exciting.

There were two concerns about the competition: the storage area and master classes. The majority of comments regarding the storage area focused on the limited amount of and access to the space. A few of the bands found it somewhat difficult to maneuver through the storage area. Although many band directors were pleased about having master classes the day of the competition, the overriding sentiment was that there was "too much talking" and not enough playing. Also, the groups were too large for the master classes to be effective.

Overall, band directors found the Essentially Ellington High School Jazz Band Competition and Festival a very educational and rewarding experience. It allowed the bands a chance to expand themselves musically. Moreover, they were delighted to have been invited to perform at Lincoln Center and genuinely appreciated the professional treatment they received from everyone associated with Jazz at Lincoln Center. In the words of one band director, this event was "the Super Bowl of jazz band festivals."

Because promotions for the following year's competition overlapped the current year's activities, announcements for 1998 had to be prepared. For the 1998 competition and festival, the program had expanded to include 26 states east of the Mississippi River and Washington, DC. The intern ordered mailing lists from Music Educators National Conference and the International Association of Jazz Educators so that brochures could be sent to high school jazz band directors in those states. A disk of these lists was forwarded to a mail house in Brooklyn, New York. The intern served as a liaison between the graphic designer

and the mail house during production of this piece. The design was approved by Jazz at Lincoln Center and the mail house and bulk mailing began only to be met with adversity. There was a flaw in the design of the announcement that had cleared the approval of the marketing director, executive producer and director, and the education director. The placement of the mailing address was ambiguous. The use of two different colors did not prevent the ambiguity and caused the first batch of announcements to be returned to the education department at Jazz at Lincoln Center. At the suggestion of the intern, envelopes were made to mail the announcements (see Appendix I). Because the oversight was mainly the responsibility of the mail house, Jazz at Lincoln Center's additional costs were minimal.

The Essentially Ellington High School Jazz Band Competition was by far the most challenging project for the intern because it entailed numerous small projects within the context of a "bigger picture." Through this project, the intern was able to experience, first-hand, the interdependence of each department at Jazz at Lincoln Center, particularly that between the marketing and education departments as the success of this project relied so heavily on promotion activities.

### JAZZ TALK

Programming and guest speakers for the "Jazz Talk" lecture series had been previously arranged for Jazz at Lincoln Center's inaugural season. The intern's job was to coordinate production logistics for the 1997 lectures. All of the



lectures were held in the Stanley H. Kaplan Penthouse in the Rose Building on Lincoln Center's campus.

The intern contacted each guest speaker to obtain biographies, information on the content of the lectures, and to find out if any additional equipment would be needed. The lectures were usually supplemented with slides and music. From the information gathered, the intern drafted a printed program which included the guest speaker's biography and program notes. This information was also forwarded to Jazz at Lincoln Center's public relations manager for press releases that usually went out two to three weeks before the lecture.

The intern also arranged air travel, ground transportation, and hotel accommodations for those guest speakers who were from out of town. Letters of confirmation and an itinerary for the lecturer's stay in New York City were sent to each guest speaker.

One to two weeks prior to each "Jazz Talk" program, the intern created a lecture diagram which outlined the set-up of the Stanley H. Kaplan Penthouse (see Appendix J). The number of seats requested on the diagram was based on the number of tickets sold plus an additional 10 to 20 seats for last minute ticket purchases. The diagram, along with the schedule and equipment request was faxed to the building manager. A diagram and schedule was also faxed to the sound engineer who would operate music as requested by the guest speaker and provide Jazz at Lincoln Center with a DAT recording of each lecture for archival purposes.

The intern either messengered or walked the final draft of the printed program to a nearby copy shop to have it printed for each lecture. Audience numbers for the "Jazz Talk" series ranged from 95 to 100 people, but 150

programs were printed to give extra copies to the guest speakers and to keep on file in the Jazz at Lincoln Center offices (see Appendix K).

The intern's most important task for the "Jazz Talk" lectures was to submit a check request to the finance manager so that the guest speakers could be compensated upon completion of their lecture as stipulated in their contracts.

Of all Jazz at Lincoln Center activities, "Jazz Talk" was the least attended. In fact, the majority of the audience members attended all of the lectures. The audience was also more mature than audiences at other Jazz at Lincoln Center functions. This could have been the result of the organization's choice of guest speakers, topics, setting, or any combination of the three.

### JAZZ ON FILM

For production of the "Jazz on Film" series, Jazz at Lincoln Center was aided by the staff of The Film Society of Lincoln Center and presented at the Walter Reade Theater on the campus of Lincoln Center. Like the "Jazz Talk" series, programming and guest speakers (narrators) had been selected prior to the intern's arrival. The intern's coordination of production logistics for the films was also similar to the lectures in that a printed program was drafted for each film, a check request was submitted to the finance manager, and air travel, ground transportation, and hotel accommodations were arranged when necessary.

Videos containing two to three hours of film shorts were compiled by Michael Chertok, owner of one of the largest collections of jazz legends on film in

the United States - The Chertok Collection. These video tapes were sent to each narrator to allow him the opportunity to select those film shorts that would be used in the "Jazz on Film" program. The intern submitted a list of the narrator's selection to Mr. Chertok so that an hour-long show could be pieced together. Once final copies of films were made, the intern reviewed the tapes to check the order, timing, noise levels, and other possible technical glitches. Two copies of the program were sent to Jazz at Lincoln Center, one of which was forwarded to the projectionist at The Film Society of Lincoln Center for a test screening (see Appendix L).

The evening of each presentation, the intern oversaw the dress rehearsal, made sure that programs were available, and greeted the attendees as they entered and exited the theater. The staff at the Walter Reade Theater served as ushers and handled concessions.

Unlike the "Jazz Talk" series, "Jazz on Film" attracted a larger, more age diverse audience. Presenting the series in a plush movie theater setting and the use of widely know narrators may have contributed to the success of "Jazz on Film."

### SWNG THAT MUSIC

"Swing That Music" was the first lecture over which the intern had complete control. The lecture was a collaboration between Jazz at Lincoln Center and the New York Public Library as part of its "Swing" exhibition.

The guest speaker for the lecture was an individual who had worked with Jazz at Lincoln Center on numerous occasions. After contacting the guest speaker by phone, the intern drew up a letter of agreement outlining the date, time, location, and general content of the lecture in addition to compensation. The intern also gathered detailed information on the content of the lecture and a biography from the guest speaker to use in drafting a program for the lecture (see Appendix M). This information was also passed on to the New York Library for the Performing Arts for use in its program for the "Swing" exhibition.

In preparation for the lecture, the guest speaker had to select recordings and slides to enhance the presentation. To aid in this process, the intern gathered slides from the Frank Driggs Collection that Jazz at Lincoln Center had on file. Photos from the Jazz at Lincoln Center files were also used to make additional slides for the lecture. Fortunately, the guest speaker had in his possession sufficient recordings that would also be used.

Marketing for the lecture was also handled by the intern. The intern wrote copy for postcards that would be sent to individuals who were on Jazz at Lincoln Center's mailing list. Before sending copy and size specifications to the graphic designer, the intern was given approval from the contact person at the New York Public Library for the Performing Arts. The intern chose a bright canary yellow card stock so the piece would be highly visible in the mail (see Appendix N). The postcard was sent to over 300 people in New York, New Jersey, and Connecticut.

Like all other Jazz at Lincoln Center lectures and concerts, a recording of the activity was made for archival purposes. The intern contacted Murray Street Productions and arranged to have a sound engineer and equipment present for the lecture. Other tasks performed by the intern for the "Swing That Music" lecture were scheduling Jazz at Lincoln Center's photographer Frank Stewart to

shoot the event, and submitting a check request to the finance manager. The intern also coordinated a dress rehearsal at the Bruno Walter Auditorium.

The event was a success. Loren Shoenberg presented his lecture on the origins of swing music in the 1920s and early 1930s to an 85 percent packed house. Of those in attendance, many were regular patrons of Jazz at Lincoln Center's "Jazz Talk" lecture series. This turnout was an indication of the effectiveness of the postcard, as the "Swing That Music" lecture was not a part of the regular season.

### ORGANIZATIONAL CHALLENGES FACED DURING THE FIRST YEAR

Every arts organization has obstacles which must be overcome. Having been sheltered under the umbrella of a parent organization for nine years, upon its release, Jazz at Lincoln Center faced many of the same challenges encountered by all arts organizations. For purposes of this paper, however, issues of a limited staff, Wynton Marsalis's celebrity status, and audience composition will be discussed, particularly as the latter two issues were unique to Jazz at Lincoln Center.

#### Limited Staff

One of the most common issues plaguing arts organizations is limited staff. Because the staff was small and tasks were many, employees of Jazz at Lincoln Center worked very long hours. The work week for any given salaried employee ranged between 60 and 72 hours. This included work done on

weekends and holidays. On many occasions, Jazz at Lincoln Center staff would work concerts, films and lectures after a full day in the office. For example, solo piano concerts that were held at the Stanley Kaplan Penthouse required Jazz at Lincoln Center staff and two or three volunteers, if they were available. In preparation for these concerts the staff and volunteers had to lift the piano onto the stage, and set up tables and chairs, which included dressing each table with tablecloths, votive candles, bottled water, and chocolates. There was also a champagne bar set up outside the Penthouse that was also manned by Jazz at Lincoln Center staff during the concerts. Afterward, the staff was responsible for packing everything for pick-up by the Penthouse porters and placing the piano back on the floor so the piano company could remove it with ease the next morning. The staff was also responsible for seating the guests, taking tickets, and soliciting names for the Jazz at Lincoln Center mailing list.

To lessen the burden placed on the staff, it would have been wise to hire an auxiliary group to handle the manual labor for the Penthouse piano series. Use of auxiliary positions for tours worked very efficiently (see the section on organizational structure) and would probably have proven beneficial to Jazz at Lincoln Center for the solo piano series at the Penthouse as well. Additionally, the development of a volunteer staff would have absorbed some the burden placed on the staff. As it was, there were two or three volunteers who worked with Jazz at Lincoln Center on a regular basis. This poor volunteer base, while appreciated, was insufficient. Attracting and orienting a group of volunteers to the nature of the solo piano series, as well as other Jazz at Lincoln Center activities, and providing a list of duties to be performed would have been effective. Posting notices at Manhattan School of Music, Mannes College of Music, Juilliard, and LaGuardia High School would have helped build the Jazz at

Lincoln Center volunteer base, as these were the New York City schools with which the organization had closest ties through faculty contacts and the extension of invitations to Lincoln Center Jazz Orchestra's open rehearsals and the special student discount program.

#### Wynton Marsalis's Celebrity Status

Having an artistic director and conductor whose name is synonymous with jazz was, at times, problematic for Jazz at Lincoln Center. This was due, in part, to the celebrity status that came with the individual. Years prior to the departmentalization of Jazz at Lincoln Center, Wynton Marsalis traveled around the world with his own sextet (many of whom, today, are members of the Lincoln Center Jazz Orchestra). The popularity of this group, compounded by his success as a solo artist, created a reputation for Wynton Marsalis as a band leader. Throughout the development of Jazz at Lincoln Center, Wynton Marsalis's presence and work with the organization was constant, but his celebrity grew exponentially.

Jazz at Lincoln Center's newly acquired status as an independent organization did not diminish the artist's celebrity. Instead, to some, it became another accomplishment of this prominent jazz figure. Often during the organization's first season, when the Lincoln Center Jazz Orchestra performed in different venues around the country, newspaper clippings of reviews would refer to the concerts as performances by Wynton Marsalis's orchestra or Wynton Marsalis and the Lincoln Center Jazz Orchestra. These reviews completely failed to mention Jazz at Lincoln Center's name. For a new organization, name recognition is one of the key elements in establishing its identity.

Outside of Jazz at Lincoln Center involvement, Wynton Marsalis continues to maintain a busy solo career. Because of the degree of Wynton Marsalis's ever growing celebrity, only time will correct the problem of his celebrity status overshadowing the organization. Fortunately, Wynton Marsalis continues to create educational programs that increase the visibility of Jazz at Lincoln Center on a national and international level.

### Audience Composition

It is a well known fact that minority attendance, particularly African-American attendance, at many arts functions is low. This reality also held true for Jazz at Lincoln Center. In an in-house-produced piece of propaganda, a survey taken in 1994 showed that 20 percent of the organization's audience under the age of 35 was African-American. The most probable reason for this figure was that organizations and universities book the Lincoln Center Jazz Orchestra or a sextet for performances or residencies. Many of these presenters have special outreach programs that bus in children from schools in minority and underprivileged communities to attend activities.

What the intern witnessed at New York City concerts (held on the campus of Lincoln Center) and in travels to other cities for Essentially Ellington workshops contradicted the percentage of African-American audience members revealed in the outdated survey findings. African-Americans represented about five percent of the audience at Lincoln Center Jazz Orchestra concerts, "Jazz Talk" lectures, and "Jazz on Film" programs and maybe 10 percent of "Jazz for Young People" concerts. African-American participation in the Essentially Ellington program was also low. In an attempt to stimulate growth in African-American participation, Jazz at Lincoln Center held a special event which included a



concert and reception for selected invitees. The cultivation activity yielded approximately a 10 percent increase in African-American audience representation; however, it had an ephemeral effect, as African-American attendance reverted back to its usual level at the following concert.

While many arts organizations systematically exclude African-Americans from their programming, Jazz at Lincoln Center, by definition, presents programming that holds significant relevance to African-Americans. One would think that if an organization exists for the purpose of preserving and perpetuating a genre of music so strongly influenced by one's own people, African-Americans would flock to patronize it. Jazz at Lincoln Center activities are well attended, so the idea of competition from other entertainment sources, such as movie theaters or video rentals, does not carry much weight in New York City. These low figures for African-American attendance could be a by-product of "placement," for lack of a better term. Traditionally, jazz music is heard in small night clubs. Jazz at Lincoln Center, however, has (to some degree) taken the music out of the intimate night club setting and placed it in large impersonal concert halls. Not to mention, concert hall on the campus of Lincoln Center for the Performing Arts, which carries an elitist stigma in and of itself. Consequently, the majority of the African-American population in New York City tend to shy away from this environment.

To remedy this, Jazz at Lincoln Center should make better efforts to reach out to the community in which it exists. Conducting a survey of African-Americans in the New York City area to find out specifically what would attract them to Jazz at Lincoln Center concerts and other activities would have a significant impact on the design of outreach efforts. Producing small scale

concerts in areas such as Harlem, the Bronx, and parts of Brooklyn would also be a monumental display of the organization's eagerness to diversify its audience.

What Jazz at Lincoln Center and many other arts organizations lack in terms of audience diversity is partially the result of limited early exposure to the arts. This travesty can be attributed to a national trend, wherein little value is placed on the cultural enlightenment of young people, particularly elementary and secondary school aged children. Sadly, this situation impacts people from all ethnic backgrounds and, in the long-term, affects the audience make-up of many arts organizations. While there are many arts-in-education initiatives currently under way across the country, it will take a long time to undo the past 15, or so, years of cuts to arts programs in schools. Until then, there will continue to be minority attendance at arts functions.

### THE INTERN'S CONTRIBUTIONS

The intern's primary function with Jazz at Lincoln Center was coordinating the Essentially Ellington High School Jazz Band Competition and Festival. It was on that project that the intern made lasting contributions.

The intern brought to Jazz at Lincoln Center much-needed technical support. Prior to the intern's arrival, a database management program had been installed on the Jazz at Lincoln Center computer system. The database program proved beneficial for marketing and the production. However, it did not efficiently suit the needs of the education department. To solve this problem, the intern redesigned that portion of the database management program relating to the

education department, more specifically, that which handled the Essentially Ellington project. As it was, the software stored only that information regarding the high school bands who had previously entered the competition. The intern configured the database program to generate individualized reports based on inquiries regarding any aspect of the record, the most important of which were reports that grouped entrants by state. This information would be used to solicit financial support from potential donors in those areas. These specialized reports were also useful to board members inasmuch they provided insight on the impact of the Essentially Ellington High School Jazz Band Competition and Festival.

Due to a lack of experience and less than adequate guidance in the education department, many of the promotional items for the competition were rushed. Because of a missed deadline, magazine ads announcing the 1998 event were published at a date later than desired. Originally, full-page ads were supposed to appear in May issues of *Jazziz*, *Jazz Times*, *Jazz Educators Journal*, and *Music Educators Journal* to spark an early interest in the upcoming year's Essentially Ellington program. Consequently, to ensure that this would not happen again the intern created a detailed schedule outlining the quantity, due dates, and drop dates for all promotional and other materials for the 1998 Essentially Ellington High School Jazz Band Competition and Festival (see Appendix O).

Because the 1998 Essentially Ellington High School Jazz Band Competition and Festival would be a two-day event, the intern secured rooms and suites at hotels in and near New York City to accommodate those bands that would have to travel great distances to participate. Also, with the increase in the number of finalist bands, from 12 in 1997 to 15 in 1998, extra rehearsal space would be needed. To prepare for the increased number of participants, the intern reserved

additional space in the Rose Building and the Helen Hull Room (a private room in Avery Fisher Hall normally reserved for the New York Philharmonic).

In preparation for the upcoming season, the intern prepared all "Jazz Talk" and "Jazz on Film" contracts. Prior to completion of the contracts the intern personally contacted each guest speaker to verify the content of each program. The intern also contacted Michael Chertok and arranged to have film clips relating to the film series topics dubbed on video to forward to narrators for review and selection of the programs.

### LOOKING AHEAD

Continued growth is essential to the success and longevity of any organization. To facilitate that growth, an organization must have a clear sense of where it currently stands, where it is going, and what it will take to achieve its goals and objectives. In keeping with this sentiment, Jazz at Lincoln Center's ambition to place jazz at the forefront of American cultural consciousness is quickly becoming a reality.

When Jazz at Lincoln Center became a constituent of Lincoln Center for the Performing Arts, Artistic Director, Wynton Marsalis and Executive Producer and Director Rob Gibson envisioned a concert hall built for jazz performances. During the organization's first year in operation, talks began to address the possibility of bringing that vision to fruition. Leaders of the 12 constituents and Lincoln Center, Inc., along with city officials, met to discuss the implications of making an addition to the Lincoln Center campus. Of some concern, for the

other constituents, was the additional competition for patronage. A new concert hall for Jazz at Lincoln Center would allow the organization to produce as many concerts as it liked, potentially overlapping other major activities on the campus. Also, as it currently stands, Jazz at Lincoln Center has to rent space on the campus for its New York City performances, rehearsals, and other programs and work around the schedules of the New York Philharmonic (Avery Fisher Hall), Chamber Music Society (Alice Tully Hall), and The Juilliard School (which has priority booking in many of the rehearsal studios in the Rose Building). For those constituents, a new concert hall would mean a substantial loss of earned income. While there was some opposition to the new venture, there were forces pulling in the other direction, many with political clout.

A part of the planning included finding a feasible location for a building that would consist of a performance hall, recording space, and classrooms. Naturally a location on or near the Lincoln Center campus would be ideal. The involved parties looked into the possibility of developing the concert hall on the corner of West 65th Street and Broadway, or at the Coliseum site at Columbus Circle (a few blocks south of the Lincoln Center campus near West 59th Street). On July 28, 1998, a little more than one year after talks of the project began, New York City Mayor Rudy Giuliani announced the city's approval of the development of a 2.1 million square-foot twin-tower retail and entertainment complex that would include a hotel and 375 condominium units. This new development at the Coliseum site will be called Columbus Center. It will also be the new home for Jazz at Lincoln Center.

For Artistic Director Wynton Marsalis, educating young people about jazz is very important, as evidenced by the educational programs he creates for Jazz at Lincoln Center. During the organization's first year as an independent

constituent of Lincoln Center for the Performing Arts, numerous preconcert talks, master classes, and workshops were held in cities where the Lincoln Center Jazz Orchestra performed to provide audiences with background information about jazz topics as well as the upcoming performances. In an effort to expand the reach of these activities and to foster Wynton Marsalis's artistic vision, Jazz at Lincoln Center submitted a proposal to the Louis Armstrong Educational Foundation. The proposal was a request for \$1 million to aid Jazz at Lincoln Center in the development of a jazz curriculum for elementary and secondary teachers and students. Components of the project would include a 12-CD set of programs taken from Jazz at Lincoln Center's Jazz for Young People series, a 12-volume series of workbooks, each on a particular jazz subject, and a series of workshops to orient teachers to the materials.<sup>3</sup> The proposal also outlined the opportunity for Jazz at Lincoln Center to collaborate with organizations such as the International Association of Jazz Educators, Music Educator's National Conference, the Smithsonian Institution, and many others on production of educational materials for the program. Because the Louis Armstrong Educational Foundation had been instrumental in funding the educational activities of Jazz at Lincoln Center, it seemed logical that the Foundation would be approached for this ambitious undertaking.

On June 29, 1998, the Louis Armstrong Educational Foundation awarded Jazz at Lincoln Center a \$1 million gift to support its jazz curriculum project. The project will be developed and implemented over a three year period beginning in

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<sup>3</sup>Components of the program as described in the original proposal to the Louis Armstrong Educational Foundation.

1998. It is expected to impact approximately 600,000 students and 30,000 teachers throughout the United States over three years.<sup>4</sup>

### CONCLUSION

Lincoln Center's addition of a constituent whose focus is jazz was profound as it represented the acknowledgment and validation of a truly American musical genre that had taken a back seat to European classical musical expressions. As Jazz at Lincoln Center continues to expand its efforts through concert tours, educational programming, and collaborations with other organizations, America's jazz heritage will gradually gain the appreciation and respect it has, for so long, been denied in this country.

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<sup>4</sup>Figures representing the impact of the Louis Armstrong Jazz Curriculum Project were taken from the original proposal to the Louis Armstrong Educational Foundation.

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## Appendix A

### Financial Report Summary

## Appendix A

### Financial Report Summary

LAWKA800  
10/13/1998

NEW YORK STATE DEPARTMENT OF LAW  
CHARITIES  
FINANCIAL REPORT SUMMARY (CHARITABLE ORGANIZATION)  
STATISTICS FILED ON ANNUAL FINANCIAL REPORT

JAZZ AT LINCOLN CENTER  
140 WEST 65TH STREET  
NEW YORK NY 10023

REGISTRATION NUMBER: 65784  
FISCAL YEAR ENDING: JUNE 30

STATEMENT OF SUPPORT, REVENUE, EXPENSES, AND CHANGES IN FUND BALANCES

	1996		1997		XXXX
SUPPORT AND REVENUE					
DIRECT PUBLIC SUPPORT	\$0		\$3,238,957		\$0
INDIRECT PUBLIC SUPPORT	\$0		\$0		\$0
GOVERNMENT GRANTS	\$0		\$399,133		\$0
TOTAL CONTRIBUTIONS	<u>\$0</u>		<u>\$3,638,090</u>		<u>\$0</u>
PROGRAM SERVICE REVENUE	\$0		\$1,610,986		\$0
OTHER REVENUE	\$0		\$59,919CR		\$0
TOTAL SUPPORT AND REVENUE	<u>\$0</u>		<u>\$5,189,157</u>		<u>\$0</u>
EXPENSES					
PROGRAM EXPENSES	\$0	0.0%	\$3,558,750	86.4%	\$0 0.0%
PUBLIC INFORMATION COMBINED WITH FUND RAISING	\$0	0.0%	\$0	0.0%	\$0 0.0%
PAYMENTS AND SERVICES TO AFFILIATES	\$0	0.0%	\$0	0.0%	\$0 0.0%
TOTAL PROGRAM EXPENSES	<u>\$0</u>	<u>0.0%</u>	<u>\$3,558,750</u>	<u>86.4%</u>	<u>\$0 0.0%</u>
MANAGEMENT AND GENERAL EXPENSES	\$0	0.0%	\$397,325	9.6%	\$0 0.0%
FUND RAISING EXPENSES	\$0	0.0%	\$163,682	4.0%	\$0 0.0%
TOTAL EXPENSES	<u>\$0</u>	<u>0.0%</u>	<u>\$4,119,757</u>	<u>100.0%</u>	<u>\$0 0.0%</u>
EXCESS/DEFICIT	\$0		\$1,069,400		\$0
FUND BALANCE AT BEGINNING OF YEAR	\$0		\$0		\$0
OTHER CHANGES IN FUND BALANCES	\$0		\$4,578,674		\$0
FUND BALANCES AT END OF YEAR	<u>\$0</u>		<u>\$5,648,074</u>		<u>\$0</u>
BALANCE SHEET					
ASSETS	\$0		\$6,250,377		\$0
LIABILITIES	\$0		\$602,303CR		\$0
FUND BALANCES	<u>\$0</u>		<u>\$5,648,074</u>		<u>\$0</u>

NO REPORT WAS FILED FOR THE YEAR ENDING 1996

## Appendix B

### Founding Board of Directors

## **THE BOARD OF DIRECTORS FOR JAZZ AT LINCOLN CENTER**

### **Chairman**

Mr. Gordon J. Davis  
LeBoeuf, Lamb, Greene and McRae

### **Members**

Shahara Ahmad-Llewelyn  
The Dance Theatre of Harlem, Inc.

Mario L. Baeza  
Wasserstein Perella International Ltd.

Ed Bradley  
CBS News

Willard C. Butcher  
The Chase Manhattan Bank, N. A.

Dr. Mary Schmidt Campbell  
Tisch School of the Arts, NYU

Diane M. Coffey  
The Dreyfus Corporation

Alan D. Cohn  
Wertheim Schroder & Co., Inc.

Ahmet Ertegun  
Atlantic Recording Corporation

Hughlyn F. Fierce  
The Chase Manhattan Bank, N. A.

Lowell Freiberg  
Reliance Group Holdings, Inc.

June Noble Larkin  
Edward John Noble Foundation

Nathan Leventhal, *ex officio*,  
Lincoln Center for the  
Performing Arts, Inc.

Edward T. Lewis  
Essence Communications, Inc.

Wynton Marsalis  
Jazz at Lincoln Center

Albert Murray  
Author, Cultural Historian

Sylvia Rhone  
Elektra Entertainment Group

Jonathan F. P. Rose  
Affordable Housing Construction Corp.

Jack Rudin

Mrs. David T. Schiff  
Touchwood Records

Beverly Sills, *ex officio*,  
Lincoln Center for the  
Performing Arts, Inc.

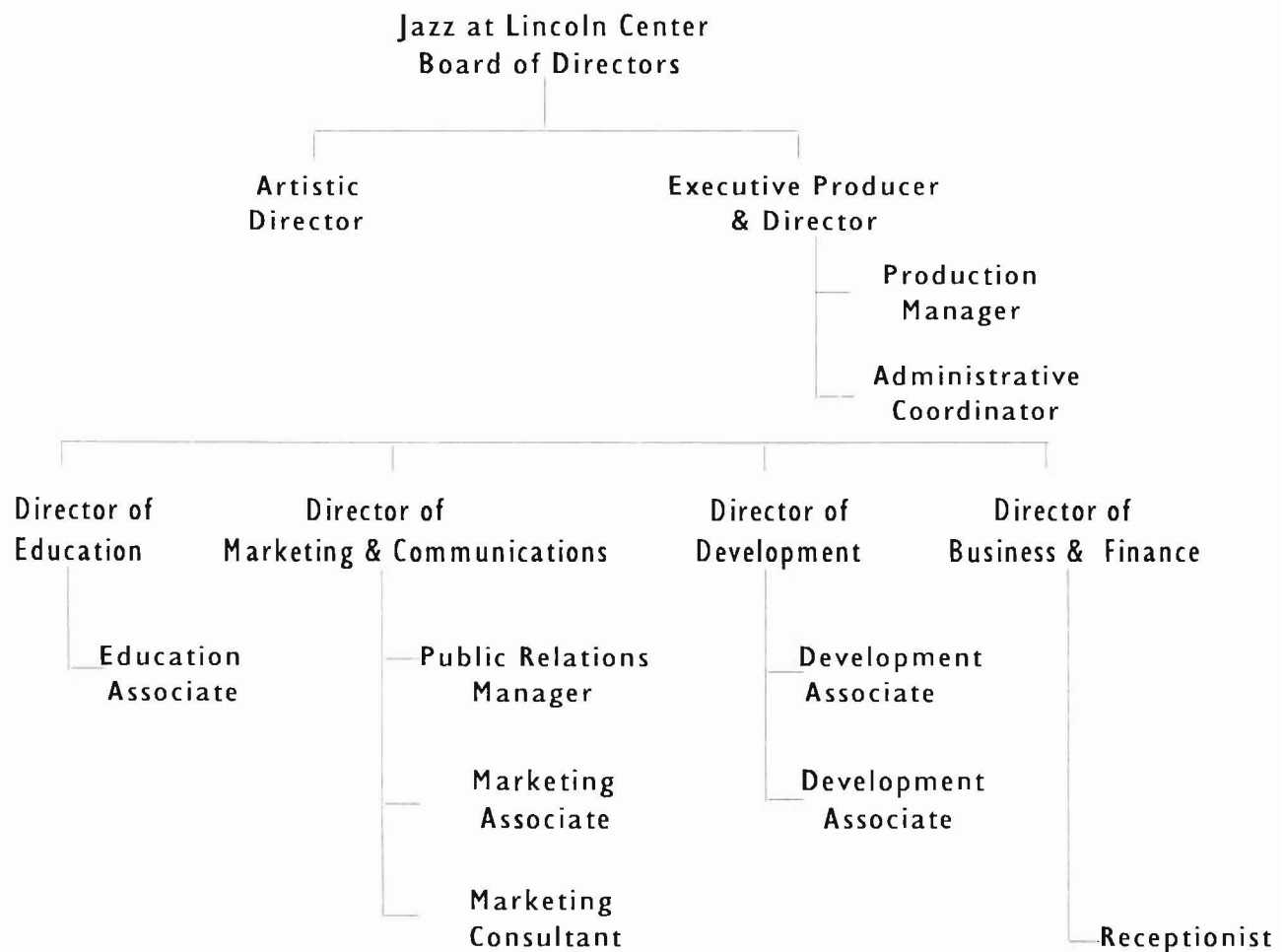
Charles Uribe  
AJ Contracting Company, Inc.

George Weissman  
Philip Morris Companies Inc.

## Appendix C

### Organizational Chart

**Jazz at Lincoln Center Organizational Chart**  
**(As of 6/30/97)**



## Appendix D

### Finalist Information





March 7, 1997

Dear Mr. Massey and the Foxboro High School Jazz Ensemble:

**Congratulations! We are pleased to announce that you have been chosen as one of the twelve finalist bands in the second annual *Essentially Ellington* High School Jazz Band Festival at Jazz at Lincoln Center!**

Led by Wynton Marsalis, esteemed judges included Horace Silver, Jimmy Heath and Ronald Carter, assisted by Andy Farber and Justin DiCioccio. For the competition on April 26, Michael Brecker will join the panel of judges.

They carefully regarded every applicant's submission, and, in many cases, deliberated at length. It was obvious that groups spent many hours preparing this music, and we congratulate you for your diligence, hard work and talent.

Now the challenge continues: your next step is preparing for finals at Lincoln Center April 26!

We have a great deal of information to share with you, and I'm sure we'll get to know one another well via telephone and mail by April 26. Important details are outlined on the following pages. Please read them carefully, and as always, call us if you have any questions. You'll be hearing from us again soon. Thank you.

**On behalf of Wynton Marsalis and all of us at Jazz at Lincoln Center, congratulations on making it into the *Essentially Ellington* final competition! If you have any questions, please feel free to contact my associate, Wilton Hardesty, who will be handling all the logistics for the competition at 212-875-5524.**

Sincerely yours,

Laura Johnson  
Director of Education

enclosures

## **ESSENTIALLY ELLINGTON 1997 FINALIST INFORMATION**



### **NEW MUSIC**

As a finalist, you will be receiving a complete score of another Duke Ellington composition, *Boy Meets Horn*. **You must prepare this piece for the finals. The three top-placing bands will play *Boy Meets Horn* with Wynton Marsalis as trumpet soloist at the concert.** You should prepare the piece with your own trumpet soloist. The complete score of *Boy Meets Horn* and a cassette tape of the original recording will be sent to you next week. You may play this piece with your own trumpet soloist as part of your live audition.

### **IN-SCHOOL WORKSHOPS**

To help you prepare for the finals, we are pleased to send musicians from Jazz at Lincoln Center to your school for a day of workshops between March 24 and April 18. Depending on schedules and availability we will send either one or two musicians on one day. **We want to accomodate your needs, so we've enclosed a form requesting your possible dates. Please return this form no later than March 14.** These workshops may include rehearsals with the entire band, sectionals, master classes, and informal discussion. You can set the schedule and format. Up to six hours are available for each workshop. These workshops are free of charge. [SEE ENCLOSED QUESTIONNAIRE]

### **FINALS COMPETITION: April 26**

The finals, in Avery Fisher Hall at Lincoln Center (the 2,600-seat hall used mainly by the New York Philharmonic), will begin with continental breakfast and warm-ups in the morning, followed by the actual competition. Afterwards, bands will participate in jam sessions while the judges deliberate, then break for dinner and attend the evening concert and awards ceremony. All bands will stay for the full day.

**Each finalist band will play three Ellington charts for the finals.** You can choose to play any of the five charts sent to you last fall including the new piece, *Boy Meets Horn*. The judges will be Wynton Marsalis, Horace Silver, Jimmy Heath, Ronald Carter, and Michael Brecker. Detailed schedules for April 26 will be sent to you by the end of March.

### **CONCERT**

**The concert will include performances by the three top-placing bands, who will each play two Ellington charts of their choice, plus *Boy Meets Horn* with Wynton Marsalis. The Lincoln Center Jazz Orchestra, conducted by Wynton Marsalis, will also play a set of Ellington music.**

## **ESSENTIALLY ELLINGTON 1997**

### **FINALIST INFORMATION**

#### **TICKETS**

The finals auditions and the evening concert require separate tickets. Tickets are free of charge for the competition and \$5 for the concert; reservations are required. **Up to 60 complimentary tickets for both the finals and the concert are available for each of the twelve finalist bands. These tickets are to be used by members of the band, directors, and guests. Tickets will be mailed to you in early April. These seats will be in prime orchestra locations.** If you need additional tickets for the concert, contact the Avery Fisher Hall Box Office at (212) 875-5050 or CenterCharge at (212) 721-6500. For the competition, wait for an order form which will be mailed to you the end of March.

#### **TRANSPORTATION/HOUSING**

We remind you that transportation to and from New York City and local housing are your responsibility. We will provide continental breakfast and lunch for 25 participants for each band on April 26 (your guests are on their own). **For those requiring overnight accommodations, we have held a limited number of suites (which accommodate up to 4 people) at the Hotel Beacon at 75th and Broadway (1/2 mile from Lincoln Center) for Saturday night. A reservation form is enclosed. If you require lodging on Friday, April 25, contact the Hotel Reservations Network at 1-800-964-6835 for assistance. Unfortunately, there are no available rooms at the Hotel Beacon on Friday, April 25.** We advise you to make arrangements as soon as possible.

#### **AWARDS**

The three top-placing bands will receive trophies and cash prizes in the amounts of \$7,500 for first place, \$5,000 for second place, and \$2,500 for third place. Two bands will receive honorable mention awards in the amount of \$1,000. All other bands will receive an award of \$500 each. Checks will be sent within 30 days following the finals. These awards must be used exclusively for the enhancement of your school's jazz program, and you must submit a brief plan to Jazz at Lincoln Center describing your proposed use of the funds prior to disbursement of the check.

In addition, three awards will be given to outstanding sections - rhythm, brass, and reeds, and five awards will be given to outstanding soloists: reeds, brass, piano, bass and drum. Sections and members of any of the twelve finalist bands are eligible for these awards.

All participants will receive a personalized certificate and official competition t-shirt. Additional t-shirts will be on sale for guests.

## ESSENTIALLY ELLINGTON 1997 WORKSHOP QUESTIONNAIRE

Musicians from Jazz at Lincoln Center are ready to work with your band to help you continue preparing for *Essentially Ellington*. Please indicate your available dates on the form below and return it to us as soon as possible. We will make every effort to accommodate your schedule, but we ask you to be as flexible as possible. You may schedule between two and six hours on one day. *After examining musicians' schedules and yours, we will call you by March 19 to confirm the date and time of your workshop.*

Please indicate all available dates by placing an X in the space provided. Indicate your preferences with an asterisk (\*). **Return by March 14.**

\_\_\_\_\_ Monday, March 24

\_\_\_\_\_ Monday, March 31

\_\_\_\_\_ Tuesday, March 25

\_\_\_\_\_ Tuesday, April 1

\_\_\_\_\_ Wednesday, March 26

\_\_\_\_\_ Thursday, March 27

\_\_\_\_\_ Friday, March 28

\_\_\_\_\_ Monday, April 7

\_\_\_\_\_ Monday, April 14

\_\_\_\_\_ Tuesday, April 8

\_\_\_\_\_ Tuesday, April 15

\_\_\_\_\_ Wednesday, April 9

\_\_\_\_\_ Wednesday, April 16

\_\_\_\_\_ Thursday, April 10

\_\_\_\_\_ Thursday, April 17

\_\_\_\_\_ Friday, April 11

\_\_\_\_\_ Friday, April 18

We prefer (check all that apply and indicate best hours):

\_\_\_\_\_ Morning: \_\_\_\_\_

\_\_\_\_\_ Afternoon: \_\_\_\_\_

\_\_\_\_\_ Evening: \_\_\_\_\_

We prefer (indicate all that apply):

\_\_\_\_\_ No preference

\_\_\_\_\_ Brass player/clinician

\_\_\_\_\_ Reed player/clinician

\_\_\_\_\_ Rhythm section player/clinician

### BY MARCH 14

**Fax to: Wilton Hardesty, Jazz at Lincoln Center, (212) 875-5591**

**or mail to: 140 West 65th Street, New York, NY 10023-6969**

**SCHOOL: \_\_\_\_\_ FAX: \_\_\_\_\_ TELEPHONE: \_\_\_\_\_**

At this time, available musicians include:

Reeds:

Wess Anderson, alto sax  
Bill Easley, clarinet & tenor sax  
Andy Farber, tenor sax  
Victor Goines, clarinet & tenor sax  
Joe Temperley, baritone sax & clarinets

Trumpets:

Jon Faddis  
Riley Mullins  
Marcus Printup  
Terrell Stafford

Trombones:

Wayne Goodman  
Wycliffe Gordon  
Steve Turre  
Ron Westray

Rhythm Section:

Piano:

Eric Reed  
Michael Weiss  
Danilo Perez  
Renee Rosnes

Bass:

Rodney Whitaker  
Christian McBride

Drums:

Justin DiCioccio  
Kenny Washington

Note: All of the above musicians are not available on all of the above dates.

New York, NY 10023-6969

212-875-5599

Fax: 212-875-5591

[www.Jazzatlincolncenter.org](http://www.Jazzatlincolncenter.org)



March 11, 1997

Dear Mr. Massey and the Foxboro High School Jazz Ensemble:

Enclosed is the final *Essentially Ellington* competition piece, *Boy Meets Horn*, the study tape, and copies of the adjudication forms which include comments from Wynton Marsalis, Ronald Carter, Jimmy Heath and Horace Silver. These comments should be helpful as you prepare for April 26.

Also enclosed is a ticket order form that should be completed and returned by March 24.

If you have any questions, please feel free to contact me at (212) 875-5524.

Sincerely yours,

Wilton Hardesty  
Education Associate

Enclosures

**Hotel Reservation Form**

Suites at the Hotel Beacon can accommodate up to four occupants and are available the night of Saturday, April 26 only. The cost, of each suite, per night is \$125 plus sales and occupancy tax, for a total of \$147.57.

Please type or print clearly the names of the occupants for each suite. This information may not be changed once submitted.

Suite 1:	<hr/>	<hr/>
	<hr/>	<hr/>
Suite 2:	<hr/>	<hr/>
	<hr/>	<hr/>
Suite 3:	<hr/>	<hr/>
	<hr/>	<hr/>
Suite 4:	<hr/>	<hr/>
	<hr/>	<hr/>
Suite 5:	<hr/>	<hr/>
	<hr/>	<hr/>
Suite 6:	<hr/>	<hr/>
	<hr/>	<hr/>
Suite 7:	<hr/>	<hr/>
	<hr/>	<hr/>

**\*Band directors: Please be sure to include your name as well as chaperone names.**

**Payment must be made by April 4.**

**Please remit one check for the total amount due. For credit card payment contact William Parris at (212) 362-0025.**

**Mail or fax this information to: The Hotel Beacon  
2130 Broadway  
New York, NY 10023**

**Attn: William Parris    Ref: Essentially Ellington 4/26/97  
Phone: (212) 362-0025    Fax: (212) 787 -8119**

**ESSENTIALLY ELLINGTON 1997****Ticket Order Form**

60 complementary tickets for both the daytime competition and the evening concert are set aside for the finalist band members, chaperones and guests.

Please return the following form by March 24 to:

Wilton Hardesty  
Jazz at Lincoln Center  
140 W. 65th St.  
New York, NY 10023  
Fax: 212-875-5591

School \_\_\_\_\_

Band Director \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone: (School) \_\_\_\_\_ (Home) \_\_\_\_\_

**10:30 am Competition:**

I will use \_\_\_\_\_ tickets for band members and the director

I will use \_\_\_\_\_ tickets for chaperones and guests

**7:30 pm Concert:**

I will use \_\_\_\_\_ tickets for band members and the director

I will use \_\_\_\_\_ tickets for chaperones and guests

**\*Total number of complementary tickets for the concert should not exceed 60.**

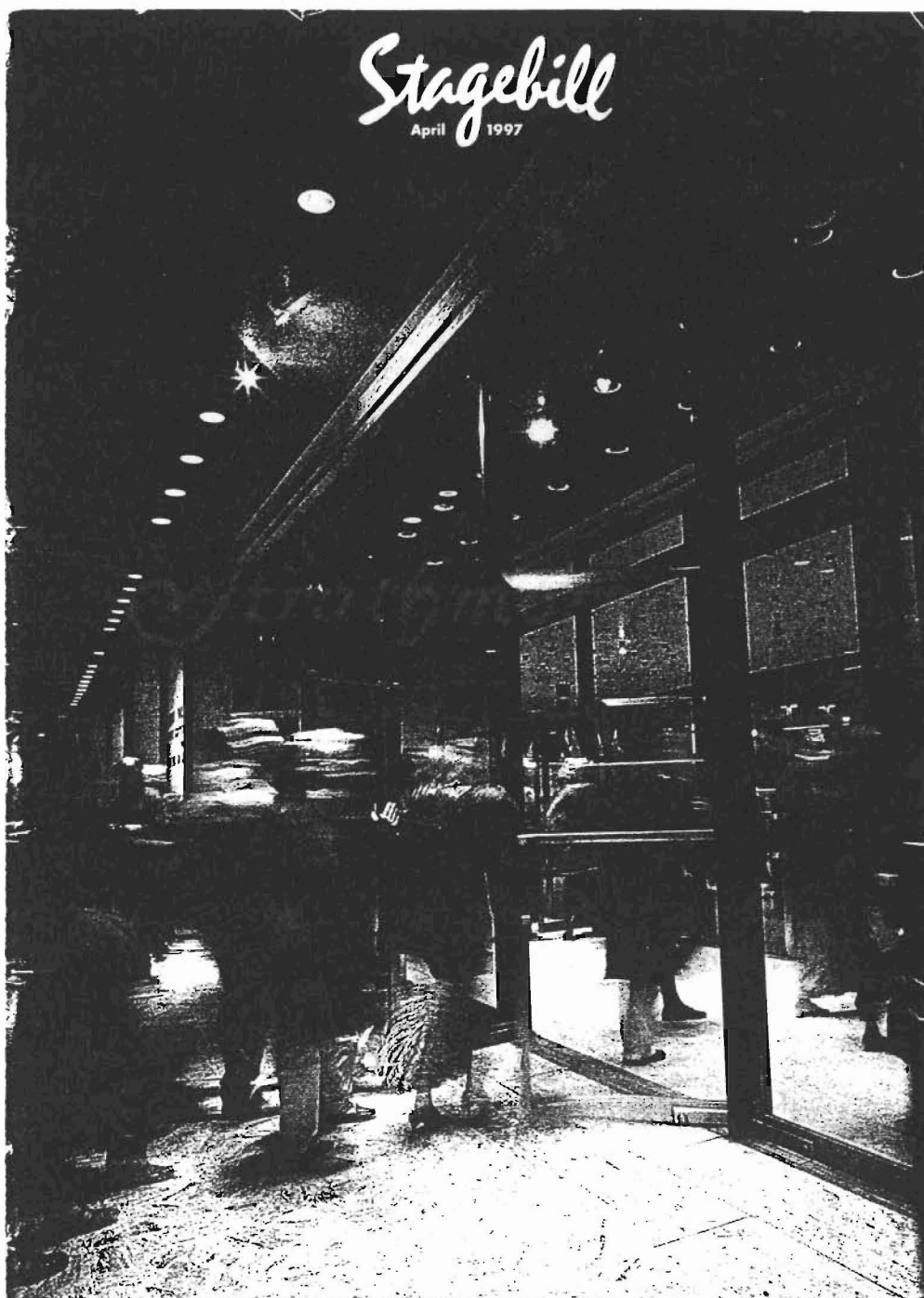
**Tickets will be mailed to band directors after March 24.**

**For additional competition tickets, you may contact Wilton Hardesty at (212) 875-5524. For additional concert tickets, you may contact CenterCharge at (212) 721-6500.**



Appendix E  
Program Materials From *Stagebill*

*Stagebill*  
April 1997



LINCOLN CENTER

*Saturday, April 26, 1997*

*10:30 a.m. Competition*

*7:30 p.m. Concert*

# **J@zz**

Lincoln Center

Wynton Marsalis, *Artistic Director*

Rob Gibson, *Executive Producer and Director*

Jazz at Lincoln Center is sponsored by Discover<sup>®</sup>Card.

## **ESSENTIALLY ELLINGTON 1997**

The Second Annual Jazz at Lincoln Center  
High School Jazz Band Competition and Festival

### **FINALIST BANDS**

Brentwood High School Jazz Ensemble, Brentwood, NY  
Chantilly Jazz, Chantilly, VA  
Fairmont Senior High School Jazz Ensemble, Fairmont, WV  
Foxboro High School Jazz Ensemble, Foxboro, MA  
Guilford High School Jazz Ensemble, Guilford, CT  
Hall High School Concert Jazz Band, West Hartford, CT  
Honeoye Falls-Lima High School Jazz Ensemble, Honeoye Falls, NY  
LaGuardia Concert Jazz Ensemble, New York, NY  
McLean High School Jazz Ensemble, McLean, VA  
Penfield High School Monday-Wednesday Jazz Ensemble, Penfield, NY  
Pennsbury Concert Jazz Band, Fairless Hills, PA  
West Genesee High School Jazz Band I, Camillus, NY

### **JUDGES**

Michael Brecker, Ronald Carter  
Jimmy Heath, Wynton Marsalis, and Horace Silver

*Essentially Ellington* is made possible with special support from the Jack and Susan Rudin Educational and Scholarship Fund. Additional support for *Essentially Ellington* is provided by the Surdna Foundation, New York Times Company Foundation, The Fan Fox and Leslie R. Samuels Foundation, and the O'Grady Family Foundation.

Educational products for participants provided by Coda Music Technology Inc. and Columbia/Sony Music. Warner Bros. Publications is the official print publisher of Jazz at Lincoln Center.

AVERY FISHER HALL  
Home of the New York Philharmonic

## PROGRAM

All finalist bands will perform their choice of three of the following compositions for the competition. The three top-placing bands will perform their choice of two of these compositions, along with *Boy Meets Horn* with Wynton Marsalis, on the evening concert.

Five compositions by Edward Kennedy "Duke" Ellington, published by Warner Bros. Publishing, were transcribed by Jazz at Lincoln Center and provided free of charge to the 210 high school bands in Connecticut, the District of Columbia, Maryland, Massachusetts, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, Virginia, and West Virginia which initially entered the competition. The twelve finalists listed above were selected by taped audition, and also received a day of free in-school workshops conducted by musicians from Jazz at Lincoln Center.

### SELECTIONS

Across the Track Blues, *composed by Duke Ellington*  
 Caravan, *composed by Duke Ellington, Juan Tizol, and Irving Mills*  
 Harlem Air Shaft, *composed by Duke Ellington, Irving Mills*  
 Rockin' In Rhythm, *composed by Duke Ellington, Irving Mills, and Harry Carney*  
 Solitude, *composed by Duke Ellington, Irving Mills, and Harry Carney*

10:30 a.m.

### COMPETITION

Brentwood High School Jazz Ensemble  
 Chantilly Jazz  
 Fairmont Senior High School Jazz Ensemble  
 Foxboro High School Jazz Ensemble  
 Guilford High School Jazz Ensemble  
 Hall High School Concert Jazz Band

*Lunch Break*

Honeoye Falls-Lima High School Jazz Ensemble  
 LaGuardia Concert Jazz Ensemble  
 McLean High School Jazz Ensemble  
 Penfield High School Monday-Wednesday Jazz Ensemble  
 Pennsbury Concert Jazz Band  
 West Genesee High School Jazz Band I

3:30-5:00 p.m.

### MASTER CLASSES

5:00 p.m.

### ANNOUNCEMENT OF THE THREE TOP-PLACING BANDS

7:30 p.m.

### CONCERT

Featuring the three top-placing bands and the  
 Lincoln Center Jazz Orchestra, Wynton Marsalis, Conductor

### POST-CONCERT

### AWARDS PRESENTATION

# LINCOLN CENTER JAZZ ORCHESTRA

## SELECTIONS

*composed by Duke Ellington*

*Black and Tan Fantasy, Cottontail, Half the Fun,  
In a Mellow Tone, Old King Dooji, Prelude to a Kiss*

Wynton Marsalis, *Conductor, Trumpet*

Jon Faddis, *Trumpet*

Marcus Printup, *Trumpet*

Riley Mullins, *Trumpet*

Terell Stafford, *Trumpet*

Wycliffe Gordon, *Trombone*

Ron Westray, *Trombone*

Wayne Goodman, *Trombone*

Andy Farber, *Alto Saxophone*

Myron Walden, *Alto Saxophone*

Stephen Riley, *Tenor Saxophone*

Bill Easley, *Tenor Saxophone, Clarinet*

Joe Temperley, *Baritone Saxophone*

Eric Reed, *Piano*

Rodney Whitaker, *Bass*

Dana Murray, *Drums*

## Festival Mentor Musicians

Today, the following musicians will assist competing bands  
and lead master classes for them:

REEDS: Andy Farber, Joe Temperley; TRUMPETS: Jon Faddis, Marcus  
Printup, Riley Mullins, Terell Stafford; TROMBONES: Wycliffe Gordon,  
Ron Westray, Wayne Goodman; PIANO: Eric Reed; BASS: Rodney Whitaker;  
VIBRAPHONE: Stefon Harris; COORDINATOR/DRUMS: Justin DiCioccio

## In-School Workshop Clinicians

REEDS: Wess Anderson, Andy Farber, Victor Goines, Joe Temperley

TRUMPETS: Jon Faddis, Marcus Printup, Terell Stafford

TROMBONES: Wycliffe Gordon, Slide Hampton, Ron Westray

PIANO: Eric Reed, Michael Weiss, Danilo Perez

DRUMS/CONDUCTOR: Justin DiCioccio

---

**PROGRAM**

## Essentially Ellington 1997

"To some people around the world, jazz is the music of the people who are privileged to live in a land with mountains of gold, rivers of oil, billions of bushels of surplus food, and freedom of expression. It's not unlawful to sing or play any kind of music in the United States of America, no matter how good or bad it sounds. Jazz is based on the sound of our native heritage. It is an American idiom with African roots—a trunk of soul with limbs reaching in every direction, to the frigid North, the exotic East, the miserable, swampy South, and the swinging Wild West."

—Edward Kennedy "Duke" Ellington,  
from his autobiography *Music is My Mistress*

*Jazz at Lincoln Center (J@LC)* is committed to instilling a broader understanding of the rich canon of jazz music and to providing educational opportunities for students and adults. Edward Kennedy "Duke" Ellington's music is not only the core of the canon, but the very heart of America's twentieth-century musical heritage. J@LC believes that his music, in its original arrangements, should be made more accessible to high school musicians for study and performance.

Earlier this year 210 schools responded to our appeal for participants in J@LC's *Essentially Ellington High School Jazz Band Competition and Festival*. Each school was sent original transcriptions of five Duke Ellington scores and a form to apply for the competition. Of the original respondents, 60 sent in applications including the required tape of their band playing three of the Ellington scores that

were sent to them. In March, Wynton Marsalis, Artistic Director of J@LC led a panel of esteemed jazz musicians which decided on twelve finalists. The twelve finalists received in-school workshops led by J@LC musicians which were intended to better prepare students for the final competition.

Today's finals will commence with a day-long festival, and culminate in a concert featuring the three top-placing high school bands and the Lincoln Center Jazz Orchestra, conducted by Wynton Marsalis, playing Ellington's music.

Following the concert, awards will be presented to all finalist bands (\$500), and First (\$7,500), Second (\$5,000), and Third (\$2,500) Place winners will be announced. In addition, awards will be presented to outstanding sections and soloists, and two bands receiving Honorable Mention (\$1,000 each).

The Third Annual *Essentially Ellington High School Jazz Band Competition and Festival* will be May 16, 1998 at Avery Fisher Hall at Lincoln Center. The competition will expand to include all 26 states east of the Mississippi River as well as the District of Columbia.

DON'T FORGET TO SIGN UP FOR THE  
JAZZ AT LINCOLN CENTER  
MAILING LIST IN THE LOBBY.

SUBSCRIBE TO JAZZ AT LINCOLN CENTER'S  
UPCOMING SEASON TO RECEIVE THE BEST SEATS  
AND OTHER SPECIAL BENEFITS. CALL JAZZTIX AT (212) 875-5244.

## Meet the Artists

**Brentwood High School Jazz Ensemble**—Brentwood High School, Brentwood, New York. *Band Director:* Robert Dalpiaz. *Principal:* Tom O'Brien. *Reeds:* Sean Caffrey, Jasmin Garcia, Ian Locurto, John Restrepo, Shannon Visco. *Clarinet:* Frank Castro. *Trombones:* Meghan Finamore, Josh Lozada, Joshua Lamangan, Shaun Peterson. *Trumpets:* Emmanuel Devassy, Eric Mazariegos, David Restrepo, Steve Lozada, Omar Little. *Piano:* Chris Pares. *Bass:* Mike Santana. *Drums:* Chris Nolte. *Guitar:* Mike Prezak.

**Chantilly Jazz Band**—Chantilly High School, Chantilly, Virginia. *Band Director:* Keith Taylor. *Principal:* Dale Rumberier. *Reeds:* Aaron Manalasy, Craig Johnson, Mark Taylor, Javier Cota, Anne Wood, Howard Highland. *Trombones:* Jon Fratter, Russ McLaughlin, Mark Livoti, Jacob Walters. *Trumpets:* Leonard Rowitz, David McGraw, Art Jean, Travis Putnam. *Piano:* Meredith Magwire, Tyler Cash. *Bass:* Ken Barnum, Bill Morris. *Drums:* Chris Swearingen, Nick Hughes. *Guitar:* Shaun Jurek.

**Fairmont Senior High School Jazz Ensemble**—Fairmont Senior High School, Fairmont, West Virginia. *Band Director:* Barry W. Vingle. *Principal:* William Furgason. *Reeds:* Brent Cunningham, Kerry Earp, Matt Poland, Adam Raikes, Andy Thompson, Stacey Turner. *Trombones:* Josh Brooks, Robert Goff, Brandon Lester, Aaron Stout. *Trumpets:* Chris Currey, David Hokanson, Jeremy Fisher, Jonathan Poland, Pete Thompson, Bryan Smith. *Piano:* Brian Bennett. *Bass:* Bill Brooks. *Drums:* Kevin Sullivan. *Guitar:* Toby Heaney.

**Foxboro High School Jazz Ensemble**—Foxboro High School, Foxboro, Massachusetts. *Band Director:* Stephen Massey. *Principal:* Tom Davis. *Reeds:* Andrea Shea, Kurt Bacher, Stephen Repoff, Aaron Bell, Eric Dahlgren, Lizzy Nielsen. *Trombones:* Abby Cohen, Ken McEnaney, Mark Champagne, John MacLaine. *Trumpets:* Aaron Schmidt, Gabe Foster, Mike Fraher, David Piper, Christopher Huyler. *Piano:* Karen Zuck. *Bass:* Zack Howard. *Drums:* Jared Seabrook, Rob Flaherty. *Guitar:* Ryan Quinn.

**Guilford High School Jazz Ensemble**—Guilford High School, Guilford, Connecticut. *Band Director:* Jack Thompson. *Principal:* Barbara L. Truex. *Reeds:* Greg Anastasiou, Stacey Seseske, Simon Gore, Jim Antonucci, Eric Davidson, Joanne Klein. *Trombones:* Mike Torello, Jon Moore, Brad Buchta, Will Aronson. *Trumpets:* Sarah Rigney, Ben Proctor, Craig Hall, Katie Zukot, Dan Rosenthal. *Piano:* Konrad Kaczmarek. *Bass:* Barry Soehnlein, Matt Ryder. *Drums:* John Oppel, David Goldberg. *Guitar:* Dan Sieviec.

**Hall High School Concert Jazz Band**—William H. Hall High School, West Hartford, Connecticut. *Band Director:* Haig Shahverdian. *Principal:* Dr. Elaine Bessette. *Reeds:* Robyn Friedman, Ethan Goldman, Sara Lappen, Laura Miller, Erica Vonkleist, Greg Wrubel. *Trombone:* Matt Ammerman, Dan Fink, Will Freeman, Gary Libbin, Jon Wallace. *Trumpets:* Matt Crampton, Ricky Gittleman, Steve Kaplan, Meghan O'Brien. *Piano:* Michael Jacobson. *Bass:* Ethan Insel. *Drums:* Evan Allen. *Guitar:* Matt Frazao.

**Honeoye Falls-Lima High School Jazz Ensemble**—Honeoye Falls-Lima High School, Honeoye Falls, New York. *Band Director:* Mark S. Borden. *Principal:* Michael Hagerman. *Reeds:* Daniel Bennett, Heather Bidell, John Iaculli, Daisy Kummer, Brian Shaffer, Maddy Sturm. *Trombones:* Angela D'Alesandro, Matt Nielsen, Rich Oppedisano, Chuck Smith, Bryan Zoesch. *Trumpets:* Eric Baker, Bryce Doty, Joe Fisher,

## PROGRAM

Kevin Malone, Audrey Oppedisano. *Mellophone/Piano*: Jeremy Levinn, Jack Zoesch. *Bass*: Aaron Porter. *Drums*: Ted Poor. *Guitars*: Craig Schum, Courtney Streb.

**LaGuardia Concert Jazz Ensemble**—LaGuardia High School of Music, Art and Performing Arts, New York, New York. *Band Director*: Bob Stewart. *Principal*: Dr. Paul R. Saronson. *Reeds*: Michael Costanza, James Elmore, Adrian Kaufman, Maxwell Musser, Derek Perea, Paul Pipitone, Michael Seropyan. *Trombones*: Matthew Carabello, David Stansbury, Ben Sutor. *Trumpets*: Carolyn Appel, Joenathan Lopez, Steven Oquendo, Jamiek Potter, Grant Sprick, Matthew Steinfeld. *Tuba*: David Scheiman. *Piano*: Jacob Warren. *Bass*: Carlos Henriquez. *Drums*: Aren Olsen, Lucianna Padmore, Harry Vaughn. *Guitar*: Ricardo Ramos.

**McLean High School Jazz Ensemble**—McLean High School, McLean, Virginia. *Band Director*: James Kirchenbauer, Richard Mullen. *Principal*: Dr. Theresa Caldwell. *Reeds*: Evan Herring, Peter Kapsidelis, Amrit Khatrichettri, Ned Khatrichettri, Arturo Vegas, Lee Vorthman. *Trombones*: Frank Bunger, Alex Chisholm, Eric Hanson, Joshua Sticklor-Lipson. *Trumpets*: Robert Childress, Matt Garin, Allen Hanuman, Ji Ho Kim, Sumati Krishnan, John Payne. *Piano*: Megumi Oshima. *Basses*: Aaron Hubbard, Fred Schwartz. *Drums*: Warren Johnson, Brian Patterson. *Guitars*: Nick Anderson, Mike Garcia.

**Penfield High School Monday-Wednesday Jazz Ensemble**—Penfield High School, Penfield, New York. *Band Director*: Jim Doser. *Principal*: Terry Piper. *Reeds*: Jon Alhart, Chris Noto, Josh Rutner, Andrew Scott, Katie Sparnecht, Nick Weiser, Jason Wood. *Trombones*: Katie Curran, Keegan Wood, Stephen Wierenga. *Trumpets*: Jessica Freeman, Steve Gill, Brian LoVecchio, Ben Richards, Bre Smith. *French Horn*: Greg Kane. *Tuba*: Ben Cannon. *Piano*: Greg Kane. *Bass*: David Youngblood. *Drums*: Devon L. Gaither, Luke Martin. *Guitar*: Mike Goodenow.

**Pennsbury Concert Jazz Band**—Pennsbury High School, Fairless Hills, Pennsylvania. *Band Director*: Michael R. Grothman. *Principal*: William Katz. *Reeds*: Justin Benner, Carey Connelly, Tim Medianick, Ryan Perez-Daple, Andy Tomlinson. *Trombones*: Kawika Kahalehoe, Matt LaBar, Joan Mulhern, Kate Paice. *Trumpets*: ChiChi Ahia, Brandon Jaeger, Rob Shaffer, Jon Shulan, Tim Weinert. *Tuba*: Jason Niemiec. *Piano*: Jarad De Lorenzo. *Bass*: Josh McDonnell. *Drums*: Carl Barone, Rich Wilner. *Guitar*: Brandon Mowery.

**West Genesee High School Jazz Band I**—West Genesee High School, Camillus, New York. *Band Director*: Steve Frank. *Principal*: Helen White. *Reeds*: James Ambrose, Nick Sardino, Jeff Stepien, Tomé Stojcev, Ted Straub. *Trombones*: David Caryl, Andy Dellicolli, Matt Kauffman, Andrew Olech, Julie Trouesdale. *Trumpets*: Christine Luke, Bob Lyons, Mark Streiff, Jeff Taylor, Eric Van Epps. *Piano*: Mollie McDougall. *Bass*: Chris LeFever. *Drums*: Dan Canty. *Guitar*: Brian Kenty.





**Wynton Marsalis** (conductor, trumpet) was born in New Orleans, the cradle of jazz, on October 18, 1961. He began serious study of the trumpet at age 12, when he started classical training. As a young musician, he acquired experience in local marching bands, jazz bands, funk bands, and classical youth orchestras. At age 18, he entered The Juilliard School, and was soon recognized as their most impressive trumpeter. Later that year, he continued his schooling when he joined Art Blakey and the Jazz Messengers. In 1982, Mr. Marsalis began his recording career as a leader. Over the last 14 years, Mr. Marsalis has produced a catalogue of outstanding jazz and classical recordings, and has won numerous honors, including eight Grammy Awards and eight honorary doctorate degrees. He has maintained a relentless performance schedule with his various working groups, and his interest in composition has resulted in a prolific body of work.

Mr. Marsalis has played a critical role in awakening the consciousness of a new generation of fans and fellow musicians. As artistic director of Jazz at Lincoln Center, he has helped establish a standard of excellence in jazz presentation. He is the conductor of the internationally renowned Lincoln Center Jazz Orchestra, which presented his highly acclaimed work, *Blood on the Fields*, during a 24-city tour of the U.S. and Europe in February and March 1997. The work was included in *Time* magazine's "Top 10 Music Events of the Year," and is one of several compositions written specifically for Jazz at Lincoln Center. On April 7, 1997, Mr. Marsalis became the first jazz musician to be awarded the Pulitzer Prize in music for his composition *Blood on the Fields*. Mr. Marsalis also composed 1992's *In This House, On This Morning*, which explored the structure of a traditional church service and the integral role the church has played in the development of jazz music. In 1993, Mr. Marsalis collaborated with Peter Martins, ballet-master-in-chief at the New York City Ballet, to produce *Jazz: Six Syncopated Movements*.

In 1995, in a collaboration between Jazz at Lincoln Center and The Chamber Music Society of Lincoln Center, Mr. Marsalis wrote his first composition for a string quartet, *At the Octoroon Balls*, utilizing such motifs as Creole dances and runaway trains. Most recently, he completed his newest work for jazz orchestra entitled *Sweet Release*, a collaboration with Judith Jamison and the Alvin Ailey American Dance Theater. The collaboration was co-produced by Jazz at Lincoln Center, the Lincoln Center Festival, and Alvin Ailey American Dance Theater, and was premiered in August 1996.

Mr. Marsalis has attained world-class prominence as both a musician and a spokesman for music education. He regularly lectures and conducts master classes for students of all ages and interests, including the popular "Jazz for Young People" series produced by Jazz at Lincoln Center. His devotion to education led him to 1995's Sony Classical production of "Marsalis on Music" for the Public Broadcasting System (PBS) and 1996's Peabody Award-winning "Making the Music" series for National Public Radio (NPR). Mr. Marsalis also wrote a companion book to the PBS series for W.W. Norton. This comes on the heels of his first book, a collaboration with photographer Frank Stewart entitled *Sweet Swing Blues on the Road*.

In May 1996, Mr. Marsalis was listed as one of *Time* magazine's "25 Most Prominent Americans," and *Life* magazine named him one of the "50 Most Influential Americans." His continuing efforts in the crusade to heighten jazz awareness in America and overseas make him one of the most celebrated citizens of our time.

Born in Philadelphia on March 29, 1949, **Michael Brecker** was exposed to jazz as far back as he can remember. His father was a semi-professional jazz pianist; his older brother, Randy, was constantly playing his trumpet; and Mr. Brecker remembers not only listening to records by Dave Brubeck and Clifford

## PROGRAM

Brown, but seeing Miles Davis, Thelonious Monk, Duke Ellington, and many other greats in person while still a child. After early studies on the clarinet and alto sax, Mr. Brecker began playing tenor sax in high school. Though his first performances were with rock bands, Mr. Brecker continued to listen to and study such jazz greats as John Coltrane, Joe Henderson, and Sonny Rollins. In 1966, Mr. Brecker followed his brother to the University of Indiana at Bloomington, opting for a major in fine arts rather than music. Ironically, one of his art teachers suggested that he be a musician.

In 1968, Mr. Brecker moved to New York, and was a founding member of the ground-breaking jazz-rock band Dreams. In 1973, Mr. Brecker switched modes and launched into the traditional jazz scene along with his brother as the frontline of pianist Horace Silver's quintet. Next came five years heading The Brecker Brothers jazz-funk band. By the mid 1970s, Mr. Brecker had become one of the players in highest demand, and he had recorded and toured with some of the most respected and renowned names in jazz including Chet Baker, George Benson, Dave Brubeck, Don Cherry, Chick Corea, Herbie Hancock, Freddie Hubbard, Quincy Jones, Pat Metheny, Charles Mingus, Jaco Pastorius, Horace Silver, and Tony Williams, not to mention an exhaustive list of pop icons—John Lennon, Paul Simon, Bruce Springsteen, and Frank Zappa, among others. Mr. Brecker was awarded two Grammys at this year's ceremony: Best Jazz Instrumental Performance for his album *Tales from the Hudson* and Best Jazz Instrumental Solo for the track "Cabin Fever," bringing his career total to seven Grammy Awards.

**Ronald Carter**, one of the most versatile and sought after clinicians in the field of jazz education, currently holds the position of associate professor of music at Northern Illinois University and serves as coordinator of the jazz studies program. Mr. Carter's course load includes

jazz history, jazz pedagogy, music business, and woodwind methods. In addition, he coordinates the jazz combo program and is the director of the NIU jazz lab band.

Mr. Carter's wealth of experience and expertise in the field is a direct result of his 17 years in the East St. Louis Public Schools, where he served as director of the East St. Louis Lincoln High Jazz Band. He also served as chairman of the music department of Lincoln for over twelve years. The renowned Lincoln Jazz Band recorded seven records, toured Europe on three different occasions and performed with an impressive list of jazz artists, including: Wynton Marsalis, Clark Terry, Slide Hampton, Hamiet Blueitt, Arturo Sandoval, McCoy Tyner, Eddie Harris, and Ellis Marsalis. In addition to serving ten years as jazz chairman for the Illinois Music Educators' Association, Mr. Carter has facilitated workshops as a guest conductor, artist, clinician, and adjudicator for the University of Northern Colorado, Western Illinois University, University of Kansas, Southern Illinois University, University of Illinois, Northern Illinois University, Augustana College, and numerous high schools. Mr. Carter has also directed All-State Jazz Bands for the states of Illinois, Indiana, and Missouri, and in 1997, he has been chosen to direct the All-State bands of Texas, Wisconsin, and Rhode Island. Mr. Carter spent over 18 years in the St. Louis metropolitan area as a professional freelance musician on saxophone, clarinet, flute, and vocals. He co-directed the group Infinity and performed with the George Hudson Jazz Orchestra. Mr. Carter has also performed professionally with Clark Terry, Leon Thomas, Byron Bowie, Fareed Haque, Lena Horne, and the Tommy Dorsey Band.

Among his honors and awards are *Down Beat* magazine's Jazz Educators' Hall of Fame, The Woody Herman Music Award, the 1991 National Distinguished Educator Award, Southern Illinois University's Excellence in Teaching Award, and the St. Louis American

Newspaper's Excellence in Teaching Award. Mr. Carter currently serves on the Board of Directors for Jazz St. Louis, the Advisory Board for Birch Creek Music Center, state vice-president for the International Association of Jazz Educators, and as a panel member of the Illinois Arts Council. A 1975 summa cum laude graduate of Bethune-Cookman College, he also completed a master's degree in music education from the University of Illinois and post-graduate work at Northwestern University.

Other current engagements projects include director of the Gallery 37/South Shore Culture Center's Summer Youth Jazz Ensemble in Chicago; director of the Rockford Area Youth Jazz Orchestra, Rockford, Illinois; and a member of the Philadelphia National Jazz Curriculum Project. In addition, Mr. Carter is a clinician/educational specialist for United Musical Instruments, U.S.A. Inc.

**Jimmy Heath**, saxophonist, composer, bandleader, and teacher, has performed with nearly all the jazz greats of the last 40 years, from Dizzy Gillespie and Miles Davis to Wynton Marsalis and Herbie Hancock. Performing with him in his big bands were John Coltrane, Benny Golson, and Johnny Coles. He has performed on more than 75 record albums, seven with the Heath Brothers and eight with the Jimmy Heath Quartet. Half of his 100 compositions have been recorded by other jazz artists. He received a Grammy nomination in 1980 for *Live at the Public Theatre*, recorded with the Heath Brothers on the Columbia label. Mr. Heath now records exclusively on the Landmark label; his two latest releases are *New Pictures* and *Peer Pleasure*. Mr. Heath has taught jazz studies at City College of New York, Jazzmobile, the New School for Social Research, and is a professor at Queens College. Mr. Heath has appeared on "The Cosby Show," and has just returned from tours in South America and Europe. He premiered his first symphonic work, *Three Ears* on April 1996, at Queens College, with an orchestra of Queens College alumni and his jazz quintet.

Born on September 2, 1928, in Norwalk, Connecticut, **Horace Silver** is one of the pre-eminent jazz composers of this century. He started playing piano at age ten but it wasn't until he was 12, when he heard Jimmie Lunceford's band at an amusement park, that he took the instrument more seriously. Silver worked in combos in high school and got his first big break in 1950: saxophonist Stan Getz appeared in Hartford, Connecticut, and used Silver's trio as a back-up unit. Impressed with the band, Getz employed Silver's threesome until 1951, recording for Roost Records, where he used two of Horace's originals, "Penny" and "Split Kick." Moving to New York, Silver recorded with alto saxophonist Lou Donaldson in 1952, then as a leader for Blue Note in 1953. In 1954, he teamed with drummer Art Blakey, and in 1956 began performing and recording solely as the leader of his own quintet.

Silver's music has been a major force in modern jazz on at least four counts. He was the first important pioneer of the style known as hardbop, which combined elements of the rhythm-and-blues and gospel music with jazz, influencing pianists such as Bobby Timmons, Les McCann, and Ramsey Lewis. Second, the instrumentation of his quintet (trumpet, tenor saxophone, piano, double bass, and drums) served as a model for small jazz groups from the mid-1950's until the late 1960's. Further, Silver's ensembles provided an important training ground for young players, many of whom (such as Donald Byrd, Art Farmer, Blue Mitchell, Woody Shaw, Benny Golson, and Joe Henderson) later led similar groups of their own. Finally, Silver refined the art of composing and arranging for his chosen instrumentation to an unsurpassed level of craftsmanship, and several of his compositions have become jazz standards, including "The Preacher," "Doodlin'," "Opus de Funk," "Señor Blues," "Nica's Dream," "Sister Sadie," and "Song for my Father." His latest album is *The Hardbop Grandpop*, released this year.

## PROGRAM

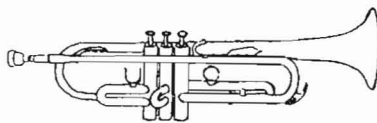
First formed in 1988, the **Lincoln Center Jazz Orchestra** (LCJO) is the official "house band" for Jazz at Lincoln Center activities. Under the direction of Wynton Marsalis, the orchestra is dedicated to developing a performance repertory of historic compositions and newly commissioned works for big band. The LCJO specializes in the music of Duke Ellington, and its annual presentation of Ellington's music at Lincoln Center has become a cultural highlight of New York City. The LCJO annually tours the United States and has also performed across Europe and Asia. Their music is documented on three recordings produced by Jazz at Lincoln Center for Columbia/Sony Music, including *Portraits by Ellington* (1992), *The Fire of the Fundamentals* (1993), and *They Came to Swing* (1994).

Performance highlights include concerts at The Hollywood Bowl, Vienna Opera House, Chicago's Orchestra Hall, Tanglewood, London's Royal Festival Hall, and the Symphony Halls of Boston, Atlanta, Detroit, Munich, and Hong Kong. The orchestra has appeared on television broadcasts in France, Spain, Finland, Germany, and the Czech Republic, and has also appeared on "Live From Lincoln Center" and the "Tonight"

show. Along the way, the LCJO has performed numerous concerts for young people and has conducted workshops and master classes for students at universities and high schools nationwide.

The historic repertory of the LCJO includes compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Sy Oliver, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Jay McShann, Benny Goodman, Charles Mingus, Bennie Moten, Eddie Durham, Edgar Sampson, Eddie Sauter, Woody Herman, John Lewis, and others. Jazz at Lincoln Center has commissioned works for the LCJO from Benny Carter, Joe Henderson, Jimmy Heath, Chico O'Farrill, Freddie Hubbard, Wynton Marsalis, Christian McBride, and Stephen Scott. Guest conductors for the LCJO have included Benny Carter, Jon Faddis, Robert Sadin, David Berger, and Loren Schoenberg.

From January through March of 1997, the LCJO toured 24 cities across the United States and Europe performing Wynton Marsalis' Pulitzer Prize-winning work, *Blood on the Fields*. The recording of this work will be released in the summer of 1997 by Columbia/Sony Music.





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**PROGRAM**

# J@zz

## Lincoln Center

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On July 1, 1996, *Jazz at Lincoln Center* became Lincoln Center's newest constituent organization. The **Founders Fund** was created to ensure the financial health and future growth of the program. We salute the following individuals, corporations, and foundations for their support.

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Jazz at Lincoln Center gratefully acknowledges the work of the following:

**Office of Wynton Marsalis:** Genevieve S. Stewart, V.P., Administration

**Artistic:** Stanley Crouch, Rene Lopez, Phil Schaap

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**Marketing & Communications:** Frank Stewart, Ty Cumbie, Mitchell Feldman

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**For *Essentially Ellington 1997*:**

Justin DiCioccio, *Project Consultant*

Mark Lopeman and Brent Wallarab, *Music Transcribers*

Jon Faddis, *Music Editing*

Insomnia Music Service, *Music Engraving*

Warner Bros. Publications: Sandy Feldstein, Jewell Estes, Gayle Giese, *Music Publishing*

Carmen Spera, *Awards Designer*

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Special thanks to Jazz at Lincoln Center volunteers who are assisting with today's event.

## PROGRAM

### JAZZ FROM LINCOLN CENTER

Jazz at Lincoln Center's nationally syndicated weekly radio series, *Jazz From Lincoln Center*, hosted by Ed Bradley, is broadcast via National Public Radio in the metropolitan area over the airwaves of WBGO (88.3 FM) on Mondays at 8:00 p.m. *Jazz From Lincoln Center* is produced in conjunction with Murray Street Enterprise, New York. October 1, 1997 will mark the fifth season of *Jazz From Lincoln Center*.

### JAZZ AT LINCOLN CENTER

On July 1, 1996, Jazz at Lincoln Center (J@LC) became the 12th constituent of Lincoln Center for the Performing Arts, joining the other companies as a financially and artistically independent member of the Lincoln Center family. Jazz music now has a permanent and prominent home at one of America's most venerable performing arts institutions. "The affirmation of Lincoln Center as a place where swinging is recognized and respected is an important step forward," stated artistic director of J@LC Wynton Marsalis.

J@LC is a year-round comprehensive series of concerts, lectures, films, recordings, radio broadcasts, international tours, and educational programs for adults and children anchored by the distinguished Lincoln Center Jazz Orchestra, and a host of remarkable guests. Under the artistic leadership of Wynton Marsalis, this program has risen to international prominence from its inception as a summer concert series called Classical Jazz, in 1987. Four summers later, Lincoln Center announced the formation of a year-round jazz department in January 1991, the first of its kind at a major performing arts institution. Five successful seasons later, J@LC became a constituent organization. During its 1996-97 season, J@LC will present over 150 concerts, lectures, film programs, master classes, workshops for children, and special events throughout the country and the world. J@LC aspires to reach and educate the public about the great American art form of jazz. Jazz at Lincoln Center aims to position and maintain jazz at the forefront of America's cultural consciousness through performance, education, and preservation.

Wynton Marsalis holds the George Weissman Conductor's Chair  
for the Lincoln Center Jazz Orchestra.

Wynton Marsalis records exclusively for Columbia Records and Sony Classical.  
Jazz at Lincoln Center recordings are available exclusively on Columbia Records.

Personal and financial management of Wynton Marsalis: The Management Ark,  
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Appendix F  
Essentially Ellington Information Packet

THE SECOND ANNUAL

ESSENTIALLY

ELLINGTON

High School Jazz Band  
Competition and Festival

1997

**J@zz**  
Lincoln Center

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# **ESSENTIALLY ELLINGTON 1997**

## **VOLUNTEERS**

**UPDATED - 4/25/97**

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### **COMPETITION DAY - Saturday, April 26**

<b><u>POSITION</u></b>	<b><u>TIME</u></b>	<b><u>NAME</u></b>
<b>Mission Control:</b>		
Front of House	all day	Wilton Hardesty+
Backstage	all day	April Smith+
Stage Manager	all day	Susan Radin+
Funders/Board schmoozer	all day	Kathy Brown
<b>Front of House:</b>		
Signage -	8-9am	Amy Teter+
Post backstage, hall, & front-of-house		Eric Eagle
Press	all day	Mary Fiance Fuss+
Press runners	9am-6pm	Amy Teter (stage door)+
	9am-6pm	Judy Maxwell (press box)
Tickets	8am-all day	Tracey Pullo+
Info Center/Volunteer check-in/	8am-6pm	Christa Fama+
	8-9:30am	Sara Kuehl
Band registration/	8am-10:30am	Sarah Richardson &
Lunch police	12:40-1:30pm	Christine Castaneda
Front of House Runners	9am-5:30pm	Pam Benjamin
	To 5:30pm	Srikar Nagubandi
		Sarah Richardson &
		Christine Castaneda
Mailing list/materials table	6:30-10pm	Christine Larkin
		Rona Neufeld

<b><u>POSITION</u></b>	<b><u>TIME</u></b>	<b><u>NAME</u></b>
<b>Backstage:</b>		
Judges stage manager	9:45am - all day	Tiffany Ellis+
Wynton's manager	to hall @ 8:45am & 6:15pm	Genevieve Stewart
Rhythm sections' stage manager	9am-10pm	Chris Heaton
Backstage runner	9am-5pm	Oliver Ionita+
LCJO/Mentor stage manager	9am - all day	Maria Watson+
Mentor/Workshop Coordinator	3:30-5pm	Justin DiCioccio
Workshop runners/guides	3:30-5pm Stage West Green Room Chorus Room Samuels Studio, Rose Bldg 7th flr	Jess Jurkovic - rhythm Alana Nabors - trumpets Martin Gregory - reeds Laura Rossi -trombones
Instrument Retrieval Police (for bands not playing the concert)	5-6pm 6-7pm	Chris Heaton, Maria Watson Laura & Phil Rossi, Don Payne
Rehearsal/Concert runners	7-10pm	Laura Rossi & Don Payne

***ESSENTIALLY ELLINGTON 1997*****Musician-Mentors & Band Hosts:**

<b><i>Band</i></b>		<b><i>Mentors</i></b> 10am-5pm	<b><i>Hosts</i></b> 8:30am-all day
Band 1	Brentwood HS	Eric Reed	Jess Jurkovic
Band 2	Chantilly HS	Wayne Goodman	Judy Balos
Band 3	Fairmont HS	Rodney Whitaker	Eric Eagle
Band 4	Foxboro HS	Jon Faddis	Alana Nabors
Band 5	Guilford HS	Joe Temperley	Phil Bonaventura
Band 6	Hall HS	Marcus Printup	Martin Gregory
Band 7	Honeoye Falls HS	Stefon Harris	Katie O'Neil
Band 8	La Guardia HS	Wycliffe Gordon	Valerie Workman
Band 9	McLean HS	Ron Westray	Barbara Morganbesser
Band 10	Penfield HS	Andy Farber	Katherine Cox
Band 11	Pennsbury HS	Riley Mullins	Greg Beyer
Band 12	West Genesee HS	Terell Stafford	Sara Kuehl

The diagram illustrates a large, multi-tiered seating arena, likely for a major sporting event or concert. The seating is organized into several distinct sections and tiers:

- Top Tier:** Located at the very top of the arena, this tier includes several large, rectangular seating areas. These areas are labeled with numbers such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 82

# ORCHESTRA

\* 10:30am Competition Section for

**Prior to the Competition:**

1. The arrival time is for the band director, band members, and chaperones only. Parents and guests will be admitted when the house opens at 10:15am.
2. The band will follow its host to the Dana Lounge for storage of instruments and personal belongings. These should be stored in a neat and orderly fashion.
  - Each school has a designated storage area of the Dana Lounge indicated by signs.
  - The storage area will be guarded by Lincoln Center Security.
  - Personal items and instruments should not be left at any other location in Avery Fisher Hall.  
*Avery Fisher Hall and Jazz at Lincoln Center are not responsible for theft, loss, or damage. You are responsible for all instruments and other personal belongings.*
3. After storing instruments, hosts will lead band to continental breakfast in the promenade lobby.

**During the Competition:**

1. Tickets for the band members and chaperones should be kept in **one bundle** and handed to the usher at the door upon entry. **Your 10:30am tickets are required for re-admission to Avery Fisher Hall following the lunch break. All individuals, including band members, must hold on to their ticket stub in order to return to the hall.**
2. At the indicated warm-up time, bands should exit the house as the last performing band exits the stage and proceed to the designated warm-up space.
3. The bass (provided by Jazz at Lincoln Center) used for warm-up will be used in the performance as well. The bass player will transport the bass to the stage (assistance will be provided, if necessary).
4. The drummer will assemble cymbals back stage prior to the band's entrance.
5. After the performance, the band will exit stage right to return instruments to cases the Dana Lounge, the drummer will disassemble cymbals backstage and the bass player will give the bass to Jazz at Lincoln Center volunteer Chris Heaton.

**Other:**

1. Backstage passes will also serve as meal tickets. The number of backstage passes provided are based on the number of tickets each band director requested for the band plus two additional passes for chaperones.
2. During the dinner break (5:15pm-7pm), bands may pick up their belongings from the Dana Lounge (only one band at a time will be allowed access to the Dana Lounge). Otherwise, bands will have to get their belongings after the concert.

**ESSENTIALLY ELLINGTON 1997**  
**SCHEDULE - SATURDAY, APRIL 26**

83  
as of 4/23/97

**PRE-COMPETITION:**

Arrival:	Registration	Main Lobby
	Breakfast	Promenade Center
8:30-10:15am	Hosts & mentors; storage & seating	Meet at registration table
8:45-9:30am	Bands 1-6	Register
9:30-10:15am	Bands 7-12	Register
10:15am	House open to guests	

**COMPETITION:**

*(Note - times are approximate. Bands leave house to go backstage for warm-up two bands before their scheduled performance time)*

10:30am	Welcome	
10:40am	Band 1	Brentwood HS
11am	Band 2	Chantilly HS
11:20am	Band 3	Fairmont HS
11:40am	Band 4	Foxboro HS
12noon	Band 5	Guilford HS
12:20pm	Band 6	William H. Hall HS

12:40-1:30pm	LUNCH BREAK	Promenade Lobby Sides
--------------	-------------	-----------------------

1:30pm	Band 7	Honeoye Falls-Lima HS
1:50pm	Band 8	LaGuardia HS
2:10pm	Band 9	McLean HS
2:30pm	Band 10	Penfield HS
2:50pm	Band 11	Pennsbury HS
3:10pm	Band 12	West Genesee HS

3:30-5pm	MASTER CLASS BY INSTRUMENT	Green Room, Chorus Room, Dana Lounge, Stage; Samuels Studio
----------	----------------------------	---

5-5:15pm	ANNOUNCEMENT OF THREE TOP-PLACING BANDS	
5:15-7pm	DINNER BREAK	

**CONCERT:**

6:15-7pm	Rehearsal for placing bands	Stage
7pm	House open	
7:30pm	CONCERT BEGINS	
7:30-7:45pm	Band A	
7:45-8	Band B	
8-8:15	Band C	
8:15-8:45	Lincoln Center Jazz Orchestra	
8:45-9:15	AWARDS PRESENTATION:	
	Recognition of all bands; awards given to outstanding soloists, outstanding sections, two honorable mention bands, and 3rd, 2nd, and 1st place band.	



**ESSENTIALLY ELLINGTON 1997**  
**COMPETITION FINALS DETAILED SCHEDULE**

	<u>Move to Warm-up Space</u>	<u>Enter Stage/ Perform</u>	<u>Exit House for Lunch</u>
10:00am	Brentwood <b>GR</b>		
10:20am	Chantilly <b>CR</b>		
10:30am	<i>(Welcome and introductions)</i>		
10:40am	Fairmont <b>GR</b>	Brentwood	
11:00am	Foxboro <b>CR</b>	Chantilly	
11:20am	Guilford <b>GR</b>	Fairmont	
11:40am	Hall <b>CR</b>	Foxboro	
12noon		Guilford	
12:20pm		Hall	Honeoye Falls-Lima
12:40pm			<b>Remaining Bands</b>
12:50pm	Honeoye Falls-Lima <b>GR</b>		
1:20pm	La Guardia <b>CR</b>		
1:30pm	McLean <b>GR</b>	Honeoye Falls-Lima	
1:50pm	Penfield <b>CR</b>	La Guardia	
2:10pm	Pennsbury <b>GR</b>	McLean	
2:30pm	West Genesee <b>CR</b>	Penfield	
2:50pm		Pennsbury	
3:10pm		West Genesee	

**GR - West Green Room**

**CR - Chorus Room**

---

3:30pm-5pm	Master Classes for all student musicians by instruments
5pm	Announcement of 3 top-placing bands
5:15pm-7pm	DINNER BREAK

*over*

***ESSENTIALLY ELLINGTON 1997***  
**CONCERT SCHEDULE**

<b>6:10pm</b>	Band A will meet on stage; Band C will meet in the West Green Room; Band C will meet in the Chorus Room
<b>6:15pm</b>	Band A will rehearse on stage
<b>6:30pm</b>	Band B will rehearse on stage
<b>6:45pm</b>	Band C will rehearse on stage
<b>7:00pm</b>	House opens; Band A, B and C will wait in the Dana Lounge and the Chorus Room; LCJO will meet in the West Green Room
<b>7:30pm</b>	Welcome - Wynton Marsalis and Laura Johnson
<b>7:35pm</b>	Band A performs (after performance, exit to Dana Lounge, then to House)
<b>7:50pm</b>	Band B performs (after performance, exit to Dana Lounge, then to House)
<b>8:05pm</b>	Band C performs (after performance, exit to Dana Lounge, then to House)
<b>8:25pm</b>	LCJO performs
<b>9:00pm</b>	Recognition of all bands, introduction of judges and presentation of by Wynton Marsalis

**CLASSES****3:30-5pm - Meet in rooms below**

<u><b>Instrument</b></u>	<u><b>Location</b></u>	<u><b>Musicians</b></u>	<u><b>Runner</b></u>
<b>Trumpets</b>	West Green Room (Will split up & go to and other spaces tba)	Jon Faddis Terell Stafford Marcus Printup Riley Mullins	Alana Nabors (AFH) Val Workman (J@LC ofc)
<b>Reeds</b>	Dana Lounge (Half move to Chorus Room)	Andy Farber Joe Temperley	Martin Gregory
<b>Trombones</b>	Samuels Studio 7th Floor, Rose Building	Wycliffe Gordon Ron Westray Wayne Goodman	Laura Rossi
<b>Rhythm Section: Piano, Bass, Drums, Guitar Stage</b>		Eric Reed Rodney Whitaker Justin DiCioccio Stefon Harris	Jess Jurkovic

**ESSENTIALLY ELLINGTON 1997**  
**LOCATION OF ROOMS/SPACES**

87

<u>Backstage Floor</u>	<u>Lobby Level</u>	<u>Rooms/Space</u>
1st	Plaza	Front of House: Box office, Band Registration, Staff/Volunteer/Mentor Check-In Backstage: Dana Lounge, Chorus Room, Mentor Entrance, Judges Entrance
2nd	Orchestra	Promenade, House (Auditorium), Stage (using backstage elevators & stairs), Tuning Room
3rd	First Tier	West Green Room, East Green Room, Dressing Rooms
4th	Second Tier	Helen Hull Room

\*The 5th and 6th floors will not be used for *Essentially Ellington* purposes.

## *ESSENTIALLY ELLINGTON 1997*

### **Avery Fisher Hall House Rules**

1. Seating policy: Latecomers will not be seated while a band is performing. Please wait until the band is finished competing before entering or leaving the house.
  2. Do not leave instruments anywhere except in designated areas. Avery Fisher Hall and Jazz at Lincoln Center are not responsible for lost, stolen, or damaged property.
  3. No eating, drinking, or chewing gum in the auditorium or on stage.
  4. **New** - videotaping is allowed in Avery Fisher Hall for the competition only (hand held video cameras only).
  5. No flash photography is permitted in Avery Fisher Hall during the concert. It is allowed during the competition and classes. A professional photographer will be taking photographs of each band during the competition. One copy will be sent to the band director, compliments of Jazz at Lincoln Center. Information and order forms for purchasing additional photographs will be mailed to each school after the competition.
  6. One audio tape of the competition/concert will be available to each band.
  7. All personal property must be stored on the bus, in the designated storage areas, or on you person. Property may not be stored in the aisles or lobby at any time.
  8. The house opens at 10:15am for the competition and 7:00pm for the concert. Only the band members and their chaperones may enter Avery Fisher Hall before this time. Upon entry, hand the usher all of your group's tickets together.
- Note: After dropping off participants, busses may park at designated "Standing Area" located on West 62<sup>nd</sup> Street (between Columbus Ave. and Amsterdam Ave.)
9. All ticket holders, including band members, must keep their ticket stubs for re-entry after lunch.



Guardia High School Concert Jazz, Bob Stewart, director.  
1st place winner *Essentially Ellington* 1996.

### Project Purpose:

Jazz at Lincoln Center is committed to instilling a broader understanding of the rich canon of jazz music and to providing educational opportunities for students and adults. Duke Ellington's music is not only the core of this canon, but the very heart of America's 20th century musical heritage. We believe that his music, in its original form, should be made more accessible to high school musicians for study and performance.

### Project Objectives:

- To widely disseminate Duke Ellington's music in original arrangements.
- To provide the opportunity for thousands of students to learn and perform this repertoire.
- To provide support to schools for the development of their music programs.
- To teach our students the meaning of American music through performance.
- To further expand Jazz at Lincoln Center's educational mission throughout New York, and New England and Mid-Atlantic states, and in future years, the entire country.
- To have fun!

December 6, 1996

February 14, 1997

March 5, 1997

March 24-28, April 7-18, 1997

April 26, 1997

Entry confirmation due

Application and tape due

Twelve finalists announced

Workshops in finalists' schools

Festival/Finals Competition/Concert  
at Lincoln Center



Trumpeter Jon Faddis leading a workshop for *Essentially Ellington* 1996.

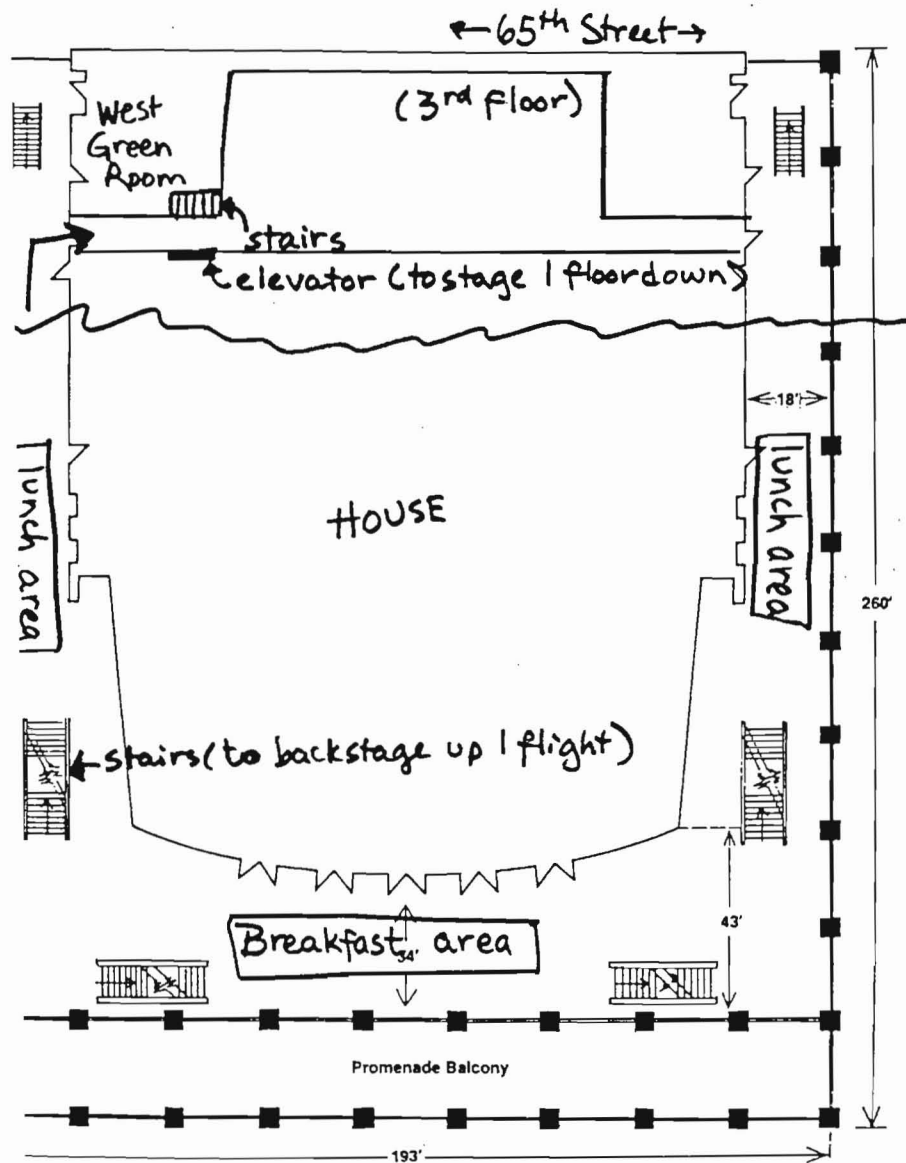
# essentially Ellington

THE SECOND ANNUAL HIGH SCHOOL JAZZ BAND COMPETITION AND FESTIVAL

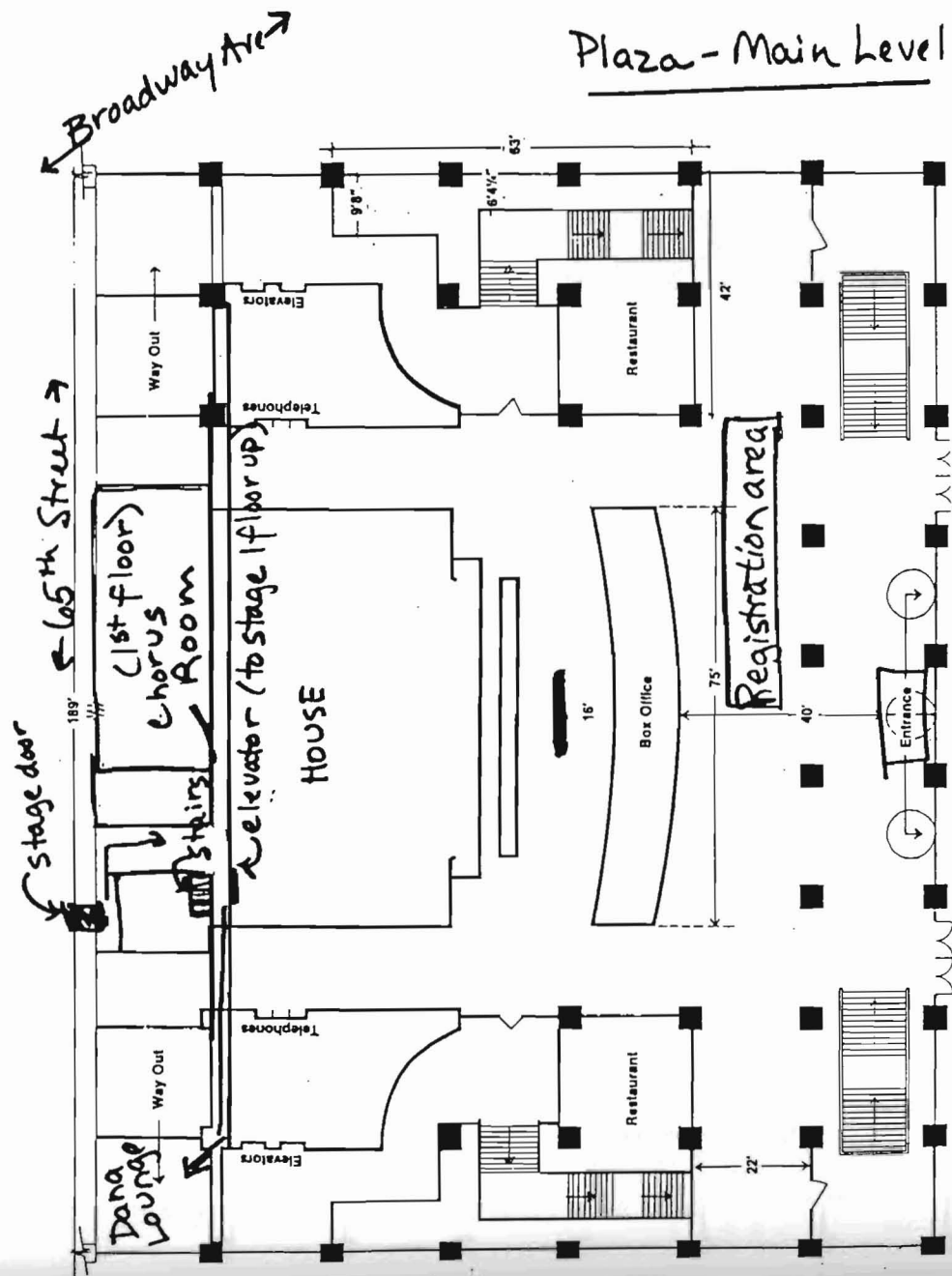
# AVERY FISHER MALL

Promenade<sup>2</sup> First Tier

CK STAGE

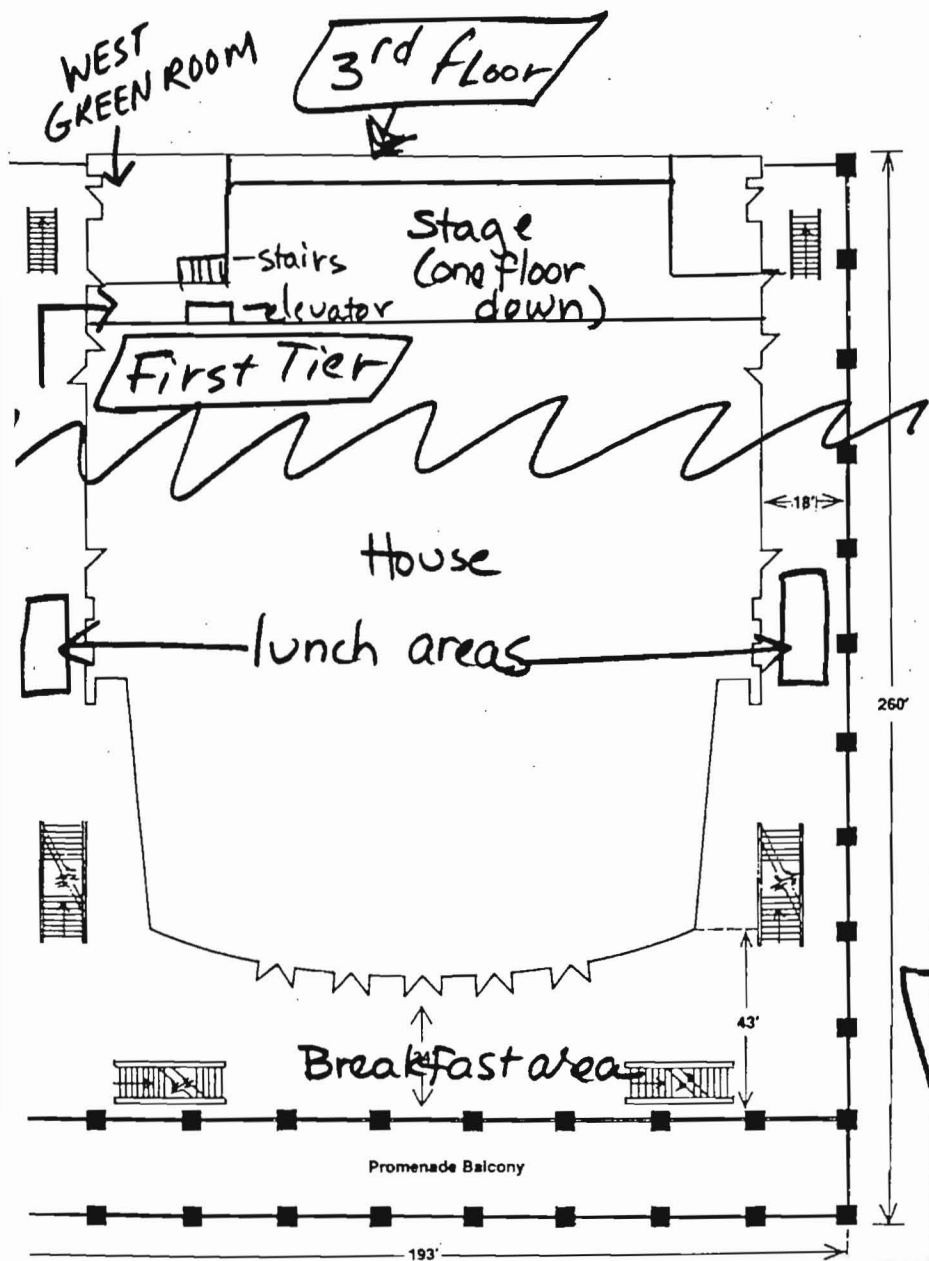


Plaza - Main Level

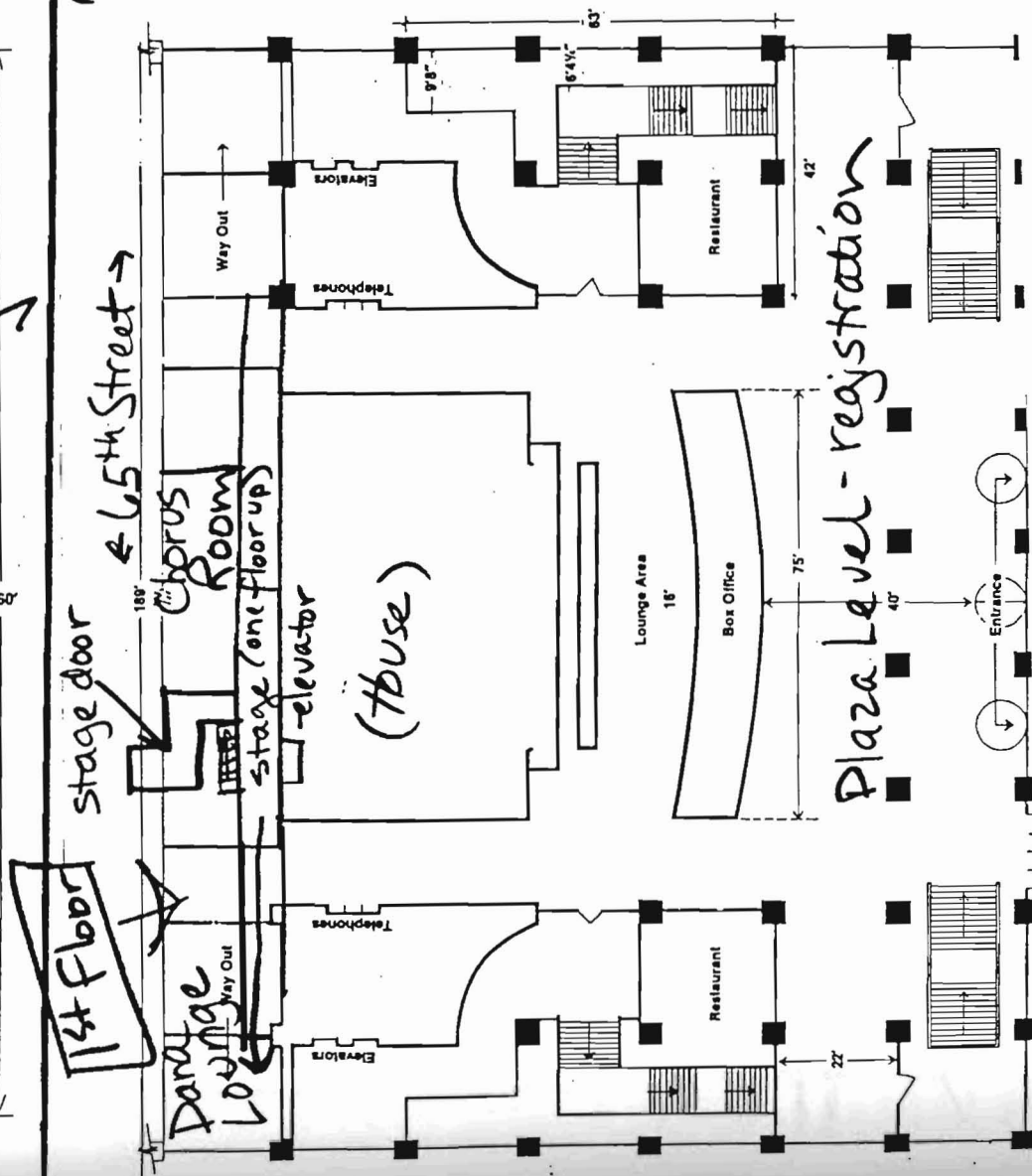


# AVEKY FISHER HALL

## BACKSTAGE



← Broadway →





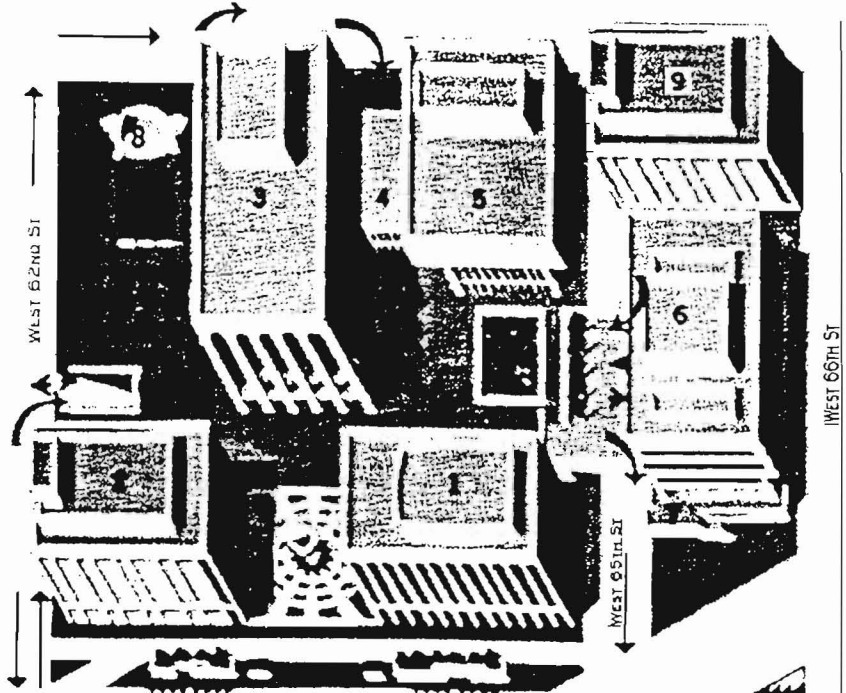
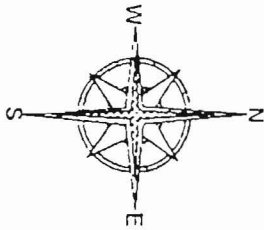
WEST END AVENUE

LA GUARDIA  
HIGH SCHOOL

AMSTERDAM AVENUE

• LEGEND •

1. Avery Fisher Hall
2. New York State Theater
3. Metropolitan Opera House
4. Library of the Performing Arts
5. Vivian Beaumont Theater
6. Juilliard School of Music
7. Alice Tully Hall
8. Damrosch Park
9. Rose Building  
(Lincoln Center Institute, 7<sup>th</sup> Floor)

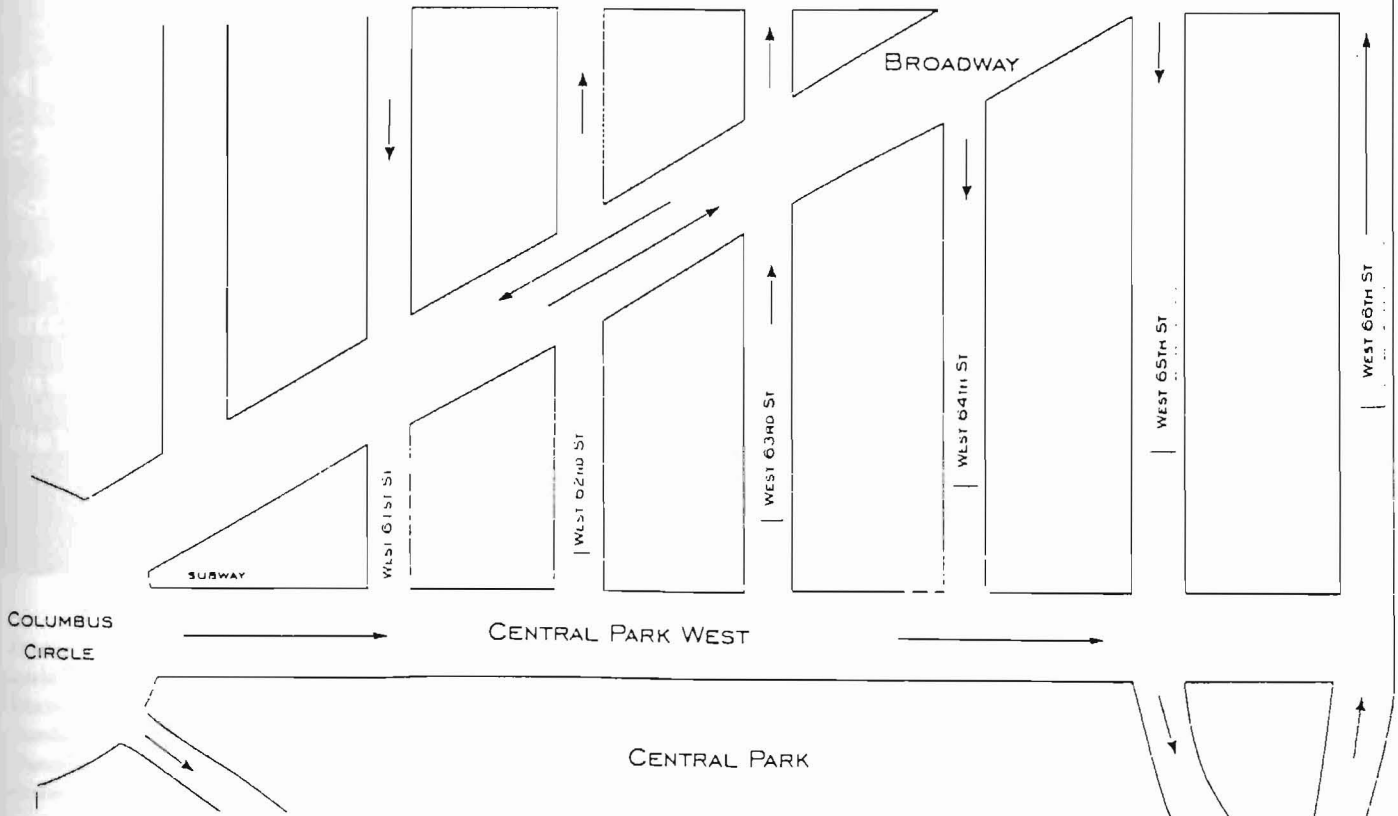


COLUMBUS AVENUE

SUBWAY

SUBWAY

BROADWAY



LINCOLN CENTER AREA MAP

## NEWLY EXPANDED:

Now open to all  
high school  
jazz bands from the  
26 states east of  
the Mississippi!

Essentially Ellington is made possible with special support from the Jack and Susan Rudin Educational and Scholarship Fund, the Surdna Foundation, The New York Times Company Foundation, the O'Grady Family Foundation, and the Fan Fox and Leslie R. Samuels Foundation.

Warner Bros. is the official print publisher of Jazz at Lincoln Center

### Jazz at Lincoln Center

Wynton Marsalis, Artistic Director

Rob Gibson, Executive Producer & Director

THE THIRD ANNUAL

ESSENTIALLY

ELLINGTON

High School Jazz Band  
Competition and Festival

1998

**\$30,000** in cash prizes for winning bands.

Special awards for outstanding sections and soloists.

All bands receive five Ellington charts in original transcriptions and supporting materials — completely

**FREE!** 15 finalist bands receive free in-school workshops, an additional Ellington chart, and the chance to perform at Lincoln Center before a panel of jazz masters led by Wynton Marsalis.

### Call, write or fax for an application:

Education Department, Jazz at Lincoln Center

140 West 65th Street, New York, NY 10023-6969

Phone: (212) 875-5524

Fax: (212) 875-5591

**Entry deadline: October 31, 1997**

**Competition & Festival: May 16, 1998**

**J@ZZ**  
Lincoln Center

*is proud  
to be  
a part of*

**MUSIC  
DISCOVER  
STYLE**

## Appendix G

### Catering Information

### Catering For *Essentially Ellington* 1997

<u>Guests</u>	<u>Breakfast</u>	<u>Lunch</u>	<u>Dinner</u>
Bands & Directors	256	256	0
Chaperones	24	24	0
Judges	5	5	5
Staff & Volunteers	30	30	20
LCJO	10	10	10
Stagehands	<u>15*</u>	<u>15</u>	<u>0</u>
	340	340	35

#### Menu:

Breakfast: Assorted Danish, Assorted Muffins, Whipped Sweet Butter, Orange Juice, Coffee, Decaffeinated Coffee and Selection of Teas

\*Stagehands: Muffins and Coffee

Lunch: Boxes (outside vendor)

Dinner: Hot Buffet (actual menu to be decided)

\*The event will take place at Avery Fisher Hall on Saturday, April 26. The location for the meals are yet to be determined (except for those that take place on the promenade).

***ESSENTIALLY ELLINGTON 1997*****Meal Times and Catering Locations:****Meal Times:**

Breakfast: 8:45am - 10:15am (All)  
 Lunch: 12:20 - 1:30pm (Bands, Directors, Chaperones & Judges)  
 12noon - 3:30pm (All others)  
 Dinner: 5:15pm - 6:00pm (Finalist Bands)\*  
 6:00pm - 7:00pm (All others)

**Meals and Locations:**

**B - Breakfast      L - Lunch      D - Dinner**

	Promenade	E.Green Room	Helen Hull	Tuning Room
Bands	B,L			
Judges		B,L	D	
Staff/Volunteers	B		L,D	
Mentors				B,L,D
Stage Manager				B,L,D
Stage Crew				B,L,D

**\*Dinner for three top-placing bands will be provided in the Chorus Room**

## Appendix H

### Essentially Ellington Evaluation

NAME \_\_\_\_\_

***ESSENTIALLY ELLINGTON 1997***  
**EVALUATION FORM - FINALIST BANDS**

From all of us at Jazz at Lincoln Center, thank you for making our second annual Essentially Ellington high school jazz band competition a very special and successful event! Your sense of spirit and respect for the other groups made our job a very enjoyable one. However, we are aware that not everything was perfect, and we are relying on you to help improve the process. Therefore, please complete and return this evaluation form to us by May 20. If your time is limited, just complete and return this page only. I encourage you to include responses from your students (you may even want to duplicate this and distribute it to them).

***Mail or fax by May 20 to:***

***Laura Johnson***

***Jazz at Lincoln Center, 140 West 65th Street, New York, NY 10023***

***Fax: (212) 875-5591***

***e-mail: [ljohnson@jazzatlincolncenter.org](mailto:ljohnson@jazzatlincolncenter.org)***

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**BHS** - Brentwood, **FSHS** - Fairmont, **FHS** - Foxboro, **GHS** - Guilford, **HHS** - Hall, **HFLHS** - Honeoye, **LHS** - La Guardia, **MHS** - McLean, **PHS** - Penfield, **PbHS** - Pennsbury, **WGHS** - West Genesee

**General comments:**

- The entire festival was a wonderful experience. (**BHS - Robert Dalpiaz**)
- Thanks for such a wonderful opportunity. (**CHS**) - **Keith Taylor**
- A tremendous musical experience. (**FSHS - Barry Vingle**)
- Kids loved the whole festival. They said they were treated like royalty and felt good about the contest. (**FHS - Steve Massey**)
- Excellent!! Well run and organized. (**GHS - Jack Thompson**)
- *No Comment* (**HHS - Haig Shahverdian**)
- A terrific concept; well run, well organized, lots of fun! This is a superb experience and a life-time memory for all of us. (**HFLHS - Mark Borden**)
- I am very pleased with the clinic and other activities during the contest day. The contest has really evolved since 1996. (**LHS - Bob Stewart**)
- The competition was a fantastic experience for our students, instructors and parents.

- Superb festival. (PHS- Jim Doser)
- *Happy face* (PbHS - Michael Grothman)
- *No Comment* (WGHS - Steve Frank)

**What was the best part about the competition?**

- The music, playing in Avery Fisher, the entire atmosphere at Lincoln Center was very special for my students. (BHS)
- The whole experience was wonderful. (CHS)
- Performing at Lincoln Center. (FSHS)
- Professional treatment, special judges, Lincoln Center, LCJO - clinicians, etc. (FHS)
- Being there, playing in such a wonderful hall. Having outstanding jazz artists take such an interest in school music programs. In school workshops were fantastic. (GHS)
- 1) Treated so nicely, 2) In-school workshop, 3) Playing with Wynton, 4) Wynton's personalized way of talking to everyone, 5) Opportunity to perform on stage at Lincoln Center, 6) Meeting members of the jazz orchestra. (HHS Students)
- The privilege of playing at Lincoln Center. (HFLHS)
- The act of working together for a common goal really brought the sections and students together into a solid unit. Gives them a better perspective on what they need to work on. (LHS Teacher)  
They enjoyed being able to play for the other students and they also spoke highly of the clinic and jam sessions. (LHS Students)
- All Lincoln Center Staff and volunteers were very nice and helpful. Master classes and performance by world-class musicians. Our two clinicians, Ron (Westray) and Victor (Goines). (MHS)
- Listening to each of the bands perform. Performing in Avery Fisher Hall! (PHS)
- The honor of performing in Lincoln Center before such a distinguished panel of judges. (PbHS)
- The opportunity to hear so many fine bands was a real treat - we usually don't get to hear other groups. (WGHS)

**What was the worst part about the competition? (be honest!)**

- Communication with judges. I would like to know their opinions more closely regarding by bands performance. (BHS)
- *No Comment* (CHS)
- Sitting there and watching the other bands play with Wynton. That was hard. (FSHS)
- None (honest). (FHS)
- Not being clear about improvisation (solos). Dealing with not "placing". This music required lots of work and every band played at such a high level. I think it's even harder on the kids when scores are so close, or so low. (GHS)
- Did not play during clinics at Lincoln Center. Too large groups for effective workshop. Too much talking at workshops. (HHS)
- The time on stage went too quickly! (HFLHS)
- The close quarters in the instrument holding room. Wynton should be careful of his comments at the end of the contest - for students who have just tried their very best and



are already disappointed, his comments can be hurtful. They would better be reserved for a written critique. **(LHS)**

- I had a chance to view all master classes except the trombone class. a few of them lacked organization and planning. **(MHS)**
- The clinics. **(PHS)**
- The emotional ups and downs of the day! **(PHS)**
- Honestly, there was no “worst part”! It would have been nice to have had a larger storage area (& more accessible) and a longer warm-up time, but these are minor points. **(WGHS)**

### **Application process:**

#### **Were the guidelines clear from the materials? If not, what was unclear?**

- Not quite. Soloing was not clear. The original brochure said soloing was not of primary importance. As we proceeded through the process, soloing seemed to take on more importance. The students less skilled with improvising stayed close to the written solos on the audition tape. a letter sent out close to the competition date stated that students should not play written solos. This was confusing... **(BHS)**
- Just the solos; whether to improvise or play as written. **(CHS)**
- All except the solos. It seemed that improvisation was optional until your last mailing. **(GHS)**
- Yes, except for the improvisation issue. **(HHS)**
- The only unclear item (question) for us was the final requirement sheet and the guidelines for solos. Following the instruction we attempted to incorporate improvising into the solo sections. In new York we heard many ensembles playing the written solos anyway. **(MHS)**
- Yes. **(All others)**

#### **Were our expectations reasonable?**

- I think the expectation were high but reasonable. I believe the standards should be high in such a festival. **(BHS)**
- Yes. **(All others)**

#### **Other comments about the application process:**

- *No Comment* **(BHS, HFLHS, PbHS, WGHS)**
- It's fine. **(CHS)**
- Cassette tapes are the best way to choose the best bands. You can't tell if they are dressed in a tux or not! *(Happy face)* **(FSHS)**
- Enjoyed the professional treatment. **(FHS)**
- Very good. **(GHS)**
- Organized well - plenty of info. **(HHS)**
- I would personally like to thank Wilton for all the reminders, they were appreciated. **(LHS)**
- Very easy to follow. **(MHS)**
- Fine. **(PHS)**

**Schedule - Entire process:**

**Did you have enough time to adequately prepare your band for the taped application?**

- More than enough. (CHS)
- Yes. (All other bands)

**Did you have enough time to adequately prepare your band for the competition? If not, what would be ideal?**

- Yes. We have to adjust around all the holidays in January and December. (LHS)
- Yes. The time frames were challenging and added to the intensity of the competition. (MHS)
- Yes. (All other bands)

**How was the actual date of the competition?**

- Fine. (BHS and HHS)
- I liked it. It was a perfect time in the school calendar. (CHS)
- Good. (FSHS and GHS)
- Very smooth. (FHS)
- Fine. I'm sure all band directors and music programs have busy spring calendars with lots going on. We just need to prioritize, and this competition is worthy of putting at the top of the list. (HFLHS)
- Excellent, it was after our annual "evening of jazz" (March 29th). (LHS)
- a wonderful experience. (MHS)
- Excellent. (PHS)
- Okay. (PbHS)
- Ideal! ( Our program has a very busy March and May, so April was perfect.) (WGHS)

**Next year it will be later, on May 16, with added workshops and sessions on May 15 (attendance required). How are these dates for you?**

- Generally, the later the date in May, conflicts are more apt to occur. (BHS)
- I think it's O.K. (CHS)
- Better. (FSHS)
- Unclear at this time. (FHS)
- O.K. (GHS)
- Better for me, not the students. They have AP exams in this period. (HHS)
- The weekend is fine. However, depending on the time of the sessions, if they are required, on Friday could pose a problem with travel and money. If it Necessitates an additional overnight, particularly for groups traveling a ways, it may become prohibitive. Already the trip cost us almost \$5,000 (meals, lodging, transportation) which has absolutely been worth every penny; I would just hate to see it go up significantly. (HFLHS)
- Should be fine. Although I don't know our school program schedule yet. (LHS)
- Please check student exam dates (AP, SAT, etc.). (MHS)

- Unfortunately, this is the same weekend of our Senior Ball. This was the case last year, also. **(PHS)**
- Bad. The later date conflicts with senior proms, and end of the year concerts. **(PbHS)**
- O.K., but, somewhat more problematic. This is the same weekend as All-State Festival Auditions, a week after our solo Festival, and two weeks before our traditional end-of-the-year jazz concert. **(WGHS)**

**Other comments about the schedule:**

- Good timetable day of the festival. **(GHS)**
- I'm not sure if it could be fit in, but an informal rap session in conjunction with the master classes may prove very productive. **(MHS)**
- *No Comment* **(All other bands)**

**Music/Programming:**

**Do you think the choice of compositions was appropriate for your students' level?**

- Yes - the lead trumpet range was a problem for my group on certain tunes, though. **(BHS)**
- Yes. Challenging and motivating (educational). **(MSH)**
- Yes. **(All other bands)**

**Would you like to have had more than five compositions at the beginning?**

- Yes. **(BHS, FHS, PbHS, CHS)**
- No. **(FSHS, MHS)**
- Five was fine. **(GHS, HFLHS)**
- Not needed, five gives a great focus. **(HHS)**
- There was enough variety in the initial five. **(LHS)**
- Five was adequate. **(PHS)**
- I'm not sure what advantage would be gained by having more than five. **(WGHS)**

**We're thinking about including all past competition music with the new charts so that bands can select which five compositions (out of 15) they'd like to have. We will provide tapes of all compositions so that band directors can listen to them before they choose.**

**What do you think?**

- Great. **(BHS)**
- I like it. **(CHS)**
- I'd like the limit of five. I would like to have one required selection. **(FSHS)**
- Excellent. **(FHS)**
- That would give more variety the day of the festival. **(GHS)**
- Too many, except they're great to read and add to the library. **(HHS)**
- I like the idea! It more widely disseminates the literature to the groups from the new states and would provide more variety at the competition itself. **(HFLHS)**

- Sounds like a good idea. (LHS)
- This would be great from an educational standpoint. It would change the scope of the judges. (MHS)
- This is a great idea! Allows each group to choose music most appropriate for them and will give more variety to the concert. (PHS)
- Great idea! (PbHS)
- I'd love to have the charts from the first year! Does this present an added difficulty for the judges in comparing bands (too wide a range)? How about repeating bands? Any requirement against using the same tune two years in a row?

**Were the artistic criteria clear? Please elaborate.**

- Not really. (BHS)
- For the most part. There seemed to be confusion about the improvised solos; whether to play as written or not. (CHS)
- Criteria said not to play written solos. Yet students were given awards for playing the written solos. I was upset about this! (FSHS)
- Yes - excellent "notes to the conductor." (FHS)
- Yes, the notes included in the conductor's scores were excellent. Only solos were uncertain. (GHS)
- Yes, categories well articulated. (HHS)
- The only thing which was a bit ambiguous was regarding solos. Stating that students need not be highly advanced with improvising initially, then just before the finals saying to not play the written solos, was a bit confusing. (HFLHS)
- I know you were listening for well balanced bands but when sections went stage front to the mics - it looked great but they were then much louder than the rest of the ensemble. Not balanced! (LHS)
- Yes. The notes were clear and helpful. The recordings were a nice resource. (MSH)
- Yes and no. The strong statement that solos should be improvised not performed as written came only a few weeks before the performance - too late to change focus. We felt as though we took the suggestions from our LCJO clinicians to heart and played just the way we were instructed but criticized for that style in the evaluation. (PHS)
- *see section on other comments about the competition and concert.* (PbHS)
- Unclear on two points. 1) Soloists. Should they improvise or play transcribed solos? The definitive statement did not appear until two weeks before the festival. This should be spelled out. 2) Interpretation. Should bands try to duplicate the recordings as closely as possible, or use the charts as a vehicle for the band to express itself? How much is individual interpretation valued?

**Any recommendations for future compositions? By the way, we will use Ellington charts only through 1999 (the centennial of his birth), but after that, we will open it up to other composers.**

- Charts with solo space for tenor and Alto would be easier than just clarinet to teach. We try, but clarinet improvisors seem to come harder than sax players (for example, my best

- two soloists did not solo at Lincoln Center). **(FHS)**
- *In a Sentimental Mood, Take the "A" Train, I Got It Bad, Sophisticated Lady* **(GHS)**
- Jimmy Lunceford and Erskine Hawkins. **(LHS)**
- The focus on one great composer was a fantastic educational tool. The compositions added to this experience. **(MHS)**
- Why not commission new works, specifically tailored for the education outcomes that Wynton is looking to achieve. We would be interested commissioning work for this purpose. (The Penfield Music Commission Project) **(PHS)**
- "Historic" - Lunceford, "Modern" - Thad Jones. **(WGHS)**
- *No Comment* **(All other bands)**

**Was the Ellington tape we sent useful? What other materials would be helpful to you?**

- The Ellington tape was useful. We also enjoyed comparing it to the Lincoln Center Orchestra renditions with Wynton. **(BHS)**
- Very helpful. Listen closely to the *Solitude* recording. There is a skip in the beginning of the original. **(CHS)**
- Yes. The CD **(FSHS)**
- Yes. **(FHS, LHS, PbHS, WGHS)**
- Tape was useful. Newer recordings with good fidelity would be better.
- Yes, listened and duplicated for all students. Other Ellington background, we used liner notes and other Ellington comments found on the internet. **(HHS)**
- Very helpful - a good resource. **(HFLHS)**
- Yes! Maybe a video or documentary of some sort. **(MHS)**
- Fantastic! **(PHS)**

**Other comments about the music:**

- I can't say enough about how my ears have opened up to Ellington's music. I talk about it constantly with my musician friends. **(BHS)**
- Very well charted and notated. **(CHS)**
- I'd like for the judges to use cassette tapes while they judge. **(FSHS)**
- Great music! **(FHS)**
- It really grows on you. I think the goal of promoting Ellington's music is happening. **(GHS)**
- *No Comment* **(HHS, LHS, PHS)**
- Excellent selections. **(HFLHS)**
- We learned a lot. **(MHS)**
- *see section on other comments about the competition and concert.* **(PbHS)**
- Great choices. Why not include a guitar part for all arrangements so guitarists would be able to play in every tune? **(WGHS)**

### **Communication:**

**What could be improved in our communication with you? (i.e., accommodation of requests, attitude, timeliness, accuracy, etc.)**

- Everyone I dealt with was beyond polite and accomodating. I am thouroughly impressed with everyone associated with Jazz at Lincoln Center. (BHS)
- I think your communication is excellent. Convenient with e-mail. (CHS)
- If Laura comes back to Fairmont. *Happy face* (FSHS)
- Excellent. (FHS, PHS)
- This was great. Between fax and phone we could always be in touch. (GHS)
- You were great! (HHS)
- Your staff has been terrific from day-one - very accommodating, helpful, friendly, enthusiastic - a big part of the whole positive experience. (HFLHS)
- *No Comment* (LHS)
- Everyone was wonderful to work with. (MHS)
- Nothing. (PbHS)
- Personal contact always excellent! Hard to understand, sometimes, why info not sent sooner. All relevant information should be sent upon notification to help with planning, etc. Separate mailings were frustrating, at times. Try not to have open-ended or ambiguous statements on materials. For example, the initial info did not specify that the rooms being held at the Beacon were only for Saturday night. When I found out that there were no rooms on Friday, I had to scramble for accommodations. (WGHS)

**In-School Workshops: Please write comments, if you have them, about:**

#### **Scheduling:**

- *No Comment* ( BHS)
- Very flexible. (CHS)
- O.K. (FSHS)
- Smooth. (FHS)
- Excellent. (GHS, PbHS)
- Flexible, worked well. (HHS)
- This worked out perfectly for us. (HFLHS)
- *No Comment* ( LHS)
- Very accommodating. (MHS)
- Fine. (PHS)
- Great. (WGHS)

#### **LCJO artists:**

- We thoroughly enjoyed Eric Reed and Marcus Printup. They were great with the students. They were relaxed yet professional. (BHS)
- Enthusiastic, warm and encouraging. (CHS)

- Great. (FSHS)
- Exceptional. (FHS)
- Excellent. (GHS, PbHS)
- Slide and Joe T. were the best! Articulate. (HHS)
- Justin D. and Andy F. Were excellent working with our ensemble. Our students had a great experience. Justin in particular is beyond simply a great musician - he is an educator. He has done so much with kids, this most evident. His enthusiasm and passion for the music is infectious - a classy individual. (HFLHS)
- The two gentlemen were great - Wess Anderson and Wycliffe Gordon. (LHS)
- Fantastic! Ron and Vick are productive and motivating educators as well as performers. (MHS)
- Justin DiCioccio was fabulous! (PHS)
- 1st rate. Eager to work. (WGHS)

#### **Communication:**

- *No Comment* (BHS, HHS, HFLHS, LHS)
- Fine. (CHS)
- Great. (FSHS)
- Exceptional. (FHS)
- Excellent. (GHS, PHS, PbHS)
- No problems (MHS)
- Excellent. Are in-school LCJO artists aware of what the judges are looking for? Should they be “briefed” so that they can advise directors what will and won’t be valued by the judges? (WGHS)

#### **Other:**

- *No Comment* (All bands)

**Pending funding, we’d like to add a component to the preparation process: a mostly-free, one- or two-day workshop for band directors only. This would be held at Lincoln Center, and would be led by Wynton Marsalis with the LCJO. What do you think? What time of year would work best for you (we’re considering late summer or late fall)?**

- *No Comment* (BHS, LHS)
- This would be wonderful. (FSHS)
- I would jump at the chance. (CHS)
- Great - late fall. (FHS, GHS, HHS)
- Personally, I would love to go (summer would be best to avoid school conflicts). Although, if additional funding is available, I might just as soon see it go to help defray costs for the finalists bands (and their students). (HFLHS)
- Sounds great! Early August or late fall. Many schools begin marching band late summer. (MHS)
- Absolutely! Fall - allowing us to use these suggestions while working with our kids

- during the year. **(PHS)**
- Late fall (early December). **(PbHS)**
- Great! Late fall is better (best) but there are many conflicting commitments for most directors. You would need to schedule and notify well in advance for this to be successful. **(WGHS)**

**Competition Day: Please write comments, if you have them, about:**

**Preparation/advance information:**

- Excellent! **(BHS, GHS, PHS, CHS)**
- Great! **(FSHS, MHS)**
- Fine. **(FHS)**
- Enough time and clarity. **(HHS)**
- No problems. **(HFLHS)**
- Great on most part. *see section on other comments about the competition and concert.* **(PbHS)**
- Good. **(LHS, WGHS)**

**Schedule:**

- *No Comment* **(BHS, FHS)**
- Fine. **(CHS)**
- Great. **(FSHS, PbHS)**
- Excellent. **(GHS, PHS)**
- Busy, but went by quickly. **(HHS)**
- Seemed to work quite well. It was great having Wynton jam with some of the kids outside in the morning - very impromptu, set a nice mood for the day. **(HFLHS)**
- Good. **(LHS, WGHS)**
- Easy to follow, organized. **(MHS)**

**Band hosts:**

- Friendly and helpful. **(BHS)**
- Very helpful. **(CHS)**
- Great. **(FSHS, PbHS)**
- Friendly. **(FHSF)**
- Excellent. **(GHS, WGHS)**
- Nice , informed, helpful. **(HHS)**
- Excellent, very helpful. **(HFLHS)**
- Very pleasant. **(LHS)**
- Very nice. **(MHS)**
- Katherine Cox was a wonderful host! **(PHS)**



**Mentors:**

- This was a great idea. (BHS)
- They were great. (CHS)
- Great. (FSHS, FHS, MHS, PbHS)
- Excellent (GHS, WGHS)
- Nice, didn't do much, saw him briefly. (HHS)
- Stefan was great! This a wonderful idea. (HFLHS)
- Good. (LHS)
- Fine. (PHS)

**Staff and helpers:**

- Very helpful and pleasant. (BHS)
- Very helpful - accommodating. (CHS)
- Great. (FSHS, FHS, HHS, MHS, PbHS)
- Excellent. (GHS, HFLHS)
- Good. (LHS, WGHS)
- Outstanding. (PHS)

**Meals:**

- Nice wrapping on the sandwiches! (BHS)
- Very good. (CHS)
- What can I say? (FSHS)
- Fine. (FHS, HHS, PHS)
- Very good, lunch ran out by the time my chaperone and I arrived in line. (GHS)
- Lunch seemed to work fine. Dinner also worked well for us, though I'm not sure what happened for the top three groups ( whether of not they had enough time to eat.) (HFLHS)
- Satisfactory. (LHS)
- Tasty. (MHS)
- Great. (PbHS)
- Excellent. Thank you very much. (WGHS)

**Space - Avery Fisher Hall and surrounding areas:**

- Plenty of room. (BHS)
- Awesome. (CHS)
- Great. (FSHS, MHS)
- Beautiful. (FHS, HFLHS)
- Very good. Storage was tight. (GHS)
- Fisher - great space - monitors would help tremendously - a little more storage also. (HHS)
- Storage a little tight. (LHS)

- A little more room for cases would be great. **(PHS)**
- More space is needed for band to store clothing and equipment. **(PbHS)**
- Two concerns: 1) Room to eat was limited - we couldn't sit together (or even near each other) or with our host. More tables would have been great. 2) storage was limited and very inconvenient. Bands were jumbled together. We had to literally climb over other bands to get to our equipment. **(WGHS)**

#### **Logistics and traffic: front of house to backstage:**

- *No Comment* **(BHS)**
- Actually, this all worked out fine. **(CHS)**
- Great. **(FSHS)**
- Smooth. **(FHS)**
- Very Good. **(GHS)**
- Excellent. **(HHS)**
- I'm sure you worked hard on this. It's a tough problem, particularly with access to storage area. Also, we got separated after our performance and not all of us were able to hear the next group. **(HFLHS)**
- Difficult finding our way. The host didn't know either. **(LHS)**
- Fine. **(MHS, PHS)**
- O.K. **(PbHS)**
- Good. But, instruct hosts to wait a minute or so to allow all band members to assemble before "taking off" - we were separated (and subsequently lost) a couple of times. **(WGHS)**

#### **Master classes:**

- Great idea! Sax kids came back a little disappointed. **(BHS)**
- The kids loved them and so did I. **(CHS)**
- Great. **(FSHS, FHS)**
- Excellent. **(GHS)**
- Did not play during clinics at Lincoln Center. Too large groups for effective workshop. Too much talking at workshops. **(HHS)**
- Some were better received (like rhythm and trombone) than others (sax and trumpet). It's definitely good to do some activity with the kids during the judging. Also, a few of the students got lost after the master classes. It would be helpful for guides to "gather" them to get them back to the hall..... **(HFLHS)**
- Good. **(LHS)**
- *No Comment* **(MHS)**
- Uneven. Need to be careful to have clinicians with some teaching chops. Some students felt humiliated. **(PHS)**
- Wonderful - especially the trombone clinic. **(PbHS)**
- Good. But, "too many cooks". Why not have more locations (and smaller groups) with one teacher per group - a lot of great clinician talent went to waste. **(WGHS)**

**Tickets:**

- *No Comment* (BHS)
- Again, very accommodating. (CHS)
- No need for tickets for band members. Just block off the middle section and make sure they have their backstage tag. (FSHS)
- Excellent. (FHS)
- Very good. (GHS)
- If possible send additionally requested competition tickets ahead of time. Tough to distribute the day of the festival. (HHS)
- The larger facility was able to accommodate our requests. (HFLHS)
- Sufficient. (LHS)
- Fine. (MHS, PHS)
- O.K. (PbHS)
- Thank you for your attention to tickets! Why send competition tickets if they are not going to be used? (band and chaperones) Can concert tickets be sent directly to participating bands instead of having to go through the ticket office and having to pay the \$4.75 fee? Can tickets be held instead of mailed? Make sure your info specifies that concert tickets are reserved seats. This will help families that are traveling separately from the band. (WGHS)

**Adjudication process:**

- The disparity among judges scores created some confusion. I wish there was more verbal contact with judges (even on tape would be nice). It's a long and challenging process and it would be nice to come away with a clearer idea of your progress. When receiving the judges sheets, it might have been nice to know the high and low score for each judge. It would give you a better perspective on your overall progress and placing. (BHS)
- Stern, but very accurate and helpful. The most impressive panel of judges I've ever had. (CHS)
- *No Comment.* (FSHS)
- Excellent. (FHS)
- Would like feed back on performance day of festival and ranking of scores. How did we compare to top or average? (GHS)
- Most helpful. Would like to get adjudication results from competition. Would help prepare for following year. Critiques from judges of that calibre is great. (HHS)
- Seems fine. (HFLHS)
- Refer to the previous page - artistic criteria. (LHS)
- It would have been nice to meet the judges (i.e. rap session?). Also, more comments on comment sheets. (MHS)
- O.K. (PHS)
- *see section on other comments about the competition and concert.* (PbHS)
- Good, but should all judges be asked to supply written comments (not just point totals) for education's sake? Two judges just wrote numbers. (WGHS)

**Concert:**

- *No Comment.* (BHS)
- Fantastic concert. (CHS)
- Terrific - Playing with Wynton was a great thrill. (FHS)
- Wonderful. (GHS)
- Smooth - great. (HHS)
- Great opportunity for those bands to play with Wynton. LCJO - great as always. Students seating up from is nice, though the front sides did not provide good viewing or hearing. Middle section maybe for all groups. (HFLHS)
- *No Comment.* (LHS)
- Great. (MHS)
- Excellent. (PHS)
- O.K. (PbHS)
- Great. (WGHS)

**Awards presentation:**

- *No Comment.* (BHS, LHS)
- We all had fun. (CHS)
- Great. (FSHS)
- Fine. (FHS)
- Well done. (GHS)
- Very nicely done, Wynton is terrific. (HHS)
- Nice. Good to acknowledge each group. (HFLHS)
- Great. (MHS)
- I thought that Wynton was a little heavy handed with his comments about the bands that were not selected. (PHS)
- O.K. (PbHS)
- Good. (WGHS)

**Type and number of awards:**

- Awards were plentiful. Honorable mention was a nice addition. (BHS)
- I think the twelve finalists should all receive a plaque. (FSHS)
- Fine. (FHS, CHS)
- Very good. (GHS)
- Section awards - separate trumpets and bones. (HHS)
- Also good. More recognition this year. Although, I'd be wary of adding a lot more ( it may diminish the value). Also a plaque or certificate or something to recognize honorable mention groups would be a nice idea. (HFLHS)
- *No Comment.* (LHS)
- Great. (MHS)
- Excellent! (PHS)
- O.K. (PbHS)
- Good. Don't give in to the temptation to come up with more awards. This will dilute their significance. (WGHS)

**Amount of prize money:**

- The money given to each finalist band was a great addition and very helpful. (BHS)
- Very nice. (CHS)
- Not enough for the losers. \$1,000.00 would be better. (FSHS)
- Very generous. (FHS, PHS)
- Excellent. (GHS)
- Great. (HHS)
- Super! Nice to give some to all bands. (HFLHS)
- *No Comment.* (LHS)
- Great. (MHS)
- O.K. (PbHS)
- Wow! Very generous. (WGHS)

**Participant mementos: Certificates, t-shirts, posters, CDS, backstage passes, etc:**

- All the extras were great. The kids decided to wear the Ellington shirts and backstage passes to our school jazz concert. (BHS)
- My kids and I were most impressed. (CHS)
- Great. (FSHS)
- Fine. (FHS)
- Excellent. (GHS)
- Everyone was thrilled to get the T-shirts and CDs. (HHS)
- Great to give personalized certificates; we love the T-shirts, poster, and backstage passes! CDs are an added bonus. The kids really appreciate all of the things - it again shows the class of the festival. (HFLHS)
- *No Comment.* (LHS)
- Thank you. (MHS, PHS)
- O.K. (PbHS)
- Good. Especially the certificate. To me, the intent of the entire festival was encapsulated in the fact that each student's name was on a certificate personally sign by Wynton Marsalis. Thank you! (WGHS)

**Other comments about the competition and concert:**

- The concept of a fine professional music organization reaching out to the public school to inspire and instruct is phenomenal. I applaud Jazz at Lincoln Center for making this huge effort. (BHS)
- Just thanks for a wonderful opportunity. (CHS)
- The Super Bowl of high school jazz band festivals. (FSHS)
- Easily the finest event I have ever participated in as a music educator. (FHS)
- *No Comment* (GHS)
- The best we've been to! (HHS)
- Have you given any thought to having classifications (e.g. large school, small school)

based on enrollment? This might encourage more small school to participate as you continue to expand. Thank you. (HFLHS)

- Thank you for your dedication to the music! (LHS)
- Again, this was a wonderful experience. Thanks to all involved and we look forward to retraining in the future. (MHS)
- Superb educational outreach. Thank you! (PHS)
- The artistic criteria for the selections sent to us seemed to be very specific, especially when reading the notes which accompanied each composition. As a director, my impression was that these directions were to be followed to the letter; however, upon hearing other groups in the festival I found that this was not always the case.

The directions on improvising were nebulous. When our band first prepared the selections, the students played the transcribed solos rather than improvising their own. I made this decision because the early literature that we received gave the impression that improvisational skills were subordinate to ensemble performance. There was also some confusion as to whether soloists could play a solo written for an instrument in another section. Two weeks before the festival we received a note stating that individual improvisation would be a key factor in the judging. This was a bit confusing. However, on the day of the festival, I noticed that most of the performers played the transcribed solos, even some of the award winners.

The music was wonderful and really gave my students and I an opportunity to extend ourselves musically. I especially liked the inclusion of the clarinet as a legitimate jazz instrument. Such exposure will surely help to bring other young students to this instrument which has been much in decline during the past two decades.

In the future I hope that there will be a required list of music rather than an open selection. I feel this is a more fair way of comparing bands. (PbHS)

- A great thrill to be a part of! It would be great if there were more opportunity provided to hear the LCJO musicians in performance. Would it be possible to schedule two or three small group performances on Friday night? This would be a great experience for the kids (and an education, too). We almost never have the opportunity to get up close to jazz musicians at work. Anything you could do in this regard would be a real "plus". Thank you! (WGHS)

**Thank you very much!!!**

Appendix I  
1998 Essentially Ellington Mailer

**J@ZZ**  
Lincoln Center

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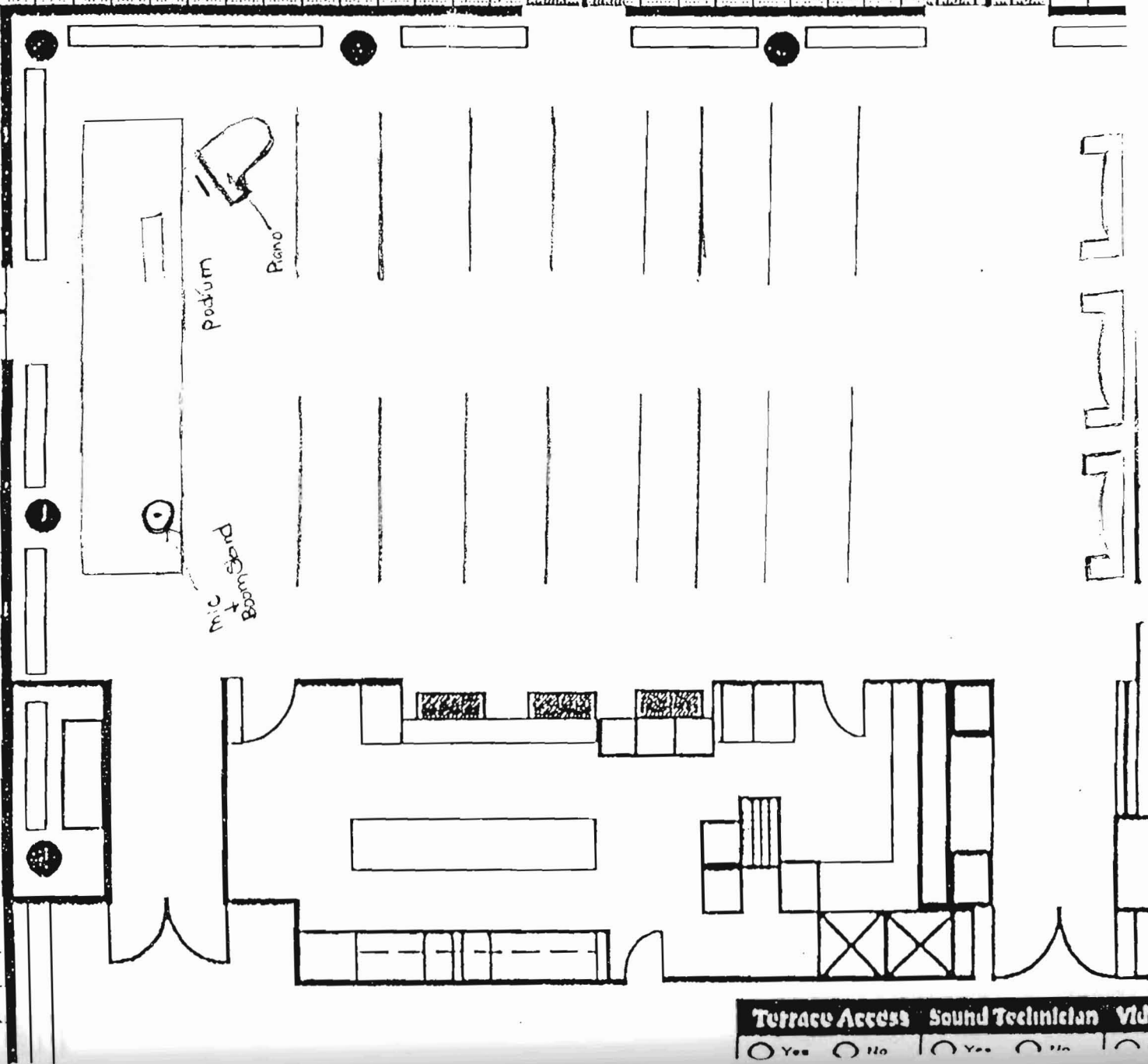
**PUT UP YOUR DUKES.**



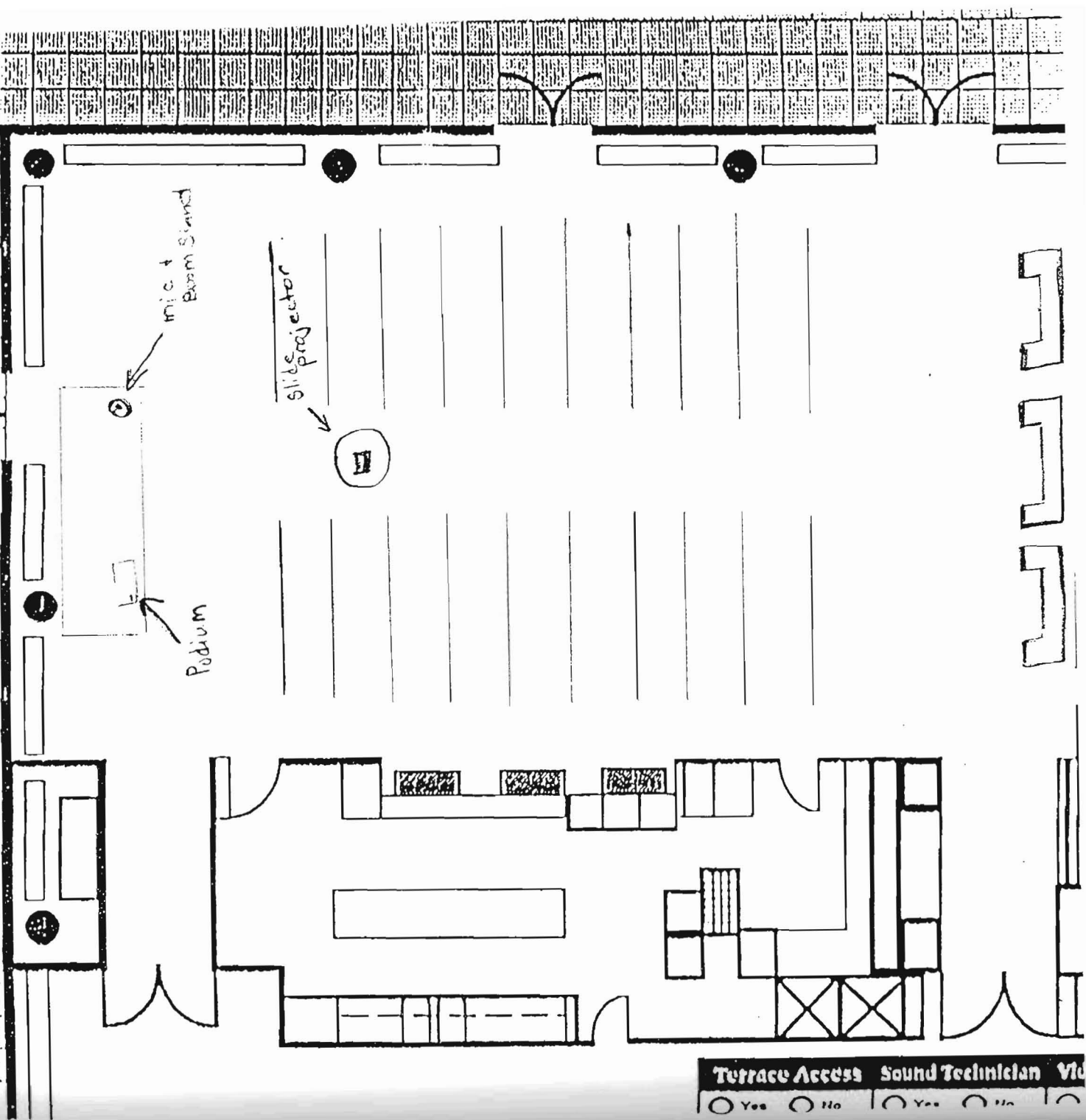
## Appendix J

### Lecture Diagrams

Date	1/16/97
Time	7:00 pm
Organization	J@LC
Event	Jazz Talk
# of Guests	120
# of 3'x6' Tables	
# of 66" Tables	
# of Chairs	150
Type of Chairs	folding
Multimedia	
Other Furniture	
Sofas (3)	
Ballon of Room	
Meeting Table	
Coat Check	
✓ Yes ○ No	



Date	3/13/97
Time	7:00 pm
Organization	J@LC
Event	Jazz Talk
# of Guests	120
W of 3' x 6' Tables	
N of 66" Tables	
# of Chairs	120
Type of Chairs	Folding
Multimedia	
Slide Proj.	
Other Furniture	
Seating (3)	
Location of Room	
Freeing Table	
Coat Check	
<input type="radio"/> Yes <input type="radio"/> No	



Terrace Access	Sound Technician	Vid
<input type="radio"/> Yes <input type="radio"/> No	<input type="radio"/> Yes <input type="radio"/> No	<input type="radio"/> Yes <input type="radio"/> No

## Appendix K

### "Jazz Talk" Programs



Wynton Marsalis, Artistic Director

Rob Gibson, Executive Producer and Director

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## **JAZZ TALK**

7:00pm, Thursday, January 16, 1997

Stanley H. Kaplan Penthouse, Rose Building, Lincoln Center

### ***EARLY CHICAGO JAZZ***

**Hosted by JAMES DAPOGNY**

Chicago was the world capital of jazz from several years before the beginning of the first World War through the 1920s. There jazz had a large coterie of first-rank musicians, a permissive political-legal environment that allowed it to thrive, and an audience with money to spend. And it was there that jazz had its first consistent commercial successes in publishing, booking, and recording all enterprises at the beginnings of the kind of national reach we now take for granted. And it was in Chicago that jazz, from about 15 to 30 years of age, made its first major documented artistic advances.

Mr. Dapogny explains how this music's fifteen-year residency in Chicago changed jazz, how this compelling music was shaped - by business, by its audience, and, above all, by great musicians like Jelly Roll Morton and Louis Armstrong - into a self-sustaining art music soon to be known the world over.

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*Jazz at Lincoln Center is sponsored by Discover® Card*

*JAZZ TALK is made possible by a grant from the Marshall and Marilyn R. Wolf Foundation*

## ***EARLY CHICAGO JAZZ***

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Music played will be selected from the following recordings. See the insert for more information.

1. Sam Morgan's Jazz Band: **BOGALOUSA STRUT** (Morgan)  
October 22, 1927; New Orleans; Columbia 14351-D
  2. Jelly Roll Morton's Red Hot Peppers: **DR. JAZZ** (Melrose, Oliver)  
December 16, 1926; Chicago; Victor 20415
  3. Fletcher Henderson and His Orchestra: **DICTY BLUES** (Henderson, Lyons)  
September 13, 1923; New York; Columbia A-3995
  4. New Orleans Rhythm Kings: **MAD** (McHugh, Heath)  
July 18, 1923; Richmond, IN; Gennett 5221
  5. Jelly Roll Morton's Red Hot Peppers: **STEAMBOAT STOMP** (Senter)  
September 21, 1926; Chicago; Victor 20296
  6. King Oliver: **DIPPER MOUTH BLUES** (Oliver, Armstrong)  
April 5, 1923; Richmond, IN; Gennett 5132
  7. Louis Armstrong: **S.O.L. BLUES** (Armstrong)  
May 13, 1927; Chicago; Columbia 35661
  8. Louis Armstrong: **WILLIE THE WEEPER** (Melrose, Bloom)  
May 7, 1927; Chicago; Okeh 8482
  9. (Al) Wynn's Creole Jazz Band: **SHE'S CRYING FOR ME** (Pecora)  
October 2, 1928; Chicago; Vocalion 1220
  10. King Oliver: **SNAKE RAG** (Oliver, Piron)  
June, 1923; Chicago; Okeh 4933
  11. Ben Pollack and His Californians: **HE'S THE LAST WORD** (Donaldson)  
December 17, 1926; Chicago; Victor unissued take
  12. King Oliver and His Dixie Syncopators: **SUGAR FOOT STOMP** (Armstrong, Oliver)  
May 29, 1926; Chicago; Vocalion 1033
  13. Chicago Rhythm Kings: **THERE'LL BE SOME CHANGES MADE** (Higgins, Overstreet)  
April 6, 1928; Chicago; Brunswick 4001
-

## ***EARLY CHICAGO JAZZ***

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### **JAMES DAPOGNY**

Growing up in Chicago sparked a lifetime love of and career in traditional jazz for pianist and bandleader James Dapogny. It was in Chicago, while still a teenager, that he first heard, met and played with some of the city's older jazz pioneers, such as Little Brother Montgomery, Junie Cobb, Mike McKendrick, and Baby Dodds. Meeting these early jazz masters, players who had helped to make the music's history during Chicago's jazz heyday, made a powerful musical and personal impression on Dapogny.

James Dapogny holds degrees in composition from the University of Illinois, where he studied with Robert Kelly, Hunter Johnson and Ben Johnston. In addition to a full-time schedule in the classroom and research in jazz theory and history, he maintains an active nationwide career as pianist-bandleader, arranger and recording artist with James Dapogny's Chicago Jazz Band. He is editor of *Jelly Roll Morton: The Collected Piano Music*, a first-of-its-kind collected edition of a jazz musician's, and an editor and editorial board member of *Jazz Masterworks Editions*, a publications project of Oberlin College and the Smithsonian Institution. Dapogny joined the University of Michigan in 1966. He was honored with a Faculty Recognition Award for superlative teaching in 1982, and in 1988 he was named Arthur F. Thurnau Professor. His most recent recordings are *Laughing at Life* (1992), *Original Jelly Roll Blues* (1993) and *Hot Club Stomp* (1995).

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### **ACKNOWLEDGEMENTS**

Jazz at Lincoln Center's artistic, educational and archival programs are generously supported by Discover® Card and The Louis Armstrong Educational Foundation, Jack and Susan Rudin Educational and Scholarship Fund, Anonymous, Bloomberg News, Corporation for Public Broadcasting, National Public Radio, The Aaron Diamond Foundation, New York City Department of Cultural Affairs, The Council of the City of New York, The Horace W. Goldsmith Foundation, The Surdna Foundation, Inc., The Norman and Rosita Winston Foundation, The Ford Foundation, The Rockefeller Foundation, National Endowment for the Arts, Fleet Bank, Mrs. Avery R. Fisher, The Edward John Noble Foundation, May and Samuel Rudin Family Foundation, New York State Council on the Arts, The Louis and Anne Abrons Foundation, The DuBose and Dorothy Heyward Memorial Fund, Inc., The New York City Council Manhattan Delegation, Starrett at Spring Creek, Marshall and Marilyn R. Wolf Foundation, The Greenwall Foundation, The Fifth Floor Foundation, The Gramercy Park Foundation, Manhattan Borough President Ruth W. Messinger, Viacom, Inc., Nespresso, Inc., ASCAP, and many generous individuals.

The Boesendorfer piano in the Stanley H. Kaplan Penthouse is provided by *Klavierhaus*, 43 West 64th Street.

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## ***MORE JAZZ TALK***

Thursday, March 13, 1997, 7pm, Stanley H. Kaplan Penthouse:  
*A History of Jazz in New Orleans* with host Donald Marquis

## ***UPCOMING JAZZ AT LINCOLN CENTER EVENTS***

January 28 - March 18, 1997:  
Jazz at Lincoln Center's 24-city national and international tour of Wynton Marsalis' "*Blood on the Fields*"

Friday, January 31, 1997, 8pm Stanley H. Kaplan Penthouse:  
Jazz at the Penthouse: Randy Weston, solo piano

Monday, February 24, 1997, Avery Fisher Hall:  
7:15pm: Pre-performance lecture led by Wynton Marsalis  
8pm: "Blood on the Fields" by Wynton Marsalis, with the Lincoln Center Jazz Orchestra and vocalists Jon Hendricks, Cassandra Wilson, and Miles Griffith

Thursday, February 27, 1997, 7pm and 9pm, Walter Reade Theater:  
Jazz on Film: "*Piano Trios on Film*" with host Eric Reed

Friday, March 7, and Saturday, March 8, 1997, 7:30pm, Alice Tully Hall:  
*Battle Royale: Piano Trios* with pianists Eric Reed, Jacky Terrasson, Benny Green, Stephen Scott, Renee Rosnes, and Danilo Perez

---

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# **J@zz**

## Lincoln Center

Wynton Marsalis, Artistic Director  
Rob Gibson, Executive Producer and Director

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### **JAZZ TALK**

7:00pm, Thursday, March 13, 1997

Stanley H. Kaplan Penthouse, Rose Building, Lincoln Center for the Performing Arts

## **AN ILLUSTRATED HISTORY OF JAZZ IN NEW ORLEANS**

Hosted by **DONALD MARQUIS**

Names such as Buddy Bolden, Jelly Roll Morton, Kid Ory, King Oliver, Bunk Johnson, and Louis Armstrong are synonymous with New Orleans jazz; they are the early pioneers and stars of this great music. The contributions and accomplishments of these and other musicians marked the beginning of a rich tradition that is now preserved in a unique collection of photographs, records, books, documents and other memorabilia in the New Orleans Jazz Club Collections of The Louisiana State Museum. Using artifacts from this collection, Curator Emeritus Donald Marquis speaks about the various influences on New Orleans jazz from the period leading up to its birth in the late 19th century through the present.

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**Jazz at Lincoln Center is sponsored by Discover® Card**

*Jazz Talk* is made possible by a grant from the Marshall and Marilyn R. Wolf Foundation

**DONALD MARQUIS**

Donald Marquis was born on May 4, 1933 in Goshen, Indiana. An intense interest in traditional New Orleans jazz which began in the mid-1940s pulled him to New Orleans in 1962, and in 1963 he began research on the great cornetist Buddy Bolden. In 1978, Mr. Marquis' biography In Search of Buddy Bolden: First Man of Jazz was published by Louisiana State University Press and won the Louisiana Literary Award for that year. The fifteen years of research it took to complete that book was published as Finding Buddy Bolden by Pinchpenny Press. Also in 1978, he was appointed curator of the New Orleans Jazz Club Collections of the Louisiana State Museum, and became editor of *The Second Line*, the New Orleans Jazz Club's quarterly magazine. Since that time he has participated in numerous documentaries on jazz around the world and has been a consultant for many jazz projects. Mr. Marquis is on the advisory boards of the Tulane University Jazz Archives, the Louisiana Jazz Federation, the Alabama Jazz Hall of Fame, the Louis Armstrong Foundation of New Orleans and the Louisiana Jazz Historical Society. He helped spearhead the Louis Armstrong commemorative stamp by sending letters and petitions to the U.S. Postal Service from 1986 until the stamp was authorized in 1995. In November of 1996, Mr. Marquis retired from the position of curator of the New Orleans Jazz Club Collections of the Louisiana State Museum. This is Mr. Marquis' second Jazz at Lincoln Center appearance; in 1992 he presented In Search of Buddy Bolden, part of the 1992-93 season's Jazz Talk Series.

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**ACKNOWLEDGEMENTS**

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WBGO-Jazz 88.3 FM is the official radio station of Jazz at Lincoln Center.

Special thanks to all the Jazz at Lincoln Center volunteers and interns.

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## **UPCOMING JAZZ AT LINCOLN CENTER EVENTS**

January 28 - March 18, 1997:

*Jazz at Lincoln Center's international tour of Wynton Marsalis' "Blood on the Fields"*

Thursday, April 17, 1997, Alice Tully Hall:

7:15pm: Pre-performance lecture led by Albert Murray and Frank Foster

8:00pm: *Swingin' The Blues for Count Basie*, Wynton Marsalis and the Lincoln Center Jazz Orchestra, with tenor saxophonist Frank Foster

Thursday, April 24, 1997, 7pm and 9pm, Walter Reade Theater:

*Jazz on Film: Count Basie on Film* hosted by Frank Foster

Saturday, April 26, 1997, Avery Fisher Hall:

*Essentially Ellington: The Second Annual High School Jazz Band Festival*

10:30am: *Competition*, twelve finalist bands

7:30pm: *Concert*, three top-placing bands with Wynton Marsalis and the Lincoln Center Jazz Orchestra

Saturday, May 3, 1997, 12noon and 2pm, Alice Tully Hall:

*Jazz for Young People: Who Is Duke Ellington?*, Wynton Marsalis and the Lincoln Center Jazz Orchestra

Saturday, May 10, 1997, Alice Tully Hall:

7:15pm: Pre-performance lecture led by Wynton Marsalis

8pm: *Duke Goes Abroad: The International Ellington*, Wynton Marsalis and the Lincoln Center Jazz Orchestra

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Appendix L  
"Jazz on Film" Program

# **J@zz**

## Lincoln Center

Wynton Marsalis, Artistic Director  
Rob Gibson, Executive Producer and Director

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### **JAZZ ON FILM**

Co-produced with The Film Society of Lincoln Center

7:00 pm and 9:00 pm, Thursday, February 27, 1997  
Walter Reade Theater, Lincoln Center for the Performing Arts

### **PIANO TRIOS ON FILM**

Hosted by **ERIC REED**

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Jazz at Lincoln Center is sponsored by Discover® Card

Film clips courtesy of the Chertok Collection

## PIANO TRIOS ON FILM

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### Film Clips

1. Duke Ellington with John Lamb and Sam Woodyard; "C Jam Blues" - (Source: Something Special, Synd., 1966)
  2. Count Basie with Freddie Green, Major Holley and Sonny Payne; "Handful of Keys," "Squeeze Me" and "Closing Blues" - (Source: Jazz Casual, KQED-TV, 1963)
  3. Teddy Wilson with Benny Goodman and Gene Krupa; "Avalon" - (Source: March of Dimes Promo, MOD, 1955)
  4. Nat Cole with Oscar Moore and Johnny Miller; "Got a Penny, Benny?" - (Source: Soundies, Official Films, 1946)
  5. Nat Cole with Oscar Moore and Johnny Miller; "Breezy and the Bass" - (Source: Killer Diller, All American Pictures, 1947)
  6. Erroll Garner with Eddie Calhoun and Kelly Martin; "Where or When" - (Source: The Big Record, CBS-TV, 1957)
  7. Erroll Garner with Eddie Calhoun and Kelly Martin; "Misty" and "Sweet and Lovely" - (Source: Bell Telephone Hour, NBC-TV, 1964)
  8. Ahmad Jamal with Israel Crosby and Vernel Fournier; "Darn That Dream" - (Source: Jazz From Studio 61, CBS-TV, 1959)
  9. Art Tatum with Slam Stewart and Tiny Grimes; "Tiny's Exercise" - (Source: Outtakes from the March of Time, 1943)
  10. Oscar Peterson with Ray Brown and Ed Thigpen; Canadiana Suite (excerpt) - "Place de Henri" and "Yours is My Heart Alone" - (Source: Jazz 625, BBC-TV, 1964)
  11. Phineas Newborn, Jr. with Al McKibbin and Kenny Dennis; "Blues for the Left Hand Only" and "Oleo" - (Source: Jazz Scene USA, MDL, 1962)
  12. Bill Evans with Chuck Israels and Paul Motian; "Nardis," "Blue and Green" and "Waltz for Debby" - (Source: Camera Three, CBS-TV, 1962)
-

## PIANO TRIOS ON FILM

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### ERIC REED

Eric Reed was born in Philadelphia on June 21, 1970. He started playing piano in his father's church when he was two years old and began formal classical training at age seven. When he moved to Los Angeles four years later, Mr. Reed was introduced to the music of Ahmad Jamal, a major influence in his career. He played his first professional engagement at age thirteen and went on to perform with Teddy Edwards, Gerald Wilson, Courtney Pine and Art Blakey. Mr. Reed met Wynton Marsalis when he was fourteen years old and, by the time he was 18, performed on his first tour with Mr. Marsalis. It was at this time that he also played with Freddie Hubbard and Joe Henderson. Mr. Reed joined the Wynton Marsalis Septet in the summer of 1989 and held this position until its disbanding in 1995. To date, Mr. Reed has released four albums including "Soldier's Hymn" in 1991, "It's All Right to Swing" in 1993 "The Swing and I" in 1995, and most recently, "Musicale," released in the fall of 1996. He performs regularly in the *Jazz at Lincoln Center* season in New York City and has toured with the Lincoln Center Jazz Orchestra.

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### ACKNOWLEDGEMENTS

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## **MORE JAZZ ON FILM**

Thursday, April 24, 1997, 7pm and 9pm, Walter Reade Theater:  
*Count Basie on Film* hosted by Frank Foster

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# **J@ZZ**

## Lincoln Center

Wynton Marsalis, Artistic Director  
Rob Gibson, Executive Producer and Director

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### **JAZZ ON FILM**

Co-produced with The Film Society of Lincoln Center

Thursday, April 24, 1997, 7:00 pm and 9:00 pm  
Walter Reade Theater, Lincoln Center for the Performing Arts

### **COUNT BASIE ON FILM**

Hosted by **FRANK FOSTER**

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Film clips courtesy of the Chertok Collection

## ***COUNT BASIE ON FILM***

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### **FILM CLIPS**

1. Count Basie and His Orchestra with Jimmy Rushing; "Air Mail Special" - (Source: [Soundies](#), Official Films, 1942)
2. Count Basie and His Orchestra; "Red Bank Boogie" and "Swingin' The Blues" - (Source: [Choo Choo Swing](#), Universal, 1943)
3. Count Basie with Jimmy Rushing; "Sent For You Yesterday" - (Source: [Choo Choo Swing - Canadian Version](#), Universal, 1943)
4. Count Basie and His Orchestra; "One O'Clock Jump" - (Source: [Reveille With Beverly](#), Columbia, 1943)
5. Count Basie Sextet featuring Helen Humes with Wardell Gray, Buddy DeFranco, Clark Terry, Freddie Green, Jimmy Lewis, Gus Johnson; "If I Could Be With You One Hour Tonight" - (Source: [Snader Telescriptions](#), Studio Films, 1951)
6. Count Basie Sextet with Wardell Gray, Buddy DeFranco, Clark Terry, Freddie Green, Jimmy Lewis and Gus Johnson; "Basie Boogie" - (Source: [Snader Telescriptions](#), Studio Films, 1951)
7. Count Basie and His Orchestra; "Jumpin' at the Woodside" - (Source: [Pat Boone Show](#), ABC-TV, 1959)
8. Count Basie and His Orchestra featuring Joe Williams; "Roll 'em Pete" - (Source: [Pat Boone Show](#), ABC-TV, 1959)
9. Count Basie and His Orchestra featuring Lambert, Hendricks and Ross; "Avenue C" - (Source: [Parade](#), Canadian Broadcasting Company, 1959)
10. Count Basie and His Orchestra featuring Frank Foster; "Jumping at the Woodside" - (Source: [Parade](#), Canadian Broadcasting Company, 1959)
11. Count Basie with Frank Wess, Thad Jones and Henry Coker; "One O'Clock Jump" - (Source: [Music in the Thirties](#), 1962)
12. Count Basie and His Orchestra with Leon Thomas; "Shiny Stockings" - (Source: [The Big Bands](#), Fox, 1964)
13. Count Basie and His Orchestra featuring Al Grey; "I Needs To Be Be'd With" - (Source: [The Big Bands](#), Fox 1964)
14. Count Basie and His Orchestra featuring Sonny Payne and Eric Dixon; "April In Paris" and "Cute" - (Source: [Something Special](#), Synd., 1966)
15. Count Basie and His Orchestra featuring Marshall Royal; "The Midnight Sun Never Sets" - (Source: [Count Basie](#), BBC-TV, 1966)
16. Count Basie and His Orchestra featuring Eddie "Lockjaw" Davis; "Whirlybird" - (Source: [In the Mood](#), Canadian Broadcasting Company, 1971)
17. Count Basie and His Orchestra; "Moten Swing" - (Source: [Last of the Blue Devils](#), Rhapsody Films, 1975)\*

\* Courtesy of Bruce Ricker, Rhapsody Films

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## ***COUNT BASIE ON FILM***

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### **COUNT BASIE**

William “Count” Basie was born in Red Bank, New Jersey, in 1904 and died in Hollywood, California, in 1984. Influenced at an early age by James P. Johnson, Fats Waller and other pianists of the Harlem school, he toured extensively on vaudeville circuits as a solo pianist, accompanist and music director for blues singers, dancers and comedians while still a teenager. A master of ragtime and stride piano styles, Basie eventually developed a highly personal blues-oriented style featuring short, expertly placed melodic phrases that were full of wit and ingenuity. His minimalist approach contrasted with the more ornate styles of other pianists of the 1930s but was well-suited for the leader of a big band and the demands of large ensemble improvisation. Jazz pianists as diverse as Oscar Peterson, Mary Lou Williams, and John Lewis have freely acknowledged the inspiration of Basie.

In Kansas City in 1927 while accompanying a touring group, Basie began playing in local silent movie theaters. In 1928 he joined Walter Page’s Blue Devils and in 1929 joined Bennie Moten’s Kansas City Orchestra. After Moten’s death in 1935, Basie and other members of the orchestra formed the Barons of Rhythm, a nonet which included drummer Jo Jones and saxophonist Lester Young. The band began a long engagement at the Reno Club and in 1936 the group’s radio broadcasts led to contracts with a national booking agency and Decca Records. By 1937 the band, renamed the Count Basie Orchestra, had recorded several hits and was internationally renowned as a leading big band of the Swing Era. Throughout its history, the Basie band was known for its outstanding soloists including trumpeters Harry “Sweets” Edison, Buck Clayton and Thad Jones; saxophonists Young, Gil Evans, Eddie “Lockjaw” Davis and Frank Foster; trombonists Al Grey, Benny Powell and Dicky Wells; and singers Helen Hume, Jimmy Rushing, and Joe Williams. Notable composers and arrangers who wrote for the band include Benny Carter, Quincy Jones, Thad Jones, Neal Hefti and Frank Foster.

### **FRANK FOSTER**

Frank Foster, saxophonist, composer and band leader, was born in Cincinnati, Ohio in 1928 and was writing and arranging music for his own 12-piece band in high school. After graduating from college, he moved to Detroit where he performed with “Snooky” Young’s band as an alto saxophonist and as a freelancer with Milt Jackson and Wardell Gray. Mr. Foster joined the Count Basie Orchestra as a tenor saxophonist, composer and arranger in 1953 after serving in the Far East with the 7th Army Infantry Division Band. During his first tenure with the Basie band, Mr. Foster wrote “Shiny Stockings,” “Blues in Frankie’s Flat,” “Four-Five-Six” and other classic tunes as well as dozens of arrangements. After leaving Basie in 1964, he toured and recorded extensively with his own groups and with Clark Terry, Duke Pearson, Donald Byrd, Elvin Jones, Benny Goodman, Buddy Rich, Woody Shaw, Dexter Gordon and the Thad Jones-Mel Lewis Orchestra, among others. In June 1986, Mr. Foster took over the leadership of the Basie Orchestra, remaining until July of 1995. A Grammy award-winning arranger, he has worked with Frank Sinatra, Lena Horne, and others.

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## **UPCOMING JAZZ AT LINCOLN CENTER EVENTS**

Saturday, April 26, 1997, Avery Fisher Hall:

*Essentially Ellington: The Second Annual High School Jazz Band Festival*

10:30am: *Competition*, twelve finalist bands -- FREE

7:30pm: *Concert*, three top-placing bands with Wynton Marsalis and the Lincoln Center Jazz Orchestra -- \$5

Saturday, May 3, 1997, 12noon and 2pm, Alice Tully Hall:

*Jazz for Young People: Who Is Duke Ellington?*, with Wynton Marsalis and the Lincoln Center Jazz Orchestra -  
- \$12 adults, \$8 under 18 yrs.

Saturday, May 10, 1997, Alice Tully Hall:

7:15pm: Pre-performance lecture led by Wynton Marsalis

8pm: *Duke Goes Abroad: The International Ellington*, Wynton Marsalis and the Lincoln Center Jazz Orchestra -- SOLD OUT

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## **ACKNOWLEDGEMENTS**

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WBGO-Jazz 88.3 FM is the official radio station of Jazz at Lincoln Center.

Special thanks to Michael Chertok, and thanks to all Jazz at Lincoln Center volunteers and interns.

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Appendix M  
"Swing That Music" Program

**J@zz**

Lincoln Center

Wynton Marsalis, Artistic Director

Rob Gibson, Executive Producer and Director

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in cooperation with the  
New York Public Library for the Performing Arts

Presents

*SWING THAT MUSIC:*

Louis Armstrong and the Roots of the Swing Era

LOREN SCHOENBERG, Speaker

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6:30pm, Monday, July 21, 1997  
Bruno Walter Auditorium, New York Public Library for the Performing Arts

## *SWING THAT MUSIC*

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### PROGRAM NOTES

Though largely associated with the Depression and World War II, the foundation of the Swing Era was actually laid a decade earlier. A remarkable series of events involving the great Louis Armstrong led to the birth of this era: the foremost of which were Armstrong's migration north from his native New Orleans to Chicago in 1923; his joining King Oliver's Creole Jazz Band; the Creole Jazz Band's landmark recordings; and then, Armstrong's epochal arrival in New York a year later to join Fletcher Henderson's band - where he wielded an influence, that as Duke Ellington put it "...nobody ever heard anything like it and his impact cannot be put in words."

The Swing Era represents many different things to many people, but at its root is the word "swing" - which was codified by the 1932 composition "It Don't Mean A Thing If It Ain't Got That Swing". The musical evolution of its composer, Duke Ellington, will be another feature of the lecture. His recordings and appearances in film, radio and theater placed him, to use his own phrase, "beyond category" and it is in the juxtaposition of his work and Armstrong's that the very best America has to offer can be glimpsed.

The Swing Era represents a unique moment in American culture when the public at large vibrantly supported music that was, by any standard, highly sophisticated. The lessons of the Swing Era are still relevant to our culture today, and behind the best of the big bands was the influence of Louis Armstrong, of whom Albert Murray states: "Armstrong's trumpet, symbolizing as it does the very spirit of the exploration and readjustment that are so indispensable for survival in such unstable times, qualifies him as the herald of the age that may not end with 1999."

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### RECORDINGS *(subject to change)*

1. James Reese Europe; "St. Louis Blues" (1919)\*
  2. King Oliver; "Chimes Blues" (1923)
  3. Duke Ellington; "The Mooche" (1928)
  4. Duke Ellington; "The Mooche" (1946)
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*SWING THAT MUSIC*

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LOREN SCHOENBERG *cont'd*

Notes with Dan Morgenstern for Louis Armstrong: Portraits of the Artist as a Young Man 1923-1934 (Columbia/Legacy). In 1996, Mr. Schoenberg was a guest conductor for the Lincoln Center Jazz Orchestra and served as an adjudicator for jazz at Lincoln Center's first annual *Essentially Ellington* high school jazz band competition and festival.

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*JAZZ AT LINCOLN CENTER PRESENTS:*

Saturday, August 16, 1997:

3pm-6pm: Roy Hargrove and his Afro-Cuban band *Crisol*, featuring pianist Chucho Valdes, on the Great Hill in Central Park (106<sup>th</sup> St. & Central Park West)

12noon - 1:15pm: Two family workshops with the musicians at Belvedere Castle (mid-Park at 79<sup>th</sup> St.) and the Charles A. Dana Discovery Center (110<sup>th</sup> St. near Fifth Avenue)

Free and open to the public

*Co-produced with The Central Park Conservancy*

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Jazz at Lincoln Center (J@LC) produces a year-round comprehensive program of concerts, lectures, films, recordings, radio broadcasts, international tours, and educational programs anchored by the distinguished Lincoln Center Jazz Orchestra and a host of remarkable guests. Under the artistic leadership of Wynton Marsalis, this program has risen to international prominence since its inception in 1991. Jazz at Lincoln Center is sponsored by Discover® Card.

Jazz at Lincoln Center's 1997-98 season opens September 11

For tickets call CenterCharge at (212) 721-6500

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*SWING THAT MUSIC*


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 RECORDINGS *cont'd*

5. Louis Armstrong with Bessie Smith; "St. Louis Blues" (1925)\*
6. Louis Armstrong with Fletcher Henderson; "TNT" (1925)
7. Louis Armstrong; "St. Louis Blues" (1929)\*
8. Casa Loma; "San Sue Strut" (1930)
9. Willie "The Lion" Smith; "Alexander's Ragtime Band" (1939)
10. James P. Johnson; "Mule Walk" (1939)
11. Paul Whiteman; "Lonely Melody" (1928)
12. Benny Goodman; "St. Louis Blues" (1937)\*
13. McKinney's Cotton Pickers; "Shag Nasty" (1928)

\*"St. Louis Blues" composed by W.C. Handy.

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## LOREN SCHOENBERG

Loren Schoenberg, a native of New Jersey, moved to New York City in 1976 to study music theory at the Manhattan School of Music. While attending school he studied saxophone with Joe Allard and Lee Konitz and performed with the bands of Jo Jones, Russell Procope, Eddie Durham, Howard McGhee, Harold Ashby and both the Basie and Ellington alumni bands. In 1980, Mr. Schoenberg formed his own big band, and also began a long association with Benny Goodman. In 1986, Yale University engaged Mr. Schoenberg to organize its Goodman Collection and to program and annotate a posthumous series of 10 previously unissued Goodman recordings. Mr. Schoenberg has also recorded and performed with the big bands of Benny Carter, Buck Clayton and Jimmy Heath. Besides teaching at The New School and Manhattan School of Music, Mr. Schoenberg continues to perform and lecture internationally. He has also served as the musical director of the American Jazz Orchestra and the Duke Ellington International Conference. In addition to numerous liner and program notes, Mr. Schoenberg has written for the New York Times and was awarded the 1995 Grammy Award for Best Album

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Appendix N  
"Swing That Music" Post Card

# **J@ZZ**

**Lincoln Center**

in cooperation with the  
New York Public Library for the Performing Arts

*Presents*

## **Swing That Music:**

*Louis Armstrong and the Roots of the Swing Era*

A multimedia presentation hosted by Loren Schoenberg in conjunction with the  
New York Public Library for the Performing Arts "Swing" exhibition\*

6:30pm–8pm, Monday, July 21, 1997

Bruno Walter Auditorium

New York Public Library for the Performing Arts,  
40 Lincoln Center Plaza (65th and Amsterdam)

**FREE**

For more information call (212) 875-5524

\* Showing in the Vincent Astor Gallery through November 29, 1997

### **Jazz at Lincoln Center**

Education Department

140 West 65th Street

New York, NY 10023-6969

## Appendix O

### Promotional Materials Schedule

*Essentially Ellington* 1998 Timeline for Materials

<u>Piece</u>	<u>Qty</u>	<u>Copy Date</u>	<u>Design Date</u>	<u>Submit for final production</u>	<u>Job Completed or Drop Date</u>
Application*	TBA	August 15	August 22	August 29	September 12
J-card*	TBA	August 15	August 22	August 29	September 12
DAT/Cassette*	TBA	August 15	NA	September 12	September 17
Video*	TBA	NA	NA	Order/August 29	September 12
Duke Info*	TBA	September 12	September 12	September 12	September 12
Music Publishing/Printing*	TBA	-----			September 12
Collated Materials(*)	TBA	NA	NA	September 19	September 29
Magazine Ads	TBA	January 16	January 23	February 2	May Issues
Three Sheet	1	March 16	March 16	March 27	April 15
Posters	TBA	March 20	March 27	April 3	April 17
T-Shirt	TBA	March 27	March 27	April 17	May 1
Certificate	TBA	April 3	April 3	April 10	April 24
Names imprinted on certificates		NA	NA	April 24	May 1
Backstage Passes	TBA	NA	April 3	April 17	May 1
One-page Flyer (in-house)	TBA	use ad copy	use ad design	May 1	May 16
Stage Banner Letters	2 banners	April 1	NA	April 1	April 15
Stagebill	TBA	April 24	NA	TBA	May 15
Trophies	3	NA	April 13	NA	May 11

*Essentially Ellington 1998 Timeline for Materials cont'd*

<b>Piece</b>	<b>Qty</b>	<b>Copy Date</b>	<b>Design Date</b>	<b>Submit for final production</b>	<b>Job Completed or Drop Date</b>
Plaques	10				May 11
'99 Mailer	TBA	April 15	April 30	May 18	May 22

### VITA

Wilton Raynette Hardesty is a native of Baton Rouge, Louisiana. She holds a Bachelor of Music in vocal performance from Southern University and A & M College. She has worked with non-profit organizations in Louisiana and throughout the eastern United States in various administrative capacities. The arts have been a steady constant in her life. She studied piano, violin, and voice as a child and continued studies in piano and voice throughout and beyond college.