

AL COHN MEMORIAL JAZZ COLLECTION at EAST STROUDSBURG UNIVERSITY OF PENNSYLVANIA

The NOTE

SUMMER/
FALL 2022

PHIL WOODS
ON JAZZ EDUCATION

WILLIE MAIDEN

EDDIE
DANIELS
INTERVIEW



EAST
STROUDSBURG
UNIVERSITY

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FROM THE COLLECTION



Cover Photo:
Eddie Daniels at
The Five Spot NYC 1967
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Back Cover:
Zoot Sims
- February 24, 1955
Photo by
William "PoPsie" Randolph



Centerfold:
Phil Woods (alto), Hal
Galper (piano), and
Tom Harrell (trumpet)
at the Starlite Club,
Massachusetts on
September 14, 1985.
Photo by Nick Puopolo/
Cliff Malloy Archive

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AL COHN (1925-1988)

The Al Cohn Memorial Jazz Collection was founded in 1988 by Flo Cohn, Ralph Hughes, Phil Woods, Dr. Larry Fisher, ESU Vice President for Development & Advancement Larry Naftulin, and ESU President Dr. James Gilbert.

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The mission of the Al Cohn Memorial Jazz Collection is to stimulate, enrich, and support research, teaching, learning, and appreciation of all forms of jazz, particularly those connected to the Pocono area of Pennsylvania. The ACMJC is a distinctive archive built upon a unique and symbiotic relationship between the Pocono Mountains jazz community and East Stroudsburg University.

With the support of a world-wide network of jazz advocates, the ACMJC seeks to promote the local and global history of jazz by making its resources available and useful to students, researchers, educators, musicians, historians, journalists and jazz enthusiasts of all kinds, and to preserve its holdings for future generations.

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The Note contains some content that may be considered offensive.
Authors' past recollections reflect attitudes of the times and remain uncensored.



A NOTE FROM THE COLLECTION COORDINATOR

Dr. Matt Vashlishan

A PHIL WOODS LEGACY

December 2021 was significant for the ACMJC as well as for Phil Woods. I was lucky enough to travel to Cologne, Germany to perform a project of Phil's music with the WDR Big Band called *A Phil Woods Legacy*. We put together a project of some of my favorite Phil compositions, as well as prioritizing his unrecorded and lesser-known works.



The WDR building with the Cologne Cathedral in the background.

WDR stands for Westdeutscher Rundfunk and is a German public broadcasting institution established in 1924. Each portion of the country has its own version of this (NDR, SWR, etc.) but WDR is the most prominent in the country. Citizens are essentially taxed along with advertising sale revenue that contributes to its healthy budget. In addition to radio and TV

stations, the organization operates a symphony orchestra as well as a jazz ensemble. The WDR Big Band has become one of the most well-known jazz ensembles in all of Europe, and they are gaining international acclaim through their YouTube presence and endless stream of projects and commercial recordings. Bob Mintzer has recently joined as their principal director and composer, following in the footsteps of giants like Vince Mendoza and Bill Dobbins.

I traveled to Cologne for a three-week engagement that resulted in a wonderful production (Phil hated tributes!) of music that represented Phil from nearly all of his compositional periods. Over the course of the three weeks we rehearsed, filmed in the WDR television studio, and performed two live concerts; one at Parktheater Iserlohn (located about 90 minutes northeast of Cologne), and the final concert at the Kölner Philharmonie that was live-streamed on YouTube.

The catalyst for the project and one of the most interesting compositions performed was called "Dance Piece," that I found one day going through materials in Phil's office with his wife Jill. The "problem" with Phil was that he was not only a prolific writer, constantly changing things and rewriting pieces, but he also never threw anything away! So as I sifted through piles of scores and parts, drawer after drawer, I came upon a piece on green old-school score paper, hand written in pencil. It was Phil's original scores for "Dance Piece" from the late 1960s. Thanks to a good friend and alto player John Spelic in the Atlanta area who recently showed me the only existing video of this piece for sextet, I knew I had found something special since this version of "Dance Piece" was arranged for full big band.

The searching continued, not only at Phil's house for a set of parts, but I also searched for any remnants of an audio recording of the piece and found none. I set out to digitally input, edit, and recreate "Dance Piece," which eventually became a beautiful 13-minute time capsule from the mid 1960s opened in December of 2021 that holds up against all of the other big band music being written today. When you got it, you got it, and Phil was extremely knowledgeable and well equipped

even back in the 1960s when we was in his 30s. His style is strong, and his intuition and writing lasts for generations.

The other compositions performed in this project were: “Reet’s Neet” (the opening track from Phil’s original 1997 *Celebration!* Recording); “Rava Nova” (written for the Italian trumpeter Enrico Rava); “Banja Luka” (originally from 1959 with Quincy Jones’

band); “Goodbye Mr. Evans” (Phil’s tour de force written for the passing of pianist Bill Evans); “Before I Left” (Phil’s contrafact on “After You’ve Gone”); “Dance Piece”; “Shiny Pants” (Phil’s contrafact on the Frank Foster hit for Count Basie, “Shiny Stockings”); “The Rev and I” (originally in small group format on Phil’s only Blue Note recording of the same title and written for John “the Rev” Flick); “Here’s that Rainy Day” (originally for big band and strings on Phil’s *Round Trip* LP recorded July



Köln Philharmonie at night - Photo by Matt Vashlishan

1969, this big band only version became a staple in Clark Terry’s Big B-A-D Band repertoire); “Guess What?” (also from the *Round Trip* LP); and “All Bird’s Children” (arranged by the great Fred Strum and Phil over the years).

I owe a great deal of thanks to Arnd Richter and Claudia Brede for their hospitality, to Billy Test for helping

make the project happen, and to Christian Schmitt and everyone associated with the audio and video production. It is truly an incredible result, and one of the most significant international events for the music of Phil Woods in the past 20 years.

The playlist of the entire production will be available via esu.edu/jazzatesu ■

KEEPING JAZZ ALIVE

On April 8, 2022 I had the pleasure of emergency conducting the PMEA (Pennsylvania Music Educators Association) All-State Jazz Ensemble at Pocono Mountain West High School in Mount Pocono, PA. My fellow William Paterson alum Brian McCarthy was scheduled to direct the group, but COVID struck at the last minute. Luckily the event was being held 20 minutes from my home! Thank you to COTA Cat alumnus and fine music educator Jeff Mark for his preparation and execution as the coordinator of the ensemble.

In short, I have to say that I have never been so impressed with a group of high school students in my life. We often hear stories about the dwindling interest in music or jazz in particular, but the excitement, enthusiasm, and professionalism displayed by these students was amazing. From the first note of rehearsal to the last note of the concert it was an absolute pleasure to direct them. Not only was their musicianship outstanding, but their willingness to learn, try new things, and respect one another was a joy to experience. If this is a snapshot of where jazz is headed, it is in good hands.

ESU’S CONTINUING SUPPORT

I would like to take a moment to thank and congratulate Dr. Brenda Friday, who recently retired from ESU this past July as the Director of University Relations. I met Brenda way back when I began my time here at ESU, and she has always been wonderful to work with and a huge supporter of everything we try to do at the ACMJC. Best of luck to her in her new stage in life!

The support we have here at ESU doesn’t end with Brenda Friday. The new ESU administration has voiced their commitment to music on campus and particularly to the various ACMJC initiatives we have in the works. One of which

is the Duke Ellington Nutcracker Suite that we performed annually for three years up until COVID. We will now be performing it again this year on Saturday, December 10, 2022. At our last performance in 2019, I teased the audience with an arrangement of “You’re a Mean One, Mr. Grinch.” I have since arranged all of the themes from *The Grinch Who Stole Christmas* into my own 30-minute holiday suite for large jazz ensemble, which we will perform for the first time alongside the Ellington Nutcracker.

All concert details will be posted on esu.edu/jazzatesu ■

WHY MUSICIANS SHOULD WRITE MUSIC

The title of this article is a double-entendre. We're going to talk about two things:

1. Why musicians should write — as in “compose” — music.
 2. Why musicians should write — as in “write by hand” — music.
- Let's embark on a little foray into the business side of the arcane art of music composition, then. It should be illuminating to musicians and fans alike.

As a young musician, I was very surprised to learn that artists' performance royalties — even on a record — were not regulated by any government laws, although their music composition and publishing royalties were. Unlike performances, composition and publishing royalties are based on copyrighted intellectual material. It was explained to me once, by one of my many mentors, that it was therefore essential for jazz musicians to compose music, and by extension, form their own publishing companies.

I remember Clifford Jordan showing me a royalty statement from a record company he was signed to at the time. The statement said he owed THEM money. Recording royalties, at whatever rate an artist has agreed to in the contract, are not doled out until the costs associated with making the recording are recouped. Meaning that the record company (depending on the type of contract that's been signed) can take all their expenses (recording studio, arrangements, side musician salaries, marketing expenses, photography and graphic design, tour support, advances, etc.) off the top before the actual artist receives a dime of royalties. When I say “dime” I'm being generous. Today the normal composer's royalty of a commercially released track is 9.1 cents. But remember — that is the “mechanical royalty” regulated by government. It goes not to the artist, but to the composer. In your role as composer, your royalties on your new hope-it-goes-platinum release will start lubricating your bank account in a matter of weeks. In your role as artist, however, you'll get paid only after all the recoupments have been met.

I've never heard of any musician demanding an audit of the record companies' books, although I imagine it's possible. But normally we just take their word for it about how many units have been sold. On the other hand, copyright law states that any composer whose work is recorded by a record company must receive a “mechanical royalty” from the company. Indie Music Academy explains:

“Mechanical Royalties are generated through physical or digital reproduction and distribution of your copyrighted songs. This applies to all music formats old and new such as vinyl, CD, cassette, digital downloads, and streaming services. For example, record labels pay a mechanical royalty to a songwriter every time they reproduce and sell a CD of their music.”

Moreover, if composers have their own publishing company, they can also receive the money that, by law, must be paid to the publishing company by the record company. For this reason, often the record company will negotiate with the composer to SHARE the publishing, so they can get some of it. Try not to do that, young colleagues. Unless they make you an offer you can't refuse.

Other royalties that are regulated and compulsory are print music royalties, public performance royalties (from copyrighted songs being played in restaurants, stores, on radio and so forth), and sync royalties when your music is used for film, TV and video. Again, these royalties apply to creators of music compositions, not performers of the compositions. But even then, I've seen songwriting “contests” where if you win the “opportunity” to compose music for a new TV show or the like, you sign a contract that forfeits these rights in exchange for the “exposure” you'll receive from having your composition on the show. Please note the ironic use of quotation marks in the previous sentence.

If you play your cards right, your composition royalties will always go to you, and never to your record company, manager, booking agent, side musicians, or anyone else.

When I formed my publishing company, I had to decide whether I would go with ASCAP (American Society of Composers, Authors and Publishers) or BMI (Broadcast Music Incorporated) or SESAC. In the end I went with BMI because, well, I wanted my music to be broadcasted on radio and television and it was right there in the name, BROADCAST! I don't know if ASCAP has such a program, but I receive \$500 yearly (for the past 25 years) from BMI without lifting a finger, regardless of other royalties, just on the basis of my composition catalog that is registered with them. I also receive regular royalty checks from Hal Leonard for my instruction books, three of which are still in print after 20 years! But as far as my performances on recordings over the years, any royalties that came down the pike have long since dried up. So our motto might be, “the pen is mightier than the axe,” financially speaking.

Legally speaking, what is songwriting, or composition? It means there's lyrics and/or a melody. You can't copyright song titles, or chord sequences. And in order for your music to be copyrighted, it has to be fixed in a tangible format. That can be done in two ways: by hand or by computer notation. Now we've arrived at the second meaning of “write music,” which refers to penning music notation by hand. Of course, these days everyone does notation with a computer program. I fought tooth and nail against learning a notation program, for decades. Finally, I was forced into it because I had to write an orchestral score and I hadn't done that for some years. I thought it would be helpful to write the score in a program so I could press the button and hear it played back. But then another decision needed to be made regarding the program: Finale or Sibelius? Both of them cost money. I was spared not only the expense but also the decision when a colleague recommended the free program MuseScore, which turned out to be outstanding and fairly user-friendly.

Prior to the advent of computer notation programs, which most of my colleagues were using by the nineties, we all wrote our music by hand. If our penmanship was substandard, we sent the score out to the copyist for a more professional look. (That gave the additional benefit of being able to blame the copyist if a mistake was found during rehearsal!). The

other option was farming it out to a music engraver, which is how professional sheet music and music books are printed. I'm glad I learned how to use a computer notation program, and I use it all the time now. But that doesn't mean I don't know how to write by hand anymore. Think of it like this: when you're teaching your students in class or in private lessons, you have to write stuff down on the board or in their music manuscript notebook. Now, do you want your penmanship to look like K.379 by Mozart, or like a 2nd grader's drawing of a birthday party for a pet tadpole?

My music penmanship skills have come in handy when I use a notation program. A computer, you see, knows nothing of the aesthetics of placement and spacing that are essential to getting the player to interpret the part correctly. So after I input the score, I go back over it and revise the placement and spacing of the notes and bars so it's more intuitive to read. Saves time in rehearsal! Remember Einstein's famous equation $T=M$ (Time = Money)?

Of course, the third and most obvious reason to write music is to express musical ideas. That's the main reason why we're motivated to write anything down. When I was in music school, a trombone player friend started telling us he'd decided to change his major to composition. In order to become a composer, his plan was to buy a keyboard, some MIDI software, a notation program and some other stuff. We told him, all you need to be a composer is three things:

1. Some music manuscript paper
2. A pencil with an eraser
3. Some ideas to write down

I started writing songs when I was around 12 years old. I had a guitar so that's what I used to work out the chords. I didn't have any experience writing music, so I practiced by copying sheet music by hand. Had a lot of trouble with the quarter rest, so I wrote an entire piece that was made up of different types of rests. It was called "Tacit." (Even at age 12, a finely developed sense of irony!) That piece, unbeknownst to me, echoed (if we can use this word) the famous 4'33" by John Cage, written in 1952. In Cage's piece, the ensemble "plays" 4 minutes and 33 seconds of silence. The point of the piece is that the listener experiences whatever ambient sounds are happening during that time. Cage was into Zen, and this was his way of getting people to pay attention to their sonic surroundings rather than tuning them out or selectively filtering them, as we usually do. There is a well-known anecdote about Cage where he enters an anechoic chamber in search of perfect silence. Anechoic chambers are completely soundproofed rooms that are used to test appliances, microphones, and so forth. Cage sat in the chamber for about half an hour. When he emerged, he complained to the engineer that the chamber was actually not soundproofed. In a lecture titled "Indeterminacy" he related the following:

"In that silent room, I heard two sounds, one high and one low. Afterward I asked the engineer in charge why, if the room was so silent, I had heard two sounds... He said, 'The high one was your nervous system in operation. The low one was your blood in circulation.'"

It was after this experience that Cage composed 4'33". I recall attending a performance of it at Real Art Ways in Hartford around 1977. During this same period, as a student at Hartt, I was a fan of a group called Zasis. The members were Rob Kaplan, Bill Sloat, Thad Wheeler, and the late Thomas Chapin. The concerts were entirely improvised, nothing whatsoever was written down, before or after. The instruments included not only woodwinds, keyboard, bass and drums, but also racks of door keys, pans, metal bowls, virtually anything that made an interesting sound. I sometimes accompanied Thomas on his forays to junk stores in search of the next "instrument" to be added to his rack. Those wishing to hear what a Zasis performance was like can access recordings at Duke University's Archives and Manuscripts Collection.

Desert Moon

Su Terry

$\text{♩} = 82$

*This is a blues in Bb minor. The melody is comprised solely of the note set of two major triads: Gb and F.

© Sweet Sue Music • BMI:
from the album Gilly's Caper, Qi Note Records QN 8736

The modern term for improvisation is "spontaneous composition," a far more accurate depiction of what goes on when experienced musicians are improvising. We must conclude that composition, whether planned or spontaneous, is indeed a worthwhile endeavor for musicians of all stripes. And if we choose to go spontaneous, like Zasis did, we can always transcribe it and apply for a grant! At the end of the day, writing down our stuff ensures not only a future income, but also a legacy that may outlast our actual performing career. Write on! ■

<https://suterry.com>

music, video,
testimonials
&
"What Su is
Thinking About
Lately"

THE MULTI-FACETED JIM SZANTOR

The Al Cohn Memorial Jazz Collection takes great pride in presenting Jim Szantor's October 1971 interview with saxophonist and composer/arranger Willie Maiden, concentrating on Maiden's extremely important friendship and musical relationship with Maynard Ferguson. Without his blessing, it has appeared over the decades in various decent or diluted iterations on the internet, yet this is the first time it appears in print with Jim's original intent. It makes a wonderful Maynard-centric follow-up to my Maynard Ferguson/Al Cohn article (two issues previous, where I had included some of MF & Maiden's historic collaborations) and last issue's interview with Nino Tempo. Jim has been my friend and colleague for the better part of 30 years and his journey thus far is impressive.

He began on E-Flat clarinet at age 7 in Kenosha, WI, eventually growing into the B-flat clarinet, then starting tenor sax at 16. When Jim was 18, his new teacher, Milt Yaner, strongly recommended adding the flute to his arsenal. Yaner was a former lead alto player with Benny Goodman and the Dorseys (Tommy's and Jimmy's and the combined Dorsey Brothers bands) and was a studio player once listed in the Guinness Book of World Records as having performed in the most recording sessions (more than 8,800). Jim humbly remarks that he (Jim) never attained the heights of Yaner's one-time student, Stanley Getz, but Jim has plenty of company in that regard. Yaner had a remarkable career in the 1930s through late 1950s with the Dorseys, Buddy Rich, Frank Sinatra, and the storied Benny Goodman and started his career with the Isham Jones Band, sitting next to another Wisconsin-born saxophonist, one Woodrow Charles Herman. This Yaner-Herman connection was prescient as Jim would become very close with Woody.

Jim's high school band was a perennial award winner. During a weekend rehearsal one day, he made the acquaintance of director Ralph Houghton's 7-year-old son, Steve. After studying at North Texas State University (now the University of North Texas) in the mid-1970s, Steve assumed the drum chair in Woody Herman's band (hired along with the NTSU cohorts Kerby Stewart, bass, and Lyle Mays, piano) and has become a noted jazz performer and educator/clinician in his own right, rising to the esteemed academic position of Professor of Percussion and Jazz at Indiana University's Jacobs School of Music.

Jim entered the University of Wisconsin-Milwaukee and received a journalism degree in January 1966. Two months later he started an almost four-year stint as a woodwind performer in the 505th U.S. Air Force Band of the Midwest, where he performed everything from concerts, parades, and USO dances to the funeral of U.S. Sen. Everett Dirksen. Jim played clarinet in the 45-piece concert and marching bands, and tenor and clarinet in the 16-piece Concert Jazz Band and the 13-piece Diplomats Dance Band.

A few weeks after his discharge, he spent a few weeks as a general assignment reporter for the Chicago Tribune but soon after followed his music passion when he became associate editor of DownBeat magazine on January 12, 1970. Seven months later he was named managing editor, a post that he held for over two years until December 31, 1972 (and boy, can he tell some stories!). NEA Jazz Master Dan Morgenstern was Jim's colleague while at DownBeat. A well-earned

accolade was expressed by Dan on January 1, 2019 when Dan replied to Jim on Facebook Messenger:

Dear Jim, it's great to hear from you! I think of you often too when DB days come to mind, you were the best partner I had. I knew you would do well and hope all's good with your life. I'm OK for an old guy, never thought I'd last this long . . . Get in touch if you come to New York. I have a son in Chicago, but he usually visits me.... All the best for 2019! Dan

Serious cred from one of the greats! While at DownBeat, Jim was poised to welcome all the great jazz icons when they'd hit Chicago. He became friends and a close confidant with Count Basie, Woody Herman, Stan Kenton, etc., thus giving him ability to welcome Willie Maiden into his Chicago North Side apartment in mid-October 1971 when Willie was with the Kenton Orchestra performing "run-outs" around Chicagoland for a few weeks.

Continuing to capitalize on his journalism degree, Jim jumped right over to the Chicago Tribune in January 1973 as a copy editor/features writer/copy desk chief/ "slot man" until 1987 when he became an assistant editor for the Chicago Tribune Sunday Magazine. In 1995 he joined the editorial board as the editor of the Chicago Tribune "Voice of the People" editor's column while being the Editorial Page Production Editor. He retired in 1998.

Jim returned to public performance in summer 2016 and is justly proud of his featured clarinet performance of Oliver Nelson's "Ballad for Benny" with the remarkable Birch Creek Jazz Faculty Orchestra in Fish Creek, WI. Jim's clever reminiscence of this event includes a YouTube video link of the performance and may be read on his fine JimJustSaying blog here:

<http://www.jimjustsaying.com/2016/08/the-socratic-method-as-socrates.html>

In 2022 he continues to perform, most recently as a clarinetist at a celebration of life.

- Patrick Dorian

THE WILLIE MAIDEN I KNEW



Willie Maiden in Chicago mid October 1971

In at least the physical sense, one could hardly call Willie Maiden a giant, looking as he did like the “Before” picture in a Gold’s Gym ad. But musically, he had everything one could ask for in a colossus—a boundless creativity, a supremely affecting lyricism that infused his vast body of writing and his thoughtful, measured but always memorable solos. Strength comes in many forms.

Tenor saxophone was his main physical instrument, but he held his own in both Maynard Ferguson’s and Stan Kenton’s bands on baritone saxophone, although just holding it looked like it would be a power-lifting exercise for this slenderest of specimens. But Willie didn’t have to give the appearance of strength to make it known that he had it. Everyone could tell. Not many people could compose and arrange an entire big band chart with all the parts in a bus seat. No piano, not even a writing desk. “It’s already written in my head,” Willie would say. “I just have to get it down on paper.” Which he did, with nary a mistake. It doesn’t get more genius than that.

I always thought of Willie as Maynard’s Billy Strayhorn, so aligned were their musical trains of thought. And those trains made many stops, suffered a few minor derailments, but were always straight ahead, horns emphatic when appropriate, restrained when prudent. The Ferguson band was more multi-faceted than most critics gave it credit for being, and much of that admirable scope was due to the musical sensitivity of William Ralph Maiden.

His Maiden voyage with the Kenton Band was on the 1970 *Live at Redlands* double album, the leader’s first venture on his new Creative World label and one that was given a coveted 5-star rating by this author. Advised of SK’s plan to import several of his illustrious sidemen from the past—the better to make a bigger splash but

to the detriment of sidemen who would of necessity be sidelined—Willie became a hero to his “no-name” cohorts when he stomped his feet and threatened to remove all of his material from the band’s library if that move materialized. “No ringers!” Willie declared. (And, knowing the man as I did, I’m sure he said it in a tone that invited no further discussion.)

This interview was conducted when I was managing editor of *DownBeat* magazine before and after a dinner at my Chicago North Side townhouse in mid-October 1971 (the Polaroid photo on this page was taken by me that evening), a dinner whose conversation was surreptitiously recorded by the cassette recorder secreted in Willie’s sport coat pocket. Marianne and I thought that a bit odd, but what would one expect of a man who was deathly afraid of dogs and absolutely loathed pickles? I can report, however, that his table manners were, like his writing, impeccable and that Willie left the table sated and secure. (There was no canine on the premises, a fact established by our guest prior to his arrival.)

During the Kenton band’s European tour in early 1972, Willie sent me several cassette tapes containing snippets of conversation backstage, in hotel rooms and at a party in Berlin given by a rabid Kenton fan. In one segment, Kenton can be heard asking a shuttle-bus driver, “What’s the turning radius of this thing.” The tapes are valuable slice-of-life mementos, as was a letter he wrote on Indianapolis Holiday Inn stationery apologizing for not having written earlier—the genius as fabulous gentleman. I won’t flatter myself by saying we were a mutual admiration society, but we definitely had a bond, and his friendship was highly treasured.

To bring Willie closer to mind and heart as I wrote this, I started playing my favorite latter-day piece of his (“Kaleidoscope,” from the Kenton *Live at Brigham Young University* Creative World release of 1971) and opened a can of Heineken. And while at the refrigerator, I placed the pickles on the bottom shelf and moved them to the back. It seemed like the right thing to do.

- Jim Szantor

In October 1971, I interviewed Willie Maiden (b. March 12, 1928) for a book I was planning on Maynard Ferguson. The book never materialized (although I did, with estimable input from The NOTE's Pat Dorian, write one on Maynard disciple Bill Chase in 2007 ["Portrait of Bill Chase: The Life & Times of the Legendary Trumpet Great, "Great Music Publishing], but I kept the tapes all these years. After Maynard's death on Aug. 23, 2006 — about 30 years after Maiden's on May 29, 1976—I went through the tapes and have extracted the material I thought would be of greatest interest to the followers of the online Kentonia list, where this first appeared in 2005.

- Jim Szantor, Managing Editor, DownBeat, 1970-1973

MAIDEN ON MAYNARD: I first became aware of Maynard when a good friend of mine from New Jersey, a guy I had known since the 6th grade, brought in a record of "All the Things You Are," a 78-rpm recording with Charlie Barnet. This was around my 20th birthday. And I just couldn't believe it. I mean, I believed the record; I just couldn't believe anyone could play that way. I became an automatic fan.

Coincidentally, this was during the whole complete year that I played nothing but trumpet. I was a tenor saxophone and clarinet player, so I had more than a passing acquaintance with that, but I felt I should learn to play the trumpet, just so I could learn to write for the instrument. And that's what I was doing, the same year I first heard Maynard! I mean, you can't learn to play all the instruments for writing purposes, because you'd run out of years, but I thought the trumpet was so important that I had to learn to feel how it meant to be a trumpet player. And I didn't play saxophone one note that year that I was playing the trumpet.

I learned the capabilities as well as the responsibilities of being a trumpet player. As well as the difficulties, the breathing and so on. And I learned what it was like to play in the back row [of a big band] as well as the front row—that was part of it, too.

MAIDEN WITH MAYNARD: I first met Maynard in April of 1952—two months after he left Stan's band—through a Latin trumpet player named Pepe. We were working in a Latin band together on Friday nights in a Mexican neighborhood in LA.

And this one night Pepe told me that "Maynard Ferguson needs some arrangements" and gave me his phone number. So, I called Maynard, and he said, "Rehearsal's at 1 o'clock tomorrow," and it was at a place that turned out to be a half a block from where I was living at the time.

Now I had nothing to give Maynard; I had been writing for a band in New Jersey and sending them the charts. I had just sent a chart off to this band that very day, but it was a bigger band than what Maynard was using. So, I sat up all night and rewrote this chart for Maynard's instrumentation.

Now I almost didn't go that half a block to the rehearsal that day, even though I had the chart under my arm. I was, if you'll excuse the expression, scared shitless, because I had seen Maynard with Stan in 1950 at the Palladium, with Shorty Rogers and Ray Wetzel and Art Pepper and Bob Fitzpatrick . . . so, I sat there in my car, wondering if I should go in there, or just forget the whole thing . . . and **pretend** I was big time. But I said to myself, "If you don't find out now, you'll never know. You've got to go in there."

How did it turn out? I ended up eating dinner at Maynard's house that night, that's how well we got along. There were a bunch of other arrangers there, with the charts they had brought in, but I was the only one invited to eat with Maynard. And Kay (Brown, then Maynard's wife) had to drive; Maynard didn't know how.

The name of the chart was "V8." We never recorded it.

It was a rehearsal band, not working hardly at all. Bob Gordon was in it, Fitz. Guys that just wanted to play. Bill Perkins was there, plus a kid drummer [probably Joey Preston]. But the band was excellent, and we rehearsed once a week. I wasn't good enough

to play with the band; I just wrote. I had been working on alto sax with the Will Osborne band and with the Johnny Pineapple band on tenor. Society bands . . . anybody could play those saxophone parts. Then the rehearsal band played a few gigs. See, Maynard had rejoined Stan [Kenton] in August of '52, then went with Paramount [Movie Studios] in January of '53, which takes us up to 1954. But he wouldn't resign with the studio; he refused. He said he'd stay if they tripled his salary, but they wouldn't, so that was it. We started with 7 pieces, then it was 8, then 9, then 10, then 11. We never had 12 for some reason; we ended up with the 13 everybody knows. The *Around the Horn with Maynard Ferguson* LP was with 11 pieces [plus Ferguson]. I was there at the recording.

MAIDEN AND MONEY: "Maiden Voyage" on the *Dimensions* album was my first recorded chart with Maynard; August of 1954. [Discographies list this as February 19, 1954]. Producer Bobby Shad wouldn't credit me because I was "an unknown." He wanted a big star like Billy May. He complained to Maynard: "Why are you bringing in this kid?" but Maynard insisted. I wrote eight things in nine days and never got a mention, because of a disagreement over money. Shad would only pay me for three of the charts. But I was credited in a way because two of the titles were "Maiden Voyage" and "Willy Nilly," so Shad couldn't help it! No writer's credit! So, Bobby Shad and I had it out over that. Later we were reunited at the Mainstream record label, but he couldn't mess with me then because I was established. But back then Maynard insisted on my doing the album, and he really stuck up for me. He said, "He's my man; he knows how to do what I want it to sound like."

I got through Westlake (College of Music), parking cars for the cafeteria at Hollywood and Vine. Then I worked in the post office, then I got a playing gig for a week in Texas. Then my mother told me that Stan was working January 3 at a place near where we lived in Pomona Grove. MF had just given notice at Paramount, and meanwhile I had written something for him. I lived across the street from him for over a year, in the Hollywood Hills. Flo [later Maynard's wife] was living nearby with a chick named Patty, who married Herb Ellis.

Then Maynard got called by Morris Levy to do the Birdland Dream Band which started in September of 1956, and he took one cat East with him, Herb Geller. Between the end of Paramount and the Dream Band, Maynard just

worked casuals around town. Meanwhile, I was on the road with Perez Prado and Tommy Alexander. Talk about scuffling?! Lanny Morgan and I were stranded in New York with Tommy Alexander's band, with no money! To save money, I lived with Jay Hill for two years in the early 1950s; we had the same teachers at Westlake College of Music—Russ Garcia and Dave Robertson. We were friends from the start.

I didn't have a penny to my name, so at one point I had to go back to living with my folks.

ON THE ROAD AGAIN: When Maynard got back to LA in October of '56 from the Birdland Dream Band, he got a band together that was even better than the NY band. This was a contract he had signed with Joe Glaser of Associated Booking Corp. We had Herb Geller again, Mel Lewis, "Fitz" (Bob Fitzpatrick) and Bobby Burgess on trombones, Ed Leddy and Joe Burnett on trumpet, Red Kelly, bass, Paul Smith on piano . . . I was the only unknown. We played two weeks, then nothing for a month. Then they wanted us back at the same joint over Christmas until Jan. 6 of '57. We wrote the *Christmas [for Moderns]* medley then, after conversations I had with Maynard.

Then nothing! I went to NY for a month to write some songs, get my teeth fixed, and meanwhile they were working out bookings—three months' worth. We left on that three-month tour on March 17 of 1957—and stayed out for nine years. That was the beginning of the road band.

MAIDEN ON THE ORIGINAL CONCEPTION OF THE MF BAND: Maynard had come out of Stan's band, but he didn't want a band that large. He wanted something smaller. He said that in a smaller band he could get everything that Stan got if everyone worked a little harder. But he wanted a swing band, a band that swung more than was profound, with jazz [solos] for everybody. And with the exception of the lead trumpet player, everybody did. And every [personnel] change was made on the basis of the ability to play jazz, not on technical ability. And what I know now but didn't realize then is when the ensemble parts are played by all jazz players, you could tell the results. It swung more. Do a lot of guys know their horns? Yes. Can they play their parts? Yes. But you shouldn't have to explain how to play something; either you know how, or you don't. And jazz players know how to play something; legit players play it technically correct, but it won't swing.

That's what makes the difference. If everybody plays their section parts like they play their choruses, that's what makes it swing. It only takes two or three out of a whole band to mess up the thing, even if they're playing it "correctly." If you have to ask when to cut off a note. . . jazz players know that inherently. That's what Maynard wanted—guys who didn't need anything explained. Maynard wanted less bombast, more happiness, as far as swing goes. It would add to the freedom as far as stretch-outs [expanding the length of a solo improvisation]; and everybody stretched-out in that band . . .

THE LOWDOWN ON MAYNARD: The Ferguson band was still a Kenton-oriented kind of thing, with Maynard's high-note ability. But Maynard, to me, is the greatest low-note trumpet player! Because the other high-note people couldn't play the low notes that Maynard played. And Maynard realized the importance of low notes. And the "screech" players couldn't play low notes. And Maynard's sound was so good on low F-sharp [the lowest note on the trumpet]! So, after all the writers got hung up on high notes, he finally said, "This has got to stop. Just because I can do high notes doesn't mean I have to do it all the time. Let's play some music." And that's when he put in "Lazy Afternoon" and those things. And he's the only one who can play the low notes right and the high notes too, because he is a complete trumpet player. And when you add in the euphonium parts that he played and the French horn part on "Goodbye" . . . and the low notes are right in tune, too! It's right, and it's "fat." I don't care who you name; no one else can do it. [Listen to] the end of "Danny Boy," that's why he's the greatest low-note trumpet player.

ALL AROUND THE HORNS: I remember one night at the Steel Pier in Atlantic City. I took a nap this one day after leaving a wake-up call request. They didn't call. Suddenly the band boy calls from backstage, and the band is playing. Jesus! I overslept. And it's like a 15-minute walk to the end of the ballroom to the bandstand. The band's playing "Give Me the Simple Life," my arrangement. And as I'm walking up there, Maynard plays MY solo on MY arrangement on MY tenor sax! Better than I could! So, I picked up Maynard's horn and cut off the band at the end. I had to do something!

Maynard also played lead alto sax once in a while when someone was late. He could play slide as well as valve trombone. I hate to use the word "freak" because he wasn't one. He just worked harder than anyone else did; he had more dedication and commitment. I will never consider him a freak. I hate when people call him that.

Maynard and I . . . we could talk to each other without any problem. About anything. We disagreed on who we should hire—Lin Halliday or Don Menza. I preferred Menza, though I dug them both quite a bit. But Maynard wanted to hire Lin, so he got the gig. But when that didn't work out, we got Don, and everyone knows how great that worked out. [Joe Farrell replaced Halliday for over a year, then Menza joined MF]

MR. CHOPS: The more we worked, the better Maynard's chops were. He never practiced. In fact, most of the time he didn't even know where his horn was. He took his mouthpiece with him, but the band boy packed up the horn. After a layoff, the first night back for him was kind of rough; it still sounded good, but he had to work harder to get it. But as the week went on, it got better and better. ■

For further reading about Willie Maiden, see Terry Vosbein's fine article about Maiden's compositions for Stan Kenton, *Willie Maiden and the New Old School*, posted on the *All Things Kenton* website:

https://allthingskenton.com/table_of_contents/articles/maiden/

Also, there is a *Tribute to Willie Maiden* page on Facebook.

PHIL WOODS

THE THIRST FOR JAZZ EDUCATION

By Dr. Larry Fisher



Photo by Larry Fisher



Photo by Allisen Trotter

Originally published in the September 1997 issue of the now-defunct Jazz Education Journal. JEJ Editor's Note: Phil Woods is known around the world as a most remarkable jazz musician whose career includes not only collaborations with Billie Holiday, Thelonious Monk, Dizzy Gillespie, and so many other legendary artists but also the musical leadership of his own, longtime small groups. The Grammy Awards, various international Halls of Fame, and numerous magazine polls have each saluted him repeatedly over the years for the uncompromising quality of his work.

Woods is also renowned for his to-the-point, non-sugar-coated opinions about the jazz business and jazz life. Regarding jazz education, he once said that if a school band director really wanted to fully prepare students for a career as a working jazz musician, that director should have the band load all its equipment and personnel onto a bus, instruct the bus to drive around its campus for many hours, stop and unload the bus, set up the band, do a sound check, get dressed, call tunes-but don't play a note, get out of the concert attire, pack up the equipment, load back onto the bus - and then repeat the process for a few more days. Woods was clear when he said, "People don't pay me to play. They pay me to get there. You get me there and I'll play for free!"

Phil Woods' own educational background includes beginning saxophone at age 12 with Harvey LaRose, spending a summer after high school at the Manhattan School of Music, and proceeding to receive his Bachelor of Music degree from Juilliard. Soon after, he was touring the Middle East for the U.S. State Department with Quincy Jones and Dizzy Gillespie. The rest, as they say, is history. He has served as an educator throughout his career, has founded jazz and arts organizations in his home area of Delaware Water Gap, Pennsylvania, and is IAJE's Interest Co-Chair for Woodwinds (as listed on the Information Directory page of this Journal).

In May of 1994, Woods received an honorary doctorate from East Stroudsburg University of Pennsylvania, only the second individual to receive such recognition. A longtime friend of ESU, he performs and offers clinics there regularly at the invitation of faculty members Patrick Dorian (IAJE Festivals Co-Chair) and Larry Fisher (IAJE Research Interest Chair). In the interview that follows (conducted in September 1995 and accompanied by some of Fisher's own photos), Phil Woods offers his views on jazz education.



Photo by David W. Coulter



THEN AND NOW

Larry Fisher: I think a discussion regarding jazz education would be of interest to educators, music students, and others in various aspects of the music business. It may be a bit of “preaching to the choir,” but every now and then even the choir needs to be reminded how to fine-tune itself. Your perspective is valuable because you are highly respected as a performer, composer, and educator.

Phil Woods: I’ve been very close to jazz education during my entire career. In fact, I put myself through Juilliard by giving saxophone lessons, even though I was a clarinet major. I gave jazz improvisation lessons to kids. I continue to stay close to jazz education: I still teach and give clinics, and I certainly had education in mind when I developed my CD-ROM, “Jazz Tutor”.

I occupy strange ground. I have a very nice reputation as a player. I am the one out of how many tens of thousands [who wished to be known as players]: I know so many guys that didn’t have the good fortune I had. I realize that I have a gift that God gave me, and I diligently worked at it; but I also know there is a great deal of luck involved in succeeding as a jazz musician. So when I address the whole concept of jazz education I don’t want to come from an elitist point of view, but I can’t help reflecting that only the cream comes to the surface. I think I have been perceived sometimes by the jazz education community as a sort of elitist, and I just want to clarify the air here. I think that what jazz education has done for jazz is beyond calculation. I mean, it has kept the music alive.

As you know, I work every year with selected high school students in a big band format (the COTA Cats, directed by Pat Dorian). We perform in concert as part of the Celebration of the Arts Festival in Delaware Water Gap each September. I’ve seen the results of what jazz educators can do in our own community. This is all very positive, and I support it. My concern is with the living, breathing music that we are faced with every day. I also hear the guys that are coming out of college and are now signing record contracts. When jazz education started over 30 years ago, I was at first a little doubtful of it. I come from that purist attitude that you’re supposed to learn it in the street. I also knew that when I went to Juilliard as a young man we couldn’t major in jazz. I realize that when you get on in years you get a little more conservative in your viewpoint; but I don’t really believe in all that stuff - it’s sort of a curmudgeon attitude that I have struck. Actually, there’s nobody more in the corner of young musicians or young jazz educators - or old jazz educators - than I am.

The future of jazz could benefit from a fact pointed out in that wonderful public TV series on the history of rock and roll. Rock and roll seems to keep reinventing itself because it has all of the support from record companies: there is a lot of money there! If jazz had a tenth of the money that has been spent on rock and roll, we could perhaps reinvent something, too. That has never been a motive with jazz; however, in the world of recorded music, jazz is asked to compete with popular music. So you don't have the big budgets, and yet you do have a few kids breaking through; and they are becoming big stars. However, I don't really hear anything new. That's really my major concern. I'm hearing the same old path, the same old stuff being played. It's being played very well, but I wouldn't stake any of the young lions against one gold tone from Ben Webster. Today it's almost too down pat, and it scares me.

I think jazz will survive it. But I think right now is really a strong time for reevaluation and stretching the form, giving the music writers a bigger part in the community. It's all done now by two or three cats with synthesizers. I'd love to see writers like Jim McNeely or Bob Brookmeyer come out with at least two albums a year with major soloists. I think that is perhaps the secret. Jazz education is geared more toward performance: I haven't heard of a lot of writers coming out of the jazz schools. Those that have are being quickly swallowed up by the movie establishment because Hollywood and TV are hungry for guys that know how to orchestrate and arrange.

LF: They need the fresh ideas; and of course, this is where the money is.

PW: Yeah, but that's not going to reinvent anything. TV and the movies want what was successful in the past. Any art form is faced with this, and jazz is the only art form that I know of that should still qualify as entertainment. It's not a guy sitting up in a room by himself writing a novel or painting - or a theater company experimenting for its own amusement.

LF: It's communication with other people.

PW: It's communication, but we keep hearing that jazz doesn't sell. How come the record companies have all this money to spend? Of course it sells. Jazz is a very powerful force. Getting control of that output is the dilemma and is also unfair in a sense. I don't know where it is written that it's supposed to be fair. I still have trouble wrestling with this problem.

A BROADER BASE

PW: Jazz students have the option in some schools to concentrate on Coltrane or major in Charlie Parker, or what have you. If they are allowed to pick the focus of their education, rather than receiving the broader approach, they are sometimes getting a rather myopic view. A lot of them have never heard Charles Ives, and they only get into small segments of jazz. They don't even really know who the Austin High gang was... or know anything about Buddy Bolden. They need more of the history - and it's such a short history. I think that's one of the reasons why students think they have come up with something new and say, "Oh, what a wonderful idea: two tempos at once." Hey kids, it's been done many years ago: it's called Charles Ives. Most things that are thought to be new have been done before. It's great for students to be able to major in jazz today, but they also need a solid foundation in other types of music.

LF: Are we too preoccupied with the jazz greats of the past and not providing new players with more of an opportunity to be heard? If so, how can we help to give them better exposure?

PW: All I know is what I hear, and if all of a sudden, I heard somebody [doing something really new] I'd say, "Man, I haven't heard anyone like that since Clifford Brown." I think I would recognize it. I think I would recognize really great playing that has elements of genius in it. I haven't heard the elements of genius lately, and yet we've never had so much information, never had so much jazz education. There are contracts available, and the record companies are supporting some young players. Why doesn't it knock me out? Is that just me? Obviously it's not just me, though they must be selling records that some people think are good. What are people hearing? They must not be hearing what I'm hearing. Maybe I'm not equipped to deal with this. Am I a jazz elitist? I don't think so. I mean, when I was 14 years old, I heard Charlie Parker and I said, "That's it!" I don't think I've said that again since Clifford, and I've heard many great players. Don't get me wrong: I'm talking about the ones that grab the world and shake it. I haven't heard that yet, but I've heard a lot of noise being made about some people like they actually were earthmovers. We need some real earthmovers.

THE FUTURE OF JAZZ

LF: Is that just record company hype?

PW: Hype is a good word: hype works, but where's the genius? Has genius disappeared from the gene pool? Is it over? In other words, Bach wrote fugues, and nobody will ever write fugal technique or music of that kind any better than Bach. We've had other people deal with counterpoint and fugal techniques for the past 300 years, yet we all know it ain't Bach. It's a different kind of stuff. Today, nobody is specializing in fugal techniques because it's too damn hard to do it better than Bach.

I think maybe it's too hard to play better than Bird or Diz. Are they the epitome, and everything else is downhill? Maybe it's the route to extinction. We need a genius or a messiah, and we don't have one.

LF: Every artistic style runs its course, it develops, it comes to an epitome.

PW: Well, this would be an answer, but it's one I'm not prepared to accept. If this is the answer, then what the hell have I been fighting for all my life? If that's that truth, I'll do my best to avoid it; because it's a frightening prospect. I can't imagine an art form as young and vibrant as jazz, already having run its course. If there's any movement in jazz, it's going to be towards a more universal appeal. I think it's going to call for stretching the form and for more utilization of South American techniques or island music.

LF: Or combining with other musical styles.

PW: ...which is what rock has done, on a very pedestrian level. Whether it's reggae or something else, there are still three chords with a different beat. There are many other forms of rhythm that we have hardly even touched upon: like the Argentinean tango. I don't hear any new experimentation along those fusion lines with the great music of Brazil. It's such a special music when you hear people like Paquito D'Rivera and Claudio Roditi play it. It still seems to me that the young jazzers are still totally ignorant of this music.

LF: Are they too preoccupied with developing technique in filling and running the changes?

PW: All young players go through that phase.

LF: That's part of artistic development. They've got to learn the technique. But at what point do they have time or are willing to explore combining things? The eclectic, borrowing a bit here and a bit there, is important. Maybe if someone could borrow the right combinations, perhaps a new genius would emerge as a result of looking at some of the other styles.

PW: There's a certain lack of humility on the part of jazz school graduates. They have their suits and their business managers, and now it's a business. They're not really prepared to go live in the Amazon for a year and study the rhythms. There's not that thirst, that search for the truth of life. They say, "Okay, I got my education, I got my degree, I got my stuff together, I got my band, I got my uniforms, I got my contract. Now I'm gonna' blow and make some bread." That's it.

LF: Are we in colleges doing a disservice to these people who are aspiring to be performers? Are we holding out a carrot, and there's no destination? Is it realistic to encourage students to go for a performance career in jazz today?

PW: I don't think that you can put the rap on the educators. The overriding thing is that anything that gets a horn in a young person's hands is worth the effort. However, you can't just give it to him in grade school and then take it back in high school or in college. Once you inaugurate a program, it should be part of the education program until the end.

You can't say we're painting a rosy picture as jazz educators, because the truth of the matter is that it's not going to work out that way. All you can do is give the information. A university is nothing but a building with information in it - that's all a school is. A student might need one or two teachers that touch him and guide him, but essentially it's that information that is important. The problem lies in a student's lack of thirst for more information. I think there's a settling for just enough to get out and get whatever contacts you need to make.

It's so American. It's so opportunistic. It's... "I want my slice of the pie." Once an artist starts to deal in these real concrete "accounting" terms, I think the last thing on their mind is, "Let's see: how can I fuse jazz with the tangos of Astor Piazzolla?" I don't think that's going to happen. I think it's once again that myopic view of, "I'm going to get what I can get. I'm not going to make the mistake that the guys who came before me did."

In a way this is good. When I was young they said, "Do you want to make records? Sign here." I signed. I had no information at all about the business. I wish Juilliard had given me a course in the business of music. I wish I had gotten that information, but it was the last thing on my mind. Of course, the other side of the coin is that there can be too much concentration on the mundane, practical, pragmatic matters of existence. An artist must rise above that pragmatic approach. You're not going to have every kid who graduates from a good jazz school thinking this way, but we might say that we could have received more information than we did.

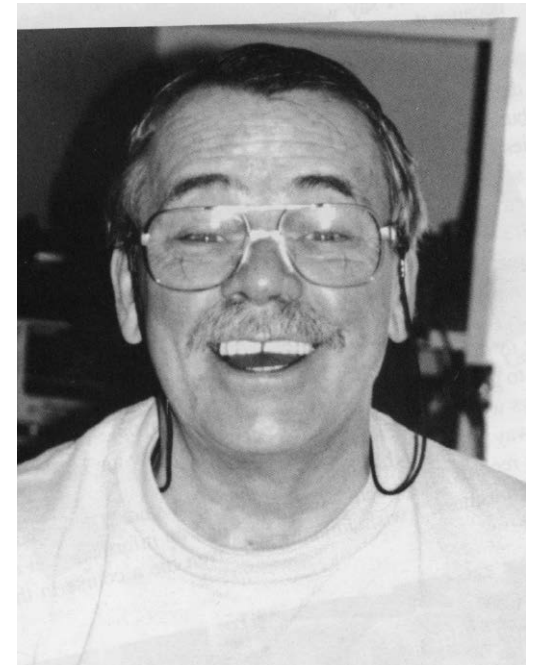


Photo by Larry Fisher

WHAT IT TAKES

LF: You mentioned Charles Ives a while ago...

PW: ...my hero.

LF: Charles Ives made millions in the insurance business and wrote music as an avocation because he enjoyed it. Do you think this is a more practical way for people to be involved with jazz? Why not major in jazz as in the tradition of a liberal arts degree, and then find some other kind of vocation to

make your money? This will then allow you to play jazz, listen to jazz, be involved in it as a hobby or as an avocation.

PW: It's a hell of a point, but it would be going backwards in a sense. It would be like pulling the rug out and we just got used to walking on that rug. It might be great for art in 100 years if all of a sudden we stopped all artistic education and said, "Oh, all right, let's plan it. Let's figure out what art really is." A real musician instinctively knows what is right, and in all the other arts it seems to be the same. Only in jazz do we have this dichotomy: we walk this peculiar road between art and entertainment. You want to be accepted; you're playing for people; you're dealing in a group improvisational context. Not, "One guy should call all the shots." Ideally, it's a dialogue; and yet it should be a guiding. All of Miles' bands were dialogues, yet you always knew who was in charge... same with Dizzy. I don't stick to anyone being totally in charge.

LF: Can you teach what you're suggesting?

PW: No, I don't think so. I think you can only kind of point it out and say, "I think this guy had it. Listen to that chorus there. There's what we're talking about: listen to that. Here's what it looks like."

LF: Does it come only from within?

PW: Well, I think there has to be a God-given talent first, an innate talent. I don't think you can teach anyone to paint or to be a writer or a musician. You can give them the tools, but eventually there has to be an epiphany of some kind that goes on within the student: "Ah, that's what they're talking about. I see the direction, it's out there somewhere." It's then up to that student to find his or her own way.

You can guide, and you can probably bring out creative things with good programming. I can get a kid who doesn't know anything and have him improvising at the piano in 30 seconds. It may be banging to some people; but he's playing music, he thinks – but that's still not art. You can nurture. Say, "Jump in, the water's fine, here it is." Then guide and help and hold the hand and say, "This is what you have to do." You also have to listen to what you don't like. You have to figure out why you don't like it.

LF: I think one of the most interesting things in jazz is listening for the individuality of each player. Now when I hear you play, it takes me a very short time to realize, "Oh, yes, that's Phil." There is your personality coming out in the music, the way you play the horn, your sound, the way you phrase, the way you add humorous things to it. How do you teach musicians to find their own voice?

PW: Having a voice is primary. I can only equate it to the way I found my voice. I copied and stole, strived, and listened. I played all kinds of music, and I never got bugged with it. When I played in polka bands, I would try to get the best staccato. I didn't complain about the music or the amount of money I was making. I was happy to be playing polkas... just to be playing, just to have the horn in my mouth. In those days it was different. There was no way you could go to school to learn these things. You didn't have to go to college to play an Italian wedding. If that made you a few extra bucks, fine.

It can begin like that, and all of a sudden you're hooked on music. You want to just expand it. Then you ferret out the information. When I was at Juilliard I was not a jazz major, but I was considered a jazz saxophone player. I wasn't given too much credence as a clarinet player: I was maybe 14th in the line for the training orchestra. I went to the library. I started at "A" and went to "Z" with scores because I had a lot of catching up to do in the classical department. I think I'm a better musician for it because I had to fill in all those gaps.

I was aware of those gaps at the age of sixteen. I said, "That's okay, I got my Charlie Parkership." Then I discovered this John Cage fellow, this Stravinsky fellow, this Bartok fellow. You've got to have that thirst for the information. If you're just majoring in one aspect of music, no matter how practiced it may be, I have trouble with that. I have trouble with the classical schools teaching only Brahms and Beethoven, etc.

LF: Highly developed musicianship is an obvious goal of schools that emphasize only the Western European classics or only American jazz. However, careers in performance today are available only to the best and most determined students. How much better their chances would be if they had stylistic competence in the Western European classics and in American jazz, which obviously includes improvisation. Benny Goodman recorded the important clarinet concertos. Wynton Marsalis recorded the important trumpet concertos.

Others certainly are capable of this type of multi-stylistic credibility. It all comes under the umbrella of comprehensive musicianship. Unfortunately, some music schools are still prejudiced against jazz and fight to continue its exclusion from the curriculum.

PW: Well, that's an ancillary benefit of our jazz education programs. I think it has sustained the life forces of music incentives in that we still have plenty of players coming - and we stick by the principle that American music is important. The foreign market accepts American music much more than does the American market. A lot of the young cats today will be touring in Europe and Japan.

The idea of the marketplace being open is a direct result of our stressing the importance of jazz education. In fact, some European schools are trying to catch up with us on the jazz education part of the music curriculum. Progress has been made in jazz education; however, we have to find more gigs. It's really that simple: there has to be a demand for quality in music. We need more quality and creativity from performers - and more listeners who understand these aesthetic principles. ■





PHIL WOODS (alto)
HAL GALPER (piano) and
TOM HARRELL (trumpet)
at the Starlite Club, Massachusetts on
September 14, 1985.

Photo by Nick Puopolo/Cliff Malloy Archive

A CONVERSATION WITH: EDDIE DANIELS

The Self-Proclaimed Former “Little Pisher”
Speaks About Al Cohn, Bill Evans, Zoot Sims,
Thad & Mel et al., as His Illustrious Career Continues

Eddie Daniels with Thad Jones/Mel Lewis
Big Band at Town Hall NYC 1966
Credit: (c)Raymond Ross Archives/
CTS IMAGES. Used with permission.



[Editor's note: Deep thanks to Marvin Stamm for connecting the interviewers with Eddie. Marvin is a seminal friend of the Al Cohn Memorial Jazz Collection and one of THE greatest trumpet performers of both centuries, still performing a couple of Sunday afternoons each year at the Deer Head Inn.]

Patrick Dorian: Hello Eddie! I'm here with Matt Vashlishan, how are you?

Eddie Daniels: Pat and Matt, in the Delaware Water Gap! I love that area.

PD: Home of the Deer Head Inn. Did you ever play at the Deer Head?

ED: No, but I spent a whole summer at Tamiment Resort [15 miles north of the Deer Head, it operated from 1921-2005 and included the remarkable Tamiment Playhouse, a training ground for many legendary Broadway writers and performers].

PD: Oh! We have to talk about that at some point.

ED: Yeah, it was a whole thing, a lot of stuff was happening up there.

PD: It's a real honor and a privilege to be speaking with you! It's August 6th, 2021, and Patrick Dorian and Matt Vashlishan are speaking with the great Eddie Daniels who is at his home in the American Southwest. We wanted to ask you first about the Bill Evans [age 36] and Al Cohn [age 40] collaboration of four Bill Evans pieces for big band [in one long work] that Al arranged for the Bill Evans Town Hall concert on Monday, February 21, 1966. [On the front page of the written score, Al Cohn used the working title of "Bill Evans . . . Concert Medley."] You were on that date; do you have any memories of that night in Town Hall?

ED: Well, I don't have a great memory of it because it was a long, long time ago. The only memory I have is of the guys in the band, particularly Clark Terry. I remember Ernie Royal in the trumpet section, and I was like a scared kid, like, who am I? I was still the youngest guy in the Thad Jones/Mel Lewis band that had just started up.

PD: It started that month! [The inaugural Monday night of the Thad Jones/Mel Lewis big band at the Village Vanguard was 14 days previous, on February 7, 1966.]



ED: Yes, and I was the youngest, and so I was a novice and was thrilled to be in Thad and Mel's band, and I guess because I was in their band, I started getting calls for other gigs like this Town Hall concert. I knew Clark from doing various dates, and I knew most of the guys, but I was still the young "pisher," you know? . . . I as a young little "pisher." The only other memory I have about the concert is having gotten up to play a solo and having Clark, right after the solo ended, shouting, "Yeah, Lucky!" And I thought, what a nice compliment. He must have been thinking or feeling that it was such a good solo that I was lucky at that moment, so I took it as a compliment. [Eddie's tenor saxophone improvisation immediately followed Jerry Dodgion's alto saxophone solo, toward the end of the "Funkallero" segment of the big band medley.]

The original manuscript of the Reed 4 part for the Town Hall concert. Note that Al Cohn wrote “Eddie” on it.

PD: That’s one more example of Clark embracing a young player.

ED: Yes, he called me Lucky when he saw me for the next few years. It was like a new stamp on me, and I was thrilled with it. It was just wonderful being around all those great players, especially Jerry Dodgion in the reed section...

PD: If you don’t mind, I’ll take a moment and tell you everyone who was there.

ED: Yes, of course.

PD: [The brass section was] Ernie Royal, Clark Terry, Bill Berry, Bob Brookmeyer, Quentin “Butter” Jackson, and Bill Watrous. Al wrote a French horn part for this, performed by Bob Northern . . .

ED: Oh, wow!

PD: Yes, and the sax section was Jerry Dodgion, George Marge, Eddie Daniels, Frank Perowski, Marv Holladay, and the rhythm section was Bill Evans, Chuck Israels [bassist with the Bill Evans trio], and Grady Tate, who was brought in to play drums on the big band segment, which was the final segment of the concert that night. As you know, the first segment was released as the iconic *Bill Evans at Town Hall, Volume One* [Verve V6-8683] with Chuck Israels on bass and Arnold Wise on drums in the trio. Bill also played a solo segment in memory of his recently departed father, and then this big band was budgeted and funded so there would be a second album . . . it never came out. The big band medley is, “Willow Weep for Me,” “What Kind of Fool am I?,” “Funkallero,” and “Waltz for Debby.” [The LP’s title suggested that a Volume Two would follow, consisting mostly of Al Cohn’s big band medley, but this never materialized.]

ED: Did you ever hear it?

PD: No, the lack of a released recording is a long story, but it would be worth it to finally figure it out; I never knew that Bill Evans’ manager and musical partner Helen Keane had two sons, and they are out in Portland, Oregon 10 or 15 years. I contacted one of them [Christopher] and said that we have been looking for ten or fifteen years for Al’s arrangement. I used my lighthearted remark that Al Cohn, Johann Sebastian Bach, Bill Holman, Johnny Mandel, and Beethoven never wrote a bad chart and that we are interested in seeing what this might be. He said to me, “My brother just saw

that music two months ago in the attic. What should we do with it?” So, we arranged to have it sent to the Al Cohn Memorial Jazz Collection, which is just incredible! There’s Al’s 77-page score and parts, all done by hand, of course.

ED: But they didn’t send a recording?

PD: They have a recording, but they said the recording is very difficult to listen to.

ED: Why? What’s difficult about it?

MV: That’s the question!

PD: We don’t know if it is a technical issue, and of course this would be one of your first recorded solos and a great piece of history. So, we don’t know if it’s listenable or what the issue might be.

ED: I read the two reviews that you sent me from that date in *DownBeat* and *The New York Times*. I forgot which one it was, but even in both Bill was highly praised for how sensitive and how beautiful he played even though the big band overpowered him. They mentioned he still had the beauty and subtlety to his playing, even in that context. So they marveled at how Bill, in the midst of the hustle and bustle of the big band around him, could still be beautiful and sensitive. It was a more sensitive review. And of course, now you have the family saying it’s not presentable, but you also have this review saying it was interesting and speaking to its beauty.

PD: And we may find out it was a technical issue of balance due to microphone placement, and furthermore [in his career], Bill didn’t really do much in terms of being featured with a big band. For example, with Thad and Mel’s band, how was Roland Hanna featured?

ED: Well Roland was a different kind of player; he could really dig down into the piano. Bill was about flying in the clouds and the subtlety, and he never hammered the piano. Perhaps in his later years when his whole physiology changed, he was a little more energetic. Guys that played with him every night might notice the difference. But Roland Hanna was a genius choice for Thad and Mel, as was Hank Jones. But Roland could dig deep with his body into the piano, and he was used to doing that. But Bill was Bill. I’m thrilled that I got a chance to play with him a bunch of times. When I was doing a bunch of club dates in New York, he was playing at the [Village] Vanguard and I got invited down to come sit in with him. And again, I was the little “pisher”! And I loved



Eddie Daniels at The Five Spot NYC 1967
Credit: (c)Raymond Ross Archives/CTSIIMAGES. Used with permission.

playing with him. One time I was invited up to his house to play duets with him in his own living room.

PD: This month of February 1966--as you know, February 7th was the very first performance at the Vanguard by Thad and Mel, so this is your month! I did some discographic research on you, and Resonance Records released the Thad Jones/Mel Lewis 50th Anniversary in 2016, and it says that the February 7 date in 1966 was your very first recording. So, you probably played the Vanguard on February 7th, and again on the 14th, and this concert at Town Hall was the 3rd Monday in February 1966. [Baritone saxophonist and original member of the Thad Jones/Mel Lewis Orchestra] Marv "Doc" Holladay lives in Ecuador now, and he told me tongue-in-cheek that to perform the Town Hall concert that night, he subbed out the Vanguard gig and an additional performance opportunity, losing money that night by playing with the great Bill Evans. But getting back to the band, when you had these heavy hitters like Ernie Royal and Clark Terry and that sax section, when all of you let loose volume-wise, where Al had written to do so, that could have very well put Bill in the distance.

ED: Well, I'm sure Al must have been conducting.

PD: That's one question--do you remember him standing in front of you?

ED: No, I remember him on a lot of other gigs. Like with Elliot Lawrence and doing the Tony Awards and commercial things like that. I used to sit in with him and Zoot at the Half Note. We would be playing there with three tenors.

PD: That must have been remarkable.

ED: It was great; I loved them both. How could you not? And again, they were very gracious to let me come and play with them.

PD: And you had the camaraderie there of Zoot's West Coast Irish humor and Al's Brooklyn Jewish humor.

ED: Right, right! I wish I could remember more, it's too bad... You know, with the technical stuff we have today, you would think if the problem [with the Town Hall recording] was technical that they could probably fix it so at least some of it could be available. How did the solo and trio parts of that evening sound? Was that a beautiful record? I don't know . . .

PD: Well that recording has been out there now for 55 years, and many say they revere that recording much like they do his *Live at the Village Vanguard* sets from June 1961. So, this is right up there with his other cherished live recordings.

ED: So, it's not like he had a bad night. If he had a good first half of the night, he probably played his ass off on the second half, too.

PD: You know, you could be right, as the family is logically very guarded with this recording and we broached that issue. They said, "Well, if it ends up in some archive, then it might end up being bootlegged out there." They are also in touch with [Zev Feldman at] Resonance Records.

ED: He loves putting out albums like that.

PD: I think they are guarded in the respect that they may eventually do something or maybe not, but they don't want it out of their control. But we hope at some point they will let us at least hear it over the phone from a distance or something like that because ultimately, we want to perform it and understand Bill and Al's tempos and other things that night, and gosh, now to hear your solo . . . that adds another aspect to hearing it!

ED: Yes, my first solo coming fresh off my bar mitzvah!

PD: Do you remember what years you played with Al and Zoot? Would that be a little past this? 1967 or 1968?

ED: Yeah, it was a little bit later, but probably close to that time. That's actually how I got the gig with Thad and Mel, because I was playing at the Half Note, where my very first jazz gig in life was with Tony Scott, believe it or not.

PD: Oh, maybe late 1965 [as that was when Thad & Mel started rehearsing their big band]?

ED: Yeah, it might have even been before. So, I was playing at the Half Note, I had one gig with

Tony Scott, and Jon Mayer played piano and Frank Gant played drums . . . somehow Thad and Mel came in to see us, they were scouting young players for their band. A week after they came in, I got a call. It was just the luck of the draw. [In a remarkable coincidence for our readers, Jon Mayer has posted online that he replaced Bill Evans in the Tony Scott Quartet!]

PD: So, you were 24 years old. Were you born in 1941?

ED: Yes, October 19.

PD: What great timing with everything going on. And you were ready and qualified. Can we move on to Freddie Hubbard?

ED: Of course!

PD: I was fortunate in the '90s when I was directing the student jazz ensemble at East Stroudsburg University, I would bring in many of my heroes, and I got Freddie to come in to be our guest soloist with the jazz ensemble. It was April 13th, 1992, and we always asked our guests to do a lecture with Q&A. We called it "My Life in Music," and Freddie was very nervous. He said, "I don't do much of this, but I'll do it for you." Dave Liebman came by in the afternoon for the lecture; he lived here at that point and wanted to see him. Even though Freddie said he was nervous, it turned out wonderfully. We were able to transcribe it and publish it in the Winter/Spring 2012 issue of *The Note*. There's a great line that I think you'll really enjoy where Freddie talks about you. So, if you just bear with me, I think my reading this to you will bring back some memories and I would love to get your thoughts on it:

At the end we had a question-and-answer session with the great Freddie Hubbard and an audience member said, "My favorite album of yours is *The Hub of Hubbard*. I get the impression from that album that with the songs you chose to play that you were having a good ol' time on it. Could you please tell us a little about what was involved with that session?" And here's Freddie's response:

"Yeah! We were up in the Black Forest in Germany at a place called Villingen [recorded at MPS Studios owned by Hans Georg Brunner-Schwer on December 9, 1969]. We had been riding for four hours from the airport to the studio. This guy had a great studio in the house where he lived. It was incredible. We went out there and by the time we got there we hadn't had anything to eat, so we had cold chicken and beer (Freddie laughs). The guys drank all this beer, so when it came time to record we said, 'Man, we're gonna get this over with!' You know, get back to the big city! (enthusiastic audience laughter). So we were way out in the middle of the Black Forest . . . it was WAY out there. There was snow and it was cold. I had never played [tempos] that fast in my life! I thought that when we got through it wasn't good, but Hans said in a German accent, 'Ahh, Freddie, all same speed!' But like I said, everybody wanted to get out of there. Eddie Daniels kept up! I didn't think Eddie was gonna keep up, but he was *BAD!* We were trying to get on with it, so it was kind of a hurried session."

ED: I like that quote, it's great. I mean I still was the little "pisher"! I'm still the little "pisher" right now, too! I'm picking up the tenor to play with Bob James. I have a quartet with Bob and we are going to play the Detroit festival [on Labor Day, September 6, 2021], so I'm just getting my chops on the tenor. I've been playing the clarinet and flute and practicing a lot. But you know, I'm sitting here like, "Shit! I have to get into this," with the same attitude that I've always had all my life. I have to reach up to get what I want. And Freddie, I had heard him at the Village Vanguard a couple of months before that session to just say hi and meet him. Not that I knew I was even going to be on that session, I didn't know any of that, but I went to the Vanguard and heard him play "Just One of Those Things" just as fast as the stuff on the session. He was full of bull! He played fast; he played that tune ridiculously fast all the time. That's the one on the album where the guys came out after they drank their beer and they had a nap or something. First Roland, then Louis Hayes and Richard, and then Freddie came out. There was no small talk. You know, I'm sitting there waiting. Of course, I

didn't have beer, so I was awake. So they come out and Freddie counts off "Just One of Those Things." There's no like, "Hey guys, I think we're gonna play 'Just One of Those Things' now." No, not at all. He goes, "One! Two! Ah Ah Ah Ah!" and that was it! And that was the recording. So while that was happening, you know, my solo comes and I realize to myself, it would have been nice to have had five minutes to go through the tune or something! I would have liked to have at least reviewed it before finding out that it was something that was going to be on a record! It wasn't a tune I played every day, but I didn't have the chance [to study it], so I was wandering through my solo, and I found my way as it went along and it was OK, but the level of Freddie's playing on that tune . . . he could just do it so great.



PD: But you were qualified [at age 28]. It proves that here we were in 1992 and Freddie talks about that session and just says about you that "man, you were *BAD!*"

ED: It's funny because I got on the phone with Freddie, and who's the young saxophone player that plays with him a lot? He plays like Joe Henderson a little bit, I can't think of his name . . .

PD: Javon Jackson?

ED: Yeah! Javon Jackson. So I'm in L.A. doing this big music convention [NAMM] that happens once a year and I bump into Javon and he's so sweet and says, "Oh Eddie it's so great to see you!" and then he said, "You know, Freddie just loves you." So I said, "Oh I would love to talk to Freddie . . ." So he dials Freddie right there in the middle of the convention center. He says, "Freddie! Eddie's here! Say hi to Eddie!" And you know I hadn't talked to Freddie probably

since that recording in Germany. So he gets on and he's just so sweet. And I told him that I was just so thrilled to be on that record with him and he said, "You played your ass off and you amazed me." And of course coming from Freddie it was just great. I really appreciate that he said that to me because I think now that I know where the bridge of "Just One of Those Things" goes, I would have been a little more prepared for that session!

PD: These stories pop up all the time, like when John Coltrane suddenly pulled out "Giant Steps" [in the middle of the iconic May 5, 1959 recording session], and the story about Tommy Flanagan [piano], who was thinking, "Whoa! What am I going to do with this!?!?" And Tommy played "Giant Steps" multiple times every year for the rest of his life so that he could prove to the world that he could play it.

ED: It's funny . . . I had a gig with Tommy. At some point I was hired to get a jazz quartet for a gig and I hired Tommy Flanagan. I realized that because I was in Thad's band I had a little bit of credence so I called Tommy Flanagan and he took the gig.

PD: He was another Detroit person, am I right?

ED: Yes. So of course, I said the same thing to him: "how was it to play 'Giant Steps?'" But he sounded fine! Part of what I heard in the story about 'Trane is that he would go to people's houses for dinner with his family and he would take his tenor and go into their bedroom and practice! So he was prepared, as was Freddie for playing "Just One of Those Things." I mean 'Trane was practicing "Giant Steps" and practicing the tenor every single chance he could. He couldn't take the horn out of his mouth. There's that famous story about Miles, where 'Trane said to Miles, "you know, I get into a solo and I can't stop playing." And Miles said, "Take the horn out of your mouth!"

PD: Yes, that's great. And while we're talking about this, it's always great to inject a little humor for the humanity of everything . . . Do you know Al Cohn's joke about what he would say when someone asked him if he played "Giant Steps"?

ED: No . . .

PD: Al said, "I do, but I use my own changes!"

ED: [Laughs] That's cute.

PD: Isn't that the best? That's Al! How many years ago do you think that NAMM show phone call with Freddie Hubbard was?

ED: Maybe 15?

PD: Well, it's been 13 years since we lost Freddie in December 2008. December 1969



is an interesting Eddie Daniels discography study because you were with Thad and Mel over in Germany in the Congress Hall in Frankfurt two days before your Black Forest date with Freddie.

ED: It was all part of the same tour.

PD: Then there's you on a Richard Davis session the same date as the Freddie session?

ED: It's the same session, but this LP was called *Muses for Richard Davis*.

PD: Yes, and I see [songs] "Milktrain" and "Toe Tail Moon," where they added Jimmy Knepper, Pepper Adams, Jerry Dodgion, you, and then Louis

Hayes, Richard Davis and Roland Hanna.

ED: I don't think I even played any solos. You know I'm looking up at my book case where I have the vinyl LP up on the very top shelf.

PD: The next day on the 10th after your session with Freddie, you did a concert in Ulm, Germany and they added Jimmy McGriff, Kenny Burrell . . .

ED: Yeah, that was the tour with Kenny Burrell and McGriff, but I should mention to you why I ended up on that date with Freddie . . . It was because Joe Henderson didn't want to do it.

PD: Oh!

ED: Either the money wasn't enough, or there was some issue. But he was supposed to be on that session and he didn't want to do it so it fell to me and I was thrilled. I think it paid about \$150 extra and he felt like he was in another realm, but he should have been paid more. It was ridiculous.

PD: Well with a four hour ride each way in the snow to eat cold chicken and drink beer, he probably had nice room service staying put wherever he was and he gave you a wonderful opportunity. And you know what's wonderful about this entire time frame? A month and eleven days later, you would all go in and record Thad & Mel's *Consummation* album . . . you're just a few weeks before that. When you got back from Germany, you had the holidays or whatever and then on January 20, 1970, you recorded *Consummation*.

ED: Wow. You know I think I had a little consommé the day of *Consummation* . . . a little chicken and matzah ball soup . . . [laughs]



PD: If that's your secret we won't let that out! Do you have any more memories of Al Cohn?

ED: Well I loved and LOVED his playing! I ended up giving some lessons to his son Joe who was a very good guitar player, who at that time was transcribing some of my solos from my records. He was playing them on the guitar and playing them quite well, so he came and took a few lessons.

PD: That was very smart, maybe on Al's advice to Joe, to tell young musicians that even while they're enamored with their heroes on their own instrument, they need to cross over the technique and transcribe other instruments to get fluid. But how wonderful if we could tell the students in all these jazz programs to get past their own instrument, it's all music.

ED: Well, I can support that in one way in that when I first heard Buddy DeFranco, and I was a clarinetist, I thought, "I want to be able to do what he's doing and develop it." Listening to Buddy playing bebop on the clarinet kind of inspired me to play those kind of notes, which were more saxophone kind of bebop notes, so that's why you're actually right. Buddy was listening to Bird [Charlie Parker] and playing Bird on the clarinet.

PD: There it is.

ED: Of course he was Buddy and played his own stuff, but he was highly inspired by Bird and he loved Artie Shaw too, oddly enough.

PD: So when you're crossing over instruments and you find something that doesn't lay well on your instrument, if you're naïve enough to say, "Oh, let me learn to play that," you're really jumping up technically instead of staying where things feel good on your own instrument.

ED: Well Buddy was playing stuff from Bird that didn't lay well on the clarinet, so he was doing that. Buddy was listening to Bird, as everybody was back then, playing those kind of licks on different instruments and Bird in a sense helped a lot of people develop new techniques on instruments that would not normally play those types of licks.

PD: That's right.

ED: Guitar, clarinet, who would play like that on clarinet??

PD: Any more Al or even Zoot memories? Zoot's widow Louise Sims has been very kind to the Al Cohn Memorial Jazz Collection, sharing so many Zoot materials.

ED: I know this common story about somebody saying to Zoot, "You know you drink a lot. How do you play so well when you've had so many drinks?" And Zoot said, "I practice drunk!"

PD: Ah, thank you for reminding me about that story! It's one more hysterical off-the-cuff Zoot line that everybody knows. It comes out of left field. It's been told many times and it's appropriate that you bring it up here, because it's Al and Zoot's humor that really spoke to people.

ED: Yes, and they made fun of themselves! The fact that Zoot could laugh at himself and say that, you know. And to play like he did, you would have to be used to consuming alcohol and playing. I, on the other hand, never had any alcohol during that whole period. I was not a drinking person. I was not a smoking dope person. I was once again like the little "pisher!"

PD: You had your goals, you were with your heroes and said, "Somehow I'm gonna get there" and you didn't have that in your way.



ED: The first night of the first recording of Thad & Mel's band, not the Live at the Vanguard LP, but our first studio recording on Solid State [record label], that was before our opening night, I'm not sure . . .

PD: Well the first one is *Presenting Thad Jones/ Mel Lewis & "The Jazz Orchestra"* [Solid State SS18003].

ED: Right, with a white cover?

PD: Recorded May 4, 5, and 6, 1966, only three months after the first performance. It contains "ABC Blues," "Kids Are Pretty People..."

ED: Yeah that's a studio recording, and the story about that is that it was the night of a Seder . . . I went to a Seder of my family during Passover. So I'm at the Seder around seven o'clock and my family are all fighting with each other, as Jewish families do. My uncle is screaming at my grandmother and all this and I'm just depressed about this whole thing. But the good news was, in an hour I was out of there and on my way to New York to record Thad Jones and Mel Lewis's first album. My first recorded solo [in a studio] was on that record, on "Mean What You Say." So having been in a funk from coming from this Seder and driving into New York and to the studio - on 48th St, between 6th and 7th Avenue, I was coming from hot and heavy people screaming and then I had to play that solo. A year later Michael Brecker walks into the [Village] Vanguard having transcribed that

solo and hands it to me [Mike Brecker was probably 18 years of age and early in his journey to saxophone greatness].

PD: Whoa, what a great thing. What a great piece of history and respect.

ED: Yes, but just the family arguing with each other brought me to a place of slight funk, and then when my solo came, it was my way of freeing myself from that.

PD: Yes! Your emotional content and your ability to get that sound on your instrument from what's going on in your brain, every person's emotions are different and yours came out like that.

ED: Some of us were lucky enough to have parents that gave us music lessons. And for a lot of us, I would say that most of the really good player's [involvement in] music saved their lives. There's conflict, and with people like Bill Evans, who was in a drug life like he was, that must mean there was trouble somewhere when he was growing up. It's not just an accident when somebody gives you some drug and you're hooked for the rest of your life. I had many opportunities being in studios and sessions being offered drugs all the time. I still didn't have the best family life, but I'm saying people who are deep and troubled, having music as an outlet is such a gift.

PD: It's almost like you're presenting this the way a rabbi would, in terms of analyzing why people are who they are and what they do and to understand people.

ED: Yes, and what a gift. If I didn't have music I might have become an accountant, or who knows? Maybe I would have gotten into drugs. But the deeper part of being involved in music and the background of having fairly straight parents prevented me from even moving in that direction. The most I ever had was I smoked a little pot but never loved it, I had a few drinks.

PD: You always wanted to be in control of your faculties because you never knew what was coming next.

ED: Absolutely!

PD: Dave Liebman, when he's dealing with younger musicians in his masterclasses over the last 30 years, he says that they are so bright and so goal oriented, and if they didn't have music you have to wonder if they would go into something experimental or get themselves in trouble? It was always an observation that was very interesting. You, obviously being very intelligent and goal oriented, can wonder, "where would people have been without this music thing that became their whole life?"

ED: Absolutely.

PD: Do you have anything more about Al and Zoot? Or maybe something about a gentleman we lost about two weeks ago, Elliot Lawrence?

ED: Well Elliot was one of my dear friends. One of the best leaders that you would work for. Just a sweetheart.

PD: When you say, "great leader" that's always good to define.

ED: Well not only technically a good conductor, but a sweet person. There's one story about Alan Rubin, the trumpet player, on one of the recording dates. Alan was always the comedian in the group that always had to say something that would shock the whole orchestra, when there was a moment of silence. He said to Elliot in a moment of silence, "Hey Elliot! How much are you making on this?" And Elliot loved him up until then, but that was his last date with that band!

PD: He got into Elliot's business, OK.

ED: And it was just not a nice thing to say. One interesting story of Elliot and me is that we had a project we were going to do. We were both producing *The King of Swing* on Broadway, a musical about Benny Goodman. I was going to be on Broadway playing clarinet with a big band. Elliot and I had many meetings, all the money was set up, and Al Cohn probably would have written the charts for that. But what happened was we had a huge depression happen, the stock market hit

bottom and all the money from Japan pulled out.

PD: What would the year of that be?

ED: It was around my birthday, October, but I forget the year. The year the stock market crashed. It was 30 or 35 years ago. [It was probably "Black Monday" – October 19, 1987, 16 months after Goodman's death]

PD: Everyone speaks so highly of Elliot. And Al Cohn would have been playing with you in the section?

ED: He never played in the section on Elliot's gigs, only wrote the charts.

PD: So those [television] gigs would have been the Miss America Pageant, the Tony Awards. . .

ED: Yes, and the Miss Universe Pageant. Al was so terrific, just amazing. And another sweetheart of a person. Humility, humility, humility.

PD: Humility, and the great Lou Marini story is when he got to know Al in the '70s and '80s, they would see each other on 48th street and would chat for a while. Al always ended the conversation with, "Lou, good luck with your music."

ED: [Laughs]

PD: You're laughing because Lou thought about Al's sense of humor, but over the years of them speaking, after the fifth time or so, Lou said, "Oh, he means it!" It was such an "Al thing," and we think about humor first, but you said humility, and there was such depth, that he cared and meant it. That was the type of person he was around the people he respected.

ED: Yes, it's both ways, it's funny, it's a jab, it's a father talking to his son, it's everything.

PD: Can I ask you about trumpeter Marvin Stamm? We want to thank Marvin for contacting you and reconnecting with you and saying the Pat and Matt show will be contacting you, and you've been so kind. Marvin and you kind of exploded together because you first recorded in February 1966 with the aforementioned Bill Evans at Town Hall and Thad & Mel. Marvin hits New York eight months later in November of 1966 and both of you seem to have had a parallel ascent into playing with great musicians and the various studio work you did to make a living.

ED: Yeah, we were on a similar track and both about the same age. I thought Marvin was fabulous. His playing was phenomenal, and I heard lately that he's even better. Lawrence

Feldman told me, “You’ve got to hear Marvin, he’s even better and he has grown immensely.” He was great back then too.

PD: It’s interesting you say that since he played recently at the Deer Head Inn which was the last live music my wife and I heard before the pandemic. It was January 2020, and he came in with a quartet including [drummer] Dennis Mackrel and Mike Holoher on piano. They had just finished Mike’s large jazz ensemble project [“Hiding Out” on the Zoho record label]. Marvin played flugel horn the whole evening and it was very special. He’ll be back on Sunday, October 10, 2021.

ED: And October 16th, which is three days before my 80th birthday, I am doing a performance at the Santa Fe School of Cooking that has become a jazz venue partially because I used to teach the husband of the owner. That will be my 80th birthday party celebration.

PD: And Marvin just turned 82 in May.

ED: We’re all in the same ballpark.

PD: You both still have remarkable facial setups [embouchures] as you become octogenarians.

ED: We look good for our age! We’re lucky, and again music! Without music we would be done. You don’t get old if you play music that is continually evolving.

PD: Marvin has also always taken very good care of himself, as it sounds like you have. You “live to tell,” as they say.

ED: Yes!

PD: I would like to take a moment and thank you so much for your energy here. Matt has a few topics to ask you about. He’s a young guy, not even 40 yet and aligned with Phil Woods.

MV: I’ll make this quick since I know you have things to do. To go a completely different route for our readers, I’m curious if you could talk about your history with the clarinet versus tenor saxophone? Maybe how it changed over the years?

ED: Well the tenor was first . . . actually the alto was first. I was in the Marshall Brown Youth Band playing second alto. I moved to the tenor as it was more my “voice” as a solo instrument. Eventually I was lucky enough to have Thad & Mel hear me that night at the Half Note. I was studying clarinet around the time I made my first record and going to The Juilliard School. I thought there was so many great tenor players – I was OK, but there were so many. From listening to Buddy DeFranco, I felt that I could add another voice to the clarinet that would be a little more special. If you had ten people that played great tenor, maybe you have one that plays great clarinet. I thought there might be a smaller field, and more of an opportunity to make an impact with my music. So I started to think, “What if I played everything I can play on tenor on the clarinet?” So that’s what I started doing.

MV: Did you major in clarinet at Juilliard?

ED: Yes. I was getting a master’s degree in clarinet. I got my undergraduate from Brooklyn College.

MV: So when you decided this path for the clarinet, did you give up working on the tenor?

ED: No! Not at all. I never actually practiced saxophone. I played it on gigs, but when the clarinet came along, that’s a discipline instrument. Not that saxophone isn’t, it could be. But for me it wasn’t an instrument to practice every day and learn licks. I never liked practicing jazz licks, and stuff like that. But the clarinet is different. It’s more of an instrument that I can learn classical music and get the technique down.



Eddie's first feature quartet LP, "First Prize! Eddie Daniels," recorded September 8 & 12, 1966 with his colleagues from Thad & Mel's big band: Sir Roland Hanna, Richard Davis, and Mel Lewis.

MV: How did you think about performing classical versus jazz on clarinet? There aren’t a ton of people that do that. There are a couple people, maybe Keith Jarrett, maybe Branford Marsalis a little bit. You are one of the few people that tackled both.

ED: I felt it was difficult but having been to Juilliard, I liked the discipline and I liked the music. There is some really great music for the clarinet such as Brahms and Mozart, but there isn’t enough great music for it. Since I was in Juilliard, I felt like it was part of the path I was on even though I would play at the Village Vanguard on Monday nights.

MV: Did you find yourself referencing other classical clarinetists when you played classical? Or did you try to ignore that and make it your own thing? Did you want to purely be you or did you want to fit into a classical stereotype that came before you?

ED: No, there were no classical clarinetists that knocked me out. Not that there weren’t very fine ones, there were very good ones. But none of them touched me. I always felt that the jazz background that I have equips me even more for playing classical music. You have a different reference to harmony and rhythm. There is a different kind of approach than classical players. They’ve gotten looser nowadays, but I felt like jazz equipped me with another view of music.

MV: Yes, that's what stood out to me listening to you. Your sound was so refreshing in that environment. It was not like the other people. It's still clarinet and it's still the music, but your sound adds a whole other element to it.

PD: Eddie, it sounds like you're one of those improvisers we marvel at. We have a short list of people who may not have concentrated on jazz phraseology and learning as you say, "licks, licks, licks" and plug them in. When you say you didn't learn licks that's a very interesting line for the end result that you have always had in your improvisations.

ED: I'll say the deepest part of that came from studying composition at Juilliard and at Brooklyn College. I had a professor at Brooklyn College, Robert L. Sanders, and you had to learn four-part harmony and writing fugues. I also had to learn how to develop a melody. That's what I feel jazz should be, for me. It should be that you play a note, and that note has to have a reason to go to the next note. Not just because it's a flat 5th on a C chord and followed by a flat 13 or a sharp 9. I can do all that and I have practiced a little of that. But as far as improvising, I look at it more linearly.

PD: You then wired your brain to make that great statement, "improvisation is composition slowed down," or "composition is improvisation written down," etc. It certainly served you well. Improvisation for you became almost academic, not in stiffness, but you had your right and left brain balancing each other and you came up with astonishing results.

ED: Well, look at some of these great melodies. I was working with a student this morning and we were looking at "The Shadow of Your Smile" by Johnny Mandel. He was a great melody writer. [sings melody] The melody has a way of evolving itself. If it didn't do that, it wouldn't have become one of these great songs that people sing and remember forever! There's something inherent in the art of writing a melody that grabs you and the melody has a life of its own. It wants to go places. So that's what I feel about improvisation. If I let myself be relaxed enough, the improvisation will go where it wants to go.

PD: Johnny Mandel was one of our great friends of the ACMJC and he and Al grew up together. They were born one day apart. Earlier this year, Scranton-native and everybody's favorite jazz performer/comedian Pete Barbutti told me a true story about when renowned arranger/composers Johnny Mandel, Bill Conti, and Pete Myers went to have dinner together at a classy restaurant. There was a piano player playing Johnny's "The Shadow of Your Smile." The melody was recognizable, but most of the chords were flat-out wrong! Johnny said, "guys, I'm just going to step out for a minute, be a gentleman, and go to the men's room." So while Johnny was gone, Bill and Pete went to the piano player and gave him \$20 to keep playing the tune when Johnny came back!

ED: [laughs] That's great!

PD: I just had to say that because you brought up the great Johnny Mandel and it makes you wonder, where did he get that mystical, magical ability to compose like that?

ED: He had been threatening to write a piece for me. Every time I played in L.A, he would attend. I loved his writing. We had a little time to hang out. We were at a party with Dave Grusin and I remember Johnny was at the piano and my wife sang, "Close Enough for Love." He was so open; he was like a normal guy.

PD: When you entered that inner circle, all of you could bounce off each other. It's just great. What type of things are on your horizon?

ED: Aside from my birthday gig, I'll be playing the Detroit Jazz Festival with Bob James. We have a quartet together. Bob is known more for his own music, soft jazz, etc. But he is an amazing improviser. He can swing his ass off and play "in" and "out" better than anyone. We've played together a lot and we're looking forward to having this gig on September 6th.

PD: From the 1970s through his death in 2003, we had a wonderful fusion bassist, Gary King, living in our area. He played with Bob James for many years.

ED: He was an electric player, right?

PD: Yes.

ED: Yes! I used to play with him in the studios all the time.

PD: Before we end, do you have any memories of Tamiment?

ED: Oh. . . It was fun for me. Tamiment in the "Pick Your Nose" [Poconos], as they would say. I was in the band, and I was *really* a young "pisher" in that band. I remember practicing scales that summer [probably late 1950s or early 1960s].

PD: Do you remember any of your colleagues?

ED: No, it was a club date band, none of them were jazz people. That was really a summer to practice. I remember listening to Coltrane. There was a 'Trane record with Milt Jackson I listened to that summer and I played club dates at night.

PD: I played there quite a bit in the '80s when they needed a "last trumpet," and Al Cohn and Urbie Green would also be there once in a while. Tamiment had a culture that respected music. Wayne Newton bought it in 1982 because he thought that gambling was coming to the Poconos. [Newton sold it in 1987 as the gambling possibility was put on hold.] Gambling never materialized until about 15 years ago. Now the property is mostly timeshare condos.

ED: Yeah, I don't remember anything but club dates. I didn't meet any jazz people, and I think I was the only jazz player there.

PD: You were making money and practicing.

ED: Yes, and I played the melodies on those dance gigs!

PD: Eddie, we are profoundly appreciative of your time. We had fun and hope you did.

ED: I did and I loved hearing that Freddie Hubbard thought that I was OK!

PD: Yes, and he said you were "***B-A-D!***" and that will be printed with bold, italics, and an exclamation point because that's how he said it!

ED: After all these years, *now* I feel like I'm ready for it! ■



By Phil Mosley

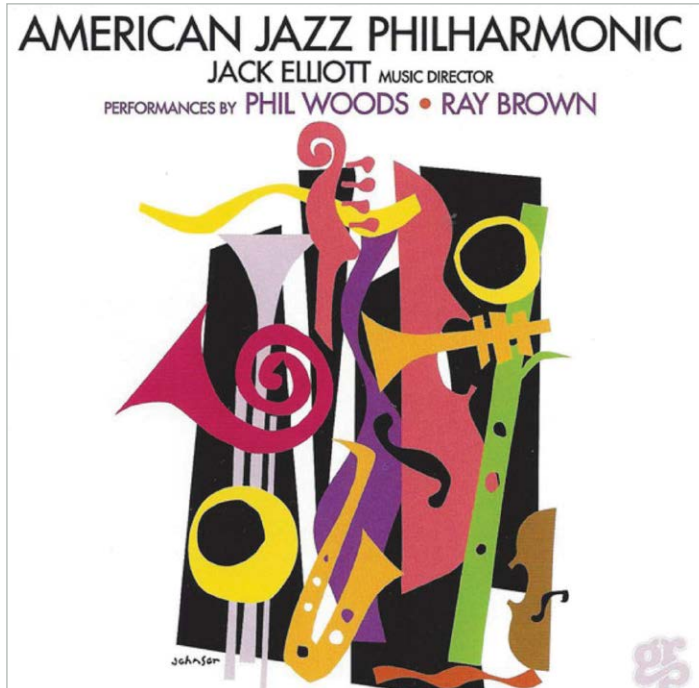
REFLECTIONS ON AMERICAN JAZZ PHILHARMONIC

An enthusiastic response in 2021 to *Promises* and to *Iphigenia*—one a collaboration among Pharoah Sanders, UK electronica group Floating Points, and the London Symphony Orchestra; the other an opera (based on Euripides's Classical play) by Wayne Shorter and Esperanza Spalding with the Kennedy Center Opera House Orchestra—suggests that periodic meetings between jazz and classical music are still very much part of the jazz scene, as is the late-career inventiveness displayed there by acknowledged master saxophonists Sanders and Shorter. In fact, such crossovers go back to the early years of jazz, and in any case long before Gunther Schuller and John Lewis came up with the name “Third Stream” in the 1950s. One branch of this fusion, calling itself symphonic jazz, has roots in the famous Paul Whiteman concerts of the 1920s and 1930s that among other things made George Gershwin's *Rhapsody in Blue* into a classic of the genre.

Fletcher Henderson and Duke Ellington were among notable developers of Whiteman's orchestral innovations. By the late 1940s, however, the demise of swing and the rise of be-bop pushed symphonic jazz to the fringes, though jazz-centered elements of it persisted through the following decades. In the shape of what he called “Progressive Jazz,” Stan Kenton, for instance, was attempting big band classical crossovers in his late 1940s-early 1950s work with arranger Bob Graettinger, as well as in mid-1960s experiments with the Los Angeles Neophonic Orchestra and in *Kenton/Wagner*, his adaptations of themes by Richard Wagner.

In 1979, Hollywood composers/arrangers Jack Elliott (1927-2001) and Allyn Ferguson (1924-2010) co-founded The Orchestra, at that time the sole American institution dedicated to reviving and developing the symphonic jazz tradition. After Ferguson dropped out, a partnership with composer/arranger Dave Grusin and producer Larry Rosen of GRP Records recharged the orchestra, which renamed itself the New American Orchestra in 1981. After a late-1980s/early-1990s downturn, the orchestra rebranded itself again in 1992 as the American Jazz Philharmonic. Based in Los Angeles with a roster of over 90 top-notch musicians, the orchestra commissioned and performed a dizzying array of compositions that featured concert appearances by many leading jazz musicians both in L.A. and across the country on an extensive tour. As Elliott put it, “You want to hear Strauss, go to Vienna. You want to hear symphonic jazz, come hear us. This is our music, it's our experience; it's what we know and do best.” Launched in 1996, the Henry Mancini Institute, a pre-professional summer school for emerging musicians, which Elliott had formed with his friend Mancini and of which he was Musical Director, began to take over some of the AJP's personnel and functions. Despite occasional further concerts, the AJP eventually disbanded after Elliott's death in 2001.

In 1993, the AJP released its only “symphonic” recording on CD, *American Jazz Philharmonic* (GRP GRD-9730). Prior to this release, the orchestra's discography



had but a single entry, though it happens to be a curious one. In 1982, it had recorded its interpretations of the original soundtrack music by Vangelis to Ridley Scott's future-noir *Blade Runner*, a movie based on Philip K. Dick's 1968 classic sci-fi novel *Do Androids Dream of Electric Sheep?* Though catapulted to fame by his *Chariots of Fire* score in 1981, Vangelis did not succeed in releasing his own version of the *Blade Runner* soundtrack until 1994, upon which both he and Scott disowned the AJP's original release and consequently relegated its status in the soundtrack discography.

Mostly recorded in the studio at Paramount Pictures, *American Jazz Philharmonic* kicks off with “Open Me First,” a work by composer/conductor/bassist John Clayton. Its jazz sketches within a full orchestral setting have, to my ears, echoes of film music and feature solo excursions by valve trombonist Jimmy Vito and bassoonist Bob Tricarico. A bass

protégé of Ray Brown, who is a guest soloist elsewhere on this album, Clayton is known for his stellar technique notably in his unusual bowing style. He co-founded the Clayton-Hamilton Jazz Orchestra in 1986 with his saxophonist brother Jeff, and drummer Jeff Hamilton, and he gained valuable experience of jazz-classical fusion as Artistic Director of Jazz for the Los Angeles Philharmonic at the Hollywood Bowl from 1999 through 2001.

Of the four pieces on the album, the one most strongly associated with the spheres of the Al Cohn Memorial Jazz Collection and the Pennsylvania Pocono Mountains jazz scene is “Nostalgico,” written by composer/arranger Manny Albam for Phil Woods, who typically gives it his all as guest soloist. Archived with other Manny Albam scores in the library of the Institute of Jazz Studies at Rutgers University in New Jersey, “Nostalgico” exists in two arrangements, one for studio orchestra written for Woods, the other for small group written for pianist/bassist Ron Rubin. Woods had worked with Albam from way back; in 1966, for instance, he contributed an alto solo to “Museum Pieces” on Albam’s *Soul of the City* recording, a composition that got extensive airplay on New York City’s much missed WRVR jazz station. Albam was no stranger to jazz-classical fusion; in 1987, Bud Shank performed Albam’s “Concerto for Jazz Alto Saxophone” on *Bud Shank Plays*, the track recorded at a charity concert in the Royal Festival Hall in London in 1985 celebrating 50 years of Dizzy Gillespie’s music. Nor was Phil Woods unused to music of this kind; in 1980, CBS released a version of Patrick Williams’s *American Concerto* that featured the London Symphony Orchestra surrounding a hot quartet consisting of Woods on alto, Dave Grusin on keyboards, Chuck Domanico on bass, and Grady Tate on drums. The entire performance apparently was rehearsed and recorded in six hours flat! Considered by many to be an outstanding musical work, it remains unavailable on CD.

Having arranged and played with the AJP for many years up to the time of this project, Ray Brown as the other guest soloist brings his typically big, warm, and resonant tone to bear on his own tripartite composition “Afterthoughts,” one of two pieces on the album (the other is Clayton’s) commissioned by the AJP. Beginning and ending with a slow bass melody that allows Brown room to improvise, it kicks up its bluesy heels in the second part’s snappy arrangement by Eddie Karam, one that contrasts well with the luxurious ease of Dick Hazard’s first- and third-part orchestrations.

The album’s final composition, *Symphonic Dances* (in three movements) by Claus Ogerman (1930-2016), recorded during The Orchestra’s 1979 inaugural concert, is the most classical sounding of all the pieces that make up this disc, while containing nonetheless the jazz elements that Ogerman was so skilled at integrating into his music. A work first performed in 1971 in Ogerman’s native Germany, the 1979 performance had given it an American premiere. After immigrating stateside in 1959, Ogerman had established himself as an arranger with Verve Records in the 1960s on releases by such luminaries as Frank Sinatra, Bill Evans, and Stan Getz. He bolstered his reputation by following Creed Taylor to the A&M owned CTI label and working on noted albums by such artists as George Benson, Diana Krall’s *The Look of Love* CD on Verve, and Antonio Carlos Jobim. At CTI, he atmospherically arranged Jobim’s *Wave* in 1967, only the second album released on that label and one that soon became a classic. In 1977, Tommy LiPuma at Warner Bros produced Ogerman’s *Gate of Dreams* featuring, among others, tenor saxophonist Michael Brecker; suitably taken by that collaboration, LiPuma brought Ogerman and Brecker back together in 1982. Described by James Manheim in his *AllMusic* review as a “concerto for jazz band, with saxophone leader, and orchestra,” the result was the impressive *Cityscape*.

After Jack Elliott died, it became clear that his symphonic jazz vision deserved to be continued. The dropped baton of the AJP was picked up by another L.A.-based ensemble, the Symphonic Jazz Orchestra whose slogan is “Transforming Communities, Schools & Lives.” Formed in 2002 and directed by Mitch Glickman, who had worked with Elliott in the AJP for fifteen years, the main focus of this 68-piece orchestra is on cultural and educational work in SoCal communities and schools. Also, like the

AJP before it, SJO commissions and premieres original compositions—over twenty to date—and showcases many leading jazz musicians in concert. The new orchestra, says Glickman, “was technically a brand-new group, a brand-new board of directors [but] with pretty much the same focus [as the AJP]: putting an amazing group together with the top studio players in L.A. to perform live and on record.” SJO also has a broadcast/streamed weekly radio show on KJazz-FM out of California State University in Long Beach. In 2015, the orchestra released *Looking Forward, Looking Back* (Mack Avenue MAC 1102); as the album title suggests, it features a version of *Rhapsody in Blue* plus two original compositions: George Duke’s *Dark Wood: Bass Concerto for [Christian] McBride* and Lee Ritenour’s *Symphonic Captain’s Journey*.

The recorded sound of *American Jazz Philharmonic* and the ensemble’s performance are both of undoubtable quality, while Phil Woods’s performance gained him a Grammy nomination. I first heard it around five in the morning—I can’t recall if I was up late or early—and some may say that’s a cool time anyway to be listening to jazz; I distinctly recall the dee-jay describing the recording as “stunning.” Yet, symphonic jazz presents a particular set of conceptual and technical challenges not least that of soloists or small combos, however brilliant, being paired with the sheer size and presence of a symphony orchestra. As for recording such a large ensemble of classical and jazz musicians, many extra-musical challenges arise. “These are expensive projects,” says Mitch Glickman, “that’s why they’re so few and far between.” He explains that the SJO “has its own collective bargaining agreement with the union, but even with the support of the union, by the time we get together for a concert or a recording it adds up really fast.” Back in the days of the AJP, Jack Elliott had grown frustrated by the sheer demands—financial and logistical—of mounting this kind of project in a studio setting. The *Los Angeles Times* quoted him as telling an interviewer, “It’s absolutely crazy. We’ve presented important works that have never been heard before, and who knows when they can be heard again? It’s a crime that this orchestra is not recorded.” Such factors are one reason perhaps why the AJP, despite an enviable record of performing original music, has in jazz only this one *AJP* album to its name.

Phil Mosley 2022 ■

INFLUENCES AND JAZZ MENTORSHIP

By Rob Scheps

Jazz has a rather tribal history. Knowledge and advice are passed down through generations of musicians. The process can be traditional, as in private lessons and focused study, or it can be more casual, caught on the fly by the sharp eared novice.

First, let's look at some obvious mentorships. Louis Armstrong famously learned as a sideman to Joe "King" Oliver in Oliver's band. Oliver's sound and influence were available nightly so access for Armstrong was immediate. Miles Davis loved the trumpet playing of Clark Terry. Both being from St. Louis, there were occasional early interactions, but more sporadic encounters than with Oliver and Louis. John Coltrane was originally an alto saxophonist. He played lead alto with Dizzy Gillespie's Big Band in 1950-1951; the 2nd altoist by his side was fellow Philadelphian Jimmy Heath. A more direct example of mentor/ disciple relationship was Trane's time in his idol Johnny Hodges' band. Although not directly audible in Coltrane's tenor playing, his self-avowed worship of Hodges' playing is an important influence on the younger man. More audible in Coltrane is his slick amalgam of Dexter Gordon and Sonny Stitt on tenor. In later years, the torch was passed when droves of saxophonists imitated Coltrane's mature tenor style. Among the most prominent disciples were Steve Grossman, Azar Lawrence, Dave Liebman, Michael Brecker, Wayne Shorter, alto saxophonist Gary Bartz, Carter Jefferson, Archie Shepp, Bob Berg and Billy Harper. Sonny Rollins has recounted time spent on the Sugar Hill doorstep of his personal childhood idol, tenor saxophonist Coleman Hawkins, waiting to talk to Hawk in chance encounters. Living in the same Harlem neighborhood as Hawk gave the young Rollins proximity and access.

What of some lesser known "apprenticeships" in jazz? Coltrane reportedly practiced with Freddie Hubbard, Wayne Shorter, and Sun Ra tenorist John Gilmore, surely creating a friendly flow of ideas between young colleagues. Bird disciples Sonny Stitt, Frank Morgan and Phil Woods are quite well known, but look at Junior Cook and Joe Henderson. The two tenor saxophonists lived together as roommates. Cook, as the soft-spoken longtime sideman in Horace Silver's Quintet, had a rich woody sound that is a clear sonic influence on Joe. In fact, Joe followed Cook in Horace Silver's band, ca. 1964. A theory is that Junior may have directly recommended Joe to Horace as his replacement. A look and a listen back reveal the undeniable tonal influence of Cook on the younger and ultimately more widely known Joe Henderson.

Some apprenticeships in jazz have been initiated by eager youngsters with specific quarries. In other words, they sought out the cats whose influence was already personally vital to them: Jackie McLean with Charlie Parker; Ralph Peterson with Art Blakey; Peter Bernstein with Jim Hall. In these cases, the younger man knew early who they sought knowledge from and created the relationships they desired to be around their idols and absorb valuable info straight from the chosen source.

I think it's important to mention that rarely in jazz has a great young player just fallen out of Zeus's head... In other words, a unique fully formed voice is rare. Thelonious Monk, Scott LeFaro, Ornette Coleman, Herbie Nichols, and Billie Holiday might be examples of the few who are.

Every jazz musician has influences, but in some cases they are folded into the batter in subtle non-obvious ways... Ornette Coleman really was *sui generis*, a rather fully formed musical creature when he burst onto the national scene in the late 1950s. Yet even his unique sound carries faint echoes of Charlie Parker. Another tough-to-discern influence is Cannonball Adderley's avowed love of Benny Carter's alto playing. Digging in and seeking confirmation of this with my own ears, it became apparent that Benny is not a prevalent influence on the bluesy up-tempo offerings, but a ballad such as "Stars Fell on Alabama" shows Cannonball's love for Carter in a sly but definite tonal giveaway.

One influence who hit a herd of tenor players irrevocably was Lester Young. This great black tenor titan weaved a spell that caught many a white tenor man in his web. Among the most prominent who developed Young influenced sounds of their own are Stan Getz and John "Zoot" Sims. The myriad of others includes Allen Eager, Brew Moore, Herbie Steward, Bill Perkins, and Al Cohn. The Lester influence was so deeply felt by so many that its breadth compares to the massive waves of Parker acolytes on the alto years later.

Sometimes an influence is not so readily acknowledged by the neophyte. Keith Jarrett is a singular pianist who in many ways created his own sound idiom, but Paul Bley can surely be detected as an early influence. The looseness and chance taking of Bley can be felt when listening to early Jarrett. Norwegian saxophonist Jan Garbarek has shining brassy sounds on tenor and curved soprano saxophones which are, frankly, instantly identifiable. There is a particularly Nordic wail to his playing. Particularly on tenor, Garbarek channels a Scandinavian version of the hypnotic cry and metallic tone of John Coltrane. The parallel exists more in terms of style than sound.

Is there an issue when the younger cats copy too hard? In other words, when does it cross into copycat territory? Does Madeleine Peyroux sound too much like Billie Holiday? Does Michael Bublé simply copy Frank Sinatra as countless male singers have over the decades? Did Sonny Stitt initially sound "too much like Bird?" These are all fine musicians, but the query hangs in the air, is too much imitation in jazz a problem? Did the notorious CD by a young band with dubious ideas aping every note and nuance of Miles Davis' *Kind of Blue* disrespect their elders or carry any true value? Louis Armstrong was quoted as saying, "When two musicians sound alike, one is an innovator, and one is an imitator." That sums it up nicely.

Revere and absorb influences, but then, the mandate in jazz is "Be Yourself." The influences should ideally serve as steppingstones to self-realization and personal expression. ■

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