

NEA Jazz  
Masters  
2015



**NATIONAL  
ENDOWMENT  
FOR THE  
ARTS**



# 2015 Fellows

Carla Bley

George Coleman

Charles Lloyd

Joe Segal



STEINWAY & SONS



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Pianist Jason Moran and guitarist Bill Frisell perform 2014 NEA Jazz Master Keith Jarrett's "Memories of Tomorrow" at the 2014 awards concert.

Photo by Michael G. Stewart

**“The NEA is committed to preserving the legacy of jazz not just for this generation, but for future generations as well. ”**

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IT IS MY PLEASURE to introduce the 2015 class of NEA Jazz Masters. The NEA Jazz Masters awards—the nation’s highest recognition of jazz in America—are given to those who have reached the pinnacle of their art: musicians and advocates who had, and continue to have, a significant impact on one of the great artistic inventions of the 20th century.

Although jazz was created in this country, its popularity and influence have spread throughout the world, one of America’s most influential and distinguished exports. And the influence of other cultures on jazz has been crucial to its development as well—from African to European to Latin American. Even people coming to the U.S. are seeking out jazz—our recent 2012 Survey of Public Participation in the Arts showed that “jazz attendance was... buoyed by an increase in the share of U.S. immigrants who attended [live performances].”

This year, we honor composer, arranger, bandleader, and keyboardist Carla Bley; saxophonist, composer, and educator George Coleman; saxophonist, flutist, composer, and arranger Charles Lloyd; and recipient of the 2015 A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy, Joe Segal, jazz presenter and longtime owner of Chicago’s Jazz Showcase.

The NEA has steadily supported jazz, from our first jazz grant in 1969, which went to future NEA Jazz Master George Russell, to a 2015 grant to Alcorn State University in Lorman, Mississippi, for a jazz festival featuring NEA Jazz Master Ron Carter. The NEA is committed to preserving the legacy of jazz not just for this generation, but for future generations as well.

I would like to thank our partner Jazz at Lincoln Center (JALC) for bringing the NEA Jazz Masters awards ceremony and concert to you. The awards ceremony and concert will be webcast live by JALC ([jazz.org](http://jazz.org)) and the NEA ([arts.gov](http://arts.gov)) to communities throughout the country. The webcast will be archived for later viewing.

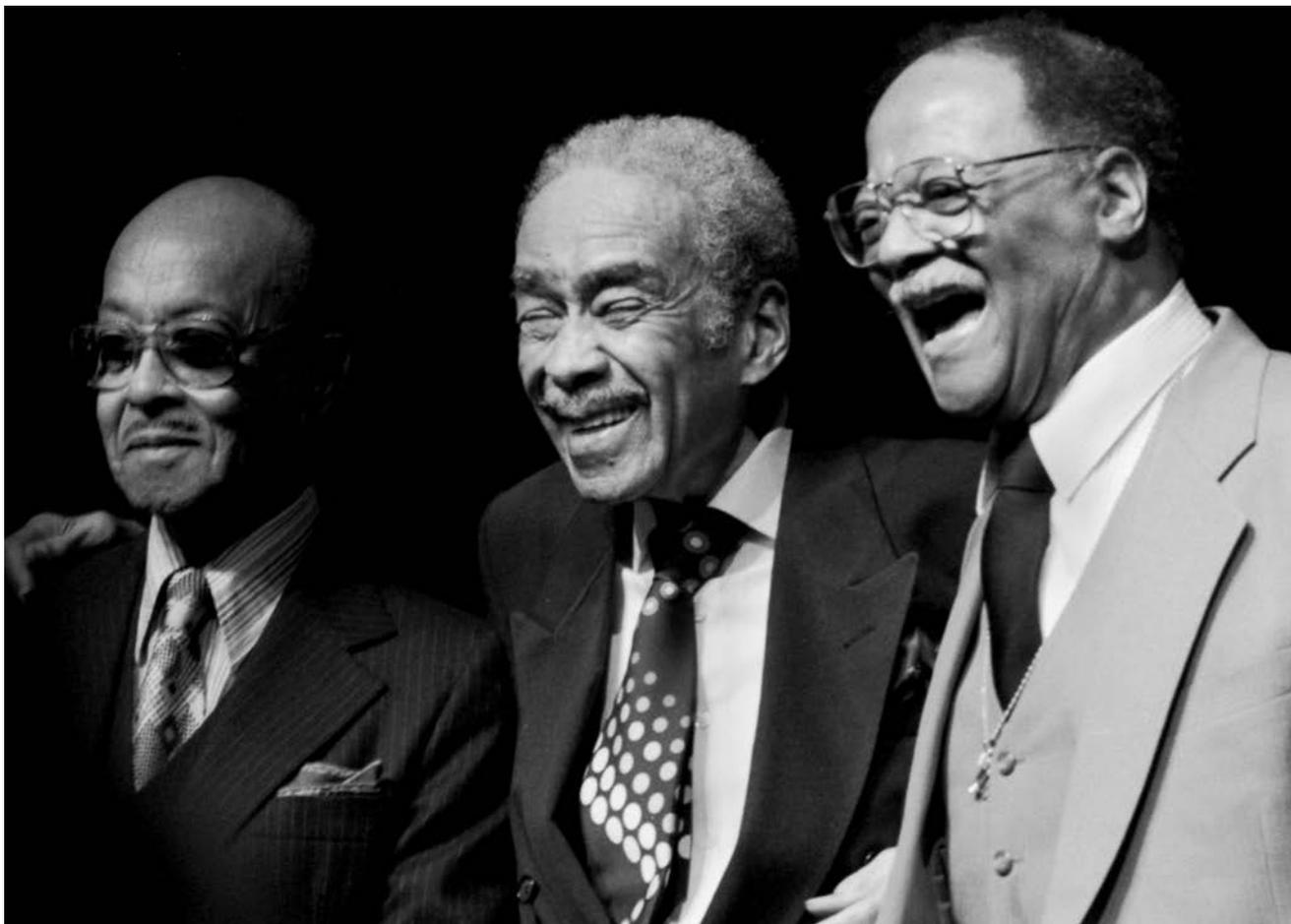
Please join me in honoring the 2015 NEA Jazz Masters for their work in the jazz field and their contributions to the nation’s cultural heritage.

Jane Chu  
Chairman  
National Endowment for the Arts



Photo by Strauss Peyton Studios

# A Brief History of the Program



NEA Jazz Masters (from left) Danny Barker, Buck Clayton, and Clark Terry at the 1991 ceremony.

Photo by Michael Wilderman

A MELDING of African and European music and cultures, jazz was born in the United States, a new musical form that used rhythm, improvisation, and instruments in unique and exciting ways. Jazz came to prominence in the early 20th century on the dance floors of major cultural centers such as Kansas City and New York. With the advent of sound recording techniques, the increased availability of affordable gramophones, and the rise of radio as popular entertainment, jazz quickly conquered the country. By the 1930s and 1940s, jazz had become America's dance music, selling albums and performance tickets at dizzying rates and sweeping millions of fans in foreign countries off their feet.

By the 1950s, however, with the advent of rock and roll and the tilt in jazz toward bebop rather than the more popular swing, jazz began a decline in its popularity. It was still seen as an important and exciting art form, but by an increasingly smaller audience. Jazz was still being exported overseas, though, especially by Voice of America radio broadcasts and U.S. Department of State goodwill tours that featured such musicians as Dizzy Gillespie, Louis Armstrong, and Dave Brubeck.

By the 1960s, when the National Endowment for the Arts (NEA) was created by Congress, jazz album sales were down and jazz performances were becoming more difficult to find. Large dance orchestras disbanded for lack of work, and musicians found themselves in stiff competition for fewer and fewer gigs. The music, starting with bebop and into hard bop and free jazz, became more cerebral and less dance-oriented, focusing on freeing up

improvisation and rhythm. It was moving in a new artistic direction, and, if this high quality were to be maintained, it would need some assistance.

NEA support for the jazz field began in 1969, and by 2013 it had risen to more than \$2.5 million. Activities supported by the NEA include jazz festivals and concert seasons, special projects such as Dr. Billy Taylor's Jazzmobile in New York and the Thelonious Monk Institute of Jazz's Jazz Sports program, educational jazz programming on National Public Radio, artists-in-schools programs, and research.

While the NEA recognized and acted on the need for public funding for jazz, the pioneers of the field were rapidly aging, and many died without the appropriate recognition of their contribution to this great American art form. Louis Armstrong and Duke Ellington, two of the giants of jazz in terms of both musicianship and composition, both died in the early 1970s without the importance of their contributions being fully acknowledged and appreciated.

In an effort to nationally recognize outstanding jazz musicians for their lifelong achievements and mastery of jazz, the Arts Endowment in 1982 created the American Jazz Masters Fellowships—now the NEA Jazz Masters Fellowships. These awards are given to musicians who have reached an exceptionally high standard of achievement in this very specialized art form.

In addition to the recognition, the NEA included a monetary award of \$20,000 for each fellowship. The rigors of making a living in the jazz field are well documented. Jazz is an art form to which the free

market has not been kind. Despite their unparalleled contributions to American art, many jazz greats worked for years just barely scraping by. The monetary award often has provided a much-needed infusion of income.

That such recognition was long overdue is exemplified by Thelonious Sphere Monk, one of the great American composers and musicians. Monk was nominated



**Chilean saxophonist Melissa Aldana performs with NEA Jazz Master Jimmy Heath at the 2014 awards concert.**

Photo by Michael G. Stewart

for an NEA Jazz Master Fellowship in the first year of the program, but unfortunately passed away before the announcement was made (the fellowship is not awarded posthumously). The three who were chosen certainly lived up to the criteria of artistic excellence and significance to the art form: Roy Eldridge, Dizzy Gillespie, and Sun Ra. The panel in that first year included stellar jazz musicians themselves, including some future NEA Jazz Masters: trumpeter Donald Byrd and saxophonists Frank Foster, Chico Freeman, Jackie McLean, and Archie Shepp. In addition, legendary Riverside record company co-owner and producer Orrin Keepnews (now an NEA Jazz Master) was on the panel.

From that auspicious beginning, the program has continued to grow and provide increased awareness of America's rich jazz heritage. In 2004, a new award was created for those individuals who helped to advance the appreciation of jazz. In 2005, the award was designated the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy in honor of A.B. Spellman, a jazz writer, accomplished poet, innovative arts administrator, and

former NEA deputy chairman, who has dedicated much of his life to bringing the joy and artistry of jazz to all Americans. Additionally, the amount of the fellowship was increased to \$25,000.

In 2005, the NEA Jazz Masters initiative expanded to include several new programs in addition to the fellowships. A two-CD anthology of NEA Jazz Masters' music was produced by Verve Music Group.

NEA Jazz Masters on Tour, sponsored by Verizon, brought jazz musicians to all 50 states throughout 2005-07 for performances, community events, and educational programs. That program was followed by NEA Jazz Masters Live, which from 2008 to 2014 brought 51 NEA Jazz Masters to 33 venues nationwide, with performances and educational activities reaching

more than 200,000 people, including 13,000 youth.

New broadcast programming was developed, such as *Jazz Moments* radio shorts and podcast interviews with NEA Jazz Masters (both *Jazz Moments* and podcasts can be downloaded for free at the NEA site on iTunes U).

The NEA has also supported the Smithsonian Jazz Oral History Program to document the lives and careers of NEA Jazz Masters (go to [www.smithsonianjazz.org](http://www.smithsonianjazz.org) and click on "Oral Histories"). In addition to transcriptions of the hours-long interviews, the website also includes audio clips that provide unique views on everything from their early years to their first introduction to music to the working life of a jazz musician in the artists' voices.

Each passing year brings

increased international recognition of the NEA Jazz Masters awards as the nation's highest honor for outstanding musicianship in the field of jazz. The recipients of the NEA Jazz Masters award cover all aspects of the music: from boogie-woogie (Cleo Brown) to swing (Count Basie, Andy Kirk, Jay McShann); from bebop (Dizzy Gillespie, Kenny Clarke) to Dixieland (Danny Barker); from free jazz (Ornette Coleman, Cecil Taylor) to cool jazz (Miles Davis, Gil Evans, Ahmad Jamal); and everywhere in between. What ties all these styles together is a foundation in the blues, a reliance on group interplay, and unpredictable improvisation. Throughout the years, and in all the different styles, these musicians have demonstrated the talent, creativity, and dedication that make them NEA Jazz Masters.

The award offers a solid platform for raising worldwide awareness of America's rich jazz heritage by not only honoring those who have dedicated their lives to the music, but also by leading the way in efforts encouraging the preservation and nourishing of jazz as an important musical form for generations to come.



**NEA Jazz Master David Liebman performs at the 2014 NEA Jazz Masters Award Ceremony and Concert at Jazz at Lincoln Center in New York City.**

Photo by Michael G. Stewart



# Program Overview

THE NATIONAL ENDOWMENT for the Arts recognizes the importance of jazz as one of the great American art forms of the 20th and 21st centuries. As part of its efforts to honor those distinguished artists whose excellence, impact, and significant contributions in jazz have helped keep this important art form alive, the Arts Endowment annually awards NEA Jazz Masters Fellowships, the highest honor that our nation bestows upon jazz musicians. Each fellowship award is \$25,000.

The NEA Jazz Masters Fellowship is a lifetime achievement award. The criteria for the fellowships are musical excellence and significance of the nominees' contributions to the art of jazz. The Arts Endowment honors a wide range of styles

while making the awards. There is also a special award, the A.B. Spellman NEA Jazz Master Award for Jazz Advocacy, which is given to an individual who has made major contributions to the appreciation, knowledge, and advancement of jazz.

Fellowships are awarded to living artists on the basis of nominations from the general public and the jazz community. Nominees must be citizens or permanent residents of the United States. An individual may submit one nomination each year. Nominations are made by submitting a one-page letter detailing the reasons that the nominated artist should receive an NEA Jazz Masters Fellowship and a resume or biography (maximum: two pages) that outlines the career of the nominee.

Nominations submitted to the Arts Endowment by the deadline are reviewed by an advisory panel of jazz experts and at least one knowledgeable layperson. Panel recommendations are forwarded to the National Council on the Arts, which then makes recommendations to the chairman of the National Endowment for the Arts. Nominations remain active for five years, being reconsidered annually during this period.

Posthumous nominations will not be considered. Individuals who have previously received an NEA lifetime honor award (National Heritage Fellowship, Jazz Masters Fellowship, or an Opera Honor) are not eligible.

Information on the NEA Jazz Masters award is available on the NEA website: [arts.gov](http://arts.gov).

**NEA Jazz Masters Kenny Barron and Jimmy Owens play Frank Wes's "Placitude" during the 2014 ceremony in honor of the awardees who had passed away during 2013.**

Photo by Michael G. Stewart



## 2015 Fellows

# Carla Bley

# George Coleman

# Charles Lloyd

# Joe Segal

2015 NEA Jazz Master Charles Lloyd (right) performing with NEA National Heritage Fellow Zakir Hussain at the 2013 Copenhagen Jazz Festival.

Photo by D. Darr

### NOTES:

Names in **bold** in biographies denote NEA Jazz Masters awardees.

All recordings listed in Selected Discography are under the artist's name unless otherwise noted.

Years listed under recordings in Selected Discography denote the years the recordings were made.

# Carla Bley

Born May 11, 1936 in Oakland, CA

## SELECTED DISCOGRAPHY

Carla Bley/Paul Haines, *Escalator over the Hill* (JCOA, 1968-71)

*Fleur Carnivore* (WATT, 1989)

*The Carla Bley Big Band Goes to Church* (WATT, 1996)

*The Lost Chords Find Paolo Fresu* (WATT, 1996)

*Trios* (ECM, 2012)



Photo by Elena Carminati

COMPOSER

ARRANGER

BANDLEADER

KEYBOARDIST

One of the premier composers of the last 50+ years, Carla Bley has written music for big bands, choirs, chamber orchestras, and small combos. Her work demonstrates a wide compositional range as well as a healthy sense of humor. Bley's skills have been in demand even outside of jazz, including performing and recording with Jack Bruce, Robert Wyatt, and Pink Floyd's drummer Nick Mason.

Bley's father, Emil Borg, was a church organist and piano teacher—he first introduced her to music when she was three, and she first heard jazz when she was 12. She moved to New York at age 17, working as a cigarette girl at the jazz club Birdland, where she met pianist Paul Bley, whom she married in 1957. Immersed in the city's jazz scene, she began to write compositions, which Paul Bley and a number of other musicians, such as **Art Farmer**, Jimmy Giuffre, **George Russell**, and Tony Williams, began to record.

In 1964, with her second husband, trumpeter Michael Mantler, she formed the Jazz Composer's Orchestra and subsequently founded the Jazz Composer's Orchestra Association, an independent record label focusing on more avant-garde forms of jazz, such as Bley's collaboration with poet Paul Haines on the groundbreaking work *Escalator over the Hill*.

Bley's compositions and arrangements reached wider audiences through such recordings as Gary Burton's *A Genuine Tong*

*Funeral*, an album dedicated to Bley's first extended composition, and **Charlie Haden's** *The Liberation Music Orchestra*.

In 1972, Bley and Mantler started a new record label, Watt, on which she has since issued recordings of her work. She also began experimenting outside of jazz, joining Jack Bruce's band in 1975, writing all the compositions for and performing on Nick Mason's 1981 album *Nick Mason's Fictitious Sports*, and recording the soundtrack to the 1985 film *Mortelle Randonnée*. In 1997, a live production of *Escalator over the Hill* was staged in Germany, then toured Europe the following year.

Among the awards bestowed upon Bley are a Guggenheim Fellowship for music composition (1972), the German Jazz Trophy "A Life for Jazz" (2009), and honorary doctorates from l'Université de Toulouse-Le Mirail (2012) and the New England Conservatory (2014).

Bley has toured all over the world, including Brazil, Japan, South Korea, and just about everywhere in Europe. She continues to perform and record frequently, both with her own big band and a number of smaller ensembles, notably the Lost Chords (including bassist Steve Swallow, saxophonist Andy Sheppard, and drummer Billy Drummond).

# George Coleman

*Born March 8, 1935 in Memphis, TN*

The spectrum of George Coleman's musical career extends from playing blues in the Beale Street clubs of Memphis on one end to blowing modern jazz on the New York stages on the other. His deeply soulful tone continues to provide memorable support to the numerous jazz greats he works with and is woven tightly into the fabric of his own compositions.

Coleman grew up in Memphis alongside jazz musicians such as Booker Little and Harold Mabern. Intrigued by the music of Charlie Parker, Coleman taught himself to play the alto saxophone. In 1952, at the age of 17, he got his first big break with blues guitarist (and NEA National Heritage Fellow) B.B. King, touring and recording with him for several years. Coleman switched to tenor sax when King needed a tenor man in his band (and bought Coleman the instrument).

In 1956, Coleman moved to Chicago and joined Walter Perkins' group MJT+3. In 1958, he attracted the attention of drummer **Max Roach** and was offered a position in his band, requiring Coleman to relocate to New York City. In 1959, he signed on with trombonist **Slide Hampton's** octet, which afforded Coleman opportunities to tour Europe for the first time and develop his composing and arranging skills.

In 1963, **Miles Davis** came calling, and Coleman was soon part of the groundbreaking quintet that included **Herbie Hancock** (piano), **Ron Carter** (bass), and Tony Williams (drums). In addition

to the group's four classic albums, Coleman also played on Hancock's landmark Blue Note recording, *Maiden Voyage*.

After leaving Davis' group, from 1964-74 Coleman freelanced as a composer and arranger for various musicians, such as **Betty Carter**, Chet Baker, **Lionel Hampton**, Lee Morgan, **Elvin Jones**, Charles Mingus, and **Cedar Walton**. He then began to focus on his own groups, working in quartet, quintet, and octet settings, and adding the soprano saxophone to his instrument repertoire. Coleman has played at festivals and in prestigious concert halls and top clubs around the United States and in Europe. He continues to perform, usually with his son George, Jr. on drums.

During the past 30 years, Coleman also has made a name for himself as a jazz educator, holding teaching positions at Mannes College The New School for Music, Long Island University, and New York University, in addition to conducting master classes at universities nationwide. A winner of numerous honors and awards, Coleman has twice been presented the Key to the City of Memphis. In 1997, he received the Jazz Foundation of America's Lifetime Achievement Award, and in 2012, he was inducted into the Memphis Music Hall of Fame.

SAXOPHONIST

COMPOSER

EDUCATOR



Photo by Lena Adasheva

## SELECTED DISCOGRAPHY

*Max Roach, Deeds, Not Words*  
(RIVERSIDE, 1958)

*Miles Davis, Four & More*  
(COLUMBIA, 1964)

*At Yoshi's*  
(EVIDENCE, 1987)

*My Horns of Plenty*  
(DREYFUS RECORDS, 1991)

*Four Generations of Miles*  
(CHESKY, 2002)

# Charles Lloyd

Born March 15, 1938 in Memphis, TN



Photo by Michael Wilderman

## SELECTED DISCOGRAPHY

Chico Hamilton, *Man from Two Worlds* (IMPULSE!, 1962-63)

*Forest Flower: Charles Lloyd at Monterey* (ATLANTIC, 1966)

*Montreux* (ELEKTRA, 1982)

*The Water Is Wide* (ECM, 1999)

Charles Lloyd/Jason Moran, *Hagar's Song* (ECM, 2012)

SAXOPHONIST

FLUTIST

COMPOSER

ARRANGER

Charles Lloyd's fierce improvisational skills and interest in fusing jazz with non-Western musical styles established him as one of the key figures in the expansion and furthering of the art form. Whether playing standards, avant-garde, or world music, Lloyd's emotional, elegant playing spurs on his fellow musicians.

Lloyd began playing saxophone at the age of nine, mentored by pianist Phineas Newborn. He took saxophone lessons from Irvin Reason and composition studies with Willie Mitchell. His interest in jazz was cultivated by listening to the radio broadcasts featuring the likes of Charlie Parker, Coleman Hawkins, Billie Holiday, and Duke Ellington. As a teenager, he immersed himself in the local Memphis music scene, playing with **George Coleman**, Booker Little, Harold Mabern, and Frank Strozier, and as a sideman for Johnny Ace, Bobby "Blue" Bland, Howlin' Wolf, and B.B. King.

In 1956, Lloyd moved to Los Angeles and graduated from the University of Southern California. During this period, Lloyd played in **Gerald Wilson's** big band while also playing in local clubs with Don Cherry, **Ornette Coleman**, Eric Dolphy, **Billy Higgins**, Scott La Faro, and **Bobby Hutcherson**. Lloyd joined **Chico Hamilton's** band in 1960 as the ensemble's music director and main composer.

In 1964, Lloyd left Hamilton's group to join alto saxophonist Cannonball Adderley, while also securing a deal on Columbia to record his own work. By 1965

he had left Adderley to form his own quartet, featuring pianist **Keith Jarrett**, drummer **Jack DeJohnette**, and bassist Cecil McBee. Their recording *Forest Flower: Live at Monterey* in 1966 became one of the first jazz recordings to sell a million copies, and popularized the group in the rock world as well. Lloyd's quartet made headlines in 1967 when they played in the Soviet Union at the invitation of a group of Soviet jazz writers, finally performing after several days of bureaucratic back-and-forth with government officials.

In 1969, at the peak of his career, Lloyd disbanded the quartet and moved back to Big Sur, California, to focus on his inner life and spiritual quest. From 1981-88, Lloyd performed intermittently, until he resumed touring activities and began recording with the ECM label in 1989. He continues to experiment with his music in terms of instruments, musical sources, and collaborations, such as his Sangam Trio featuring Zakir Hussain (an NEA National Heritage Fellow) and his concert with the classical Greek singer Maria Farantouri in 2010.

Awards bestowed on the artist include a "Brass Note" on Beale Street in Memphis in 2012, an Award of Merit from the city of Tallinn, Estonia, and the Miles Davis Award from the Festival International de Jazz de Montreal, Canada, both in 2013, and the Alfa Jazz Fest International Music Award in 2014.

# Joe Segal

Born April 24, 1926 in Philadelphia, PA

Since 1947, Joe Segal has been pursuing his great love: presenting jazz musicians in performance in Chicago, Illinois. From his early days as a college presenter to decades spent as impresario of his Jazz Showcase club, Segal has been integral to giving jazz greats a platform from which they can publicly share their art. Despite downturns in the popularity of jazz, downturns in the economy, even downturns in the real estate market, Segal has prevailed—his Jazz Showcase is still turning out jazz seven days a week, now under the auspices of his son Wayne. He carries the distinction of being the city's longest-tenured jazz presenter, in addition to being one of the founders of one of Chicago's preeminent jazz organizations, the Jazz Institute of Chicago, which promotes Chicago's place in jazz history and endeavors to create new audiences for the music.

From a young age, jazz music was an important part of Segal's life. Growing up in Philadelphia, he listened to jazz on the radio, which introduced him to the likes of Louis Armstrong, Fats Waller, and Sidney Bechet. His first live jazz concert experiences were big band performances at the city's Earl Theater.

After high school, Segal was drafted into the Air Force and, while stationed in Champaign, Illinois, he frequently hopped on the train to Chicago to catch live jazz on Randolph Street. After leaving the military, Segal relocated to Chicago to attend Roosevelt University on the G.I.

Bill. At Roosevelt, Segal joined the university's jazz club in 1947—soon running afternoon live jazz sessions that featured musicians he had met working at commercial jazz venues. The popularity of Segal's events grew quickly, and big band musicians would perform solo on their off-nights, along with other local and visiting artists including the legendary Charlie Parker, Lester Young, and **Sonny Rollins**.

In 1957, the sessions at Roosevelt ended, and shortly thereafter Segal began showcasing music at other venues (by Segal's estimation, he presented jazz shows at 63 different locations over the years). In the early 1970s, Segal opened a spot on Rush Street, the first official Jazz Showcase (its current residence is inside the Landmark Dearborn Station). Engagements usually encompassed five evening performances and a special Sunday matinee for kids, a Showcase tradition that continues to this day. Thousands of music fans have had their first live jazz experience at the Jazz Showcase's various locations, and for many musicians, the venue served as a launch pad for their individual careers.

In 2013, Segal received an honorary doctorate from his alma mater, Roosevelt University.

JAZZ PRESENTER  
AND CLUB OWNER

## SELECTED DISCOGRAPHY

Louie Bellson, *Live at Joe Segal's Jazz Showcase*  
(CONCORD JAZZ, 1987)

Ahmad Jamal, *Chicago Revisited: Live at Joe Segal's Jazz Showcase*  
(TELARC JAZZ, 1992)

Marian McPartland and Willie Pickens, *Ain't Misbehavin': Live at the Jazz Showcase*  
(CONCORD JAZZ, 2000)

Danilo Pérez, *Live at the Jazz Showcase*  
(ARTISTSHARE, 2003)

Bob Lark/Phil Woods, *Live at the Jazz Showcase*  
(JAZZED MEDIA, 2006)



Photo by Marc PoKempner

# NEA Jazz Masters, 1982-2015

## 1982

Roy Eldridge\*  
Dizzy Gillespie\*  
Sun Ra\*

## 1983

Count Basie\*  
Kenny Clarke\*  
Sonny Rollins

## 1984

Ornette Coleman  
Miles Davis\*  
Max Roach\*

## 1985

Gil Evans\*  
Ella Fitzgerald\*  
Jo Jones\*

## 1986

Benny Carter\*  
Dexter Gordon\*  
Teddy Wilson\*

## 1987

Cleo Brown\*  
Melba Liston\*  
Jay McShann\*

## 1988

Art Blakey\*  
Lionel Hampton\*  
Billy Taylor\*

## 1989

Barry Harris  
Hank Jones\*  
Sarah Vaughan\*

## 1990

George Russell\*  
Cecil Taylor  
Gerald Wilson\*

## 1991

Danny Barker\*  
Buck Clayton\*  
Andy Kirk\*  
Clark Terry\*

## 1992

Betty Carter\*  
Dorothy Donegan\*  
Sweets Edison\*

## 1993

Jon Hendricks  
Milt Hinton\*  
Joe Williams\*

## 1994

Louie Bellson\*  
Ahmad Jamal  
Carmen McRae\*

## 1995

Ray Brown\*  
Roy Haynes  
Horace Silver\*

## 1996

Tommy Flanagan\*  
Benny Golson  
J.J. Johnson\*

## 1997

Billy Higgins\*  
Milt Jackson\*  
Anita O'Day\*

## 1998

Ron Carter  
James Moody\*  
Wayne Shorter

## 1999

Dave Brubeck\*  
Art Farmer\*  
Joe Henderson\*

## 2000

David Baker  
Donald Byrd\*  
Marian McPartland\*

## 2001

John Lewis\*  
Jackie McLean\*  
Randy Weston

## 2002

Frank Foster\*  
Percy Heath\*  
McCoy Tyner

## 2003

Jimmy Heath  
Elvin Jones\*  
Abbey Lincoln\*

## 2004

Jim Hall\*  
Chico Hamilton\*  
Herbie Hancock  
Luther Henderson\*  
Nat Hentoff  
Nancy Wilson

## 2005

Kenny Burrell  
Paquito D'Rivera  
Slide Hampton  
Shirley Horn\*  
Jimmy Smith\*  
Artie Shaw\*  
George Wein

## 2006

Ray Barretto\*  
Tony Bennett  
Bob Brookmeyer\*  
Chick Corea  
Buddy DeFranco\*  
Freddie Hubbard\*  
John Levy\*

## 2007

Toshiko Akiyoshi  
Curtis Fuller  
Ramsey Lewis  
Dan Morgenstern  
Jimmy Scott\*  
Frank Wess\*  
Phil Woods

## 2008

Candido Camero  
Andrew Hill\*  
Quincy Jones  
Tom McIntosh  
Gunther Schuller  
Joe Wilder\*

## 2009

George Benson  
Jimmy Cobb  
Lee Konitz  
Toots Thielemans  
Rudy Van Gelder  
Snooky Young\*

\* Deceased

## 2010

Muhal Richard Abrams  
George Avakian  
Kenny Barron  
Bill Holman  
Bobby Hutcherson  
Yusef Lateef\*  
Annie Ross  
Cedar Walton\*

## 2011

Orrin Keepnews\*  
Hubert Laws  
David Liebman  
Johnny Mandel  
The Marsalis Family

## 2012

Jack DeJohnette  
Von Freeman\*  
Charlie Haden\*  
Sheila Jordan  
Jimmy Owens

## 2013

Mose Allison  
Lou Donaldson  
Lorraine Gordon  
Eddie Palmieri

## 2014

Jamey Aebersold  
Anthony Braxton  
Richard Davis  
Keith Jarrett

## 2015

Carla Bley  
George Coleman  
Charles Lloyd  
Joe Segal



2014 NEA Jazz Master  
Richard Davis performs.

Photo by Michael G. Stewart

# Awards Ceremony

NEA Jazz Masters events include a luncheon for all attending NEA Jazz Masters (sponsored by BMI), a group photo, portraits of the new class of honorees, and a special concert and awards ceremony. Here are a few candid moments from the last few years.

**Chico Hamilton**  
Photo by Tom Pich



**Randy Weston, Sheila Jordan**  
Photo by Michael G. Stewart



**Benny Golson, Jimmy Heath, Percy Heath**  
Photo by Tom Pich



**Annie Ross, George Avakian**  
Photo by Tom Pich



**Chick Corea, Roy Haynes, Ron Carter**  
Photo by Tom Pich



**Hank Jones, Barry Harris, Billy Taylor**  
Photo by Tom Pich



**Frank Foster, Dan Morgenstern**

Photo by Tom Pich



**David Baker, Freddie Hubbard, James Moody**

Photo by Tom Pich



**Ornette Coleman**

Photo by Katja von Schuttenbach



**Frank Wess, Gerald Wilson,  
Jon Hendricks**

Photo by Tom Pich



**George Wein, Louis Bellson**

Photo by Tom Pich



**Jimmy Smith, Kenny Burrell,  
Slide Hampton, Paquito D'Rivera**

Photo by Vance Jacobs



**Quincy Jones, Tom McIntosh**

Photo by Tom Pich



**Nancy Wilson, John Levy, Ahmad  
Jamal, Ramsey Lewis**

Photo by Tom Pich

## CREDITS

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### **National Endowment for the Arts**

400 7th Street, SW  
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COVER PHOTOS: From left:

### **Carla Bley**

Photo by Elena Carminati

### **George Coleman**

Photo by Lena Adasheva

### **Charles Lloyd**

Photo by Michael Wilderman

### **Joe Segal**

Photo by Marc PoKempner

# In Memoriam



**Buddy DeFranco**  
1923-2014

Photo by Tom Pich



**Charlie Haden**  
1937-2014

Photo by Steven Perilloux



**Orrin Keepnews**  
1923-2015

Photo by Frank Stewart



**Jimmy Scott**  
1925-2014

Photo by Tom Pich



**Horace Silver**  
1928-2014

Photo by Tom Pich



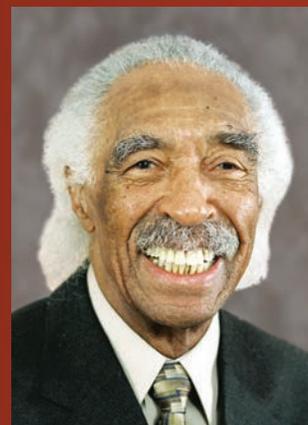
**Clark Terry**  
1920-2015

Photo by Tom Pich



**Joe Wilder**  
1922-2014

Photo by Tom Pich



**Gerald Wilson**  
1918-2014

Photo by Tom Pich



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400 7th Street, SW  
Washington, DC 20506-0001  
(202) 682-5400