

BENNINGTON SUMMERS

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JAZZ LABORATORY

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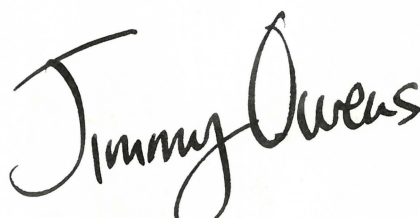
Christopher White

The Following Report is Submitted for your Information



Christopher White

9/13/76



Jimmy Owens

Sept. 13, 1976

Bennington College, Bennington, Vt. 05201 (802) 442-5401, ext. 249
35 West 92nd Street, Suite 10E, New York, N.Y. 10025 (212) 662-2820

Bennington College (BNC) is a non-profit, tax-exempt corporation separate from Bennington College. Bennington College is not associated with the Black Music Division of Bennington College.

a six week celebration
and exploration of the jazz idiom
July 5 thru August 15, 1976

BENNINGTON COLLEGE • BENNINGTON, VERMONT

JAZZ LAB MASTERS

CHRISTOPHER W. WHITE &
JIMMY OWENS, DIRECTORS

CARLOS ALOMAR	STANLEY COWELL
DAVID AMRAM	PATTI BOWN
ALVIN BATISTE	BILLY COBHAM
JAKI BYARD	TED DUNBAR
RAY COPELAND	LEONARD GOINES
SHARON FREEMAN	GEORGE MURRAY
JIMMY GUIFFRE	WM. "BEAVER" HARRIS
DICK GRIFFIN	ANDREW HILL
BILL HARRIS	EDDIE JEFFERSON
DON JAY	RICHARD "PABLO" LANDRUM
MELBA LISTON	ACKLYN LYNCH
KEN MCINTYRE	BILLY MITCHELL
JAPHETH OKARI	JIMMY HEATH

JIMMY OWENS

COLERIDGE TAYLOR PERKINSON	
CHARLI PERSIP	LARRY RIDLEY
WARREN SMITH	CHARLES SULLIVAN
BILLY TAYLOR	FREDDIE WAITS
CHRISTOPHER WHITE	ERNIE WILKINS
VISHNU WOOD	LARRY YOUNG

APPRENTICES

Guitar - Ronald Berman - Stephen Fishman - Joshua Klein
Daniel Licht - Calvin McCarthy - Mantwila Nyomo - Chuck
Rosenberg - Maisies Torres *Percussion* - Babafumi Akunyun
Robert Bader - Craig Clark - Alexander El - John Hazilla
J.R. Mitchell - John Napoli - Alan Nemeth - Will Parsons
Eric Paulin - Newlin Rankin - William Weisbach - Robert
Wright *Saxophone* - Peter Apfelbaum - Jean Decker - Regi
nald Hudgins - Tim Moran - Tadashi Nomura *Flute* James
Cox - Debra Manzella - Debbi Spitz - *Trumpet* - Stephen
Bernstein - Joseph Crabb - Ben Jones - *Trombone* - Michael
Krawitz - *Bass* - Tony Conniff - Charles Gambetta - Glen
Richman - *Piano* - Claude Baro - Daniel Belmont -
- Ken Boome - Douglas Corbin - Joshua Edelman
Lino Gianotti - Paul Hastil - Eric Johnson - Vljako Lalic
Mari Mennel - Tom Piazza - Ted Rosenthal - Michelle Staley
Christian Wartchow - *Voice* - Damaris Bernhard - Ernes
Bruce - Betsy Fesmire Gary Brunson (d)
Nobel Jolly (g)



BACKGROUND

The evolution of African-American music had included both musical and philosophical elements from Africa, Asia and Europe. The synthesis of those elements occurred in the Caribbean and South America and were re-introduced in the United States as new elements that were the basis of the music that evolved in the Latin Americas.

The Spiritual, Blues and improvised instrumental African-American music, i.e., New Orleans, Chicago, Kansas City style jazz, etc., were all new and distinctly unique musical expressions that also drew heavily from the above-mentioned elements. The diversity of life style, point of view, and of the performers responsible for the evolution were reflected in this music. The criteria necessary to prepare the performer as well as the opportunity to exploit their talents were unclear and uncertain, reflecting the struggle of a new country made up of many cultures trying to define it's own cultural point of view, which ran the gamut from itinerant street practitioners to highly trained theatrical musicians.

With the advent of Be-Bop in the early 40's, a new phenomenon was introduced into the evolutionary cycle. For the first time the musical materials used by an extremely creative group of virtuosos were almost exclusively a synthesis of the styles and approaches to music developed in the United States by musicians in their own tradition.

Concurrent with the internalization and further musical development of the music in the decade that followed came the realization of it's artistic worth and the understanding that the performers had to exercise more influence over the development of the art form. Further, it was

observed that those performers who were able to master the newly developed music were, as a result of its sophisticated technical demands, prepared to viably compete and functioned effectively in the entire spectrum of musical activity. Moreover, for a variety of reasons, the performers found that although there were forums where they could exclusively practise their art, for the most part they made their livings in the music industry.

As the musicians who were steeped in the African-American tradition interacted with other kinds of music, conversely, artists in other art forms responded to the music: its rhythm, the opportunity it provides for self-expression, its understatements and its overstatements. These are all qualities that are being examined by artists in other disciplines.

As the country's awareness level grew more sensitive to its many diverse cultures co-existing and as the melting-pot concept diminished its academic institutions began to institute more programs that examined African-American music. With the increased interest in these programs more performers found that there was a demand for their expertise within the academic world. Today with more than four hundred American universities offering programs in African-American music academia offers the opportunity of positive employment and time to further develop the music. However, the acceptance of African-American music did not necessarily include the recognition of the culture it reflects and the collision of objective empirical vs. the subjective oral philosophies which represent the extremes of the two cultures is now taking place. In addition, the fact that the

music is still a living art with new styles evolving continuously does not help foster understanding from those who are not quite ready to accept a style that has become classic. To add insult to injury, exponents of the many styles involved in the evolutionary process are also involved with exploring new vistas as well as attempting to make a place for the music in a system that of its very nature does not react quickly to non-empirical stimuli.

J A Z Z L A B

The Premise:

The focus of Jazz Lab was not to create an educationally oriented program but one which:

- Mirrored the real world of tight performance schedules and the resultant pressures of preparation.
- Encouraged experimentation.
- Provides the opportunity for the exchange of ideas and concerns between recognized Masters of the art form and with artists in other disciplines in a relaxed and unpressured atmosphere.
- Provide the opportunity for gifted, aspiring artists to interact with the Masters in an unstructured environment.

Design

Masters:

The criteria for the selection of Masters were:

- Superior musical accomplishment.
- A wide range of stylistic approaches.
- Ability to articulate and/or demonstrate their approach and its formation.
- Creative improvised African-American music was an unquestionable influence in their music.

There would be no assigned duties to Masters other than that they must interact with each other and the Apprentices in some way, and to perform.

Apprentices:

The criteria for the selection of apprentices were:

- A working knowledge of the basic materials of music (scales, chords, and reading).
- A firm technical understanding of their instrument.
- An expressed interest in learning more about the African-American musical tradition.

The above information was supplied via an audition and accompanying letter.

(See appendix for a complete list of Masters and Apprentices)

Program:

No guidelines were provided. The emphasis was on performance. The Apprentices were responsible for at least twenty hours of performance time per week, if called upon to do so; and had to relate to at least one history and business aspect of the music industry offering, per week. The day officially began at 10 A.M. and concluded at 11 P.M. Tuesday through Saturday and a half day on Sunday with a Jazz Vespers Service concluding the week's activities at 5 P.M.

Certain Masters were assigned a group of Apprentices (not more than five) at random. The purpose was to provide each Apprentice with the benefit of counsel and direction should any question or difficulty concerning the Lab have arisen. The directors were available for consultation to all program participants on a continual basis.

A concert was to be performed every evening. All program participants were free to call upon each other as resources at all times. The following list represents the various activities that took place at Jazz Lab. (See appendix for a complete schedule of Jazz Lab activities.)

Rehearsals, practice sessions, concerts, history courses, improvisation sessions, business aspects of the music industry, film strips, arranging sessions, ensembles, philosophy of practice techniques, Thelonious Monk Repertory ensemble, how to protect your voice, one on one lessons, Jazz choir, issues and concepts in Black Music, Jazz Vesper services, open lessons, composition, line writing and melodic form, rhythm section performance, tribute to Paul Robeson, Jazz phrasing, funk workshop, guitar performance workshop, principles of improvisation for reeds, Rudolf Schramm's theory of harmony, time lapse film of plants, diggin' Sonny Rollins, instrumental workshops, jam sessions, The socio-political implications of Black Music in the U.S.A. since World War II.

An interesting feature of the program were the biographical sketches of the Masters included in each daily program. The sketches provided the Apprentices, Observers, and Auditors with additional insight into the Masters and their diversity of backgrounds and experiences. Biographical sketches were done on the following list of Masters:

July 6	Chris White	July 18	Larry Ridley
7	Jimmy Owens	20	Patti Bown
8	Japhet Okari	21	Jaki Byard
9	Don Jay	22	Jimmy Giuffre
10	Billy Mitchell	23	Larry Young
11	Warren Smith	24	Billy Taylor
13	Eddie Jefferson	25	Richard Pablo Landrum
14	Ted Dunbar	27	Jimmy Giuffre
15	Andrew Hill	28	Ray Copeland
16	Bill Harris	29	Charli Persip
17	Leonard Goines	30	Full days program

July	31	Ernie Wilkins	Aug.	8	Bill Barnwell
Aug.	1	Mantwillla Nyomo		10	Ken McIntyre
	3	Chris White		11	David Amram
	4	Beaver Harris		12	Freddie Waits
	5	Jimmy Heath		13	Melba Liston
	6	Stanley Cowell		14	Billy Cobham
	7	Alvin Batiste			

Documentation:

All evening performances with Masters as leaders were documented using audio and video tape, as well as a significant number of the Apprentice's performances.

Positive Aspects of Jazz Lab Performances

The emphasis on performance was perhaps the most positive aspect of the program and provided a uniting element for all of the program's participants. The "street" atmosphere of having to get together the volume of performances required of the Apprentices afforded them the opportunity to experience the pressures of the professional musician. Other invaluable aspects of the volume of performances were:

- The opportunity for the Apprentice to be exposed to the Master's analysis of his approach to playing and to compare it to how the Master applied himself practically.
- The consistency of the Master's performance level provided the Apprentice with an additional insight into the depth of preparation

necessary to compete professionally.

- The ability to observe how the Masters' life-styles and personalities were reflected in their performance.

Experimentation:

Never before in the history of the music has there been such a large assembly of Jazz Masters, representing such a diverse number of styles and approaches. Their interaction with each other and with the Apprentices will have residual affects. It is impossible at this time to determine how it will be ultimately manifested in the music.

Masters' Interaction:

Jazz Lab allowed many Masters who would have, under other circumstances, had no opportunity to discuss, define, and offer solutions to each other's problems, to do just that. An example of the importance of this kind of interaction is exhibited in the meeting of several of the Masters currently active in educational systems. These came together to aid Melba Liston in the shaping of her program at the School for the Arts in Jamacia. (See appendix for an outline of the meeting.)

Some of the other positive aspects of the program were:

- Audio taped oral history project was initiated independantly by Leonard Goines and Acklyn Lynch.
- Non-musical offerings which ran the gamut from history to the application of self-hypnosis as an aid to more effective practice.

Problems

Bennington College's Resistance to the Program:

The resistance of the Bennington College community to Jazz Lab manifested itself negatively in all aspects of the program. The uncertain status of the project prior to its implementation made effective planning extremely difficult. The energy spent trying to anticipate the College's position could have been more positively consumed in the recruiting of Apprentices, developing audiences, and raising the media profile of the project

It is important to note that other major performing arts projects that function in the East during the summer (Marlboro-Newport R.I.) developed a significant portion of their audience by projecting a high media profile in the major urban areas of New York City, Boston, and Philadelphia, as well as in the closer, more obvious cities. The emotional strain on the staff of attempting to survive before the project existed, manifested itself in the alienation of several persons who could have been potentially effective in public relations.

The general hostility towards the program by the College personnel was more apparent during its implementation. The disrespect of "fellow artists" was intolerable. Studios and pianos were made unavailable and, in some instances, "sabbotaged". (The ventilator crank wires in the dance studios in the arts complex were "mysteriously" cut, making them intolerable at mid-day.) The stipulation that certain pianos were only to be used at specific times and under special circumstances was also a problem. The condescending attitudes of the mail room and house keeping staff, and the indifference of the security officers are examples of how the negativity with the College's faculty and administration permeated the entire fabric of

the institution. It is hard not to conclude that, in addition to the inhumanity of the circumstances, there were racial under currents. Further, for an institution that is supposed to be deeply concerned with the arts, to treat internationally recognized artists in such a fashion is a contradiction that has far reaching implications which should be seriously examined. Many Masters confided that they feared for the well being of their families.

Other Problems:

- The living quarters provided the Masters were unacceptable.
- Not enough time for the Masters to interact. Perhaps this could be corrected by providing a certain period at the start of the program for Masters to convene without Apprentices.
- Certain Apprentices did not live up to the potential exhibited in the audition tape, consequently, a structured curriculum had to be instituted to meet their needs.
- The plethora of interesting, concurrent activities was disturbing to Apprentices and Masters. In some sense, they seemed competitive.
- The Apprentices found the lack of structure disturbing. Those Apprentices and Masters who were internally organized were able to derive the maximum benefits the Lab had to offer. Those who weren't, had problems.
- The quality of the food service diminished and had to be adjusted.
- Some Apprentices found the challenge of public performance threatening and would have preferred informal performances with the Masters participating.
- Insufficient provisions were made for the recreation of the Masters' families.

- The public service staff were not as supportive as they could have been.
- Intense Apprentice recruitment with special scholarships for instrumentalists are needed so that no underrepresentation of any particular instrument occurs.
- No after hours central meeting place was provided for general, informal interaction.
- The Masters found that the close proximity of their living quarters to Apprentices undesirable and precluded privacy in general.
- The one pay scale for Masters was positive. However, it is their general opinion that it was too low. Its inadequacy manifested itself in our ineffectiveness to recruit Masters among the "senior statesmen" in the field.

MEETING OF JAZZ MASTERS AT LEONARD GOINES' APARTMENT TO DISCUSS
MELBA LISTON'S TEACHING SITUATION AT THE JAMAICA SCHOOL OF MUSIC

On Tuesday, August 17th, the week following the Bennington Jazz Lab, a group of Jazz Masters including Melba Liston, Warren Smith, Alvin Batiste, Vishnu Wood, Beaver Harris, Ken McIntyre and Leonard Goines met at Leonard Goines' apartment to discuss and resolve some structural problems facing Melba in her Jazz educational program at the Jamaica School of Music (Kingston, Jamaica, West Indies). The urgency of the situation was brought to their attention by Melba's S.O.S. for assistance in designing her black music program in terms of realistic long range goals and expansion. As this was her first experience in a teaching situation of this sort she felt a little uneasy about trying to evaluate and make changes in her present program for a variety of reasons.

The Masters involved viewed this meeting as a natural outgrowth of the Bennington Summers Jazz Lab and seized upon the opportunity to begin exerting its collective influence on a developing Jazz education program.

As the saga unfolded it became quite clear that Melba's problems were not only many but difficult to deal with on any level. In a nutshell they were the common ones of lack of a suitable budget, little administrative support and a willing but poorly prepared student body.

The total program was discussed at length over a period of several hours and the meeting successfully resulted in the development of a broad set of objectives, a potential course of study, and a packet of course outlines, and other teaching materials which the Masters had found

to be helpful in the development of their programs.

This experience caused the Jazz Masters involved to focus upon a much needed function that the group could serve on an ongoing basis. This was the utilization of the Bennington Jazz Lab interaction as a basis for developing broadly based program objectives, criteria and experiences, from the Jazz Masters' point of view, which would have a major impact on Jazz educational programs on both national and international levels.

Melba's anxiety stemming from lack of funds, etc., resulted further in a commitment from the Jazz Masters present to travel to Jamaica, if circumstances warranted, to function as consultants and to aid in the development of specific program areas. This would be done for a period of a few days and would be done free of charge except for transportation and living expenses.

JAZZ LAB VESPER SERVICES

SUNDAYS 5:00PM

July II,I976	Reverend Harvey Bates Ben Jones (trumpet)	United Church of Cohoes Troy,New York Apprentice,musical director
July I8,I976	Reverend Matthew Broadbent Ernest Bruce (vocalist)	North Bennington Congregational Church North Bennington,Vermont Apprentice,musical director
July 25,I976	Pastor John Gensel Ernie Wilkins (saxophones)	Pastor to the Jazz Community St. Peters Lutheran Church New York,New York Master,musical director
August I,I976	Father Richard Vosco Chris White (bass)	Director of the Diocesan Liturgical Music Center of the Roman Catholic Diocese of Albany Master,Musical director
August 8,I976	Father Edward Rodman Bill Barnwell (reeds)	Missioner to Minorities Boston,Massachusetts Guest Master,Musical director

Each vesper service used the talents of a musical director who called upon both masters and apprentices to perform during the service. The service usually lasted I hour of which there was at least 3 different musical offerings presented. The public was invited to take part in the unique religious Jazz offering.

It was the intention of the directors of Jazz Lab to provide another type of bridge between the Jazz community at Lazz Lab and the Bennington, Vermont community. Each service proved to be more and more successful in our underlying goals.

APPRENTICE ASSIGNMENT TO MASTERS

PATTI BOWN 4

Claude Baro (p)
Daniel Belmont (p)
Stephen Fishman (g)
Baba Fumi Akunyun (per.)

JAKI BYARD

Ken Boome (p)
Tony Conniff (b)
Ronald Berman (g) (last 2 wks. only)

RAY COPELAND 4

Calvin McCarthy (g)
Peter Apfelbaum (t. sax)
Stephen Bernstein (trpt)
Douglas Corbin (p)

SHARON FREEMAN 4

Craig Clark (d)
Joshua Edelman (p)
Lino Gianotti (p)
Betsy Fesmire (v)

BILL HARRIS 3

Mantwillla Nyomo (g)
Chuck Rosenberg (g)
Alexander El (d)

ANDREW HILL 4

Maisse Torres (g)
J.R. Mitchell (d)
Paul Hastil (p)
Eric Johnson (p)

PABLO LANDRUM 3

John Napoli (d)
Will Parsons (d)
Robert Bader (d)

BILLY MITCHELL 3

Daniel Licht (g)
Jean Decker (sax)
John Hazilla (d)

JIMMY OWENS 3

Joseph Crabb (t)
Tadashi Nomura (a. sax)
Michael Krawitz (trbn) (1st 3 wks.)

LARRY RIDLEY 3

Charles Gambetta (b)
Vlajko Lalic (p)
Ernest Bruce (v)

WARREN SMITH 5

Mari Mennel (p)
Tom Piazza (p) (3rd wk. only)
Eric Paulin (d)
Newlin Rankin (d)
James Cox (sop. sax)

CHARLES SULLIVAN 4

Ben Jones (t)
Tim Moran (t)
Ted Rosenthal (p)
Damaris Bernhard (p) (5th wk. only)

ERNIE WILKINS 4

Michelle Staley (p)
Reginald Hudgins (t. sax) (last 2 wks. only)
Debra Manzella (a)
Robert Wright (d) (5th wk. only)

LARRY YOUNG 3

William Weisbach (d)
Debbie Spitz (f)
Christian Wartchow (p)

CHRIS WHITE 3

Alan Nemeth (d) (last 3 wks. only)
Joshua Klein (g)
Glenn Richman (b)

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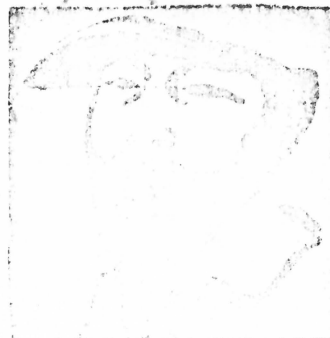
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PROGRAM

Tuesday, July 6, 1976

- 11:00 AM Morning hours are orientation sessions for Apprentices and Masters. This is closed to the public.
- 1:15 - 2:15 PM Lunch Break
- 2:15 - 3:00 PM Ensemble 1
Stephen Fishman, Tony Conniff, Claude Baro, Peter Apfebaum with Ray Copeland and Warren Smith. *Drama Theater*
- 3:00 - 3:45 PM Ensemble 2
Joshua Klein, Charles Gambetta, Jean Decker, Stephen Bernstein, Robert Eader with Patti Bown. *Drama Theater*
- 3:45 - 4:30 PM Ensemble 3
Daniel Licht, Daniel Belmont, Tim Moran, Michael Krawitz with Warren Smith and Chris White. *Drama Theater*
- 4:30 - 5:15 PM Ensemble 4
Calvin McCarthy, Frank Bochnin, Glen Richman, Craig Clark, Joseph Crabb with Ray Copeland. *Drama Theater*
- 5:15 - 6:00 PM Ensemble 5
Ken Boone, Ernest Bruce, Tony Conniff, Chuck Rosenberg, Tadashi Nomura with Warren Smith. *Drama Theater*
- 6:15 - 7:30 PM Dinner Break
- 6:30 - 8:15 PM Ensemble 6
Douglas Corbin, Ben Jones, Debra Manzella, Mantwila Nyomo, Alexander El with Chris White. *Drama Theater*
- 8:15 - 9:00 PM Ensemble 7
Joshua Edelman, Betsy Fesmire, Debbie Spitz, John Hazilla, Maïses Torres with Chris White. *Drama Theater*
- 9:00 - 9:45 PM Ensemble 8
Lino Gianotti, Charles Gambetta, Stephen Bernstein, Babafumi Akunyin with Warren Smith. *Drama Theater*
- 10:00 PM Jazz Lab closes for the day.

CHRIS WHITE is one of the energetic and dedicated Directors of Bennington Summers Jazz Lab. He tends to be highly visible because of his friendly and warm attitude but more so because of his stature. It was once remarked that Chris makes the bass, of which he is master extraordinaire, look like a violin.



Chris started playing the piano when he was about three and the guitar when he was five. "My mother was a fine pianist and singer and I had many cousins who played music too. I found it very strange as I got older and saw how people would give parties and play records, because we had always played our own music at home." Home was Brooklyn, New York, where he was born 40 years ago of West Indian parents. He lived in a neighborhood bursting with musical talent: Max Roach, Kenny Clarke, Carmen McKae, Eubie Blake, and his Godfather, the great Jazz pianist, Wynton Kelly. Kelly would take the 13 year old boy to his musical haunts, one of them being a bar where Max Roach would play drums. "I was always able to ask the musicians any questions I had, like Monk would sit down and say, 'this is a G7,' and I really got an understanding of the music. It wasn't until much later though, that I saw the implications of a lot of things."

When he was sixteen Chris went out on the road playing in circus bands and traveling all over the South. It was then that he first came in contact with the rural poor living in conditions of slavery. "I really got into people and trying to understand them." This attitude toward people has helped to guide him in the creation of Jazz Lab which will permit students and masters to mingle and work together to create music in a friendly egalitarian unstructured situation with only a small amount of attention paid to classroom situations. "I think the old days of sitting in with older musicians in bars can be very destructive because if you made a mistake, well you could forget it man, they would yell at you and call you names, stop the music and kick you off the stage. I think that's harmful in that it doesn't treat the music as art."

What is the music from which Jazz Lab takes its name? "I don't like to use the label Jazz because it doesn't come from the music, the etymology of the word is shaded in racism, the original word being Jass, and associated with whores, etc. But Jazz does give people a general idea of the music. It's creative, instrumental, improvisational music in the African-American heritage. It's really 'third world' music or non-European. Europe is the place or culture, whose musical culture is not based on improvisation, unlike Africa, the Orient or Latin America."

Chris White is a gifted musician whose professional music experience includes working for Dizzy Gillespie, Nina Simone, Duke Ellington, Sarah Vaughn, James Moody, Earl "Fatha" Hines, Teddy Wilson and Eubie Blake. He has been honored in the *Downbeat* readers poll for the best bassist of 1961-64 (third and fourth place) and the *Playboy* readers poll of 1963 (fourth place). But his talent is not only musical. He is the Director of the Institute of Jazz Studies at Rutgers University and Founder and Executive Director of Rhythm Associates. He is a designer/consultant for a variety of organizations such as MUSE (Brooklyn Children's Neighborhood Museum), New York State Council on the Arts and Jazzmobile.

THINGS THAT YOU SHOULD KNOW ABOUT THE PROGRAM . . .

TICKETS: PLEASE WEAR YOUR TICKET AT ALL TIMES: and display it when requested. Your ticket gives you free access to all public areas and open activities of the Jazz Lab for the entire day. (Tickets for subsequent days may not be purchased in advance.) Please respect the areas that have been marked as not open to the public; the college is still functioning around us.

Jazz Masters have the right to close any session to the public, either totally, or when a limited number of people are present. Seating at activities is on a strictly first come, first serve basis.

STAFF: The people wearing brown tee-shirts marked "Jazz Lab" have information on the program, what's happening, where and when. You can ask them for directions, for help in locating lost articles and people, for assistance with minor injuries, or whatever. Please follow their instructions and assist them if asked.

CARS: This is a walking campus; please cooperate by parking your car in the designated areas. Parking regulations will be strictly enforced and cars will be towed at owners expense.

ACTIVITY AREAS: Large maps have been posted throughout the campus, indicating buildings where most events will be occurring. Areas where Jazz Lab activities will be happening have been marked in GREEN on these maps. Some spaces in and around the Arts Complex are being used for other programs, and are not open to the public; please do not enter.

RESTROOMS & WATERFOUNTAINS can be found throughout the Arts Complex. Look for and follow the BLUE signs, or ask a Staffperson for assistance.

PUBLIC TELEPHONE: There are very few Public phones; Staffpeople can direct you.

PETS: No pets are allowed on campus. Please leave your animal in your car.

IF YOU NEED MORE INFORMATION: The PUBLIC INFORMATION OFFICE is located on the main floor of the Arts Complex. They can answer any questions that you might have about the Jazz Lab, the R&D Programs, or Bennington Summers; or about other cultural events in the region. They also maintain a lost and found, where lost articles may be reported, and, hopefully reclaimed.

A FINAL NOTE: Help us keep Bennington attractive by placing your trash in the receptacles provided, so that visitors after you will be able to appreciate the beautiful setting you are now enjoying.

PROGRAM

Wednesday, July 7, 1976

10:00 - 11:00 AM	History Class	Tishman
1:15 - 2:15 PM	Lunch	
2:30 - 3:30 PM	Bill Harris Recital	Pond Outdoor Stage
5:00 - 6:15 PM	Ted Dunbar Recital	Pond Outdoor Stage
6:15 - 7:30 PM	Dinner	
8:00 PM	Master Jam	Performance Arts Building

Please check with the Information Office for additional events which will be open to the public during the afternoon and evening hours.

"I grew up with Duke Ellington and Billie Holiday - - my father was always playing jazz records - - and it seems I always knew I wanted to play," says JIMMY OWENS who began studying trumpet "because I idolized Louis Armstrong" at an early age.



Owens, whose musical experience is impressive, has performed with Lionel Hampton, Charles Mingus, Herbie Mann, Count Basie, Gerry Mulligan, and Duke Ellington. For the last six years he has led the Jimmy Owens Quartet plus One (the "Plus One" being a singer-poet.)

A driving, ambitious and articulate man, Jimmy Owens is the co-Director of Bennington Summers Jazz Lab Program. Although he has been teaching almost all of his life, "since I was in 7th grade" he, like all the musicians at Bennington Summers, is looking forward to having more time this summer to work on his own music and the music of other Masters and Apprentices in a cooperative creative endeavor.

Although Jimmy has played festivals, concerts and recording dates all over the world he does not do club dates. "Clubs are too concerned with business. I play for people who want to hear music." However, Owens, himself, is deeply interested in the music business as it affects the lives of musicians. "It takes a jazz musician at least 20 years on the average to fully develop as much expertise as a physician, but a musician who only has talent and no head for business will starve." . . . "Some of the best musicians in the world still go out on the road for \$200 a week, trying to pay hotel bills, buy food, clothing and maintain families (here) in New York." Therefore, in order to help musicians help themselves Owens founded the Collective Black Artists, Inc. whose members exchange skills and information aimed at protecting and improving their economic status. He has written and published a series of articles on such topics as copyright, publishing and contracts. In addition, he lectures and gives courses in the "Business Aspects of the Music Industry."

Not only an outstanding trumpeteer which *Down-Beat* named as a "Talent Deserving Wider Recognition" Jimmy Owens has written and performed his own works with classical orchestras here and in Europe.

He was born in the Bronx, NY in 1943, is married to a beautiful lady, has two children and enjoys making cabinets and tables for his family's home.

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PROGRAM

Thursday, July 8, 1976

- 10:30 - 11:30 AM Business Aspects of the Music Industry by Jimmy Owens
VAPA E-303
- 11:30 AM - 1:15 PM Rehearsals, practice sessions and master lessons
Various studio spaces of VAPA
- 1:15 - 2:15 PM Lunch
- 3:00 - 4:00 PM History of Jazz by Leonard Goines
Tishman
- 4:00 - 6:15 PM Rehearsals, practice sessions and master lessons
Various studio spaces of VAPA
- 6:15 - 7:15 PM Dinner
- 8:00 PM Concert
Drama Theater
Featuring Jaki Byard, on alto sax with Paul Hastil on piano, Eric Paulin on drums, Daniel Licht on guitar, Tim Moran on tenor sax, Tony Conniff on bass and Joseph Crabb on trumpet.



The regal dignity and sculptured features of Japheth Okari give him an instantly recognizable, distinctly African appearance and bearing. He is Kissi with Massai ancestry. His home territory is adjacent to the Kalenjin, the group who have distinguished themselves as amazing long

distance runners. And in the international territory that Japheth has covered, he might be considered at least a long distance voyager.

Okari's father was a teacher. The family had been converted from their tribal religious beliefs to Christianity. Luckily, his parents did not cast aside their African traditions, but kept them along side of the Christian teachings and so Japheth grew up with a blend of Western and African cultures.

Included in this mix was an early study of the accordion. His father taught him the instrument. It was in Bugema Missionary College in Uganda, however, that Japheth became interested in his native African musical traditions. There is little formal study (in the Western sense) connected to the study of drums and drumming, because as Japheth Okari points out, "Musical scholarship is suspect. It is not important that you have studied music since Africans are born into a tradition of music. If you say you have studied music an African will counter with, 'Why do you play?' and you then demonstrate what you know. You just get into drumming."

Okari is at Jazz Lab as a scholar of African Studies, especially as it relates to and interacts with music. He comes with impressive credentials to the program. He studied in Yugoslavia, taught in Europe, has served as a Director of Broadcasting for German and Kenyan Radio and is now a teacher and a foreign correspondent reporting news of the United States and the United Nations. From such an international background it should come as no surprise that Japheth Okari speaks 20 languages and dialects. He can do almost *anything* as his friend Patti Bown enthusiastically insists.

In discussions about the African tradition of music, Okari stresses that his native music is usually performed with specific meaning and intention for a God. It is a cleansing of the self in the appeal being made to the God. In this sense it has connections to Christian church music. But it is also a music of self realization and self growth and in this sense it relates directly to the African-American tradition of Jazz.

When asked if anything important had been omitted by the interview he said, "Yes, what is important is that I would like to form a Jazz Lab soccer team." Bennington soccer team beware!

Sketch by Don Belton

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PROGRAM

Friday, July 9, 1976

1:00 AM - 1:15 PM
Ensemble *Dance Theater*
Ensemble *Drama Theater*
Ensemble C *VAPA Room E-320*

1:15 PM - 2:15 PM Lunch

2:15 PM - 3:00 PM Unschedule Time
Rehearsals, practice sessions
and master lessons may be in
progress.
Various studio spaces of VAPA

3:00 PM - 4:30 PM
History session: African
Gods and Music by Japheth Okari
Tishman

4:00 PM - 6:15 PM
Improvisation by Ray Copeland
VAPA D-202

6:15 PM - 7:30 PM
Dinner

7:30 PM - 8:00 PM
Unscheduled Time. Rehearsals,
practice sessions and master les-
sons may be in progress
Various studio spaces of VAPA

8:00 PM
Concert: Participants to be
announced
Dance Theater

*Rehearsals, practice sessions and master les-
sons may be in progress throughout the VAPA
complex. You are free to visit them unless
closed" by masters and apprentices.*

*For Concert participants please check with
Information Office.*

"I've been singing all my life", says DON JAY. But he admits that he probably first got turned on by music as a kid when he used to follow marching bands down the streets of his home-town of Pittsburg. By the time the band was passing his house he would be out front strutting and leading the procession.

In actual fact, it wasn't until high school that he actually started taking music lessons - - although his father played the guitar - - and hanging around nightclubs. At first he played the congo drums and sat in with groups. The musicians would get pretty mad at him . . . "What is this guy doing? they would say. He couldn't even keep time right as far as they were concerned."

But he must have known what he was doing since he was soon singing for his tuition fees and worked his way through music school by singing in night spots. His family were now living in Los Angeles and he studied at the Los Angeles Conservatory of Music and the Westlake Conservatory of Music at UCLA. Then came the time to strike out on his own. He had worked in *Showboat* in L.A. so when he had a choice of New York or Las Vegas he chose New York and Broadway which has been employing him ever since. He has been in *Hello Dolly*, *The Zulu and the Zayda*, *Raisin*. . . he sung and toured Europe and Africa with the Leonard DePaur Chorus and expects to be going back soon to sing in Liberia. More recently he has been interested in acting and has appeared in several movies: *Across 110th Street*, *Gordon's War*, and *Cotton Comes to Harlem*.

His work with the Jimmy Owen's Quartet Plus One - - as the "One", a singer/poet, has also provided him with an opportunity to use some of the fine poetry he has been writing. He describes the poetry as "radical" and "bitter."

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PROGRAM

Saturday, July 10, 1976

10:30 AM - 11:30 AM

Business Aspects of
the Music Industry by
Jimmy Owens

VAPA E-303

11:30 AM - 1:15 PM

Ensemble A
Rankin, Klein,
Manzella, Rosenberg,
Lalic, Conniff with
Sharon Freeman

Dance Theatre

Ensemble B
Decker, Mennel, Mc-
Carthy, Napoli, Spitz,
Richman with
Billy Mitchell

Drama Theatre

Ensemble C
Torres, Cox, Weisbach,
Belmont, Licht with
Charles Sullivan

VAPA E-320

1:15 PM - 2:15 PM

Lunch

2:15 PM - 3:00 PM

Unscheduled Time

3:00 PM - 4:30 PM

Development of the
Blues (Film Strip)

Tishman

5:00 PM - 6:15 PM

Concert: "The Blues"
Jimmy Owens, Chris
White, Patti Bown and
Don Jay

Pond Outdoors or Drama Theatre (Rain)

6:15 PM - 7:30 PM

Dinner

7:30 PM - 8:00 PM

Unscheduled Time

8:00 PM

Concert I; Billy Mit-
chell, sax., Ted Rosen-
thal, piano, John Con-
niff, bass, Craig Clark,
drums

Concert II; Larry
Young, organ, Joe
Chambers, drums

Dance Theatre

In certain kinds of communities life centers around the church and family and from birth on recitation and singing in church are an early part of the pattern of life. So it was for BILLY MITCHELL. It was also usual to take up an instrument in school where he learned to play the clarinet and since learning and playing music was easy and pleasurable for him it was only natural to go on and become a professional musician.

Born in Kansas City in 1926 he got his musical education in Detroit at Cass Tech. Among the first significant exposure Billy Mitchell had to the clarinet was Benny Goodman who he heard on the Camel Caravan. In his teens he played for Harold Wallace and his band in Detroit. The name probably means nothing to most of us since Wallace never left Detroit or was particularly famous outside of that city. However, Wallace looms as an important influence on Mitchell's musical career and gave Billy his early training. But in terms of consummate skill and ability, Artie Shaw remains Mitchell's favorite clarinet player.

Along with fellow musicians and associates Lucky Thompson, Sonny Stitt and Milt Jackson, "Billy Mitchell played a big role in the development of the Detroit jazz wave."

Mitchell is renown as a modern tenor stylist, having won *DownBeat's* New Star Award for small combo in 1962. He is also known as a composer and arranger and after leaving the Count Basie Band and moving to Nassau County, New York he was asked to become Director of the Nassau County In-School Jazz Ensemble. He has taught on all levels in the schools as well as colleges and universities. Although he enjoys teaching he enjoys playing with other professional musicians more. Billy Mitchell is sure to have plenty of opportunity to do just that this summer at Jazz Lab.

PROGRAM CONTINUED

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PROGRAM

Sunday, July 11, 1976

1:00 PM – 3:00 PM

Concert:

**Chris White: ACCOUS-
TIC & ELECTRIC with
Chris White, Doug Cor-
bin, Mantwila Nyomo,
Ted Dunbar, Larry
Young, Don Jay, Ernest
Bruce, Babafumi Alahunju,
Craig Clark, Joe Cham-
bers & John Hazilla**

Drama

3:00 PM – 5:00 PM

Rehearsals, practice
sessions and Master
lessons may be in
progress

Various studio spaces of VAPA

5:00 PM – 6:15 PM

Jazz Vespers

**Reverend Harvey Bates
United Church of Cohoes
Troy, New York**

Pond Outdoors

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WARREN SMITH is not new to the Bennington Community. For seven or eight years he was part of the Bennington College Composers Conference which included a rather unusual group of composers. And during that time he came in contact with people like Stephen Volpe and Talib Hakim (Steven Chambers). It has been encounters with people like these which have left a definite impression on his life. But then Warren Smith has acknowledged that a great many different musical styles and composers ranging from Broadway music and John Cage have at one time or another passed through his drum surface.

He feels that most of the important things which affected his music happened to him after his arrival in New York in 1957. One of the first significant things was that he became the percussionist for Westside Story – the end of the Broadway run and then the road show.

In 1958 he went to work for Johnny Richards a big band that he was eager to work for. During these same years he was also substitute percussionist for the New York City Ballet playing quite a bit of classical avant-garde music.

All of this remarkably varied background has earned him a reputation as a percussionist's percussionist. And Warren feels that he has a broad scope of ability as the result of his composite of experiences.

His training started when he was very young. Both his mother and father are professional musicians. His mother plays the harp and the piano. His father taught and ran a repair business for reed instruments. He started Warren on the saxophone at three. When he got to be six, however, Warren "got too smart for his father and went into drums." He studied with various teachers in his hometown of Chicago, but "the man I studied the longest with was Oliver Coleman."

Smith is now a teacher at the State University of New York at Old Westbury which he combines with work as Gil Evan's percussionist; with directing his own group, Composers Workshop Ensemble; and with composing.

He is an avid sports fan, jogs regularly, and has a demonstrated affection for children (4 daughters), animals (2 dogs) and plants

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PROGRAM

Tuesday, July 13, 1976

11 AM - 1:15 PM

Ensemble A:
Rankin, Klein, Manzella,
Lalic, Conniff with Sharon
Freeman
Dance Theater

Ensemble B:
Decker, Meinel, McCarthy,
Napoli, Spitz, Richman,
Cassa with Billy Mitchell
VAPA D-204

Ensemble C:
Torres, Cox, Weisbach,
Belmont, Licht with Charles
Sullivan
VAPA D-201

1:15 PM - 2:15 PM

Lunch

2:30 PM - 4:00 PM

History of Jazz Session by
Acklyn Lynch
Tishman

4:15 PM - 6:15 PM

Improvisation by Ray Cope-
land
VAPA D-202

6:15 PM - 7:30 PM

Dinner

8:00 PM

Concert: Larry Ridley with
Jimmy Owens, Billy
Mitchell, Andrew Hill, and
Beaver Harris.
Dance Theater

This concert will be follow-
ed by an apprentice concert
including other masters.

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Did you know that EDDIE JEFFERSON is known to close friends and associates as "Eggybean"? He says, although it is hard to believe, that the name was given to him in childhood because he was a big eater of eggs and beans.

Not only did Eddie acquire an affectionate nickname as a child, but it was then that he acquired his initiation into the theater. Once he and his brother Charlie had seen entertainers like Bessie Smith and Drake & Walker they went out, learned a time step, and took to the stage. There never were any lessons or formal training; they "just did it". Eddie and Charlie started out with the famed "Candy Kids," which not only produced the great jazz singer, Eddie Jefferson, but other jazz luminaries such as Earl Gardner. The stories that Eddie can tell about people who for many of us are only legends are fascinating and will be part of an article in *Players* magazine.

For most of his life Eddie Jefferson has been known as a dancer. He worked club dates all over the United States and Canada, sometimes teamed with a partner: T-Bone & Eddie, Billy & Eddie, Jefferson & Taylor. He also worked as a featured dancer with a club act like Sarah Vaughn. Sometimes he would sing while tap dancing and often back in his room he would just sing.

His style of singing grew out of a desire to play music, but he knew that he would never make it as a musician. Therefore he substituted his voice for the horn part and laid the ground work for groups like Lambert-Hendricks & Ross, King Pleasure and the Pointer Sisters. The tap dancing also played an important part; "In my style of singing you have got to know rhythm and timing."

While appearing at the Apollo Theater in Harlem, Eddie met jazz saxophonist James Moody, who was impressed by Eddie's way of singing which Jefferson considered to be totally personal and non-commercial. He would study the music and hear the story which it told: from what the purely instrumental music was saying would come the lyrics. Eddie once asked Charlie Byrd whether his lyrics reflected Byrd's feelings about the instrumentation. "It was close, it was close."

Although it was Moody who made him commercial and first recognized his singing talent it may have been Leo Watson, an early scat singer and musician with the Krupa and Goodman bands, who had some influence on the style of "a guy named Eddie - They call him the Be-bop Boy." ... "James Moody, you can come in and blow now, we're all through."

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PROGRAM

Wednesday, July 14, 1976

10:30 AM - 11:30 AM

Business Aspects of the
Music Business

VAPA E-303

11:30 AM - 12:30 PM

Tonal Conversions by Ted
Dunbar

Tishman

1:15 PM - 2:15 PM

Lunch

2:30 PM - 4:00 PM

Concert: Peter Apfelbaum
Pond

4:00 PM - 5:00 PM

Alternate Ensemble with
Charles Sullivan

VAPA D-201

5:00 PM - 6:15 PM

Arranging with Ernie
Wilkins

VAPA E-320

6:15 PM - 7:30 PM

Dinner

8:00 PM

Concert: Sharon Freeman
with Larry Ridley and
Warren Smith

Dance Theater

This concert will be follow-
ed by an apprentice concert
including other masters.

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It all started with *Black, Brown and Beige* at a Duke Ellington concert TED DUNBAR'S mother took her children to when he was 6 years old. From that point on he wanted a trumpet and a guitar.

In Junior High School he joined the marching band and was the student director of the dance orchestra in High School. He was also playing with local groups in his home town of Port Arthur, Texas. Ted went on to Texas Southern University with a music scholarship where he attended the School of Pharmacy graduating second in his class. He still is a registered and working pharmacist . . . working in New Jersey two days a week and holding licenses for Texas, Indiana and New Jersey. He has used this profession as a way to support his family and his music.

In the south there are many, many kinds of music going on in little clubs. Through this background Ted Dunbar was exposed to a wide variety of musical possibilities. However the music of the blues and marching bands probably affected him most: especially band music and his band master, Oscar Mac Neil, who, "bless him, he exposed me to everything." When he was old enough he would sit in at the local night clubs.

During his last year in school he went to Indiana to visit a drug company for a job and there he met Wes Montgomery. They became close friends and when Ted moved to Indiana to work as the manager of a chain drug store all day, he would go out at night and "have me some fun" with people like Fred Hubbard, Jaime Ebersol, J.J. Johnson and Jerry Coker. Back in Texas he continued the pattern of working days for a drug chain and playing clubs at night. All this was preparation to come to New York City.

His first job in New York was a movie sound track for Gil Evans and then things like the Leon Bib Show, SOUL for channel 13, Jazzmobile, Jazz Interaction, Two Gentlemen of Verona provided continuous work as a musician.

Ted Dunbar will proudly show you pictures of his children: 2 girls and a boy and he'll give you some insights based on his numerology skills if you ask nicely.

Ted Dunbar has published two books: TONAL CONVERGENCE SYSTEM and NEW METHODS OF JAZZ GUITAR. Both are available through the author.

THINGS THAT YOU SHOULD KNOW ABOUT THE PROGRAM . . .

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FOOD: Fine food and beverages at moderate prices are available on the lower floor of the Arts Complex until 10 pm. There are both indoor and outdoor eating areas, and we request that consumption be confined to these areas.

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PROGRAM

Thursday, July 15 1976

10:00 AM	Sharon Freeman <i>Dance</i>
10:00 AM - 11:00	Philosophy of Practice Techniques by Jimmy Owens <i>VAPA E-303</i>
11:00 AM - 1:15 PM	Ensemble A: Rankin, Klein, Manzella, Lalic, Conniff with Sharon Freeman. <i>Dance Theater</i>
	Ensemble B: Decker, Mennel, McCarthy, Napoli, Spitz, Richman, Cassa with Billy Mitchell <i>VAPA D-204</i>
	Ensemble C: Torres, Cox, Weisbach, Belmont, Licht with Charles Sullivan <i>VAPA D-201</i>
11:30 AM - 12:30 PM	Open Guitar Ensemble Open to all Guitarists by Ted Dunbar <i>McCollough Lounge</i>
12:00 - 1:00 PM	Open Ensemble by Eric Johnson, Andrew Hill.. open to others <i>VAPA J-224</i>
1:15 PM - 2:15 PM	Lunch
2:30 PM - 4:00 PM	History of Jazz Session by Acklyn Lynch <i>Tishman</i>
4:15 PM - 6:15 PM	Improvisation by Ray Copeland <i>VAPA D-202</i>
6:00 PM - 5:30 PM	Early Jazz by Leonard Goines <i>VAPA J-334-C</i>
6:15 PM - 7:30 PM	Dinner
8:00 PM	Concert: Featuring Beaver Harris with Chris White, Warren Smith, Andrew Hill and great surprises <i>Dance Theatre</i>
9:00 PM	Duo Concert: Ted Dunbar & Larry Ridley

ANDREW HILL held the opening audience at Bennington Summers spellbound when he attacked the piano and that is just about the only description one can give of Andrew's technique since the feeling was one of continuous impact between the artist and the instruments.

But Andrew has been colliding with the piano since birth. He could play as soon as he could walk. His teacher would play something and he would play it back in a different key — so lessons didn't seem necessary. Andrew Hill is entirely self taught.

He started performing in the early 50's and his first job was with Charlie Parker. He has also worked with Dinah Washington, Al Hibbler and many others. In the 60's Hill led various groups that included some very prominent musicians. And for the 70's he says, "The whole energy school of playing isn't valid, as far as I'm concerned. It's time to become proficient on your instrument."

Andrew Hill is certainly proficient and prolific as a composer-pianist. He works in varying formats — string quartets and symphony orchestras, big bands and small groups — in an attempt to break down categories that develop around an artist's style and restrict him.

He also has been a forerunner in suggesting to musicians that they attempt to control their futures and their product more. "The only way to survive is to stay clear of the marketplace," says Hill. "Look what happened to so many of the so-called prominent jazz musicians — they were promoted for a while but now they can't even draw five people to come out and listen to them in a club." It is, perhaps, the result of Andrew Hill's aggressiveness in this area that serious black composers are finally getting some grant money. Hill, himself, has become a prominent part of the State Department Touring Program. This year in addition to State Department Tour he has visited India and Japan on concert tours and gave up a European swing this summer in order to be part of Bennington Summers Jazz Lab.

Andrew likes the seclusion of a rural setting, such as Vermont. He has maintained a home in mid-state New York for the past several years and is now in the process of moving his family to the hills north of San Francisco. He feels that the country helps him to refresh and replenish his art. "The music is and always will be the purest thing on the planet because of the nature of those playing it."

10:00 PM - 1:00 AM

Ray Copeland Rehearsal
Don Jay

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Program cont.

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PROGRAM

Friday, July 16, 1976

10:30 AM - 11:30 AM	Thelonious Monk Repertory Jones, Rosenthal, Corbin, Clark, Rankin, Moran, Hastil, Paulin, Bader, El with Larry Ridley <i>Carriage Barn</i>
10:30 AM - 12:00	History of the Big Bands & Swing by Leonard Goines <i>Tishman</i>
11:00 AM - 12:00	How to Project Your Voice by Don Jay <i>Drama</i>
11:00 AM - 12:00	Johnson with Jaki Byard <i>Jennings 237</i>
11:30 AM - 12:30 PM	Guitar Ensemble by Ted Dunbar <i>VAPA E-320</i>
12:00 noon	Solo Concert by Douglas Corbin <i>Jennings 224</i>
12:00 - 1:15 PM	Jazz Choir rehearsal: Manzella Jones, Roswig, Fishman, Bruce, Decker, Belmont, Fes- mire, Corbin, Tulipan with Eddy Jefferson <i>Drama</i>
1:15 PM - 2:15 PM	Lunch
2:30 PM - 3:30 PM	Hastil with Jaki Byard <i>Jennings 237</i>
2:30 PM - 4:00 PM	African History and its Rela- tionship to Literature and Music by Japheth Okari <i>Tishman</i>
3:00 PM - 3:30 PM	Moran with Jaki Byard <i>Jennings 237</i>
4:15 PM - 6:15 PM	Improvisation with Ray Copeland <i>VAPA D-202</i>
4:00 PM - 6:15 PM	Rehearsal: Crabb, Hastil, Licht, Paulin with Jaki Byard <i>Dance</i>
4:30 PM - 6:00 PM	Roundtable: Okari, Lynch, McIntyre, Goines, Ridley, Beaver Harris, Owens, White, Mitchell, Hill <i>Dance</i>
6:15 PM - 7:30 PM	Dinner
8:00 PM	Issues and Concepts in Black Music. Panel Discussion with Leonard Goines as moderator. <i>Dance</i>
9:00 PM	Concert: Ken McIntyre and masters <i>Dance</i> This concert will be followed by an apprentice concert: Crabb, Hastil, Licht, Paulin featuring Jaki Byard <i>Dance</i>
10:00 PM - 1 AM	Rehearsal: Corbin, Clark, Mantwill, White, Dunbar, Fishman, Fesmire, Bruce, Moran with Larry Young

Did you know that Bill Harris is a comedian? He is a very subtle and funny man. Incidentally, he is also a world famous guitarist who also sings the blues. Although it is reputed that he never leaves Washington where he has a guitar studio, he denies the report. He went on a tour of Martinique last winter as part of the International guitar festival, and he is here at Bennington Summers Jazz Lab, isn't he?

Bill was born into a musical family. His father was a minister in the Nashville, North Carolina area - he learned to play the organ when he was three. He went on to the clarinet and even played drums in High School . . . drums which he made himself. By the way, if you need someone to play the bass part for *The Organ Grinder's Serenade* Bill can fill in on the jug. When asked how he happened to take up the guitar he replies, "I heard a voice in early youth which sang to me with golden throat and I caressed her and we became one."

Harris' family moved to Washington, D.C. while he was in the army. And it was there that he studied music on the G.I. Bill. He liked the city. It was beautiful, more progressive than New York, he felt, and to Bill, who is very gentle, somewhat shy, Washington wasn't as fast moving as New York. His plan was to go to Washington and to work his way up to New York City, but he seems to have happily settled down in D.C. where he now has a second business, a successful restaurant, *Pig Foot* (he serves them, but he doesn't eat them.) And although he has no intention of moving to New York City, he doesn't discount the possibility of opening a *Pig Foot* there. If he doesn't, perhaps he will spend some time in New York playing at the restaurant as he does at the one in Washington.

Bill Harris' first road trip as a musician was for the James E. Straight shows which were carnivals. He was an arranger and a guitarist for "C. Miller's Brown Skin Models." Bill has lots of fast and funny lines from "LeRoy" who was the barker for the show.

Since that long ago time, Bill Harris has developed a reputation as an outstanding guitarist and teacher. Among the many people he has met, worked with, listened to, he thinks that John Malchi, John Collins, John Coletrane, Richy Powell and Wes Montgomery have had the greatest impact on him. He won't mention those people he has worked with who stole his music.

Works in progress by
Frances Batson *Lois Burkett* *Christopher Sproat*
Joan Chamberlain Stewart *Marvin Torfield* *Lon Wasco*

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Participants in The Sound and Light Structures
 Workshop will be on view throughout the
 VAPA building

PROGRAM

Saturday, July 17, 1976

10:00 AM - 11:00 AM

Vesper Rehearsal: Bernstein,
Conniff, Corbin, Baro, Moran,
Paulin, Klein, Bruce
Usdan Gallery

10:30 AM - 12:30 PM

Concert Rehearsal: Harris, Young,
Ridley, Wilkins, Jones, Crabb,
Akunyun with Landrum and
Jefferson
Drama Theater

10:30 AM - 11:30 AM

Lecture: Business Aspects of the
Music Industry with Jimmy
Owens
VAPA E-303

11:00 AM - 1:30 PM

Rehearsal with Dick Griffen,
Beaver Harris, Patti Bown, Ken
McIntyre, Chris White
Usdan Gallery

11:00 AM - 1:15 PM

Ensemble A: Rankin, Klein, Man-
zella, Rosenberg, Lalic, Conniff
with Sharon Freeman
Dance

11:00 AM - 1:15 PM

Ensemble B: Decker, Mennel,
McCarthy, Napoli, Spitz, Rich-
man, Cassa with Billy Mitchell
VAPA D-204

11:00 AM - 1:15 PM

Ensemble C: Torres, Cox, Weis-
bach, Belmont, Licht with Charles
Sullivan
VAPA D-201

11:30 AM - 12:30 PM

Guitar Ensemble with Ted
Dunbar
VAPA E-320

1:15 PM - 2:15 PM

Lunch

2:30 PM - 4:00 PM

Lecture: History of Gospel,
Rhythm and Blues, Soul with
Leonard Goines
Tishman

4:00 PM

Concert - Gospel, Rhythm &
Blues, Soul: Nyomo, Fishman,
Corbin, Bruce, Fesmire, Hazilla,
Akunyun, Darjan with Dick Grif-
fen, Billy Mitchell, Don Jay,
Chris White, Leonard Goines,
Ted Dunbar, Beaver Harris
Dance

5:00 PM - 6:15 PM

Arranging with Ernie Wilkins
VAPA B-204

6:15 PM - 7:30 PM

Dinner

8:00 PM

Apprentice Concert: Owens,
Paige, Rosenthal, Richman,
Clark
Usdan Gallery

8:00 PM

Masters Concert: Ray Copeland,
Ernie Wilkins, Dick Griffen, Jaki
Byard, Larry Ridley, Pablo Land-
rum, Robert Bader
Dance
Followed by: White, Nyomo,
Fishman, Dunbar, Corbin, Bruce,
Jay, Fesmire, Hazilla, Akunyun,
Darjan, Clark
Dance

Among the more formal courses that Bennington Summers is offering have been LEONARD GOINES' classes in History of Jazz which has been highly praised by the attendees. This week we will have double pleasure when we get both a lecture course and a concert by Leonard and Chris White; the concert material will act to illustrate the content of the lecture.

Dr. Goines is a professor of Music at Manhattan Community College and also teaches Afro-American Music at New York University. He is a consultant and field researcher for the Smithsonian Institute and he has written on all phases of music. Finally he is a trumpet player with the Symphony of the New World and has experience as a performer on radio, Broadway shows and with jazz groups.

A multi-talented man he has no unusual story to tell about his attraction to music as a career. He began playing the trumpet when he was nine. His family were not particularly musical nor encouraging about the subject. However, he lived about seven blocks from the Apollo Theater and by the time he was a teenager the theater often sent for him if the scheduled house trumpet player failed to appear.

He passed through the typical music channels such as the Manhattan School of Music and Fountain-bleau School in France where he studied with Nadia Boulanger and finished with a Doctorate from Columbia University. If he had to name someone who influenced his work it would probably be Nadia Boulanger. It was Eigelow at the Manhattan School of Music who helped him to see that musicians did not live in a vacuum and perhaps pointed him in the direction he is now moving in.

His scope as a musicologist has branched out and extended into ethno-musicology particularly dealing with African retention in black music. Therefore it should come as no surprise when he describes himself as eclectic dealing in world music and liking all good music.

A great deal of the background for his courses and his comprehensive taste is gathered as Leonard pursues another of his favorite pastimes, traveling. He has traveled all over the world and the only continent he hasn't touched upon is Australia. He will soon be leaving us to visit Brazil where he intends to finish up some research.

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Works in progress by *Stephen Antonakos*
Frances Batson *Lois Burkett* *Christopher Sproat*
Joan Chamberlain Stewart *Marvin Torffield* *Lon Wasc*
Participants in The Sound and Light Structures
Workshop will be on view throughout the VAPA building.

PROGRAM

Sunday, July 18, 1976

2:00 PM - 1:00 PM

Vesper Rehearsal:
Crabb, Bernstein,
Conniff Corbin, Baro
Moran Paulin Klein,
Bruce
Arts Complex, Usdan

00 PM

Concert:
Dick Griffin and
Ken McIntyre, Chris
White, Patti Bown &
Beaver Harris

Pond

30 - 5:00 PM

Sunday Buffet

00 PM

Vespers
Reverend Matthew Broad-
bent, North Bennington
Congregational Church

Musicians: Crabb,
Berstein, Conniff,
Corbin, Baro, Moran,
Paulin, Klein, with
Ernest Bruce, Musical
Director for this
event.

Pond

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For schedule changes and additions please check with the Information Office.

LARRY RIDLEY began playing the violin at the age of five partly because Fritz Chrysler and Jascha Heifitz on the Bell Telephone Hour caught his attention. It wasn't until he was around 14 or 15 when he heard Oscar Peterson with Ray Brown on bass at Jazz at the Philharmonic concert that the bass became his primary instrument.

His mother who was not a musician herself had always encouraged her children to enjoy music. In particular she was a fan of artists like Lunceford, Ellington, Basie and Nat Cole.

Larry started playing professionally around 16 years old. He worked with the Montgomery brothers, Wes and Buddy, around his hometown of Indianapolis. Later he formed a group which included James Spauling and Freddie Hubbard called "The Jazz Contemporaries."

Ridley attended Indiana University School of Music on a violin scholarship, but because of his active participation in the jazz scene he never finished at the institution. It was during this time that Larry met his wife, Aurelia, who is a very important part of his life. He saw her come into a club and said to himself, "I want to meet that lady."

Early in 1960 Slide Hampton was passing through Indianapolis and asked Larry Ridley to join his group. As a result of that road trip, Larry ended up in New York where he enjoyed a very active participation in the jazz scene and a growing reputation as an outstanding bassist.

After years of being on the road and performing Larry got tired of the treadmill. He wanted more stability to his life and therefore following the same route that other jazz and symphonic artists had taken he went back to school, finished his degree and got a job teaching in a college. . . in this case Livingston College in New Jersey where he is the chairman of the music department and still maintains an active schedule of performance work. He is eager to see jazz get the credibility it deserves and he will certainly be doing whatever he can to encourage that attitude as Chairman of the Jazz Panel for the National Endowment for the Arts.

One of his recent important performance dates was at the White House performing for President and Mrs. Ford and the Prime Minister of Pakistan as bassist of the Billy Taylor Trio. We at Bennington Summers Jazz Lab will have the pleasure of hearing that same trio perform next week when Billy Taylor, pianist and leader of the trio, and drummer Freddie Waits are also in residence.

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PROGRAM Tuesday, July 20, 1976

10:00 AM - 10:30 AM	Meeting: Masters and Apprentices	Masters' Studios
10:30 AM - 1:00 PM		
2:30 PM - 6:00 PM	Voice Projection with Don Jay	Arts Complex Outdoor Stage
11:00 AM - 12:30 PM	Lecture: African Instruments with Mantwilla Nyomo	Concert Hall
11:00 AM - 1:15 PM	Ensemble A: Rankin, Klein, Manzella, Rosenberg, Lalic, Conniff	Dance
	Ensemble B: Decker, Foss, McCarthy, Richman, Cassa, Napoli, Spitz	Drama
	Ensemble C: Torres, Cox, Weishbach, Belmont, Licht, Hazilla	
1:15 PM - 2:15 PM	Arts Complex E-320	Lunch
2:30 PM - 3:30 PM	Lesson: Eric Johnson with Jaki Byard	Jennings 237
•2:30 - 5:30 PM	Rehearsal: Jimmy Owens, Bill Harris, Mantwilla Nyomo, Warren Smith, Apfelbaum and Gambetta	Drama
4:15 PM - 6:15 PM	Improvisation: Apprentices with Ray Copeland	Arts Complex D-202
4:00 PM - 6:15 PM	Rehearsal: Beaver Harris, Eddie Jefferson, Larry Young, Ernie Wilkins, Pablo Landrum, Jones, Crabb, Akunyun	Dance
8:00 PM	Concert: Eddie Jefferson, Beaver Harris, Larry Young, Larry Ridley, Ernie Wilkins, Pablo Landrum, Crabb, Jones, Akunyun	Dance

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SCHEDULE SUBJECT TO CHANGE.
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Although no one would ever believe it, PATTI BOWN insists that she is really very moody and has highs and lows like everyone else. She feels that if she brings enthusiasm to even a trivial job it will be less tiresome and she will work better. In order to keep her spirits up she meditates. And in order to maintain her energy, Patti takes care of her body with a special diet.

It seems that Patti has always had exceptional energy. As one of four sisters she learned to play the piano -- a \$10 piano that her mother bought from a neighbor. All four of the sisters learned piano and one of them showed such promise that she was aided by Paul Robeson and Orson Wells and offered a musical tour. Nevertheless, Patti is the only one of the group to go on to a musical career.

She started playing the piano when she was only two years old. And learned to play by ear. When she finally took lessons at 6 she tried to avoid learning to read music, but she did learn and is thankful now. Patti Bown always kept making up her own music and she thinks that creativity has helped to keep her fresh as a musician.

Music was part of life at the family home in Seattle, Washington which was always open. In fact, the family held open house once a week on Saturday and all the family and all the people in the neighborhood would come together. There would be lots of music.

Patti Bown can't remember a time when she was not playing before the public. When she was a little girl she played organ in church and as a young lady she played in a piano recital for the Governor of Washington. However, her first paying job was for a funeral home. She got \$5 or \$10 depending on the size and quality of the funeral.

Although her family had brought young Ms. Bown up strictly, she would dress up so that she looked older and would go to clubs and hang around the musicians. . . "That's how you really learn." When she was 12 or 13 she played in an army officers camp.

Patti tries to avoid taking requests for songs in clubs. She found one way to achieve her goal was to say, "The piano player is nuts. Leave her alone." Then she could play what ever she wanted to play. Her music was probably influenced by Duke Ellington, Beethoven, Art Tatum, Fats Waller and her mother. Right now she sees herself as trying to tie up a lot of loose ends: African, West Indian, Oriental and to draw all of these sources together. She thinks that probably she leans most strongly into the African traditions. And she draws parallels between playing music and dancing in Africa. Anyone who has seen Patti play with her body moving, rocking and shaking knows that she is dancing too!

THINGS THAT YOU SHOULD KNOW ABOUT THE PROGRAM

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PROGRAM Wednesday, July 21, 1976

10:00 AM - 1:00 PM
Jimmy Giuffre is available
to any apprentice
Arts Complex E-320

Lessons with Jaki Byard:
10 AM Moran; 2:30 PM
Manzella; 3:00 Belmont;
3:30 PM Foss; 4:15 Dargan
Jennings 237

10:30 AM - 11:30 AM
Lecture: Business Aspects of
the Music Industry with
Jimmy Owens
Arts Complex E-303

10:30 AM - 1:15 PM
Rehearsal: Crabb, Bernstein,
Jones, Moran, Decker, Dargan,
Rosenthal, Edelman, Conniff,
Richman, Licht, Rosenberg,
Paulin, Napoli with
Sharon Freeman
Dance

12:00 PM - 1:00 PM
History of Jazz Piano with
Billy Taylor. All apprentice
Pianists must attend except
Edelman, Rosenthal
Drama

1:15 PM - 2:15 PM
Lunch
Commons

2:30 PM - 4:00 PM
Ensemble: Rosenthal, El,
Gambetta, Apfelbaum,
Fishman, Dargan, Moran
with Charles Sullivan
Arts Complex D-201

4:00 PM - 5:00 PM
Instrument Tuning and
Care of with Richard Giroux
Dance

5:00 PM - 6:15 PM
Arranging: Masters and
Apprentices with
Ernie Wilkins
Arts Complex E-320

6:15 PM - 7:30 PM
Dinner
Commons

8:00 PM
**THREE CONSECUTIVE
CONCERTS**
1. FREDDIE WAITS ENSEMBLE Dance
2. JOE CRABB ENSEMBLE featuring Jimmy
Owens, Rosenthal, Conniff and Paulin
Drama Theater
3. VLAJCO LALIC ENSEMBLE featuring
Gambetta, Rankin, Akunyun and Moran
Dance

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SCHEDULE SUBJECT TO CHANGE
Please check with the information office.

The first jazz that JAKI BYARD ever heard was
broadcast over a crystal set radio by singers like
Eddie Cantor, Rudy Vallee and Ben Burney. At the
theater he remembers Snake Hips Tucker who would
come on stage and dance to the Charleston and other
jazz age beats. It was the rhythm that lured Jaki to
jazz and therefore he also appreciated the beat of
marching bands. One of his favorite memories from
childhood was shaking hands with Duke Ellington at
the stage door after a show. The child's hand was
small, the Duke's was large and firm.

Jaki started taking pinao lessons from Mrs. Grace
Johnson Brown in his home town of Worcester, Mas-
sachusetts when he was only about 6 or 7. Both Jaki's
father and uncle played sax and quite naturally he
wanted to play sax, but it was during the crash and
since he had musical talent he was given music lessons
on an instrument which was readily available. Jaki's
grandmother played the piano for silent movies and
she had given the instrument to his mother. He hated
piano lessons.

When he was about 15 years old Doc Kentros, a local
dentist who also had a band, asked Jaki to play piano
at a dance at the Marlboro, Massachusetts Town Hall.
By this time he had given up formal music lessons,
and was studying the artistry of people like King Cole,
Count Basie and others on records and radio. His first
professional jazz gig was with Ray Perry in Boston
around 1947. Because he felt that as the piano player
in a band he was not developing his own style and his
own music he started to play solo in 1949.

While in the army Jaki Byard studied the academics
of music and played the trombone. He did get a saxo-
phone finally and has been doing a lot of work on the
sax at Jazz Lab. He got the sax just after he married
his wife (they just celebrated their 25th wedding an-
niversary - - for a whole year, and have three children
and four grandchildren).

Jaki considers himself to be a stylist. He is prolific
in his approach to music and has no prejudices. He
listens to everybody and explores. He says he is semi-
retired, but has a schedule which would kill a less
vital man. He teaches two days a week at the New
England Conservatory of Music and also at Hart Col-
lege in Hartford, Connecticut. In addition, he plays
at Willy's in the Village (NYC) on Sunday nights.

Toward the end of Duke Ellington's life Jaki Byard
once again met the man and shook his hand. As he
did so he flashed back to his childhood encounter
with the Duke. Now Ellington's hand was small and
fragile like the child's. Jaki then fulfilled a dream, he
was asked to play in the Duke Ellington Band. Un-
happily it was during the last month of the Duke's
life.

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PROGRAM

Thursday, July 22, 1976

10:00 AM - 11:00 AM	Lecture: History of the Jazz Piano with Billy Taylor	Drama
10:30 AM	Lesson: Rosenthal with Jaki Byard	Jennings 237
11:00 AM	Lesson: Crabb with Sullivan	Arts Complex D-202
11:00AM - 1:15 PM	Ensemble A: Rankin, Klein, Manzella, Rosenberg, Lalic, Conniff with Ernie Wilkins	Arts Complex B-204
	Ensemble B: Decker, Foss, McCarthy, Napoli, Spitz, Richman, Cassa with Warren Smith	Arts Complex D-213
	Ensemble C: Torres, Cox, Weisbach, Belmont, Licht, with Patti Bown	Arts Complex E-320
11:00 AM - 12:30 PM	Rehearsal Rhythm Section: Bard, Bader, Corbin, Gam- betta, with Ray Copeland	Dance
1:00 PM - 1:15 PM	Open Lesson with Billy Taylor	Drama
1:15 PM - 2:15 PM	Lunch	Commons
2:30 PM	Lesson: Fesmire, J.R. Mitchell, Nyomo, Gio- notti with Jaki Byard	Jennings 237
	Lesson: Dargan with Jimmy Giuffre	Arts Complex E-320
	Concert: Richard Giroux, "Expressions of Nature by a Country Boy"	Dance
3:00 PM - 6:00 PM	Rehearsal: Andrew Hill, Chris White, Freddie Waits, Billy Mitchell, Jones	Carriage Barn
4:15 PM - 6:15 PM	Improvisation	Arts Complex D-202
4:00 - 6:00 PM	Rehearsal: Corbin, El, Bader, Richman, Dargan	Dance
6:15 - 7:30	Dinner	Commons
8:00 PM	Concert: Andrew Hill, Chris White, Freddie Waits, Billy Mitchell, Jones	Dance
	Followed by: Don Jay Ensemble	
10:00 PM - Midnight	Rehearsal: Jimmy Owens, Beaver Harris, Mantwill Nyomo, Warren Smith, Gambetta, Apfelbaum	Drama

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SCHEDULE SUBJECT TO CHANGE.

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JIMMY GIUFFRE'S work has been growing and changing for a long time. Jimmy first started out as a saxophonist in the style of Lester Young and vintage Count Basie. He proved his ability in the bands of Boyd Raeburn, Gene Roland, Jimmy Dorsey, Buddy Rich and Woody Herman in the late 40's and even did some country and western swing.

Since Jimmy was born in Texas the sound of country and western, even as swing, is not as unusual as it would first seem. His mother was very active in community affairs and became the President of the PTA. In that capacity she was persuaded that all children should study a musical instrument and furthermore, the best instrument to study was the clarinet. "I guess I was fortunate that it wasn't drums, because musicians who started out on drums are now caught up in lugging their instrument around." He remembers attending YMCA camp in the summer, sitting around the campfire and playing unaccompanied solos. It was a good feeling. As he grew older Giuffre heard jazz played on the radio; the Glen Gray Castleloma Band and Benny Goodman. He decided he wanted to be a jazz musician when he was sixteen years old.

"Around 1950, after having studied with Dr. Wesley La Violette for three years," Giuffre said, "I began to write extended pieces for jazz groups. I did things for Shelly Manne and Shorty Rogers and later, for the Modern Jazz Quartet." It was then that a great deal of growing and changing began to take place. But it was selective growth and, as he has stretched himself to the limits critics have found the work of the Jimmy Giuffre trio increasingly difficult to classify and some people have even suggested that the music doesn't belong in the tradition of jazz, to which Giuffre replies, "But just exactly what is jazz?" Is it the way Louis Armstrong, or John Coltrane, or Bill Evans plays? . . . "Whatever it is, I think I've got a foot in it."

The trio was formed in the mid-fifties and has tried to reach some personal statement . . . to capture individual experience. Most groups are geared for high energy but the trio uses a wide range of dynamics including pianissimo and Giuffre has been adding instruments such as the guitar and trombone. "It doesn't have to be avant garde or any particular style", says Giuffre. He hopes the music will be his. And until recently all the music played and recorded by the trio was original. Lately the trio has started doing some jazz standards and Jimmy recently conducted a performance of his *Bicentennial Mass for Chorus* at St. John the Divine Cathedral in New York City.

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PROGRAM Friday, July 23, 1976

- 10:00 AM - 11:30 AM Master's Studios
Master-Apprentice Meetings
(Ridley apprentices Stokes Lounge.)
- 11:00 AM - 1:00 PM Carriage Barn
Thelonious Monk Rep. Group: Dargan
Jones, Moran, Rosenthal, Hastil, Corbin,
Paulin, Clark, El, Bader, Rankin and
Larry Ridley
- 11:00 AM - 1:15 PM Usdan Gallery
Rehearsal: Fesmire, Bruce, Stanley and
other Singers with Sharon Freeman
- 1:15 PM - 2:15 PM Lunch
- 2:30 PM - 4:00 PM Drama Theater
Lesson: All drummers available plus
Fesmire, Bruce, Stanley, Jones with
Charlie Persip
- 2:30 PM - 4:15 PM Usdan Gallery
Rehearsal: Crabb, Bernstein, Jones,
Moran, Decker, Dargan, Rosenthal,
Edelman, Conniff, Corbin, Licht,
Rosenberg, Paulin, Napoli with
Sharon Freeman
- 2:30 PM - 4:00 PM Concert Hall
Lecture: Blues. The Conflict of
Cultures by Japheth Okari
- 4:15 PM - 6:15 PM Arts Complex D-202
Improvisation Class with
Ray Copeland
- 4:00 PM - 6:15 PM Dance Theater
Rehearsal: Bown, Smith, White,
Persip, Owens, Sullivan, Jones,
Wilkins, Mitchell, Akunyun, Beaver
Harris, Waits with Pablo Landrum
- LESSONS: Carriage Barn
with Larry Ridley: 2:30 PM - 3:30 PM
Richman; 3:45 PM - 4:45 PM; Gambetta;
5:00 PM - 6:00 PM Conniff
- LESSONS: Jennings 237
with Jaki Byard; 10:30 AM Lalic, Spits,
Edelman; 2:30 PM Hastil; 4:00 PM
Bernstein, Apfelbaum, and Slotnik
- 8:00 PM
Concert: Jimmy Owens with Bill
Harris, M. Nyomo, Warren Smith,
C. Gambetta and P. Apfelbaum.
Premier of *Jazz Suite for Benning-
ton Summers* written by Jimmy Owens.
Followed by: Corbin, El, Richman,
Dargan, Bader
Concert: Ernie Wilkins, V. Lilac,
G. Richman, J. Napoli

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"Before I was born, my father knew I was going to play organ." says LARRY YOUNG, whose father was also a musician.

Growing up in New Jersey, Larry began to study music at an early age, but wasn't turned off by the rigors of classical training and hours of practice. "A lot of my friends would stand under my window while I was practicing and laugh at me because they were out playing ball. But that all turns around eventually."

Young's interest in all kinds of music has kept him open to many forms of jazz. He started out in the night club circuit playing an organ repertoire that came out of the work of Jimmy Smith who was big on the organ at that time. However, he resisted the pressure to make his style simply derivative. "I was always considered weird, 'cause I wouldn't stick to the usual things people expected you to play, and I got a lot of heat from club owners. I didn't mind playing standard changes, but I wanted a chance to play what I heard in my head too." Over the next several years Young played in groups with many of the most influential figures in the jazz scene: Erick Dolphy, Joe Henderson, John McLaughlin, John Coltrane and even "jammed" with Jimi Hendrix. His work encompassed not only jazz, but rock too, especially the material he did with Tony William's *Lifetime*.

He seems to still walk a fine line between the two, and feels that it is essential not to limit oneself to any one particular style of music. "Musicians suffer when they do that - - there are so many jazz players who could have really made a major influence on rock, but wouldn't because of their attitude towards it."

NOTES: Chris White's Studio Hours: 2:30 PM to 6:00 PM Wednesday and Thursday at Bingham Apartment
Nobel Jolley will be giving private lessons in Jennings 327. Apprentices are advised to schedule lessons with Jay Stover as Jolley's approach may broaden your musical viewpoint.

Disco open from 9:30 nightly... see lobby of Dance Theater

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Saturday, July 24, 1976

- 10:00 AM - 11:30 AM Dance Theater
Multiple Percussion Ensemble with Freddie
Waits. Drummers bring complete sets.
- 10:15 AM Jennings 237
Lesson: Wartchow, Moran and Conniff
with Jaki Byard
- 10:30 AM - 11:30 AM Arts Complex E-303
Lecture: Business Aspects of the Music
Industry with Jimmy Owens
- 11:00 AM Arts Complex D-202
Lesson: Crabb with Charles Sullivan
- 11:00 AM - 1:00 PM Drama Theater
Ensemble: All Drummers available plus
Fesmire, Stanley, Bruce, (Drummers bring
all equipment) with Charlie Persip
- 11:30 AM - 1:15 PM Arts Complex B-204
Ensemble A: Rankin, Klein, Manzella,
Rosenberg, Lalic, with Ernie Wilkins
- 11:30 AM - 1:15 PM Arts Complex D-213
Ensemble B: Decker, Foss, McCarthy,
Napoli, Spitz, Richman, Cassa, with
Warren Smith
- 11:30 AM - 1:15 PM Arts Complex E-320
Ensemble C: Torres, Cox, Weisbach,
Belmont, Licht, Hazilla, Fishman, with
Patti Bown
- 1:15 PM - 2:15 PM Commons
Lunch
- 2:00 PM - 4:00 PM Drama Theater
Rehearsal: Larry Ridley, Freddie Waits
and Billy Taylor
- 2:30 PM - 4:00 PM Arts Complex D-201
Ensemble: Rosenthal, El, Gambetta,
Apfelbaum, Fishman, Dargan, Morgan
with Charles Sullivan
- 2:30 PM - 4:00 PM Dance Theater
Rehearsal: Fesmire, Richman, Hastil,
Smith, Crabb, Licht
- 4:00 PM - 6:00 PM Arts Complex Gallery
Rehearsal: Crabb, Bernstein, Moran,
Decker, Dargan, Rosenthal, Edelman,
Conniff, Corbin, Licht, Rosenberg,
Paulin, Napoli, Fesmire, Stanley, Bruce,
Rowwig, Cassa, Billy Mitchell, with
Sharon Freeman
- 6:00 PM Dance Theater
CONCERT: Patti Bown, Pablo Landrum,
Freddie Waits, Larry Ridley, Babafumi
Akunyan.
- 8:00 PM Dance Theater
CONCERT: Billy Taylor, Freddie Waits
and Larry Ridley

BILLY TAYLOR runs the gamut from solo piano recitals to performances with symphony orchestras. His professional career began after college when the young Taylor moved to New York City. Two days after his arrival he was playing piano with the Ben Webster Quartet on the famous 52nd Street opposite the legendary Art Tatum Trio.

Born in Greenville, North Carolina, Billy Taylor's music education began seven years later in Washington, D.C. with Elmira Streets. Further classical piano study with Henry Grant followed at age thirteen. While in college at Virginia State College as a sociology major, Undine S. Moore, Composer/pianist, convinced the young Taylor that his future was with music.

To the general public, Billy Taylor is best known as the musical director of the award winning "David Frost Show". He was also musical director and leader of the orchestra on "Black Journal Tonight" and on NBC's "The Subject is Jazz." Pianist, Composer, Recording Artist, Arranger and Conductor, Actor, Author, Teacher and Lecturer, Radio and TV Star Billy Taylor was appointed by the President of the United States to the National Council on the Arts, the highest accolade an American artist can receive. He has been a guest artist at the White House on five different occasions.

Billy Taylor's "Suite for Jazz Piano and Orchestra" was commissioned by Maurice Abravanel and was premiered with the composer at the piano by the Utah Symphony in the Mormon Tabernacle. Mr Taylor has written some 300 songs including the famous, "I Wish I Knew How It Would Feel to be Free." Mr. Taylor has recorded more than two dozen albums of his own.

Billy's career as an actor began in the 1950's when he played the part of Wesley in the hit "The Time of Your Life". He has appeared on the Robert Montgomery Show, on "Danger" and the "Mr. Broadway" TV show with Craig Stevens and Lauren Bacall. As an author Mr. Taylor has written twelve books on jazz and jazz piano playing as well as various articles for *Cue*, *Downbeat*, and the *Saturday Review of Literature*. He is a Yale Fellow at Calhoun College, teaches at C. W. Post College and has designed a jazz course for the Manhattan School of Music.

The Billy Taylor Trio has consistently selected artists of exceptional stature to accompany him and the combination of piano, bass and drums is an extremely pleasing sound. In jazz parlance the Billy Taylor Trio "cooks", its compelling rhythms move even the impassive. This cohesive and dynamic unit has been entertaining at home and abroad while serving as a super sales instrument for jazz by providing a better understanding of American music.

"Mr. Taylor, whose fingers are no more than butterfly wings on the keys, is vanguard piano at its best." *New Yorker Magazine*.

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PROGRAM

Sunday, July 25, 1976

1:00 PM

Dance Theater

CONCERT: Pablo Landrum and his African Drums with Patti Bown, Warren Smith, Chris White, Charlie Persip, Jimmy Owens, Charles Sullivan, Billy Mitchell, Beaver Harris, Freddie Waits, B. Jones, S. Bernstein and T. Nomura.

5:00 PM

Arts Complex Usdan Gallery

VESPERS: Pastor John Gensel, Pastor to the Jazz Community, St. Peter's Lutheran Church, New York City.
Ernie Wilkins, Director of Music for Vespers Service.

change drums is a newly formed company dedicated to making superbly hand crafted custom made instruments of African origin.

The company is the brain child of master percussionist RICHARD "PABLO" LANDRUM, President and Chief Craftsman for the company. The name comes from the African God, Shango, who is inventor of the drum. Not only does the company make drums, but it also repairs them and other types of drums and instruments.

The program is dedicated to keeping the African culture alive and authentic. And Landrum is the guiding spirit for this part of the operation. He speaks English, Spanish, Yoruba, and Ashanti. Pablo, as his friends call him is not only a great musician, but also a patient teacher; teaching his craft to students of the Jazzmobile,

The Jazz Laboratory at Bennington, The La Roque Day School and the Olabunga School of African Culture.

He has played with such great as Count Basie, Duke Ellington, Max Roach, Dizzie Gillespie, John Coltrane, Pharoah Sanders, Freddy Hubbard, Stanley Turrentine, Tito Puente, Machito, Marian McPartland, Frank Sinatra, Henry Mancini.

Learning to play drums was part of Pablo's family tradition. His father who was Cuban, played drums and his mother played piano. Pablo, himself, got his professional start with Katherine Dunham. He studied at Julliard and has toured all over the world.

Landrum got into the manufacture of drums because he couldn't afford to buy commercial drums and besides the sounds of commercial drums was inferior...not traditional. Pablo says that the drums talk through their tones and rhythms. And he is here to help the apprentices learn to make the drums talk.

He is grateful to Bennington Summers, Jazz Lab for giving his special talent recognition, but we are grateful that he has come and shared his talents with us.

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SCHEDULE SUBJECT TO CHANGE...Please check Information Office

THINGS THAT YOU SHOULD KNOW ABOUT THE PROGRAM....

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Tuesday, July 27, 1976

10:00 AM - 10:30 AM	Masters studios
Masters/apprentices Meeting	
10:00 AM - 10:30 AM	Stokes Lounge
Ridley apprentices	
10:30 AM	Arts Complex E-320
Lesson: Ben Jones with Jimmy Owens	
11:00 AM	Jennings 237
Lesson: Johnson with Jaki Byard	
11:00 AM - 12:30 PM	Usdan Gallery
Rhythm section: Clark, Baro, Gambetta, Rosenberg with Ray Copeland	
11:00 AM - 1:15 PM	Arts Complex E-320
Ensemble A: Rankin, Klein, Manzella, Lalic, Conniff with Melba Liston	
Ensemble B: Decker, Foss, McCarthy, Napoli, Spitz, Cassa with Jimmy Giuffre	
	Dance Theater
Ensemble C: Torres, Cox, Weisbach, Belmont, Licht, Hazilla, Fishman with Ken McIntyre	
	Drama Theater
1:15 PM - 2:15 PM	Lunch Commons
2:30 PM	Jennings 237
Lesson: Baro with Jaki Byard	
2:30 PM - 4:00 PM	Dance Theater
Guitar Lecture/Demonstration by Noble Jolley	
2:30 PM - 4:00 PM	Concert Hall
History of Jazz Lecture by Acklyn Lynch	
2:30 PM - 4:30 PM	Drama Theater
Rehearsal: Owens, White, Byard, Beaver Harris, Smith, Landrum, Ridley with Jimmy Giuffre	
3:30 PM	Jennings 237
Lesson: Piazza with Jaki Byard	
4:15 PM - 6:15 PM	Arts Complex D-202
Improvisation Class with Ray Copeland	
4:45 PM - 6:15 PM	Arts Complex E-320
Lessons: Hazilla and Fishman with Chris White	
8:00 PM	Drama Theater
Concert: Jimmy Giuffre Ensemble with Jimmy Owens, Chris White, Jaki Byard, Beaver Harris, Warren Smith, Pablo Landrum, and Larry Ridley	
10:00 PM	Followed by an apprentice concert
10:00 PM	Rehearsal: Owens, W. Smith, Apfelbaum and Tom Piazza
	Arts Complex E-320

NOTES:

Mantwila Nyomo is available daily for guitar lessons. See him to make an appointment

Chris White's studio hours are 2:30 - 6:00 on Wednesday and Thursday in Bingham Apartment.

Noble Jolley will be giving private lessons in Jennings 327 daily.

Ken McIntyre, woodwind specialist, will be here this week and he is available for lessons.

Coleridge Taylor Perkinson will arrive August 3. He will offer courses in 1. Film composing course, 2. Arranging, 3. Jazz Piano

Disco open from 9:30 nightly - see lobby of Dance Theater

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SCHEDULE SUBJECT TO CHANGE

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JIMMY GIUFFRE'S work has been growing and changing for a long time. Jimmy first started out as a saxophonist in the style of Lester Young and vintage Count Basic. He proved his ability in the bands of Boyd Raeburn, Gene Roland, Jimmy Dorsey, Buddy Rich and Woody Herman in the late 40's and even did some country and western swing.

Since Jimmy was born in Texas the sound of country and western, even as swing, is not as unusual as it would first seem. His mother was very active in community affairs and became the President of the PTA. In that capacity she was persuaded that all children should study a musical instrument and furthermore, the best instrument to study was the clarinet. "I guess I was fortunate that it wasn't drums, because musicians who started out on drums are now caught up in lugging their instrument around." He remembers attending YMCA camp in the summer, sitting around the campfire and playing unaccompanied solos. It was a good feeling. As he grew older Giuffre heard jazz played on the radio; the Glen Gray Castleloma Band and Benny Goodman. He decided he wanted to be a jazz musician when he was sixteen years old.

"Around 1950, after having studied with Dr. Wesley La Violette for three years," Giuffre said, "I began to write extended pieces for jazz groups. I did things for Shelly Manne and Shorty Rogers and later, for the Modern Jazz Quartet." It was then that a great deal of growing and changing began to take place. But it was selective growth and, as he has stretched himself to the limits critics have found the work of the Jimmy Giuffre trio increasingly difficult to classify and some people have even suggested that the music doesn't belong in the tradition of jazz, to which Giuffre replies, "But just exactly what is jazz?" Is it the way Louis Armstrong, or John Coltrane, or Bill Evans plays? . . . "Whatever it is, I think I've got a foot in it."

The trio was formed in the mid-fifties and has tried to reach some personal statement . . . to capture individual experience. Most groups are geared for high energy but the trio uses a wide range of dynamics including pianissimo and Giuffre has been adding instruments such as the guitar and trombone. "It doesn't have to be avant garde or any particular style", says Giuffre. He hopes the music will be his. And until recently all the music played and recorded by the trio was original. Lately the trio has started doing some jazz standards and Jimmy recently conducted a performance of his *Bicentennial Mass for Chorus* at St. John the Divine Cathedral in New York City.

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PROGRAM
Wednesday, July 28, 1976

10:00 AM - 10:30 AM	Staff Meeting	Jay Stover's Office
10:30 AM - 11:30 AM	Lecture: Business Aspects of the Music Industry with Jimmy Owens	Arts Complex E-303
11:00 AM - 1:00 PM	Rehearsal: Thelonious Monk Repertory with Larry Ridley	Carriage Barn
12:00 PM - 1:15 PM	Composition, Line Writing and Melody Form with Jimmy Giuffre	Arts Complex - Usdan Gallery
11:30 AM	Lesson: Nomura with Jimmy Owens	Arts Complex E-303
12:30 PM	Lesson: Crabb with Jimmy Owens	Arts Complex E-303
1:15 PM - 2:15 PM	Lunch	Commons
2:30 PM - 4:00 PM	Seminar: Rhythm Section Performance with Larry Ridley	Carriage Barn
3:00 PM	Concert: Napoli, Apfelbaum, Fishman, Gambetta, Corbin	Dance Theatre
4:30 PM - 6:15 PM	Ensemble: Bernstein, Crabb, Jones, Cox, Manzella, Spitz, Apfelbaum, Moran, Nomura, Decker with Melba Liston	Arts Complex E-320
5:00 PM - 6:15 PM	Rehearsal: Fesmire, Licht, Crabb, Paulin, Hastil, Richman	Drama Theater
LESSONS		
11:00 AM	Boome with Jimmy Giuffre	Arts Complex - Usdan Gallery
2:30 PM	Spitz with Jimmy Giuffre	
3:30 PM	Rosenberg with Jimmy Giuffre	
4:30 PM	McCarthy with Jimmy Giuffre	
10:00 AM	Moran with Jaki Byard	Jennings 237
11:00 AM	Rosenberg with Jaki Byard	
2:30 PM	Manzella with Jaki Byard	
3:00 PM	Belmont with Jaki Byard	
3:30 PM	Foss with Jaki Byard	
4:15 PM	Dargan with Jaki Byard	
8:00 PM	CONCERT Noble Jolley Ensemble featuring Peter Apfelbaum	Drama Theater
10:00 PM	Rehearsal with Jaki Byard	Arts Complex E320

RAY COPELAND, eminent jazz trumpet player, music educator and specialist in jazz improvisation developed his unique approach as a result of working in the schools with Randy Weston and his band. It was clear to Ray that a more formal approach to teaching jazz was needed, so he developed, wrote, and published the *Ray Copeland Method and Approach to The Creative Art of Jazz Improvisation*.

Mr. Copeland started his long and illustrious career as a boy scout playing trumpet. Music was not part of his family's focus. From there he began to study classical trumpet and finally as a teen-ager he did gigs around Brooklyn with Randy Weston. He became a professional musician at the ripe old age of 19 when he went to work for Chris Columbus at the famous Small's Paradise. From that point on Ray Copeland has "worked with everybody and his brother" . . . such greats as Thelonious Monk, Lionel Hampton and Clark Terry. He remembers working with John Coltrane on a recording session when Coltrane kept nodding out and they had to wake him up to play. Ray says you can hear them calling to John on the record cut. Copeland thinks that Johnny Richards and Oscar Pettiford along with Andy Kirk's "Clouds of Joy" are his major musical influences. Clark Terry, Clifford Brown, Al Hirt and Doc Severinson stand out as forces in the approach to his instrument.

When Ray was working at the Roxy in 1958 - 60 doing four shows a day recording jingles, and club dates at night he damaged his lip so badly he could not play. At that point he began to study with Carman Caruso and now gives master classes in embouchure.

Ray Copeland is currently on the faculty of Berklee College of Music (with is son, Keith, who is a drummer . . . and he has another son who is also studying music) He is not only known for his improvisation method, but as an arranger, trumpet clinician and music adjudicary.

NOTES:

Mantwillla Nyomo will be available for guitar lessons from 2:30 PM - 6:00 PM in Jennings 332.

Chris White's studio hours are 2:30 - 6:00 PM Wednesday and Thursday in Bingham apartment.

Coleridge Taylor Perkinson will arrive August 3, and will offer courses in Film Composing, Arranging, and Jazz Piano.

Disco nightly from 9:30 PM

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PROGRAM

Thursday July 29, 1976

- 10:00 AM - 1:00 PM New Dining Room, Commons
Meeting: All Apprentices must attend.
- 1:15 PM - 2:15 PM Commons
Lunch
- 2:30 PM - 4:00 PM Concert Hall
Lecture: History of Jazz with
Acklyn Lynch
- 2:45 PM Carriage Barn
CONCERT: Andrew Hill and
Jimmy Giuffre
- 4:00 PM - 5:30 PM Dance Theater
Lecture: How to Survive as a Freelance
Musician in New York City, with Freddie
Waits. All Multiple Percussionists must
attend.
- 4:15 PM - 6:15 PM Drama Theater
Rehearsal: Warren Smith, Jimmy Owens,
Billy Mitchell, Jaki Byard, Ernie Wilkins,
Patti Bown, Jimmy Giuffre, Ken McIntyre,
Chris White, Charli Persip, Clark.
- 4:15 PM - 6:15 PM Arts Complex D-202
Improvisation with Ray Copeland
- 8:00 PM Drama
CONCERT: Paul Robeson Memorial
Featuring Acklyn Lynch with Andrew Hill,
Beaver Harris, Patti Bown, Larry Ridley,
Pablo Landram, Mantwilla Nyomo
- 8:00 PM Dance
CONCERT: Charles Gambetta Ensemble
with Apfelbaum, Moran, Crabb, Lalic,
Gambetta, Chris White, Jimmy Owens
- 9:30 PM Dance
Charli Persip Ensemble
- 10:00 PM Arts Complex E-320
Jaki Byard Rehearsal
Lessons with Jaki Byard
- 2:30 PM Fesmire
- 4:00 PM Gionotti

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SCHEDULE SUBJECT TO CHANGE

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CHARLI PERSIP, whose name is of Portuguese extraction and whose family clan in the Pittsfield area just celebrated his birthday. Although many people think of Charli as an energetic and crazy drummer, he is really a very serious and socially aware man. . . . who speaks with feeling about the "haves" and have nots" of this world.

As a child, Charli often visited his aunt who was a night club singer. In order to keep him quiet, she would tell him to sit down and listen. That was the beginning of listening and learning about and loving music.

When he was about four years old Charli got his first toy tin drum. It immediately became his favorite toy. After his mother took him to a dance or a performance where he saw a real drum set he tried to make a set from boxes and pot lids. His persistence finally won him private music lessons when he was seven. Charli tends to think that the lessons were intended to keep him out of the street and not because he showed great musical promise. In fact, his family refused to help him when at about 15 he told them he wanted to become a professional musician. They would have preferred a more stable middle-class career. His decision was made the first time he actually saw a big band in performance. Those were the years when big bands still made stage appearances and Charli rarely missed one. Although Charli Persip liked jazz and was particularly drawn to Bebop, he did not start out working with jazz band. Actually he was into commercial music and describes his early work as rhythm and blues. He thinks that his early commercial training, mainly playing for shows in clubs, was good training. The musical level was high because the musicians had to be able to play anything and everything that came their way, and a musicians skills became more diversified.

The "one fine day in Atlantic City" Charli was in a club with a friend when a union guy came in with a job for a drummer in another club. The show was a jazz show and featured Tad Dameron's orchestra with Betty Carter as the singer and among the musicians Clifford Brown. Philly Joe Jones had dropped out and Charli Persip became his replacement. He was frightened, but ready for the job. After about a year he was asked to join Dizzy Gillespie and work with music that he had learned to love on records.

NOTES:

Mantwilla Nyomo is available for guitar lessons from 2:30 PM - 6:00 PM in Jennings 332.

Chris White's studio hours are 2:30 PM - 6:00 PM Wednesday and Thursday in Bingham Apartment.

Coleridge Taylor Perkinson will arrive August 3, and will offer courses in Film Composing, Arranging, Jazz Piano.

Vishnu Wood is available for bass lessons. Please contact Jay Stover for scheduling.

Disco open from 9:30 PM nightly.

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BENNINGTON SUMMERS JAZZ LAB

Thursday, July 29, 1976

8:15 P.M.

PROGRAM

INTERMISSION - - 10 Minutes

A TRIBUTE TO PAUL ROBESON

Produced by Acklyn Lynch

This evening we will celebrate Mr. Paul Robeson's contribution to twentieth century creative thought. We will be paying homage to the legacy of a heroic figure, whose integrity has been an inspiration to our work and our on - going struggle. His life, his courageous leadership and his creative genius will be marked by the evening's performance, and we hope that the audience will reserve their applause until the end of the program. There will be a ten - minute intermission during the program.

Paul Robeson *Songs of My People*

I. Git on Board, Li'l Chillin
(Recorded 11/21/29)

II. Were You There?
(Recorded 7/27/25)

III. Dere's No Hidin' Place
(Recorded 11/21/29)

IV. Deep River
(Recorded 5/10/27)

Richard "Pablo" Landrum
Invocation To Our Ancestors

Bill Hasson
Poetry Reading

Vishnu Wood
The Spirit of Struggle

Patti Bown
*Sometimes I Feel Like a
Motherless Child*

Paul Robeson
No More Auction Block For Me
Joe Hill

Acklyn Lynch
*Paul Robeson: His Dreams Know No
Frontiers*

William "Beaver" Harris
African Drum Suite

Mantwillla Nyomo
Homage to the African Continent

Paul Robeson
Balm in Gilead
Joshua Fit de Battle ob Jericho

Larry Ridley
Go Down Moses

Ken McIntyre
Pa Robe

Paul Robeson
Scandaliz' My Name
Speech at the Peace Arc

Andrew Hill
*Don't Mourn the Setting Sun,
Because*

PROGRAM

Friday, July 30, 1976

10:00 AM - 10:30 AM Masters' studios
Meetings: Masters and Apprentices

10:00 AM - 10:30 AM Stokes Lounge
Meeting: Larry Ridley with Apprentices

10:00 AM - 11:30 AM Drama
Drum Class: All Multiple Percussionists must attend with Freddie Waits

11:00 AM - 1:00 PM Carriage Barn
Thelonious Monk Repertory Ensemble with Larry Ridley

11:00 AM - 1:15 PM Dance
Rehearsal and Class: The Philosophy of Practice, with Jimmy Owens, Chris White, Billy Mitchell, Jaki Byard, Ernie Wilkins, Jimmy Giuffre, Ken McIntyre, Patti Bown, Warren Smith, Clark, Charli Persip

11:00 AM - 12:30 PM Arts Complex D-202
Class: Crabb, Bernstein with Ray Copeland

1:15 PM - 2:15 PM Lunch Commons

2:30 PM - 5:00 PM Arts Complex - Usdan Gallery
Rehearsal: Ray Copeland, Jimmy Owens, Ernie Wilkins, Beaver Harris, Licht, Gambetta, Apfelbaum, Lalic

3:00 PM Drama Theater
Concert: Craig Clark Ensemble
Clark, Rosenthal, Crabb, Manzella with Billy Mitchell

3:30 PM Arts Complex E-303
Jazz Phrasing with Jimmy Giuffre

4:15 PM - 6:15 PM Arts Complex D-202
Improvisation with Ray Copeland

4:30 PM - 6:15 PM Arts Complex E-320
Melba Liston Ensemble: Bernstein, Jones, Cox, Manzella, Spitz, Apfelbaum, Moran, Nomura, Decker, with Melba Liston

4:30 PM - 6:15 PM Dance Theater
Rehearsal: Fesmire, Licht, Crabb, Paulin, Hastil, Richman

5:00 PM - 6:15 PM Arts Complex E-204
Arranging Class with Ernie Wilkins

5:00 PM Arts Complex E-303
Jazz Composition with Jimmy Giuffre

8:00 PM Dance Theater
Concert: Warren Smith Ensemble featuring Jimmy Owens, Billy Mitchell, Jaki Byard, Ernie Wilkins, Jimmy Giuffre, Ken McIntyre, Chris White, Patti Bown, Charli Persip, Craig Clark, Babafumi Akunyun

9:30 PM Dance Theater
Concert: Tom Piazza Ensemble: Peter Apfelbaum, Jimmy Giuffre, Jimmy Owens, Chris White, Warren Smith

Lessons with Jimmy Giuffre: Arts Complex Usdan Gallery
11:00 AM Moran
2:30 PM Belmont

Lessons with Jaki Byard Jennings 237
10:00 AM Lalic
2:30 PM Hastil
3:00 PM Conniff
3:30 PM Bernstein, Apfelbaum, Edelman
5:00 PM Edelman
5:30 PM Spitz

Lessons with Larry Ridley Carriage Barn
2:30 PM Richman
3:45 PM Conniff
5:00 PM Gambetta

Disco Nightly from 9:30 PM

ALL SCHEDULES SUBJECT TO CHANGE

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PROGRAM
Saturday, July 31 1976

10:30 AM - 11:30 AM	Arts Complex E-303
Lecture: Business aspects of the Music Industry with Jimmy Owens	
10:30 AM - 11:30 AM	Drama Theater
Multiple Percussionist Ensemble with Freddie Waits. All multiple percussionists must attend	
1:30 AM - 1:15 PM	Arts Complex E-320
Ensemble A: Rankin, Klein, Manzella, Lalic, Conniff with Jimmy Giuffre	
Ensemble B: Decker, Foss, McCarthy, Napoli, Spitz, Cassa, Richman, with Warren Smith	
Ensemble C: Torres, Cox, Weisbach, Belmont, Licht, Hazilla, Fishman, with Patti Bown	
1:15 PM - 2:15 PM	Lunch Commons
2:30 PM - 4:00 PM	Concert Hall
Lecture: History of Jazz with Achlyn Lynch	
3:30 PM	Arts Complex Usdan Gallery
Concert: Manzella Ensemble	
4:00 PM	Dance Theater
Rehearsal: with Ernie Wilkins	
6:00 PM - 6:15 PM	Jennings 332
Ensemble: Spitz, Manzella, Apfelbaum, Dargan, Conniff, with Ken McIntyre	
7:15 PM - 7:30 PM	Dinner Commons
8:00 PM	Dance Theater
Concert: Featuring Ernie Wilkins	
Lessons with Jaki Byard	Jennings 327
9:00 AM Boome	
9:00 AM Wartchow	
9:30 PM Boome, Piazza	
Lessons with Freddie Waits	Arts Complex B-208
9:30 PM Rankin	
10:00 PM Hazilla	
10:00 PM Badar	
10:00 PM Weisbach	
10:00 PM Nemeth	

Disco Nightly from 9:30 PM

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"I'm going to continue to be a musician if I live to be 100." says Ernie Wilkins. And it seems like he has been involved with music since he was born. At his home in St. Louis, Missouri, his mother played the piano and his uncle used to bring home jazz records of people like Fletcher Henderson and Benny Morton. Ernie's career as a musician started with violin lessons when he was 10 years old, but by the time he was in high school he had his heart set on jazz.

When Wilkins was in his junior year in high school his school chum, Jimmy Forest Jr. (Yes, the same who played with Basie) turned him on to the saxophone. Before he had completed high school he had become interested in arranging and composing. Eventually he started playing in local bands around St. Louis while majoring in music at college. He remembers doing some writing for the college band but thinks it must have been pretty primitive.

A real change in his career came when he was drafted into the Navy during World War II. There, he met everyone: Clark Terry, Gerald Wilson, Al Grey and really got into composing and arranging as well as developing his skill on the saxophone.

The first big band that Ernie Wilkins played with was Earl Hinds in Chicago, but eventually he returned to St. Louis and worked with a local band in which musicianship was very high, George Hudson's Band. In retrospect, he thinks that as a saxophone player he has most been influenced by Lester Young and as a composer/arranger he bows to Ellington and Sy Oliver, and moderns like Dizzy Gillespie and Charlie Parker.

Ernie Wilkins played at Birdland with Count Basie, and during the break in sets the musicians used to go around the corner to Basin Street to see Louis Armstrong. He had been gaining a reputation as an outstanding arranger with Count Basie. In the mid-50's he decided to stop the road trips and to settle in New York permanently.

Right now Wilkins is happy doing a variety of things: writing music for himself and playing. He still teaches jazz clinics, workshops and works with Jazzmobile. His recent works have been mainly performed in Europe. He has written for and conducted orchestras in Denmark, Sweden, Austria and Yugoslavia.

Ernie Wilkins finished a suite dedicated to Duke Ellington entitled, "Sweet Duke Suite." He hopes to have it recorded. He has been awarded a National Endowment fellowship to work on a new piece of music. It will be done in four parts and is called Four Black Immortals. The people celebrated by the title are Paul Robeson, Jackie Robinson, Malcolm X and Martin Luther King Jr.

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PROGRAM
Sunday, August 1, 1976

11:00-12:30 Brunch Commons
12:30-2:30 Liston Ensemble:
Cox, Manzella,
Bernstein, Crabb,
Spitz, Apfelbaum
with Melba Liston
Arts Complex E-320
1:00 Concert: Mantwilla
Nyomo with Larry
Ridley and Freddie
Waits
Pond
1:30 Billy Mitchell Pre-
sents: "Oldies but
Goodies" open but
organized Jam Session
Masters and Appren-
tices.
Dance Theater
5:15 Vespers: Father
Richard Vosco. Chris
White, Musical Direc-
tor
Arts Complex - Gallery
Stairwell
following vespers: Basic Harmony
and Chord Changes
Workshop with Tony
Conniff
Arts Complex E-303

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ALL SCHEDULES SUBJECT TO CHANGE
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Zaire is in the Congo region of Africa. It is a country which is only beginning to realize its potential and for the moment Bennington Summers has one from its potential, the guitarist, MANTWILLA NYOMO.

Mantwilla's father was a painter & his brother makes African musical instruments...this background may have helped to make Mantwilla more sensitive to and aware of music. He says that he felt more from music & that is why he became a musician.

In 1959 he saw Louis Armstrong who was on tour in Africa, but even by then he was playing in nightclubs in Zaire...he started playing in clubs at the age of 14. Shortly thereafter he left for Paris where he studied guitar at the Conservatory. He always wanted to come to the U.S., but first he wanted to be master of the guitar.

In Zaire there are many jazz guitarists because the guitar is related to the many string instruments native to Africa.

In Europe Mantwilla met his future wife, Charlene, an American who was singing in clubs in Germany. Together they came to the U.S. where they have been living for the past year. Nyomo would like to teach music and the relationship of African culture to Black American culture. In addition, he has done some research about how to modernize and use traditional African instruments & he would like to work with a fabricator of instruments to realize some of his ideas.

Mantwilla Nyomo is an extremely talented musician who has found New York City to be very exciting -- almost too exciting -- and difficult for a musician without contacts.

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PROGRAM Tuesday, August 3, 1976

10:00 AM - 10:30 AM	Master and Apprentice Meetings Ridley Apprentices	Masters' Studios
10:00 AM - 12:00 AM	Guitar Performance Workshop with Jimmy Ponder	Stokes Lounge
11:00 AM - 1:15 PM	Ensemble A: Rankin, Klein, Manzelia, Lalic, Conniff with Vishnu Wood	Arts Complex E-303
	Ensemble B: Decker, Foss, Napoli, Spitz, McCarthy, Cassa, Richman with Jimmy Giffre	Dance
	Ensemble C: Torres, Cox, Weisbach, Belmont, Licht, Hazilla, Fishman with Jaki Byard	Arts Complex Usdan Gallery
1:15 PM - 2:15 PM	Lunch	Drama
2:45 PM - 3:45 PM	Arranging with Ray Copeland	Commons
3:00 PM	Recital: Alvin Batiste	Arts Complex D-202
3:00 PM - 6:15 PM	Liston Ensemble: Bernstein, Crabb, Cox, Manzella, Spitz, Apfelbaum, Moran, Nomura, Decker with Melba Liston	Drama
4:15 PM - 6:15 PM	Improvisation with Ray Copeland	Arts Complex E-320
6:15 PM - 7:30 PM	Dinner	Arts Complex D-202
7:30 PM	Rehearsal: Moran, Apfelbaum, Crabb, Bernstein, Smith, Weisbach, Richman, Corbin, Johnson	Commons
8:00 PM	Concerts: Stanley Cowell followed by the Chris White Ensemble with Nyomo, Fishman, Dunbar, Corbin, Bruce, Fesmire, Hazilla, Akanyun, Dargan	Drama
		Dance

NOTES:

Billy Mitchell's Apprentices should report to Melba Liston on Tuesday and Friday from 10:00 AM - 10:30 AM in Wooley House: Daniel Licht, Jean Decker, John Hazilla, Nicholas Pearson

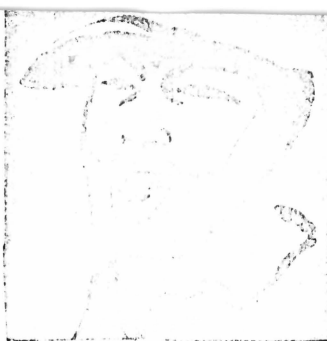
Vishnu Wood's office hours in Jennings 339 are Tuesday, Thursday, Saturday from 2:30 PM - 4:30 PM.

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CHRIS WHITE is one of the energetic and dedicated Directors of Bennington Summers Jazz Lab. He tends to be highly visible because of his friendly and warm attitude but more so because of his stature. It was once remarked that Chris makes the bass, of which he is master extraordinaire, look like a violin.



Chris started playing the piano when he was about three and the guitar when he was five. "My mother was a fine pianist and singer and I had many cousins who played music too. I found it very strange as I got older and saw how people would give parties and play records, because we had always played our own music at home." Home was Brooklyn, New York, where he was born 40 years ago of West Indian parents. He lived in a neighborhood bursting with musical talent: Max Roach, Kenny Clarke, Carmen McRae, Lubie Blake, and his Godfather, the great Jazz pianist, Wynton Kelley. Kelley would take the 13 year old boy to his musical haunts, one of them being a bar where Max Roach would play drums. "I was always able to ask the musicians any questions I had, like Monk would sit down and say, 'this is a G7,' and I really got an understanding of the music. It wasn't until much later though, that I saw the implications of a lot of things."

When he was sixteen Chris went out on the road playing in circus bands and traveling all over the South. It was then that he first came in contact with the rural poor living in conditions of slavery. "I really got into people and trying to understand them." This attitude toward people has helped to guide him in the creation of Jazz Lab which will permit students and masters to mingle and work together to create music in a friendly equalitarian unstructured situation with only a small amount of attention paid to classroom situations. "I think the old days of sitting in with older musicians in bars can be very destructive because if you made a mistake, well you could forget it man, they would yell at you and call you names, stop the music and kick you off the stage. I think that's harmful in that it doesn't treat the music as art."

What is the music from which Jazz Lab takes its name? "I don't like to use the label Jazz because it doesn't come from the music, the etymology of the word is shaded in racism, the original word being Jass, and associated with whores, etc. But Jazz does give people a general idea of the music. It's creative, instrumental, improvisational music in the African-American heritage. It's really 'third world' music or non-European. Europe is the place or culture, whose musical culture is not based on improvisation, unlike Africa, the Orient or Latin America."

Chris White is a gifted musician whose professional music experience includes working for Dizzy Gillespie, Nina Simone, Duke Ellington, Sarah Vaughn, James Moody, Earl "Fatha" Hines, Teddy Wilson and Hubie Blake. He has been honored in the *Downbeat* readers poll for the best bassist of 1961-64 (third and fourth place) and the *Playboy* readers poll of 1963 (fourth place). But his talent is not only musical. He is the Director of the Institute of Jazz Studies at Rutgers University and Founder and Executive Director of Rhythm Associates. He is a designer/consultant for a variety of organizations such as MUSE (Brooklyn Children's Neighborhood Museum), New York State Council on the Arts and Jazzmobile.

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PROGRAM

Wednesday, August 4, 1976

- | | |
|---|--------------------|
| 10:00 AM - 11:00 AM | Dance |
| Rehearsal: Fesmire, Licht, Crabb, Paulin, Hastil, Richman | |
| 10:30 AM - 11:30 AM | Arts Complex E-303 |
| Lecture: Business Aspects of the Music Industry with Omar Lerman, specifically the formation of Jazz Lab | |
| 11:00 AM | Arts Complex D-202 |
| Lessons: Crabb with Ray Copeland | |
| 11:00 AM - 1:00 PM | Carriage Barn |
| Thelonious Monk Repertory Group with Larry Ridley | |
| 1:15 PM - 2:15 PM | Lunch Commons |
| 2:30 PM - 4:00 PM | Carriage Barn |
| Rhythm Section Performance Seminar with Larry Ridley | |
| 2:00 PM - 4:00 PM | Dance |
| Rehearsal: Johnson Ensemble with Moran, Apfelbaum, Crabb, Bernstein, Owens, Smith, Weisbach, Richman, Corbin | |
| 4:00 PM - 6:00 PM | Arts Complex E-320 |
| Melba Liston Ensemble: Bernstein, Crabb, Cox, Manzella, Spitz, Apfelbaum, Moran, Decker, Nomura | |
| 5:00 PM - 6:00 PM | Dance |
| Rehearsal: Ernie Bruce Ensemble with Larry Ridley, Ernie Wilkins, Pablo Landrum, Tim Moran, Joe Crabb, Steve Bernstein, Moses Torres, Doug Corbin, Beaver Harris, Mantwillo Nyomo | |
| 6:15 PM - 7:30 PM | Dinner Commons |
| 8:00 PM | Drama |
| Concert: Andrew Hill | |
| 9:30 PM | Drama |
| Concert: Clyde Baro | |
| 10:00 PM | Arts Complex D-202 |
| Improvisation: Working with recorded rhythm tracks - Apfelbaum, Bernstein, Cox, Crabb, Dargan, Decker, Manzella, Spitz, Corbin, Foss, Staley plus all interested rhythm players | |
| 10:00 PM - 12:00 AM | Music Workshop |
| Funk Workshop: Carlos Alomer, George Murray all rhythm players invited | |

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Just the other day an apprentice asked BEAVER HARRIS what he intended to do on his day off. Harris said he thought that he and his wife would go antique hunting. In a tone of wonder the apprentice replied, "Gee, you're just a regular person." Although Beaver may appear to be just a regular person, he is very special when it comes to the drums. Instead of keeping time Harris creates a sense of continuous music and solos being played over the sound . . . a feeling of freedom. Beaver describes it by saying that by being in one place steadily, you seem to expand and to be in many places at once. Free music of this type has a long and complex cultural history says Harris. You just have to listen to Folkways Records to know that many cultures have contributed to Free Jazz as a form.

Beaver Harris speculates that hearing church music from many different churches (his grandmother sang in a church choir) which he blended together may have helped to create his style. But the more obvious influence was his mother who as a dancer was involved with rhythm in a unique way. She improvised solo dances over the sound and beat of jazz songs . . . much the same way Beaver improvises music.

Beaver remembers his cousin playing drums and his father being interested in big band music and he remembers playing clarinet in grade school and piano and even making a xylophone in shop, but he thinks he really got serious about music because his brother was killed in Korea. To console his mother and make her happy Beaver played music for her. He studied drums with a number of teachers in a number of schools and by the age of 16 he realized that he wasn't interested in anything except music.

After playing with Stanley Turtein in the Army, he played with Sonny Rollins and Thelonious Monk. It was probably Rollins, Musakaleem and Max Roach who had the most impact on Beaver's career. In 1967 he formed his own group, 360 Degree Music Experience and toured Europe. He has his own record company which has put out *From Rag Time to No Time* and now Harris is working on a new record (Lirana label) *In: Sanity* which features a steel drum choir. He wants to keep the band together and although he will continue to do other things he hopes to concentrate his energy on his own music.

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PROGRAM
Thursday August 5, 1976

10:00 AM	Lesson: Crabb with Jimmy Giuffre	Arts Complex E-303
10:00 AM - 12:00 PM	Guitar Performance Workshop with Jimmy Ponder	Arts Complex E-320
11:00 AM	Lesson: J.R. Mitchell with Ray Copeland	Arts Complex D-202
11:00 AM - 1:00 PM	Principles of Improvisation for Reeds; Workshop with Alvin Batiste	
11:00 AM - 1:15 PM	Ensemble A: Rankin, Klein, Manzella, Lalic, Conniff, Rosenberg with Vishnu Wood	Dance
	Ensemble B: Decker, Foss, McCarthy, Napoli, Spitz, Cassa, Richman with Jimmy Giuffre	Arts Complex Usdan Gallery
	Ensemble C: Torres, Cox, Weisbach, Belmont, Licht, Mazilla, Fishman with Jaki Byard	Drama
11:30 AM - 1:00 PM	Piano Workshop with Stanley Cowell	Jennings 232
12:00 PM - 1:00 PM	Reed Workshop with Jimmy Heath	Jennings 249B
1:15 PM - 2:15 PM	LUNCH	Commons
2:30 PM	Open Jam Session with Jimmy Giuffre All Masters and Apprentices invited	Arts Complex Usdan Gallery
2:30 PM - 4:00 PM	Arranging and Composing Class with Ernie Wilkins	Arts Complex B-204
2:30 PM	Vocal Ensemble with Melba Liston: Fesniere, Bruce, Roswig, White ALL VOCALISTS INVITED.	Wooley Living Room
2:30 PM	Ensemble Rehearsal with Alvin Batiste All are invited	Jennings 322
3:00 PM - 4:00 PM	Lesson: Mitchell with Ray Copeland	Arts Complex D-202
4:00 PM - 6:15 PM	Rehearsal: Moran, Apfelbaum, Crabb, Bernstein, Smith, Weisbach, Richman, Corbin with Eric Johnson	Arts Complex E-320
4:15 PM - 6:15 PM	Improvisation: with Ray Copeland	Arts Complex D-202
4:00 PM - 6:15 PM	Rehearsal: Jaki Byard Ensemble: Beaver Harris, Larry Ridley, Chris White, Pablo Landrum, Larry Young, Nyomo, Akunyun, Licht	Dance
6:15 PM - 7:30 PM	DINNER	Commons
8:00 PM	Concert: Jimmy Heath Ensemble	Drama
8:00 PM	Concert: Jaki Byard Sterophonic Ensemble	Dance
9:30 PM	Concert: Tim Moran Ensemble: with Nemeth, Klein, Conniff	Drama

TO ALL CONCERNED - CONCERTS MUST BEGIN ON TIME

JIMMY HEATH comes from the typical family that seems to spawn jazz musicians. His father played clarinet and encouraged his children to take up music. His mother sang in church. And what's more Jimmy's father played for the Elks Marching Band for many years and Jimmy, himself, was in marching bands while in school.

There was never any question about music for the Heath brothers. They always intended to be musicians. Jimmy's first major chance probably came when he went on a European tour with the band of trumpet player, Howard McGee. Jimmy Heath was then only about 18 years old.

Heath began his career as an alto player, but soon switched to tenor saxophone. In recent years he's added soprano sax and flute. He has played with people like Dizzy Gillespie, Miles Davis, Art Farmer and Clark Terry. He is also a gifted composer probably best known for *Gingerbread Boy* and *Gemini*. Last May Jazzmobile premiered "*The Afro-American Suite of Evolution*" with the 20 piece Jazzmobile Ensemble plus a chorus and a 35 piece orchestra featuring many of the Masters at Jazz Lab.

Recently the Heath brothers had a joyous reunion. For the first time all three brothers, whose collective experience reads like a capsule history of jazz, have worked together on a regular basis. This is something they have wanted to do for a long time, but Percy was working for the Modern Jazz Quartet for the past 20 years. When that group finally dissolved two years ago the brothers formed their own quartet: Jimmy, Percy (bass) and Albert (drums) joined by their younger "adopted" brother Stanley Cowell on piano. We are fortunate here at Jazz Lab to have Jimmy Heath and Stanley Cowell among us.

NOTES:

Jimmy Ponder is available from 10:30 AM - 1:00 PM and 2:30 PM - 5:00 PM daily in the Arts Complex D-202

Chris White's office hours are 2:30 PM - 6:00 PM Thursday in Bingham Apartment

Vishnu Wood's studio hours are Tuesday, Thursday and Saturday from 2:30 PM - 4:00 PM in Jennings 339

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PROGRAM
Friday, August 6, 1976

10:00 AM - 1:30 AM	Masters Studios Stokes House
	Master and apprentice Meetings
	Larry Ridley's apprentices
10:00 AM - 12:00 PM	Music Workshop
	Funk Workshop with Carlos Alomar and George Murray. All rythm players invited.
11:00 AM - 1:00 PM	Jennings 249B
	Schramm Theory of Harmony with Jimmy Heath
11:00 AM - 1:00 PM	Jennings 323
	Reed Workshop with Alvin Batiste
11:00 AM - 1:00 PM	Carriage Barn
	Thelonious Monk Repertory with Larry Ridley
11:00 AM	Arts Complex E-303
	Lesson: Cox with Jimmy Giuffre
11:30 AM - 1:00 PM	Jennings 232
	Piano Workshop with Stanley Cowell
12:00 PM - 1:00 PM	Arts Complex E-303
	Composition Class with Jimmy Giuffre
1:15 PM - 2:15 PM	LUNCH Commons
2:30 PM - 4:00 PM	Dance
	Master rhythm Section Workshop with Larry Ridley, Charli Persip, Stanley Cowell
	Open to all apprentice horn players
2:30 PM - 3:30 PM	Arts Complex E-303
	Reed making lecture with Jimmy Giuffre
2:30 PM - 4:00 PM	Jennings 323
	Alvin Batiste Ensemble
2:30 PM - 4:15 PM	Arts Complex E-320
	Melba Liston Ensemble with Melba Liston, Ernie Wilkins, Jimmy Heath
3:00 PM	Drama
	Concert: Betsy Fesmire with D. Licht, J. Crabb, E. Paulin, P. Hastil, G. Richman
3:30 PM	Arts Complex E-303
	Lesson: Moran, McCarthy with Jimmy Giuffre
4:30 PM - 6:15 PM	Arts Complex D-202
	Improvisation Class with Ray Copeland
6:15 PM - 7:30 PM	DINNER Commons
7:00 PM	Concert Hall
	Time Lapse Film of Plants by Robert Woodworth
7:45 PM	Jay Stover's Office
	Staff Meeting with Omar Lerman
8:00 PM	Drama Theater
	Concert: Manzella Ensemble
9:30 PM	Dance Theater
	Rehearsal and concert: Larry Young Ensemble

If you have ever seen fingers made of rubber do 360 degree turns as they run over the keyboard then you must have been watching the hands of STANLEY COWELL as they tore over the keyboard last night in the Jimmy Heath concert. Stanley is the "4th Heath" in the Heath Brothers Quartet.

Stanley Cowell was born to an amateur musical family. His father played violin and brought Art Tatum to the Cowell home when Stanley was six years old. Stanley played piano for Art Tatum and Art Tatum played for Stanley, who has been hooked on jazz ever since.

Formal piano study began at the age of four, but Stanley must have had an unusual natural ability since he began playing when he was only three. His sisters taught him the basics of piano. In high school he had a combo and played dance music and he continued to work with small local groups throughout his oberlin college years. It was during the college and university years that Cowell met some major music figures who have left an imprint on his jazz development: R. Rollin Kirk, Yusef Lateff, and Barry Harris who were part of the Detroit sound and during the late 1950's. The junior year, was spent abroad studying music in Austria and then he went on to graduate school at the University of Southern California and the University of Michigan.

In 1966 Cowell moved to New York City and became associated with the New York jazz circle. By 1970 - 71 he was playing gigs with Jimmy Heath, and for the last two years he has been playing in the Heath Brothers Quartet. He has also been performing on his own and with a piano - choir of seven pianists. The choir has done nine to ten concerts.

Stanley feels that he is still experienceing music and coming into his own personal style. To give him more time for his own owrk and so that he can continue to work with the Heaths, Stanley Cowell would like to do some teaching in a college somewhere around New York City.

And, Oh, by the way, Cowell is the President of Strat East Records which he started as an alternative to the more commercial labels who seem to neglect a lot of good jazz.

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ALL SCHEDULES SUBJECT TO CHANGE

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PROGRAM
Saturday, August 7, 1976

10:00 AM - 12:00 PM	Music Workshop
Funk Workshop with Charles Alomar and George Murray	
11:00 AM - 1:15 PM	Arts Complex E-320
Rehearsal: Ernie Bruce, Larry Ridley, Ernie Wilkins, Pablo Landrum, Apfelbaum, Crabb, Bernstein, Torres, Harris, Corbin, Nyomo	
11:00 AM - 1:00 PM	Jennings 323
Reed Workshop with Alvin Batiste	
11:30 AM - 1:15 PM	Dance
Ensemble A: Rankin, Klein, Manzella, Lalic, Conniff, Rosenberg with Vishnu Wood	
Ensemble B: Decker, Foss, McCarthy, Napoli, Spitz, Cassa, Richman with Jimmy Giuffre	
Ensemble C: Cox, Weisbach, Belmont, Licht, Hazilla, Fishman with Jaki Byard	
11:30 AM - 1:00 PM	Jennings 232
Piano Workshop with Stanley Cowell	
1:15 PM - 2:15 PM	LUNCH Commons
2:30 PM - 4:00 PM	Drama
Master Rhythm Section Workshop. All apprentice horn players invited with Patti Bown, Larry Ridley and Beaver Harris	
2:30 PM - 4:30 PM	Arts Complex D-202
Randy Weston Workshop with Vishnu Wood	
2:30 PM - 4:00 PM	Wooley House
Melba Liston Choir: Fesmire, Bruce, White, Cassa, Licht, Roswig	
4:00 PM	Dance
Concert: Jaki Byard' Apprentices	
5:00 PM - 6:15 PM	Arts Complex E-204
Digging Sonny Rollins with Ernie Wilkins	
5:00 PM - 6:15 PM	Drama
Rehearsal: Johnson, Moran, Apfelbaum, Crabb, Bernstein, Smith, Weisbach, Richman, Corbin	
5:00 PM - 6:15 PM	Arts Complex E-320
Rehearsal: Fesmire, Conniff, Rosenthal	
5:15 PM - 7:30 PM	DINNER Commons
8:00 PM	Drama
Concert: Ted Rosenthal Ensemble	
9:15 PM	Dance
Concert: Alvin Batiste Ensemble	
10:30 PM	Drama
Funk Workshop Concert with Charles Alomar and George Murray	

In New Orleans it is never quite clear who is a professional musician and who is not, but ALVIN BATISTE says his father was an amateur clarinet player. The family are from Reserve, La., the home of such greats as Edmund Hall and Alvin's father used to bring home records by Hall and Benny Goodman. All of this was still not enough to turn the younger Batiste into a musical artist. He was having success as an artist of a different sort. Alvin was drawing X-rated books for the brother of a friend.

He laughs as he says, "I was an innovator. . . ahead of my time. . . and 20 years before the x-rated movie." Although he was studying music, his success in this venture had probably given him some ideas about being a visual artist. Then one day he was delivering a finished book and he heard a recording of *Now is the Time* by Charlie Parker and then and there he made a commitment to music.

Alvin Batiste's father put together Alvin's first instrument a clarinet body was purchased from a pawn shop and the keyboard came from a music shop. In high school Alvin was naturally drawn into the band which had very high standards and was very competitive so Batiste practiced and practiced. The school was known for such illustrious names as Warren Bell, Sterling White, and James Rivers.

From High School Alvin went to the Southern University. The first year there he met Cannonball Adderly and Sharp Kitty (Bert Robinson) who was the "baddest cat" on the alto in Louisiana." Southern University soon invited Alvin to resign from the music Department or to stop playing jazz in the practice rooms. And he thinks that is is justice he is now the head of the Jazz Institute at Southern University and Jazz Artist-in-Residence for the New Orleans Public Schools.

In New Orleans social activity takes place on the street corners. One evening Alvin was standing on the corner talking when two musicians came by, Guitar Shine and Ukaleie Lemon. They said that they needed someone to do a gig with them. "You've got a horn," they said pointing to Alvin, "so come on!" And that's the beginning of the professional music life of Alvin Batiste.

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PROGRAM
SUNDAY AUGUST 8, 1976

- 1:00 PM Concert: Babafumi
Akunyun Ensemble with
Larry Young, Pablo
Landrum, Corbin, Smith
and George Murray
Dance Theater
- 2:30 PM Concert: Charli Persip
Drum Ensemble
Drama Theater
- 3:30 PM Buffet
Commons
- 5:15 PM Vespers: Father Edward
Rodman, Missioner to
Minorities, Massachusetts
Bill Barnwell, Guest
Master, Musical Director
Usdan Gallery
- 6:00 PM Basic Harmony and Chord
Changes Workshop with
Tony Conniff
Arts Complex-
E-320
- 8:00 PM Rehearsal: Conniff,
Apfelbaum, Crabb,
Corbin, Nyomo, Hazilla,
Akunyun
Arts Complex -
E-320

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BILL BARNWELL of Lady's Island, South Carolina is Guest Master and Musical Director for today's Jazz Vespers.

Barnwell, who plays alto saxophone and flute has been teaching jazz for 20 years. He was on the faculty of the Yale University Summer High School from 1967 to 1970, the Music Department at Connecticut College from 1968 to 1970, and Excelsior College in Kingston, Jamaica, from 1971 to 1973. In addition, he has served as consultant to the University of West Indies and the Jamaica School of Music.

Barnwell has played at the Newport Jazz Festival, Laurel Jazz Festival, Hampton Jazz Festival and the New York World's Fair in 1964. In 1965 he was on a State Department Tour and played at the International Arts Festival in Nigeria.

He has played nine jazz masses.

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PROGRAM

Tuesday, August 10, 1976

- | | |
|---|----------------------|
| 10:00 AM - 10:30 AM | Masters' studios |
| Master - Apprentices meeting | |
| Ridley - Apprentices | |
| 11:00 AM - 1:15 PM | Stokes |
| Ensemble A: Rankin, Klein, Manzella, Lalic, Conniff, Rosenberg with Vishnu Wood | |
| Ensemble B: Decker, Foss, McCarthy, Napoli, Spitz, Cassa, Richman with Ernie Wilkins | |
| Ensemble C: Torres, Cox, Weisbach, Belmont, Licht, Hazilla, Fishman, with Jimmy Owens | |
| 11:00 AM - 1:15 PM | Arts Complex E-303 |
| Rehearsal: Landrum, Apfelbaum, Crabb, Bernstein, Corbin, Harris, Nyomo with Bruce and Ernie Wilkins | |
| 1:15 PM - 2:15 PM | LUNCH Commons |
| 2:30 PM | Arts Complex B-204 |
| Lesson: Nyomo with Ernie Wilkins | |
| 2:30 PM - 4:00 PM | Concert Hall |
| History of Jazz Lecture with Acklyn Lynch | |
| 2:30 PM - 4:00 PM | Usdan Gallery |
| Rehearsal: White, Warchow, Bader with Nomura | |
| 2:30 PM - 4:00 PM | Drama Theater |
| Rehearsal: Conniff, Rosenthal, Moran with Fesmire | |
| 2:30 PM - 4:00 PM | Dance Theater |
| Rehearsal: Apfelbaum, Crabb, Bernstein, Smith, Weisbach, Richman, Corbin, Giuffre, Wilkins, Owens with Johnson | |
| 4:00 PM - 6:00 PM | Arts Complex - E-320 |
| Liston Ensemble: Bernstein, Cox, Manzella, Spitz, Apfelbaum, Moran, Decker, Crabb, Wilkins, White, Akunyun, Beaver Harris with Melba Liston | |
| 4:00 PM - 6:15 PM | Dance Theater |
| Rehearsal: White, Harris with Boome | |
| 8:00 PM | Drama Theater |
| Concert: Ken Boome Ensemble | |
| 8:45 PM | Dance Theater |
| Concert: Ernie Bruce Ensemble | |
| 9:30 PM | Drama Theater |
| Concert: Tim Moran Ensemble | |

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When you ask KEN MCINTYRE how he got into music he hesitates and says he doesn't know how to answer the question. He fooled around with music as a kid, took up the bugle in elementary school and studied piano when he was nine, but quit when he was around 13 or 14. In his own words, he was a "juvenile delinquent" probably on his way to a career of arrest records and "if he hadn't discovered music he would probably have ended up in jail or dead."

Ken McIntyre, gifted artist on flute and reeds instruments, knows from first hand experience that the criminal mind is a creative mind. Luckily, that creativity got channeled into music. When Ken was about 16 or 17 he heard a record by Charlie Parker. He didn't understand Parker's music so he listened to that record over and over again; finally the message came through loud and clear. Just short of his 20th birthday he bought his first saxophone from a pawn shop for \$45.

But the road from that revelation to McIntyre's present position as a well known jazz artist and faculty member at SUNY at Old Westbury was not easy. Ken graduated from Boston Trade High School which was a vocational high school and did not carry the necessary academic credits to permit him to enter the Boston Conservatory. Because he had been in military service, he was eligible to attend the Conservatory on the GI Bill. The problem was resolved when he took equivalency examinations at the Board of Education. He did very well and the woman marking the exam said to him "I can see that you've done a lot of reading." Ken finished the Conservatory in 3 1/2 years and one year later he had completed his master's degree.

McIntyre has taught in a variety of schools especially in ghetto areas. He is concerned about music that is being programmed into communities today. He believes that if people were allowed to hear other music, free music, that it might provoke them to reflect on their lives and their position in society and changes might begin to occur. When pressed to name musicians playing in the open-ended way Ken describes, he mentions Sun Ra, Cecil Taylor, and Ornette Coleman.

Ken's personal development as a musician leans into the Free jazz idiom. He feels that musicians have been bound by harmonic concerns and patterns for years. These traditional methods provided rules on how to proceed when improvising, and the rules often became crutches on which good, but not exceptional musicians could rely. As a result of this dependence a musician's creative ability was rarely tested. Free forms allow more creative input from the artist. Ken McIntyre's creative input is intense and extraordinary.

SATURDAY, AUGUST 14th, 3:00 PM - 6:00 PM
MAYNARD FERGUSON IN CONCERT AT
GREEN MOUNTAIN RACE TRACK, ROUTE 7
POWNA, VERMONT

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PROGRAM

Wednesday, August 11, 1976

10:30 AM - 11:30 AM	Arts Complex E-303
Business aspects of the Music Industry with Jimmy Owens	
11:00 AM - 1:00 PM	Carriage Barn
Thelonious Monk Repertory Group with Larry Ridley	
11:30 AM - 1:15 PM	Drama
Rehearsal: Fesmire, Rosenthal, Conniff, Moran, with Billy Cobham	
11:00 AM - 1:15 PM	Dance
Rehearsal: Smith, Conniff, Akunyun, with Coleridge Taylor Perkinson	
1:15 PM - 2:15 PM	COMMONS
LUNCH	
2:30 PM - 4:00 PM	Dance
Rehearsal: Alvin Batiste, Leonard Goines, Jimmy Owens, Ray Copeland, Berman, J.R. Mitchell, Manzella, Nomura, Warren, Smith, Akunyun, Staley, Elise Wood, Larry Ridley, Ernie Wilkins, Crabb, Larry Young, Freddie Waits, Beaver Harris, Apfelbaum, Darcy, Billy Cobham, Gambetta, Brunson, Coleridge Taylor Perkinson, Jimmy Giuffre, Joily, Corbin, Nyomo, Bruce, Chris White, Rosenthal	
4:00 PM	Drama
Concert: Ted Rosenthal and Charles Gambetta	
4:30 PM - 6:15 PM	Dance
Rehearsal: Bernstein, Weisbach, Crabb, Apfelbaum, Richman, Corbin, Chris Smith, Ernie Wilkins, Jimmy Giuffre and Jimmy Owens	
5:00 PM - 6:15 PM	Arts Complex B-204
Arranging with Ernie Wilkins	
6:15 PM - 7:30 PM	COMMONS
DINNER	
7:00 PM	New Dining Room
Masters Seminar with Jimmy Owens	
8:00 PM	Drama
Concert: Betsy Fesmire with Tony Conniff, Ted Rosenthal, Billy Cobham, and Tim Moran	
8:45 PM	Dance
Concert: Doug Corbin Ensemble	
9:30 PM	Drama
Concert: Warren Smith Quartet with Tony Conniff, Coleridge Taylor Perkinson, Babafumi Akunyun	

NOTES:

Coleridge Taylor Perkinson will be available
in Jennings 226

in music. He doesn't seem to recall what triggered that interest or his subsequent facility with the material, but at 6 years old he started playing bugle and later began piano, switching to trumpet and finally French horn. Amram was born in Feasterville, Pa., and his first exposure to jazz was in 1939 at the age of 8, listening to the radio which he used to accompany. . . . sitting in with Count Basie via the air waves. When he was 11 he moved to Washington, DC and heard the music of Louis Brown, the teacher of Duke Ellington. Amram knew how to play the 12 bar blues and boogie woogie on the piano and was finally asked to play trumpet with a band at the Elks Club. That was when David found out what music was really about. He also realized by associating with older musicians that real musicians share what they do with others. In 1946 he switched to French horn and started playing jazz on French horn, writing symphonies and playing in symphony orchestras.

David Amram believes that there is no division between kinds of music such as symphony music, jazz and folk music. "Music is free and you can't put music in a prison. Musicians all over the world refuse to be behind bars any more. I try to end every formal concert with a jam session which gets the audience involved so they can be part of the music and I get symphony players to play a figure that I create on the spot."

David has just finished a Concerto for jazz group and orchestra which will be premiered by the Philadelphia orchestra. He also conducts the Brooklyn Philharmonia which includes many jazz players including some of the masters who are at Bennington Summers. This group give concerts for 30,000 students at the Brooklyn Academy, as well as doing a school training program, and he says "the beautiful thing is the way the children respond when they see how the musicians respect each other and share with everyone."

Amram has played at folk festivals and has introduced jazz studies at different folk festivals in the United States and Canada. Music from many different sources and cultures is incorporated in his playing and symphonic writing. He plays various flutes and percussion instruments from all over the world, piano, guitar, bugle, French horn and improvises vocals. A recently completed a piece for oboe, mezzo soprano and symphony is based on American Indian writings, speeches, prayers, poetry and traditions. As one of the first musicians to play jazz French horn David Amram's first recording was with Lionel Hampton who discovered Amram playing in a bar in Paris. Since then he was recorded with Charlie Mingus, Mary Lu Williams, Oscar Pettiford and Kenny Durham.

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SATURDAY, AUGUST 14th, 3:00 PM - 6:00 PM
MAYNARD FERGUSON IN CONCERT AT
GREEN MOUNTAIN RACE TRACK, ROUTE 7
POWNA, VERMONT

**MAYNARD FERGUSON IN CONCERT AT
GREEN MOUNTAIN RACE TRACK, ROUTE 7
POWNA, VERMONT**

PROGRAM

Thursday, August 12, 1976

- 11:00 AM - 12:30 PM** Arts Complex- D-204
Billy Cobham Master Class for Multiple Percussionists
- 11:00 AM - 1:00 PM** Wooley Livingroom
Melba Liston - Patti Bown, Vocal Ensemble; PLEASE BE ON TIME
- 11:00 AM - 1:15 PM** Drama Theater
Ensemble A: Rankin, Klein, Manzella, Lalic, Conniff, Rosenberg with Vishnu Wood
- Arts Complex - E-303
Ensemble C: Torres, Cox, Weisbach, Belmont, Licht, Hazilia, Fishman with Jimmy Owens
- 1:15 PM - 2:15 PM** LUNCH Commons
- 2:30 PM - 4:00 PM** Dance Theater
Jaki Byard Master Class: Lecture & Demonstration
- 2:30 PM - 4:00 PM** Concert Hall
History of Jazz with Acklyn Lynch
- 2:30 PM - 4:00 PM** Wilkins Drama
Rehearsal: Wilkins, Staley, Byard, Ridley, El
- 2:30 PM - 4:30 PM** Arts Complex - E-320
Rehearsal: Liston Ensemble: Bernstein, Boone, Cox, Moran, Spitz, Decker, Crabb, Nemeth, Wilkins, Bown, Harris & Choir with Melba Liston. PLEASE BE ON TIME
- 2:30 PM - 4:15 PM** Dance Theater
Rehearsal: Landrum, Jolly, Owens, Nyomo, Apfelbaum, White, Akunyun, Cobham, Harris with David Amram
- 4:30 PM - 6:15 PM** Dance Theater
Rhythm Ensemble: Apfelbaum, Bernstein, Cox, Crabb, Dargan, Decker, Manzella, (Rosenthal, trumpet), Nomura, Elise Wood, Baro, Foss, Staley, Rosenberg, McCarthy, Conniff, Gambetta, Clark, Napoli with Ray Copeland
- 8:00 PM** Drama Theater
Concert: ERNIE WILKINS with Michelle Staley, Jaki Byard, Larry Ridley, Alex. Jr. II.

Concert: ALVIN BATISTE with Leonard Goines, Jimmy Owens, Ray Copeland, J.R. Mitchell, Debbie Manzella, Tadasi Nomura, Warren Smith, Babafumi Akunyun, Michelle Staley, Elise Wood, Larry Ridley, Ernie Wilkins, Joe Crabb, Larry Young, Freddie Waits, Beaver Harris, Peter Apfelbaum, Bill Dargan, Billy Cobham, Charles Gambetta, Gary Brunson, Coleridge Taylor Perkinson, Jimmy Giuffre, Noble Jelly, Doug Corbin, Mantwilla Nyomo, Ernest Bruce, Chris White, Alan Nemeth

10:00 PM Drama Theater
Concert: TADASHI NOMURA with Chris White, Christian Wartchow, Robert Bader

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Coleridge Taylor Perkinson will be available in Jennings 226

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FREDDY WAITS knocked everyone out with his spectacular performance on the drums at his concert two weeks ago. He demonstrated to apprentices and audience alike that drums were not just noisy, rhythm keeping instruments but they also carry melodies.

Waits is from the deep south, Jackson, Mississippi, and he was originally influenced by the rhythm and blues sound of that region. Freddy's initiation into music came by listening to a neighbor practice the trumpet. But he started out as a flutist because he was too small for the trumpet and there was no need for an additional clarinet player in the school band. In high school he continued to study flute and began percussion. At Jackson State College he majored in music (flute) but played drums in the college band and slowly made the transition concentrating his talents on the drum. Because of Waits' ability to read music he was frequently hired to play percussion by artists passing through the area. During holidays and vacations he went on the road with other musicians, playing throughout the south and southwest, earning money to pay for the next semester in school. During this period he worked with Ivory J. Hunter and Percy Mayfield, two blues singers.

When the Waits family moved to Detroit, Freddie became a house drummer for Motown Records and worked with Stevie Wonder, The Temptations, Martha Reeves and the Vandellas and many other innovators of the blues-rock sound. The years at Motown were very important in Waits' development of the use of multiple rhythms. In those days Motown was like a family and Freddy would practice in the studio, taping himself and playing back the tape to perfect his performance. In addition, his association with Stevie Wonder, who played bongos, introduced Waits to other rhythmic patterns and encouraged the development of his style in other directions.

From a virtual rossiter of Who's Who in Jazz that Freddy Waits has worked with, Ella Fitzgerald stands out as an unusual source of inspiration. She taught Freddy concentration (important in dealing with multiple rhythms) and she also established a performance level which Waits is often superlative, but NEVER drops below the level "good". He tries to apply this same standard to his performances.

A great deal of Freddy Waits' time and energy goes into working with the unique M'Boon re:percussion group which features some outstanding drummers working together. He also teaches in Jazzmobile and Jazz in actions Workshops and gives private lessons and clinics.

PROGRAM
Friday, August 13, 1976

10:00 AM - 10:30 AM	Master's studios
Master - Apprentices meetings	Stokes Lounge
Ridley - Apprentices meeting	
10:00 AM - 11:30 AM	Wooley Lounge
Liston Rehearsal: Boome, Bown, White, Nemeth, Harris, Klein & Choir with Melba Liston. PLEASE BE ON TIME.	
11:00 AM - 12:30 PM	Arts Complex E-204
Master Class for multiple percussionists with Billy Cobham	
11:00 AM - 12:00 PM	Arts Complex E-320
Guitar Performance Workshop with Jimmy Ponder	
11:00 AM - 1:00 PM	Arts Complex E-303
Philosophy of Practice Technique with Jimmy Owens	
11:00 AM - 1:00 PM	Dance Theater
Dress Rehearsal Thelonious Monk Rep. Mitchell, Jolley, Manzella, Rosenthal, Fishman, Nyomo, Clark, El, Paulin, Edelman, Dargan. Moran, Richman with Larry Ridley	
1:15 PM - 2:15 PM	LUNCH Commons
2:30 PM - 3:45 PM	Drama Theater
Rehearsal Liston Ensemble: Entire Ensemble plus the choir with Melba Liston	
2:30 PM - 3:45 PM	Arts Complex E-320
Master Class for Multiple Percussionists with Freddy Waits. Bring Entire Sets	
4:00 PM	Dance Theater
Concert: Thelonious Monk Rep. Group: J.R. Mitchell, Noble Jolley, Debbie Manzella, Ted Rosenthal, Stephen Fishman, Mantwill Nyomo, Craig Clark, Alexander El, Eric Paulin, Joshua Edelman, Bill Dargan, Tim Moran, Glen Richman, Ben Jones, Paul Hastil with Larry Ridley	
5:00 PM - 6:15 PM	Arts Complex D-213
Master Class with Warren Smith	
5:00 PM - 6:15 PM	Drama Theater
Rehearsal: Landrum, Jolley, Owens, White, Akunyun, Cobham, Harris, Nyomo, Apfelbaum with David Amram	
8:00 PM	Drama Theater
Concert: DEBBIE SPITZ Ensemble with Ernest Bruce, Warren Smith, Ron Berman, Charles Gambetta, Jaki Byard	
8:45 PM	Dance Theater
Concert: TONY CONNIFF Ensemble with Doug Corbin, Peter Apfelbaum, and Joe Crabb	
9:45 PM	Drama Theater
Concert: J. R. MITCHELL Universal Ensemble with Jaki Byard, Larry Ridley, Charles Gambetta, Ron Berman, Alvin Batiste, Debbie Spitz, Debbie Manzella, Babafumi Akunyun and Ken McIntyre	

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MELBA LISTON was the only child in a family from Kansas City. She was lonely and had plenty of time to just fool around at the piano. At the age of 4 or so she started writing music using her own system; a number was assigned to each note in the scale.

At the time Melba entered elementary school, the school was encouraging music, although there was none in the curriculum. However, Melba had seen a trombone in a store window, and from the moment she saw it she wanted it. When she was six, Melba received the instrument. "Me and grandpa sat on the back porch and I would play, picking out every tune I knew."

The Liston family moved to California. Melba skipped a couple of grades, entering junior high school. She concentrated on her music and was encouraged. "I would make productions out of my harmony lessons, so finally they told me to stop the lessons and to start writing for the school band." But more important, she met other kids interested in music and began lifelong friendships. In the school playground a youth band met and worked with Ms. Hightower who had been a music teacher as part of the WPA project. Melba studied with this teacher until she was 16 and got her union card. Then she started playing in the pit orchestra at the New Lincoln Theater, a vaudeville theater. "Almost everyone in the band was old, at least old compared to me, and I learned alot. You had to play for the circus acts and knife throwers and tap dancers. There is a lot of variety to that kind of work and I guess I still like to compose and arrange music for shows like that."

Melba had always been chums with "the guys." They would come by for her and say, "Come on Melba get your horn and let's go." And away she would go. That's how she got into Gerald Wilson's band where she stayed for 8 years until it broke up and then she went with Dizzy. Wilson was a great help to her; she learned arranging by copying and studying his arrangements. He has become one of "the guys" who has encouraged her and helped her throughout the years.

Melba thinks that being a trombone player was just a way to get to arranging. Trombones sit in the middle of the band and become familiar with all of the sounds around them and a lot of trombone players become arrangers. She has not done as much personal composition, as she would like and remarks that when she started out arranging she was usually given ballads and blues, maybe because she was a woman. She has done several Randy Weston albums and the most recent (1973) was nominated for a Grammy and she has arranged and conducted for nearly every important vocalist.

Melba Liston is presently teaching at Jamaica School of Music in Jamaica, W. I. and loves it.

SATURDAY, AUGUST 14th, 3:00 PM - 6:00 PM
MAYNARD FERGUSON IN CONCERT AT
GREEN MOUNTAIN RACE TRACK, ROUTE 7
POWNA, VERMONT

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PROGRAM

Saturday, August 14, 1976

- | | |
|---|--------------------|
| 0:00 AM - 12:00 PM | Drama Theater |
| Guitar Performance Workshop with Jimmy Ponder | |
| 1:00 AM - 1:00 PM | Arts Complex E-320 |
| Dance Class with Babafumi Akunyun | |
| 0:30 AM - 11:30 AM | Arts Complex E-303 |
| Business Aspects of the Music Industry with Jimmy Owens | |
| 1:30 AM - 1:15 PM | Dance Theater |
| Master Class for multiple percussionists with Freddie Waits and Billy Cobham | |
| Bring complete sets. | |
| 1:30 AM - 1:15 PM | Jennings |
| Round Table Discussion: Principles, Practices and Concepts of Jazz Music Education from the Masters Point-of-view moderated by Leonard Goines. Masters Only | |
| 1:15 PM LUNCH | Commons |
| 2:30 PM - 4:00 PM | Concert Hall |
| History of Jazz with Acklyn Lynch | |
| 2:30 PM - 4:00 PM | Arts Complex E-320 |
| Master Class with Warren Smith | |
| 3:00 PM | Dance Theater |
| Concert: MELBA LISTON Ensemble: with Bernstein, Boome, Cox, Moran, Spitz, Akunyun, Decker, Crabb, Nemeth, Ernie Wilkins, Patti Bown, Beaver Harris, Gary Brunson, Christopher White plus the Choir, Wartchow, Dabney, Fesmire, Staley, Roswig, Mennel, Mitchell, Cutaia, White, Belmont | |
| 4:00 PM | Dance Theater |
| Concert: DAVID AMRAM Ensemble with, Pablo Landrum, Noble Jolley, Jimmy Owens, Christopher White, Babafumi Akunyun, Billy Cobham, Beaver Harris, Mantwillia Nyomo and Peter Apfelbaum | |
| 5:00 PM - 6:15 PM | Arts Complex 204 |
| Arranging with Ernie Wilkins | |
| 6:00 PM | Dance Theater |
| Concert: RAY COPELAND's Method and Approach to the Creative Art of Jazz Improvisation in Two Parts: Rosenthal, Bernstein, Crabb, Dargan, Staley, Rosenberg, McCarthy, Torres, Conniff, Clark, Napoli, Owens and White | |
| 9:00 PM | Dance Theater |
| Concert: BILLY COBHAM with Christopher White, Larry Young, Jimmy Owens, Alvin Batiste and Ken McIntyre | |

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If you ask BILLY COBHAM how he got into music his first answer is, "I really don't know," but after talking with him a bit you realize that his family have always been in music. The Cobhams are from Panama and they are drum makers. But because music was a natural thing around the house Billy never considered that there was family encouragement to go into the field. He has the impression that he "born to it. . . it was a way of life." Billy never wanted to be a doctor, lawyers or Indian Chief." When he was about five years old he told himself that he wanted to be a drummer.

Billy Cobham has been concentrating on the drums since 1961. As a kid he used to play gigs like weddings and parties around Brooklyn with guys from the same high school. Cobham went to the High School of Music and Art in New York City where the school atmosphere encouraged music interests. Among his classmates was Jimmy Owens, but more important was Warren Smith who was teaching at Music and Art. Warren gave Billy some helpful suggestions, but Cobham learned a great deal more after he became one of Warren's private students. However, the most important figure in Billy's development as a jazz Master was Miles Davis who gave him the insight that his musical environment was comparable to his social environment. He has recorded with Miles on *Jack Johnson* and *Ditches Brew*.

Billy Cobham emerged from the Mahavishnu Orchestra as a formidable drummer considered among the best in progressive jazz. The first real big set of drums he played on belonged to a recent Jazz Lab visitor, Keith Copeland (Keith's father, Ray Copeland is a Jazz Lab Master). Billy and Keith have been good friends for many years.

Cobham plays behind a battery of drums and cymbals which require 19 mikes, two direct lines, a Moog drum and foot pedals to phase and equalize every percussion sound. Billy, who hits hard, feels that he has to assert himself more since the amplifiers are set in front of him and he can't completely hear what he is playing. Performing in this way, he as found it sometimes difficult to play with a vocalist since it requires a different kind of sensibility and sensitivity. He says, "it is a completely different side of the art."

Billy Cobham's work is in a constant state of flux. He is always testing new electronic equipment and gadgets and plans to use several new devices in his concert.

Cobham is in cities during the nine straight weeks he is on the road and therefore he enjoys the country atmosphere of Mill Valley, California where he now makes his home. And although he is one of the most powerful drummers in the business, Billy Cobham takes pleasure in getting a little "peace and quiet" from the rural setting.

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MAYNARD FERGUSON IN CONCERT AT
GREEN MOUNTAIN RACE TRACK, ROUTE 7
POWNA, VERMONT

PROGRAM

Sunday, August 15, 1976

1:00 PM Closing Ceremonies. Presentation of
Certificates to Jazz Lab Apprentices
by Chris White and Jimmy Owens.

Performance by Apprentices

Performance by Masters

Performance by assembled group of Apprentices
and Masters.

Dance Theater

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