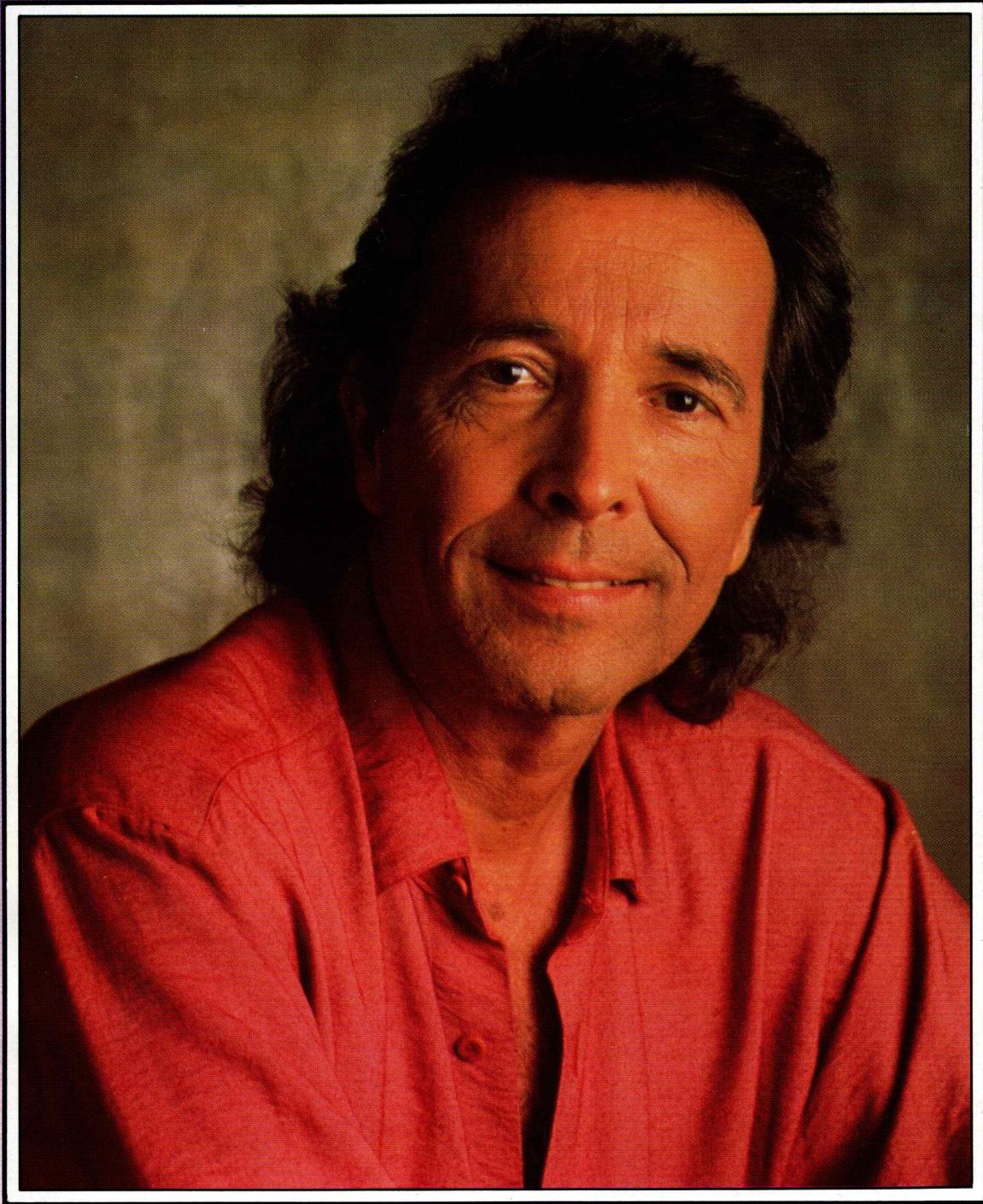


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Herb Alpert & IAJE
Mo' Better Blues
Chick Corea



HERB

CHAMPION FOR JAZZ

ALPERT

Grammy award-winning musician, arranger, producer, record executive, entrepreneur and philanthropist are some of the titles that place Herb Alpert into a special category as one of the most admired and respected members of today's music industry. But even with all the recognition that Herb has enjoyed (and earned) since he and Jerry Moss rode the miracle known as A&M Records to the pinnacle of success, he remains deeply committed to a music that speaks to his heart like none other, jazz.

A clear testament to this commitment came last year when Alpert contributed \$100,000 to the International Association of Jazz Educators. When asked how he wanted to structure the donation, he answered without hesitation, "I would like to do something to perpetuate the memory of Charlie Parker, Louis Armstrong, Gil Evans, and Clifford Brown."

Since that initial conversation, Herb Alpert and IAJE have worked on developing a series of fellowships in memory of these four jazz pioneers. The Herb Alpert Jazz Endowment Fund has been created through IAJE to carry out these fellowships and the first recipients will be announced during the 18th Annual IAJE International Conference next January in Washington, D.C.

One of Herb's goals for the endowment is that his contribution will serve as a carrot to attract additional support. In fact, this is already happening with matching funds through programs like Meet The Composer and The National Foundation for Advancement in the Arts.

When asked why he chose Armstrong, Parker, Evans, and Brown, Herb responds that "I had to begin somewhere, and these jazz masters have inspired practically every musician I've ever known or worked with. There are of course others, like John Coltrane and Duke Ellington. I hope we can do something in memory of other key jazz artists as the endowment grows."

HOOKED ON JAZZ

Herb's fascination with jazz began in 1950 when in his teens, he heard Ray Anthony's "Young Man With A Horn" on Capitol Records. He began frequenting such bistros on the Los Angeles jazz circuit as the Hague, Sardi's, Jazz City, and a cabaret across from the Ambassador Hotel where Gerry Mulligan and Chet Baker were playing.

Herb was a music major at the University of Southern California during this time and was getting a vivid dose of

By Bill McFarlin

Herb Alpert Jazz Endowment Fund

The Herb Alpert Jazz Endowment Fund was established to encourage and promote the study of jazz and to reward excellence in performance, composition, and education. The goal of the endowment is to accomplish this mission in memory of four jazz pioneers whose creative genius directly influenced the evolution of jazz: Louis Armstrong, Charlie Parker, Clifford Brown, and Gil Evans.

Under the structure of the endowment, fellowships will be awarded annually in honor of these jazz pioneers. The first recipients to be honored by the endowment will be announced during the opening general session of the 18th Annual IAJE International Conference in Washington D.C. on Thursday, January 10, 1991.

The Clifford Brown Fellowship

Awarded to students selected to participate in the annual IAJE Young Talent Program. Applications for this program are available from the IAJE Office and deadline is November 1, 1990. Program coordinator is jazz bassist and educator Rufus Reid.

The Louis Armstrong Fellowship

Utilized to provide instruments and support hardware for inner-city school jazz programs. Selection of programs to receive funding will be made by a committee of jazz educators and music administrators.

The Charlie Parker Fellowship

Awarded to a group or artist breaking new ground and stretching the common boundaries of jazz. The recipient will be featured in a conference performance showcase and is selected from the pool of performance proposals sent to the IAJE Board.

The Gil Evans Fellowship

An annual program which identifies an emerging jazz composer from an international field of candidates. The recipient is commissioned to compose a work in the jazz idiom for performance during the IAJE Annual Conference. Additional funding for the Gil Evans Commission has been received from Meet The Composer. For complete guidelines and official application, refer to page 11 in this issue of the *Jazz Educators Journal*.

the musicians' lifestyle. But finally, after a summer of playing a steady stream of gigs (and doubling as a bellhop) at the Paradise Resort in Ontario, California, he decided he was more ready for the army than anything else. So he voluntarily moved his name up on the draft list and proceeded via Union Station to boot camp.

"I took my horn, a Benge, with me and slept with it on the endless train to Fort Ord, outside Monterey," Herb recalls. "When I got off the train, I was lying my tail off, telling them I just got off the road with Count Basie or somebody. I said, 'Man, all I can do is play trumpet,' so they asked me to organize a marching band in basic training."

"I went into the army with Merv Rush, a friend who was absolutely tone deaf. I told them he was the first cymbal player from Texas A&M, so I got him into the band, and we shared a room together and had special privileges! Instead of carrying M-1 rifles on our backs on those brutal runs, we carried our instruments!

"After basic training, I was sent to Fort Knox, Kentucky, and that's when I realized I wasn't as good a trumpet player as I thought I was. There were trumpet players from all over the country, especially from New York, and they did things I could only think of doing. It was a nice eye-opener for me."

While in the army, his love for jazz intensified and he began listening to Clifford Brown, Charlie Parker, and Miles Davis. When his discharge came in 1956, he returned to the bandleader life with renewed vigor, doing dances and hotel parties in Los Angeles and Beverly Hills. It was steady employment, "the musical equivalent to pumping gas," but Herb was anxious to start a serious career.

The next seven years found Herb intensely involved in songwriting and recording sessions. He and friend Lou Adler were hired as \$35-a-week songsmiths at Keen records. They collaborated on such hits as "All of My Life" and "Wonderful World," for Sam Cooke and after leaving Keen records, wrote "There's a Girl" and "Clementine" for Jan and Dean.

In 1962, Herb met Jerry Moss, a fellow music industry hopeful who was just beginning to produce a few singles on his own. Jerry was impressed with Herb's playing and asked him to provide the horn break for a track he was recording. Their acquaintanceship solidified, and they decided it made sense to form a partnership. After several working titles, they concluded no corporate appellation made more sense than the simple initials that announced the partners bond: A&M.¹

As they say, the rest is history. The next 28 years would not only see Herb's personal career rise to meteoric proportions (with 7 Grammys, five #1 hits, and 72 million records sold), but the label would introduce to the world such artists as Sergio Mendes, Quincy Jones, Cat Stevens, Joe Cocker, Carole King, Joan Baez, Billy Preston, The Carpenters, Styx, Chuck Mangione, Joan Armatrading, The Police, Sting, Peter Frampton, Supertramp, and Janet Jackson.

A HISTORY OF JAZZ SUPPORT AT A&M

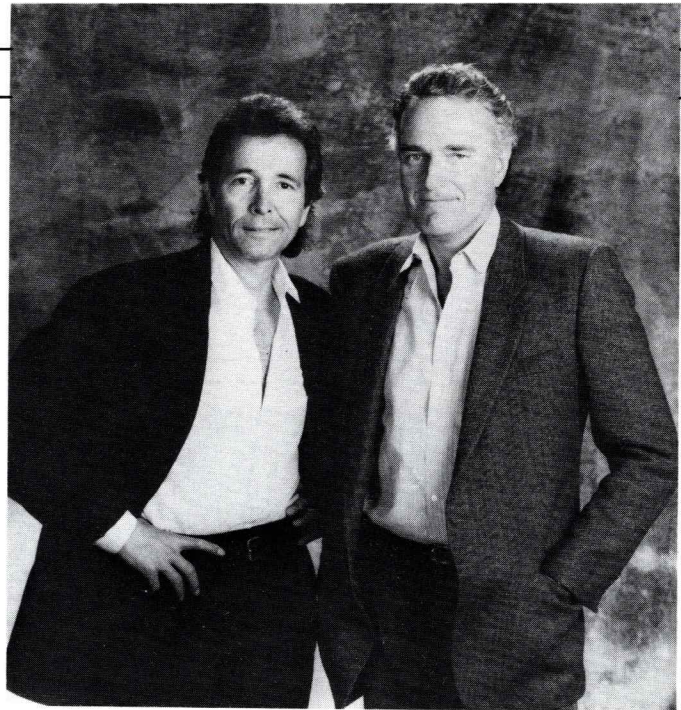
Along the way, Herb insured that A&M supported jazz, his first love. The renowned Creed Taylor CTI Jazz Series commenced in 1967 and produced the ranks of Wes Montgomery (who scored a major pop hit in 1969 with "*A Day In The Life*"), Nat Adderley, Paul Desmond, and George Benson. The Horizon label followed in the 70's featuring such artists as Don Cherry, Ornette Coleman and Charlie Haden. Although the odds of turning a profit on jazz recordings are slim at best, A&M has continued to produce a number of jazz groups and artists. Among the standouts was "Live In Munich" by the Thad Jones/Mel Lewis Orchestra, which garnered a Grammy in 1979 for Best Jazz Instrumental Performance.

His recent collaboration with jazz tenor great Stan Getz, entitled "*Apasionado*," was released this summer to very favorable response. Herb has been a big fan of Stan Getz for many years and says of Getz, "He seems to find those magic notes, even when he's warming up." Herb's approach to "*Apasionado*" was to provide Stan with an environment where he would be free to invent. "My favorite Stan Getz album was the one he did with Eddie Sauter, '*Focus*'. I liked the way Eddie provided Stan with a musical road map and let him create the melodies." In turn, Stan Getz has been very outspoken about his respect for Alpert. He was particularly taken with Herb's knowledge in the studio. Getz states in the album liner notes that "Herb showed me aspects of recording I've never experienced before!"

All of the tunes on "*Apasionado*" are originals by Eddie del Barrio, Herb and Stan. Herb worked personally on the arrangements with del Barrio. He and Eddie have worked on numerous other projects together, including Herb's own album released this year entitled "*My Abstract Heart*."

A&M's recording facilities, which served earlier in this century as Charlie Chaplin's original film studio, have been utilized for the production of masterworks as varied as Joni Mitchell's *Court and Spark*, Barbara Streisand's *Broadway Album*, and the Quincy Jones shepherded "We are the World" sessions. Veteran producer Jimmy Iovine and engineering skipper Shelly Yakus, along with Herb Alpert, supervised a recent renovation of these facilities including the transferral of the peerless state-of-the-art board from George Martin's AIR Studios in Montserrat to A&M's location at Sunset and La Brea in Hollywood.

At the time of its sale by Alpert and Moss earlier this year, A&M records was the world's largest independently owned record company with an estimated value in excess of \$500 million. Despite the sale, Herb will continue to be very in-



Herb Alpert (l) and Jerry Moss, Co-Founders of A&M Records.

involved in the company's future. In a recent telephone conversation, Herb said of A&M, "We have some very exciting plans for jazz, including a series of re-issues from the Horizon library. I'm not able to release all of the details until later this Fall, but we do plan to bring several new people on board to provide leadership in the jazz area."

In addition to music, Herb Alpert has numerous other passions. A talented painter for the past twenty years, an exhibition of his colorful acrylics is scheduled for the coming season. And among his entrepreneurial ventures is a successful new women's fragrance LISTEN, carried in such department stores as Nordstrums and Macy's. Other organizations currently benefitting from Herb Alpert's support include the University of Southern California School of Music, the National Conference of Christians and Jews Youth Leadership Program, the Herb Alpert Music Scholarship Fund (Los Angeles Unified School District), the Los Angeles Philharmonic Institute and the Young Musicians' Orchestra.

The Herb Alpert Jazz Endowment Fund promises to make a difference in the lives of many emerging jazz musicians and composers. For this and many other reasons, there can be no doubt that Herb Alpert is a true champion for jazz.

¹Timothy White, *A&M Records, The First 25 Years, A&M Records, Inc., 1987.*

Bill McFarlin is Executive Director of the International Association of Jazz Educators.