

### CJA JAZZ APPRECIATION MONTH CONCERT

## “Duke Ellington Concert” Date With A Great



DATE WITH A GREAT: Duke Ellington

### Tribute features Guitarist Barry Greene

The Coastal Jazz Association presents a tribute to Duke Ellington on Sunday, April 22, 2007. This event will be celebrating the legacy left by one of America's greatest musicians/composers for what would have been his 108<sup>th</sup> birthday (born April 29, 1899).

Every year *The Savannah Jazz Orchestra*, under the co-leadership of Teddy Adams and Randy Reese, features both unfamiliar compositions and special guest artists as a part of enhancing the genius of every Ellington concert.

This will be CJA's 21<sup>st</sup> year paying tribute to Mr. Ellington. This very special event will feature the very talented guitarist Barry Greene.

Those in attendance will also bear witness to Priscilla Albergottie Williams, who is the featured vocalist for the Savannah Jazz Orchestra.

Ms. Albergottie Williams, one of the finest vocalists in this area, has been performing both church and secular music and does them in superb equilibrium. She performed with trombonist, Teddy Adams, for years and was the featured vocalist with the Savannah Jazz Orchestra. She can be heard on SJO: live recording "Satin Doll", the music of Duke Ellington and Johnny Mercer.

Barry Greene ([www.barrygreene.com](http://www.barrygreene.com)) began playing guitar in 1971, at the age of ten years old. Strongly influenced by Wes Montgomery, Joe Pass, George Benson and Pat Martino, Barry has developed into a world class guitarist, arranger and composer.

He has recorded or performed with such artists as Tim Hagens, Danny Gottlieb, Gene Bertoncini, Scott Wendholt, Kenny Drew Jr., Adam Nussbaum, Warren Berndhardt, Russell Malone, Ron Affif, and Colin Bailey. Greene currently has three CD's out as a leader. "Sojourner," "At Home" and "Urban Jazz".

*Just Jazz Guitar* magazine says his improvisations were creative with impeccable technique, while *20th Century Guitar* wrote, Greene's work has all the urgency of the best of Pat Martino's work... and *allaboutjazz.com* describes him as "an excellent player, a superior musician with power to spare...."

Barry Greene has several books published with Mel Bay Publications. He has performed at the Long Island Guitar Show held in New York, for the past five years. and has been an instructor at the prestigious National Guitar Workshop held each summer in Connecticut for the past eight. Greene is an Associate Professor of Jazz Guitar at

**DATE WITH A GREAT: Sunday, April 22 at 5:00 p.m. in the AASU Fine Arts Building**

UNF, where he has been since 1995. He has composed or arranged over seventy pieces of guitar ensemble music, as well as several big band compositions.

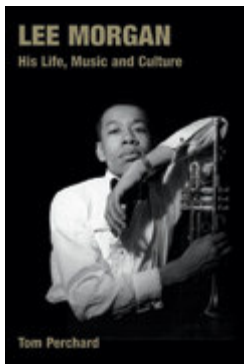
This special concert will be held at *Armstrong Atlantic University's Fine Arts Theater on Sunday, April 22, 2007, 5:00 p.m.* It is free and open to the public and is presented by the Coastal Jazz Association through a generous grant from the City of Savannah Cultural Affairs Department.

For more information go to:

[www.coastal-jazz.org](http://www.coastal-jazz.org).

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**Lee Morgan: His Life, Music and Culture**



*Lee Morgan: His Life, Music and Culture*

Tom Perchard  
 Hardcover; 256 pages  
 ISBN: 1845532058  
[Equinox](#) 2006

This is the first biography of Lee Morgan (1938-1972), an influential trumpeter who made a major impact on the jazz scene during his rather brief life. Author Tom Perchard not only details his career and analyzes his performances, but also examines Morgan's youth in Philadelphia, his personal life (heroin addiction, his difficulties with women, overconfidence) and the trumpeter's social activism late in his career. A prodigy on his instrument, Morgan was hired by Dizzy Gillespie and ended up recording as a leader for Blue Note at the age of 18 after Gillespie tried to interest

Alfred Lion in recording his own big band. Gaining international exposure while touring with Art Blakey's Jazz Messengers, the trumpeter had a surprise hit with the album *The Sidewinder*, though his descent into heroin use nearly ended his career for good by the mid '60s. Slowly rebuilding his life and changing his approach to playing, he was in the midst of a comeback when he was shot to death by a former lady friend in the night club Slugs' between sets.

Perchard's greatest strength is his ability to blend together elements of Morgan's life, incorporating numerous interview excerpts (many of which he conducted himself) and perceptive analysis of Morgan's recordings. When he discusses the cultural background of the times, Perchard occasionally gets a bit bogged down, but never enough to lose the reader's interest. Readers will learn a lot about Morgan's distrust of the record label owners and music publishers, his odd relationship with Art Blakey, the troubled relationships with the women in his life, his wasted years as an addict and eventual rebound. Morgan's efforts to get more work for Black musicians in television through organized protests and his contributions as a jazz educator late in his life are also explored in depth.

By Ken Dryden

Article courtesy of [www.allaboutjazz.com](http://www.allaboutjazz.com)

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**Jazz: America's Original Diversity Success Story**

**di-verse:** (2) composed of distinct or unlike elements or qualities

Long before the Civil Rights Act, long before Brown vs. The Board of Education, and long before President Truman's integration of the armed forces, black and white jazz musicians were breaking social taboos in order to share and learn

from each other. In the 1920s white musicians in Chicago would head down to the south side after their gigs for after hours jam sessions with black musicians. In the 1930s Benny Goodman, perhaps the most popular band leader of the time, added black musicians to his all-white big band—a revolutionary step for diversity in the workplace. In the 1950s Stan Getz collaborated with Brazilian musicians to create a new musical style—Bossa Nova. Then as now, Jazz possesses a culture that thrives, indeed benefits, from diversity. Jazz is America’s original diversity success story.

For almost 100 years, jazz has led white to black, black to white, Western to Eastern, American to European, Northern to Southern, visceral to cerebral. In Jazz, working with, and learning from people of diverse cultures is a core value. What led these musicians to embrace diversity decades before it became the concept that we know today? How has that embrace led to jazz’s evolution, strength, and constant change and innovation? And, what can the rest of us learn from the Jazz example?

**How A New Music Was Born**

Completely new forms of music are rare throughout history. So how did this new form, this uniquely American form, of music come into being? We can look to America’s “melting pot” tradition for the answer. The creation of jazz was due to a melting pot of sorts. Put simply, jazz was allowed by the coming together of European musical tradition and African musical tradition. European music featured advanced harmonic and melodic elements while African music was very advanced rhythmically and had other unique properties that European tradition didn’t. By combining elements of these two unlike traditions a new music was born.

Perhaps through this fusion jazz acquired one of its significant traits—acculturation. That is, adopting and absorbing characteristics from the music of other cultures. Because of this trait,

rather than remaining stagnant, jazz has been extremely innovative and has created many distinct sub styles since the original Dixieland music that came out of New Orleans in the early 1900s. In its growth it has looked to all kinds of European music, as well as Cuban and Brazilian music, marching music, blues, Broadway, Gospel, country, Indian, Jewish klezmer, and Arabic music. In a brilliant display of acculturation, jazz in the late 1960s and 70s even borrowed from the offspring it gave birth to—Rock and Roll - and created jazz-rock fusion.

This trait—this culture—of borrowing from virtually any other kind of music, has led individual jazz musicians to not only accept diversity, not only embrace it, but to proactively seek it out. Just like those white musicians in Chicago sought out their south side counter parts, just as black jazz musicians in 1940s and 50s looked to Stravinsky, Dvorak, and Debussy, today this trend continues. For example, the last record Miles Davis made before he died (in the early 1990s) mixed jazz with hip-hop music. In the jazz tradition, Miles was always looking for new sources of inspiration.

**Why Seek Diversity?**

The motivation for jazz musicians to seek out diversity is simple—because it makes them better. It enhances their ability to express themselves, differentiate themselves, and find a unique voice. This last point—achieving a recognizable, unique voice—is perhaps the vanguard of jazz accomplishment. And it is no easy task. The primary way for a player to develop a distinct sound is to blend as many influences as possible and find a personal combination that no one else has. Clearly it is in musician’s self-interest to seek out diversity.

To understand the need to diversify, the demands on jazz musicians must be understood. Jazz musicians are not only expected to try to find their own unique style—to sound unlike everyone else -

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they are supposed to continually find new depths, avoid repetition, and frequently reinvent themselves. The nature of jazz improvisation is not to play a scripted part, not even to play a predictable part, but to break new ground—to surprise the audience and the even the player him or herself. Given that there are only twelve notes in the Western scale, this may sound like an insurmountable task.

From my experience it is extremely difficult to find these new required depths. To succeed musicians have to combine emotion, knowledge, technique, experience, spirit, and risk taking. They have to have a “well” within. To draw from this well, there has to be a lot of water to tap. The more variety of techniques you have available (which come from diverse influences), the more you can vary your expression and continue to get different.

### **How to Proactively seek Diversity**

As established, jazz musicians are part of a culture that proactively seeks diversity. They seek influence from other cultures by listening to records, learning songs, reading about musicians from other cultures, and by seeking to hear, meet, and learn from a broad range of fellow musicians.

Minneapolis-based saxophonist Doug Little gives us two great examples of proactively seeking diversity. He recently spent time in Cuba and has been studying Cuban music and looking to find new ideas from it. So what is he finding?

“While the greatest challenges in jazz involve melody and harmony,” Little says, “Cuban and Latin music challenge you rhythmically. The rhythm provides the interest and excitement. As you might imagine, I’m focusing a lot more on rhythmic development now than I was before.”

However, Little didn’t need to travel outside our borders to find cross-cultural pollination. He recalls time he spent playing with African-

American blues singer Big Walter Smith, “I learned that the blues has its own set of values that are different from jazz. Blues is all about the feel and the sound. Playing a lot of notes, like you might in jazz, is usually not appropriate. I remember Big Walter would say ‘don’t play so many notes, just play me the melody.’” Thus, Little’s musicianship, his approach, his sound, has been shaped by the influence of Big Walter and the blues.

For jazz musicians, European Classical music has always been a hugely important source for harmonic and melodic ideas as well as for instrumentation. Classical technique has also been influential as virtuosity is often associated with the great jazz improvisers. Some of the important early innovators of jazz were classically trained in Europe and brought their ideas back with them. Jazz musicians continued to look across the Atlantic as the new music developed and today Classical music still provides a vast source for ideas.

Pianist Mary Louise Knutson studied classical music before becoming an accomplished jazz improviser. The European approach has affected her in two ways. “First, my Classical training influences how I hear music. I listen with a large scope—focusing on dynamics, articulation, orchestration, and interaction.”

“In addition, people often comment on my touch. Classical taught me to use a wide range of articulation that adds diversity to my playing. I use a range of attack, dynamics, and speed which are techniques, values, I learned from the European tradition.”

### **Diversity in Action**

Jazz musicians approach learning with “open ears.” They study, emulate, and ultimately incorporate techniques and sensibilities from other cultures, mix that with their own strong individuality, strengths, and primary culture.

Without this approach the music of jazz would have stagnated eighty years ago. Because of it, the music has been blessed with a thriving, passionate, evolving force. In jazz you can find influence from cultures all over the world, yet it remains, above all, uniquely American.

While the issue of diversity is now visible on the radar of human resources management, it is in its infancy in much of corporate America. In many professional and business magazines there is talk of what diversity means, what its implications are, how to implement diversity programs. Proving the business case for diversity is another hot topic.

Jazz has been successfully practicing diversity for nearly a hundred years. It is clear how it has impacted and benefited the development of the music, provided the music with innovative vigor, and benefited countless individual jazz musicians (not to mention the listeners!). Perhaps it's time for the business world to ask—what is there in the jazz diversity model that we can learn from?

By Jeff Perry Article courtesy of [www.allaboutjazz.com](http://www.allaboutjazz.com).

**JAZZ CONCERTS AT 2007 SAVANNAH MUSIC FESTIVAL**

March 16 - Dianne Reeves & Susan Tedeschi, 6 pm/ 9 pm at Lucas Theatre for the Arts

March 24 - Jazz at Lincoln Center Orchestra with Wynton Marsalis, 7:30 pm at Johnny Mercer Theater

March 28 - Piano Showdown 2007 6 pm/8 pm at Orleans Hall (\*sold out) with Marcus Roberts, Bob Baldori, Terry Waldo and Bob Seeley

March 29 - Le Jazz Hot, 5:30/7:30/9:30 pm at Orleans Hall, with John Jorgenson Quintet, Howard Alden, Bucky Pizzarelli, James Chirillo, Ken Peplowski and others

March 30 - Swing Time, 5:30/7:30/9:30 pm at Orleans Hall, with Marcus Roberts Trio, Wycliffe Gordon, Ken Peplowski, Bucky Pizzarelli, Howard Alden and others

March 31 - John Pizzarelli and the New York All-Star Big Band, 7:30 pm at Lucas Theatre for the Arts, with opening act: the SMF Honors Jazz Band (\*sold out - tickets may be available for purchase at door)

For tickets, visit [www.savannahmusicfestival.org](http://www.savannahmusicfestival.org) or the Trustees Theater Box Office (216 E. Broughton), or purchase by phone at 912.525.5050.

**JAZZ EDUCATION PROGRAMS AT 2007 SAVANNAH MUSIC FESTIVAL**

On March 30th & 31st, the Savannah Civic Center will be the site of the second annual Savannah Music Festival High School Jazz Band Workshop.

This program is collaboration between SMF and the Georgia Music Educators Association. Our outstanding clinicians will be...

Jim Ketch, Marcus Roberts, Jason Marsalis, Roland Guerin, Wycliffe Gordon, Don Braden, Dave Stryker, Tom Walsh, Bill Peterson, Rodney Jordan, and Leon Anderson

Ten of the finest bands from Georgia, North Carolina, South Carolina and Florida will

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**Jazz Month Art**



\*An exhibit of the jazz works of Savannah Artist, *Albert Seidl* will hang at the Jewish

Educational Alliance during April. This exhibit is to part of the celebration of *Jazz Appreciation Month*. The event is free and the public is invited to come and view these beautiful works of Mr. Seidl. (JEA is located at 5111 Abercorn. Call 912-355-8111 for more information.

\*Jazz works by *Ligel Lambert* hang at the Alvida Art Gallery, 7303-D Abercorn Street / 355-5656.

participate in the Workshop. *Participating bands are:*

- Centennial High School - Roswell, GA
- North Buncombe High School - Weaverville, NC
- Savannah Arts Academy - Savannah, GA
- Lakeview – Fort Oglethorpe High School - Ft. Oglethorpe, GA
- Campbell High School - Smyrna, GA
- S. Effingham County High School - Guyton, GA
- Ware County High School - Waycross, GA
- Charleston County School for the Arts - N. Charleston, SC
- Douglas Anderson School for the Arts, Jacksonville, FL
- Savannah Country Day School - Savannah, GA

Five bands will perform at CITY MARKET on Friday & Saturday from 11:00 am - 2:30 pm.

Additionally, students will experience performance clinics, instrumental master classes for sax, trombone, trumpet, and rhythm section, and a session on jazz history featuring archival footage of the great bands.

Each day's activities will conclude with a 4:00pm faculty jam session featuring the clinicians and some outstanding student soloists. The public is invited to the 4:00pm jam session which will occur in the Ballroom of the Savannah Civic Center. There is no admission charge and seating is limited.

***Please call 234-3378 for more information.***

On Saturday, March 31<sup>st</sup> at 7:30 pm, the SMF Honors Jazz Band (comprised of students from participating high school) will be the opening act for the John Pizzarelli New York All-Star Big Band at the Lucas Theatre.

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Let us know if you joined but your name is missing by calling 912.354.4785

**Long Live “The King”**

The “Friends of King Oliver,” The Friends of African-American Arts, and The Savannah Music Festival will present two events celebrating the legacy of renowned musician Joe “King” Oliver. King Oliver, who died in Savannah on April 10, 1938, was a first-generation New Orleans jazz artist who is known as mentor of Louis Armstrong; inventor of the trumpet-mute; composer of many enduring jazz standards, and leader of the famous “Creole Jazz Band” which was regarded as one of the greatest of the early jazz groups.

A commemorative plaque will be unveiled on *March 24<sup>th</sup>*. The dedication ceremony will take place at 514 Martin Luther King, Jr. Boulevard, which is very near where King Oliver lived and worked while living in Savannah. A special attraction at the unveiling will be an appearance of trumpeter Wynton Marsalis who will play a tribute to King Oliver and his prominent place in jazz history. Mr. Marsalis’ travel plans are not yet set and we are unable to provide a specific time for the unveiling, but will notify when his agenda is complete.

On Sunday, March 25<sup>th</sup> Savannah Jazz historian Dr. Julius “Boo” Hornstein will present a lecture titled “The King in Exile,” an accounting of King Oliver’s last days in Savannah. The lecture will include visuals of the jazz scene and life along Old West Broad Street. The lecture will take place at the Jepson Center for the Arts auditorium and will begin at 11:00.

Both events are free to the public. For more information email [hornsteindrb@aol.com](mailto:hornsteindrb@aol.com).

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**Playing Around . . .**

*CJA April Concert*  
**Date With A Great**  
**Annual Duke Ellington Concert**  
*Featuring the*  
**Savannah Jazz Orchestra**  
*with Barry Greene*

Sunday, April 22 @ 5pm / AASU

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**THE NEWSLETTER OF THE COASTAL JAZZ ASSOCIATION**

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