A Report on the Eighth Annual Jazz Appreciation Month

April 2009

Smithsonian
National Museum of American History
Kenneth E. Behring Center
Jazz Appreciation Month provides leadership to advance the field of jazz and promote it as a cultural treasure born in America and celebrated worldwide.

Vision Statement

-The Smithsonian’s National Museum of American History will work collaboratively with JAM Partners and Supporters worldwide to fulfill JAM’s mission by:

-Making jazz fun and accessible for all.

-Highlighting the music’s rich legacy and vibrant place in contemporary life and cultural diplomacy.

-Making jazz relevant and cool for today’s youth.

-Using the Smithsonian’s vast jazz collections, exhibits and research resources to develop education/performance events that teach the public about the roots of jazz, its masters and the music.

-Preserving the heritage of jazz and entertaining the public with classical and rarely heard jazz music performed by the Smithsonian Jazz Masterworks Orchestra and others.

-Building the music’s future by inspiring, training and highlighting the next generation of jazz performers, educators, and appreciators.

-Making jazz synonymous with ideals of freedom, creativity, innovation, democracy, cultural diversity, and authenticity.
# Table of Contents

Notes from the American Music Curator ........................................................................... 1
Notes from the JAM Program Director ................................................................................ 2
Notes from the Smithsonian Jazz Masterworks Executive Producer ............................. 3
JAM Task Force and Committees ....................................................................................... 4
Executive Summary ........................................................................................................... 5
Why Celebrate JAM? Why April? ...................................................................................... 6
Congressional Resolution H. Res. 324 ................................................................................ 8
JAM Partners ..................................................................................................................... 10
Partner Support ................................................................................................................ 11
JAM Calendar .................................................................................................................... 15
Jazz at the Smithsonian ..................................................................................................... 16
2009 JAM Launch-Photo Essay ......................................................................................... 18
JAM in the United States .................................................................................................. 20
JAM Abroad ...................................................................................................................... 26
Notes from the American Music Curator

It has been another memorable year for the jazz program at the National Museum of American History (NMAH). Here are some highlights from the curatorial realm:

The exhibition *Jazz Composers: Duke Ellington and Billy Strayhorn* opened in the museum’s new Albert H. Small Documents Gallery. Focusing on documents from our Duke Ellington Collection, the exhibit explored signature compositions of each composer—*Caravan*, authored by Ellington and his trombonist Juan Tizol, and Strayhorn’s *Take the “A” Train*—through handwritten scores, parts, published sheet music, and arrangements. Two interactive videos were included. Now closed, the exhibit continues online indefinitely, at: [http://americanhistory.si.edu/exhibitions/exhibition.cfm?key=38&exkey=1296uc](http://americanhistory.si.edu/exhibitions/exhibition.cfm?key=38&exkey=1296uc).

In April, jazz flugelhornist-composer Chuck Mangione, a voice actor on the animated TV comedy *King of the Hill*, donated to the museum’s music collections his signature brown felt hat and the score of his Grammy-winning single *Feels So Good*, as well as albums, songbooks and other ephemera from his long and illustrious career.

As a co-producer of *Jazz: The Smithsonian Anthology*, I helped Smithsonian Folkways Recordings complete the licensing and mastering of 111 tracks and contributed a lengthy introduction as well as twenty track essays. When published in 2010, the *Anthology* promises to become a cornerstone of jazz education, as was its predecessor, *The Smithsonian Collection of Classic Jazz*, compiled by Martin Williams. The six-disc anthology and accompanying 150-page book cover the history of jazz from its birth to its current place in global music.

Finally, I was privileged to continue working with the U.S. State Department’s cultural diplomacy efforts. They held two digital video conferences—one with the US Embassy in Bangladesh, another with the US Embassy in Mauritius—during which I spoke about Louis Armstrong and American jazz, before fielding questions from the musicians, fans, and students who had assembled at each Embassy. It was exciting to make new contacts and colleagues on the other side of the earth.

In April, the State Department sent me to Addis Ababa, Ethiopia, and Nairobi, Kenya, to present a total of nine lectures on American jazz and do four media interviews. Duke Ellington memorably performed in Ethiopia, so my talks there focused on him. After each lecture, I was asked to perform some American jazz pieces at the piano. On Ellington’s 110th birthday, I had the opportunity to conduct an onstage recorded interview with Mulatu Astatke, “the father of Ethiojazz,” who worked closely with Ellington and was inspired by him, and a longer interview with Mulatu will be added to the museum’s Jazz Oral History Collection. Obama’s election has electrified East Africa, heightening interest in American history and culture. Armstrong performed several times in Kenya, so he was the subject of my talks there. In both countries, I was very warmly received, and our Jazz Appreciation Month posters were eagerly welcomed.
Jazz Appreciation Month 2009 was a celebration and declaration of the endurance of America’s original music and innovators. Our theme was “Jazz Music, Masters and Messages.” And what powerful messages we delivered, the most important being that jazz lives and is appreciated when effectively offered to the public in diverse, creative ways.

The month kicked off with Chuck Mangione being honored in an artifacts donation ceremony at the National Museum of American History that featured a musical tribute to Mangione by Marcus Johnson. In an onstage oral history, Mangione reflected on his career and relationship with jazz mentors such as Dizzy Gillespie.

This year was the 50th Anniversary of Miles Davis’ “Kind of Blue,” a seminal recording that remains the best selling jazz album of all time. The Smithsonian Jazz Masterworks Orchestra (SJMO) revisited that work and engaged the public via rousing concerts and hands on workshops that featured the music and its history.

Big Band music lived in events supported by the Blues Alley Big Band Jam and celebrations highlighting the 100th anniversary of Benny Goodman – the “King of Swing” — at Smithsonian units. The Navy Commodores and their vocalist swung at a free Noon day concert. Weekend Family Day events offered hands-on craft activities, live and recorded music, swing dancing and social history discussions highlighting the popularity of the big bands and the nationalistic role they played during World War II.

Arbor Records and Buffett Crampon provided an up close and personal evening with three Goodman band members: legendary guitarist Bucky Pizzarelli, trumpeter Joe Wilder — an NEA Jazz Master and one of the early African Americans featured by Goodman when he integrated big band music — and the electrifying clarinetist Ken Peplowski. They joked, performed, reminisced and entertained with music and a lively onstage oral history.

Jazz was appreciated by both the young and the young at heart. Julia Keefe, a 19-year-old Nez Perce Indian studying jazz vocals at the University of Miami, related in song and stories how jazz influenced her development growing up on the reservation by paying tribute to the late Mildred Bailey (also Nez Perce) and her influence on singers such as Billie Holiday and Bing Crosby.

The energy at JAM events was palpable. Crowds happily waited in line to hear Latino Jazz artist Danilo Perez; educators and students attended master classes with Andrew White (“Coltrane Transcriptions”) and Alan Blaylock and Michael Kamuf (“The Future of the American Songbook”). Several attendees of the “Smithsonian Craft Show” said they’d come specifically to hear veteran and young jazz artists musically connect jazz and crafts. They were not disappointed.

Despite laments about waning jazz CD sales and concert attendance, jazz music continues to do what it has always done: emotionally engage audiences and weave compelling stories through musical improvisation and vocal lyricism.

If JAM teaches anything it is that America’s music still rocks. It just needs the right public stage(s) where it can perform.
Notes from the Smithsonian Jazz Masterworks Orchestra Executive Producer

The Smithsonian Jazz Masterworks Orchestra (SJMO), under the direction of maestro David Baker and Executive Producer Kenneth Kimery is in-residence at the National Museum of American History dedicated to explore, present, promote and perpetuate the historical legacy of jazz.

In support of Jazz Appreciation Month the SJMO kicked off its April 4 concert celebrating the 50th anniversary of Miles Davis’ “Kind of Blue” recording at Baird Auditorium, National Museum of Natural History. The concert was led by SJMO saxophonist Charlie Young which included the following members from the orchestra: Tom Williams (trumpet), Louis Hernandez (sax), Tony Nalker (piano), James King (bass) and Ken Kimery (drums). In addition to the performance, the Washington Post previewed the performance in their April 3 weekend issue (http://www.washingtonpost.com/wp-dyn/content/article/2009/04/02/AR2009040201050.html) and followed up with a rave review from Mike Joyce (http://voices.washingtonpost.com/postrock/2009/04/the_smithsonian_jazz_masterwor.html). As an encore, the SJMO performed the “Kind of Blue” concert at Childers Recital Hall on April 6 as part of Howard University’s second annual JAM Jazz week.

Following up the orchestra’s earlier success, the ensemble traveled on April 22 to Indiana for a performance at the University of Evansville, performed for the Smithsonian Craft Show at the National Building Museum on April 22, presented master classes at Sylvan Theater in Washington, DC on April 23 and 24, traveled to Danville, VA on April 24 for a student workshop and concert at the George Washington High School and on April 25 closed out Big Band JAM in concert at the Sylvan Theater. The concert as well as Ken Kimery and Harry Schnipper (Executive Director, Blues Alley Jazz Society) were featured in a broadcast from the Voice of America that can be seen at http://www.youtube.com/watch?v=rtrbq1fM_2o&feature=PlayList&p=3FAC27005B.
JAM Task Force and Committees

Jazz Appreciation Month is advised by a task force and three committees: Education, Events, and Public Relations.

Task Force Members

Chair, Sandra Gibson, CEO, Association of Performing Arts Presenters (APAP)
Robbin Ahrold, VP Corporate Relations, Broadcast Music Inc. (BMI)
Frank Alkyer, Publisher, *Down Beat* and *Music, Inc.*
Jonathan Katz, CEO, National Assembly of State Arts Agencies (NASAA)
Joe Lamond, CEO, NAMM: The International Music Products Association
Tom Lee, International President, American Federation of Musicians (AFM)
Rona Sebastian, President, Herb Alpert Foundation
Joann Stevens, JAM Program Director, National Museum of American History (NMAH)
John Edward Hasse, Curator, NMAH

Education Committee Members

Chair, Carol Sue Fromboluti, formerly with the United States Department of Education
Rona Sebastian, President, Herb Alpert Foundation
Ken Kimery, Executive Producer, Smithsonian Jazz Masterworks Orchestra (SJMO)
Luvenia A. George, ethnomusicologist and music educator
Ben Hall, Music Director, District of Columbia Public School System
Kevin A. Struthers, Director of Jazz Programming, The John F. Kennedy Center for the Performing Arts
Sarah Andrew Wilson, Assistant Director of Education Outreach, Wolf Trap
Mimi Flaherty, Director of Education Outreach, Wolf Trap
Michael Blakeslee, Senior Deputy Executive Director, MENC: The National Association for Music Education

Events Committee Members

Chair, Marty Ashby, Executive Producer, MCG Jazz
Ronny Lancaster, Senior VP of Public Affairs and Government Relations, Assurant
Glenn Sabin, CEO and Publisher, *Jazz Times*
Robert Seiden, Director, Time Warner

Public Relations Committee Members

Chair, Frank Alkyer, Publisher, *Down Beat*
Robbin Ahrold, VP Corporate Relations, BMI
Michael Freedman, VP for Communications, The George Washington University
Executive Summary

Jazz Appreciation Month is an initiative launched by the Smithsonian’s National Museum of American History, Kenneth H. Behring Center, in 2001. Its concept is simple: designate each April as a common point for peoples around the world to celebrate and advance jazz, America’s original music, as a historical and living treasure.

Musical performance, education and cultural diplomacy events are encouraged with musicians, K-12 educators, colleges and universities, concert halls, museums, libraries, public broadcasters and others.

“The Smithsonian Institution’s National Museum of American History should be commended for establishing a Jazz Appreciation Month; and musicians, schools, colleges, libraries, concert halls, museums, radio and television stations, and other organizations should develop programs to explore, perpetuate, and honor jazz as a national and world treasure.” - U.S. Public Law 108-72

The following summary highlights Jazz Appreciation Month celebrations in 2009.

- Participation in Jazz Appreciation Month (JAM) grew once again. Organizations or individuals in all 50 states, the District of Columbia and around 40 countries held events in celebration of JAM.

- The office of JAM initiatives collaborated with a diverse group of public and private organizations, broadcast networks, and community partners who provided financial and/or in-kind support for JAM, and organized programs and outreach activities.

- Five Smithsonian Museums and the Smithsonian Associates joined the National Museum of American History to sponsor or serve as the host site for 32 JAM public events at the Smithsonian (not including launch). Events included lectures, concerts, multi-media presentations, on-stage conversations with noted jazz artists, film, Curator Talks, as well as community concerts and student workshops by the Smithsonian Jazz Masterworks Orchestra, the nation’s jazz orchestra and the Museum’s resident big band.

- Public Service Announcements about JAM appeared in numerous publications, including APAP’s Inside Arts and American Federation of Musicians journal The International Musician.

- A Congressional resolution proclaimed April 25 as “Willis Conover Day” in JAM (see pg. 8), and mayors in 23 cities issued proclamations recognizing April as Jazz Appreciation Month.

- JAM Posters continued to be a popular product as 554 organizations in 39 states and DC, 13 countries including two military bases, and U.S. embassies requested posters.

- More than 200,000 Benny Goodman posters were distributed. MENC distributed the posters to its more than 80,000 members, thanks to support provided by NAMM; Jazz at Lincoln Center distributed 10,000; The City of Chicago and Colombia College in Chicago 5,000 each; NAMM sent 3,600 to its members; the U.S. Department of Education sent the poster to every U.S. high school and the U.S. Department of State distributed the poster to every U.S. embassy.

- Most notably, non-profit organizations, radio stations, schools (all grades), libraries, private businesses and organizations ordered posters. There were also a number of personal requests from people not affiliated with any specific organization.
Why Celebrate JAM? Why April?

The Concept

The concept of Jazz Appreciation Month (JAM) is simple: designate one month annually to publicly spotlight jazz as our original music, born in America and celebrated worldwide. JAM is intended to draw public attention to the glories of jazz as both a historical and living treasure. The idea is to encourage musicians, concert halls, schools, colleges and universities, museums, libraries, public broadcasters, and others to offer programming every April in celebration of jazz.

“Jazz is a truly American style of music that has played an important role in our heritage. Through the Smithsonian’s JAM activities, we highlight jazz and its history and engage audiences with this significant piece of American culture.”

Brent D. Glass, Director, Smithsonian National Museum of American History

Why April?

April is a month that allows educators to participate in JAM in significant ways. Spring is a time when millions of youth visiting Washington, DC on class trips can engage in JAM activities and our jazz collections as well as JAM events at the Smithsonian.

High school and college jazz ensembles can culminate year-long preparations and play at their best.

With the school year nearly over, educators and librarians can bring educational and fun events into their communities and classrooms via JAM.

April is the birth month of a number of leading figures in jazz: Duke Ellington, Ella Fitzgerald, Bessie Smith, Johnny Dodds, Billie Holiday, Charles Mingus, Lionel Hampton, Gerry Mulligan, Shorty Rogers, Tito Puente, and Herbie Hancock.

And finally, April is also National Poetry Month. The long, rich association between poetry and jazz that began with the Harlem Renaissance poets who wrote about jazz and blues and continued with the famous beat poets of the middle of the century, remains strong. Jazz and poetry are still often paired in contemporary settings.

Launching JAM is consistent with the Smithsonian’s more than 30-year record of leadership in jazz.

The museum has methodically built a national and international network of cultural, private and governmental organizations to promote JAM to their stakeholders and audiences. In 2009, this network of distinguished Partners and Collaborators once again totaled 28 organizations.

To assist educators, librarians and community organizations in celebrating JAM, the museum has published a series of JAM posters and the brochure How to Celebrate Jazz Appreciation Month.

Engaging Major Jazz Figures

2001 - Noted producer-musician Quincy Jones participates in announcement of the Jazz Appreciation Month initiative.

2002 - Saxophonist Branford Marsalis helps kick off first JAM celebration in April.
2003 - Artie Shaw’s clarinets are donated to the museum in conjunction with JAM.

2004 - Renowned pianist-composer Herbie Hancock donates three keyboards to the museum and gives keynote address for JAM.

2005 - Latin jazz master Paquito D’Rivera and the families of Tito Puente, Mongo Santamaria and Chico O-Farrill donate musical instruments, manuscripts, photographs and clothing to the museum’s jazz collection.

2006 - Jazz photographer Herman Leonard donates 20 photographs to the national collection, and the children of Miles Davis and Thelonious Monk donate music and clothing of their famous fathers.


- The Herb Alpert Foundation becomes the Lead Sponsor of JAM, donating $300K to be used over three years.

2008 - Pianist and composer Ramsey Lewis donates his NEA Jazz Master Award and a number of other career artifacts to the museum’s jazz collections and participates in an interview with jazz guitarist Larry Coryell in a ceremony to kick off JAM.

2009 - Flugelhornist and composer Chuck Mangione donates his signature felt hat, score to Feels So Good, and numerous other career artifacts to the museum’s jazz collections. DC jazz pianist and composer Marcus Johnson performs musical tribute to Mangione and joins him and Executive Director, MCG Jazz, Marty Ashby for an onstage discussion.
111TH CONGRESS
1ST SESSION

H. RES. 324

Expressing support for designation of April 2009 as “Jazz Appreciation Month” and April 25, 2009, as “Willis Conover Day”, and honoring the global impact of jazz music.

IN THE HOUSE OF REPRESENTATIVES

APRIL 2, 2009

Mr. Larson of Connecticut submitted the following resolution; which was referred to the Committee on Oversight and Government Reform

RESOLUTION

Expressing support for designation of April 2009 as “Jazz Appreciation Month” and April 25, 2009, as “Willis Conover Day”, and honoring the global impact of jazz music.

Whereas it is universally acknowledged and accepted by Congress that April is “Jazz Appreciation Month”, and H. Res. 57 (100th Congress) proclaimed jazz a national American treasure;

Whereas the “Big Band Jam” was created in 2005 to bring big band jazz to the Nation’s capital;

Whereas the Big Band Jam will showcase the music of student musicians and recognizes the importance of educating our youth about America’s unique jazz heritage;
Whereas Washington, DC, area high schools, colleges, universities, and military ensembles come together once a year to share their appreciation of jazz, and they help bridge the gap between cultural diversity, age, education, and income through the music;

Whereas the Big Band Jam is produced in cooperation with many esteemed cultural and government agencies, which include museums, art organizations, memorials, and municipal agencies, all dedicated to increasing the awareness and appreciation of jazz;

Whereas, on April 25, 2009, the Big Band Jam will honor the Voice of America and Willis Conover and the joint contribution toward spreading the language of jazz and American cultural diplomacy around the world over a span of more than 35 years;

Whereas the public shall share together in a celebration of the global impact of jazz music, an American treasure, that will feature America’s own Smithsonian Jazz Masterworks Orchestra, under the musical direction of National Endowment for the Arts (NEA) Jazz Master David N. Baker, as they each and all pay tribute to “America’s Jazz Musical Masters”;

Whereas April 2009 would be an appropriate month to designate as “Jazz Appreciation Month”; and

Whereas April 25, 2009, would be an appropriate day to designate as “Willis Conover Day”: Now, therefore, be it

Resolved, That the House of Representatives supports

the designation of “Jazz Appreciation Month” and “Willis Conover Day”.

•HRES 324 IH
The following is a list of JAM Partners for 2009.

1. Academy of American Poets
2. American Federation of Musicians (AFM)
3. American Federation of Teachers (AFT)
4. American Library Association (ALA)
5. Americans for the Arts
6. Association of Performing Arts Presenters (APAP)
7. Association of Public Television Stations (APTS)
8. Broadcast Music, Inc. (BMI)
9. Chamber Music America
10. Ella Fitzgerald Charitable Foundation
11. Grammy Foundation
12. The Herb Alpert Foundation
13. The International Society for the Performing Arts (ISPA)
14. MENC: The National Association for Music Education
15. The Music Performance Fund (MPF)
16. NAMM: The International Music Products Association
17. National Endowment for the Arts (NEA)
18. National Endowment for the Humanities (NEH)
19. National Park Service
20. National Public Radio (NPR)
22. Sirius/XM Satellite Radio
23. Smithsonian Institution
24. U.S. Department of Defense
25. U.S. Department of Education
26. U.S. Department of State
27. U.S. Conference of Mayors
28. Voice of America
Partner Celebrations in April

American Federation of Musicians
- Promoted JAM widely in its monthly award winning publication—The International Musician.
- President Lee advocated JAM to local AFM officers and at annual AFM regional conferences. He also sent information about JAM to over 500 local officers asking them to promote JAM to more than 90,000 members.
- Sponsored 100’s of concerts nationwide and in Canada through the Music Performance Fund.

American Federation of Teachers
- Included short stories about JAM in monthly newsletters distributed to AFT teachers, and in leadership e-newsletters sent to state and local affiliates and AFT Teacher leaders.
- AFT devoted a portion of its website to JAM and posted stories on their homepage: www.aft.org, which directed viewers to the JAM resource page.

Association of Performing Arts Presenters
- Published a full color PSA on the back of the March/April issue of members’ magazine Inside Arts.
- Published PSA in their monthly e-newsletter, Presenting Matters, from February through April.
- Highlighted JAM on their website in March and April.

BMI
- Highlighted Jazz Appreciation Month to 160,000 songwriters and composers through their monthly electronic newsletter, the BMI eBulletin.
- Co-sponsored JAM launch and appearance by keyboardist Marcus Johnson.

Chamber Music America
- CMA Grantees held concerts throughout April, including the Jamie Baum Septet’s April 4 performance of The Ives Suite at the Kaufman Center’s Merkin Concert Hall in New York City.
- Created Presenting Jazz with the Doris Duke Foundation, a program for nonprofit U.S. presenters to engage chamber jazz ensembles in concert settings.
- The New Works program provided support for professional U.S. ensembles’ performance and creation of new jazz works. One such Grantee included the Miles Okazaki Group and their new CD, Generations.
- Conducted six grant-information workshops for jazz ensembles interested in applying to “New Jazz Works: Commissioning and Ensemble Development.”
- Discussed CMA jazz grantees in the weekly member e-newsletter, Accent.
- Published jazz articles in March/April issue of Chamber Music: Hit the Road!. The magazine featured a special pull-out section entitled Directory of Festival, Schools, and Workshops, and a two-page article by Gene Santoro on Joshua Redman, entitled Jazzin’ Around. The issue also distributed Oliver Lake’s 1993 “Enclosed Dream” for Saxophone Quartet in the CMA Scores section.
- On April 7, CMA’s First Tuesday launched a professional development roundtable discussion titled Opportunities for Women in Jazz. The seminar featured Jamie Baum (flutist, composer, and bandleader), Gail Boyd (president and founder of Gail Boyd Artist Management) Lynne Mueller (presenter and co-chair of the St. Peter’s Jazz Committee), and host Jeanette Vuocolo (Program Director/ CMA Jazz).
Ella Fitzgerald Charitable Foundation

- Held a JAM poster contest with different community groups including the Boys and Girls Club of Hollywood and of Venice, The Aviva Center in Hollywood, and the New ADAGE Youth Development Center in South-Central L.A.
- Presented Jazz on the Beach at Gladstone’s Restaurant with Jean Hagan, President, and Paul Williams, Manager, of Gladstone’s. Local student groups performed every weekend in April and included: The Harmony Project, USC JazzReach, USC Thornton School of Music, Hamilton High School Jazz Band, and Granada Hills Charter High School Highlander Band.
- Collaborated in the presentation of a student matinee for Title One School kids with the educational programming of the Fats Waller musical Ain’t Misbehavin at Center Theatre Group’s Ahmanson Theatre in L.A.

Herb Alpert Foundation

- Participated as lead sponsor of JAM programs, educational outreach and infrastructure development for the third year as part of a three-year agreement.

MENC: The National Association for Music Education

- NAMM sponsored the distribution of the JAM poster in the April issue of Teaching Music magazine. The issue also included an At Large interview with Billy Taylor, two other JAM articles and discussion about the new MENC Society and a Collegiate membership article about jazz in the classroom.
- Highlighted Jazz Appreciation Month weekly in their member update (see right), which linked to the JAM special section on the MENC website.

Excerpt from Weekly Member Update:
“Jazz Appreciation Month — Join the nationwide celebration of this original American music. Jazz Appreciation Month is a time for special focus on jazz. Attend jazz concerts, listen to jazz recordings, support jazz programs, and simply enjoy the music’s verve, pulse, and power. Find resources at Jazz Appreciation Month.”

Music Performance Fund

- Jazz performances held in different venues, from schools and libraries to parks and museums.
- Sponsored events in 26 schools.

NAMM: The International Music Products Association

- Helped sponsor distribution of 100,000 Benny Goodman posters with NAMM branding.
- Published story in quarterly member publication, Playback, which reaches approximately 10,000 international music products industry professionals.
- Electronic version of issue captured approximately 3,498 page views.
National Endowment for the Arts

- Completed five new NEA Jazz Masters oral histories, in partnership with NMAH: Toshiko Akiyoshi (2007); Quincy Jones (2009); Buddy De France (2006); Gunther Schuller (2008); and Jimmy Scott (2007). Captured five comprehensive oral histories digitally on tape and video, with full transcriptions and audio clips posted at http://www smithsonianjazz.org/oral_histories/joh_start.asp, and introduced them to the public on the dedicated JAM 2009 webpage.
- Since partnering with the Smithsonian Institution, 14 oral histories of NEA jazz masters have been created.
- Supported Jazz at Lincoln Center Radio in the creation of a special one hour Internet radio broadcast featuring interviews conducted by audio producer Molly Murphy with the 2009 class of NEA Jazz Masters. The program also featured musical and program highlights from the October 17, 2008 Awards Ceremony and the Jazz at Lincoln Center concert in New York.

NPR

- Published online article.

National Endowment for the Humanities

- Used own resources and partners for publication outreach effort. Activities in 2009 included:
  - Promotion of JAM on the NEH website, featuring NEH funded projects.
  - Promotion of JAM on EDsitement, NEH’s online curriculum education portal. Featured jazz as the website theme during April; included lesson plans on Jazz and World War II: A Rally to Resistance, A Catalyst for Victory, and Romare Bearden’s The Dove—A Meeting of Vision and Sound.
  - Promotion of JAM in NEH’s Federal/State Partnership e-newsletter.
  - NEH Federal/State Partnership Office distributed posters and information about JAM to 56 state humanities councils, including those located in America Samoa, Puerto Rico, and the Virgin Islands. Councils promoted JAM to their own state networks via websites and electronic newsletters.
  - Responded to requests from state councils’ partners and grantees such as the email received from a Philadelphia radio station.
  - Promotion of JAM on the NEH website and Edsitement reached a national audience, while the public information outreach through state humanities councils promoted JAM on the local level.

U.S. Conference of Mayors

- Mayors across the country issued proclamations and held JAM related events in April. Adopted policy at the 76th Annual Meeting of The United States Conference of Mayors to celebrate JAM.
- Sent copies of proclamations to the Smithsonian and/or to available local jazz societies.
- During the 77th Annual Meeting, adopted policy to have mayors’ offices celebrate April 9, 2010 as Jazz Day during Jazz Appreciation Month.
Sirius/XM Satellite Radio

- Offered special jazz programming that honored legendary music and musicians from Herbie Hancock to Duke Ellington.
- Programs featured special jazz concerts, exclusive performances and interviews. Some examples include:
  - **Real Jazz Friday JAM Sessions** - From 3-6 pm every Friday, legendary jazz musicians (James Moody, Jim Hall, and Dr. Lonnie Smith) discussed the music that inspired them and their favorite artists. On April 17, the program featured NY Times reporter Andy Lehren and his “Jazz & the FBI” discussion of the FBI surveillance files on important jazz figures, including Louis Armstrong, Nat “King” Cole, and Max Roach.
  - **“A Night at Dizzy’s Club Coca-Cola”** - At 8 pm each Friday on Real Jazz, Sirius XM would broadcast performances from the Jazz at Lincoln Center club. Performers included the Christian McBride Band on April 3 and Ernestine Anderson and Houston Person on April 24.
  - **Friday Night “JAM-Jam” Series** - Watercolors celebrated JAM at 9 pm every Friday with live concerts from the Sirius XM studios by contemporary jazz artists, such as Brian Culbertson on April 10 and Nick Colionne on April 17.
  - **“Live from Jazz at Lincoln Center”** - Every Saturday at 8 pm, Real Jazz would broadcast the 21st concert season of the Jazz at Lincoln Center Orchestra under the direction of Wynton Marsalis. Shows included “Love Song with Bill Charlap and Freddy Cole,” April 11 and “Jazz, Tap & Theatre,” April 18.

U.S. Department of State

- U.S. embassies worldwide, including Nicaragua and India, sponsored jazz events throughout April.
- Embassies received and distributed the 2009 JAM poster.
- Video conferences were held by embassies with NMAH curator John Hasse, who also made cultural diplomacy trips to Kenya and Ethiopia.

Voice of America

- On May 4, published story on Jazz Appreciation Month 2009 and honoree Chuck Mangione.
**APRIL 2009**

**JAM (Jazz Appreciation Month)**

**SUN**
- **CONCERT**
  - **Smithsonian Jazz Masterworks Orchestra**
  - 1:00–2:00 p.m.

**MON**
- **EXHIBIT**
  - **Jazz and Poetry at the Folger**
  - **Michael Faggin**
  - 2:00–4:00 p.m., Folger Shakespeare Library

**TUE**
- **CONCERT**
  - **Stevie Wonder**
  - 7:30 p.m., National Harbor

**WED**
- **TALK**
  - **Monte Less**
  - 7:30 p.m., National Museum of American History

**THU**
- **CONCERT**
  - **Perry Como**
  - 7:30 p.m., DAR Constitution Hall

**FRI**
- **CONCERT**
  - **Bobby McFerrin**
  - 7:30 p.m., DAR Constitution Hall

**SAT**
- **CONCERT**
  - **Diana Ross**
  - 7:30 p.m., DAR Constitution Hall

**SUNDAY, APRIL 11TH**
- **CONCERT**
  - **John Lee Hooker**
  - 7:30 p.m., DAR Constitution Hall

**SUNDAY, APRIL 19TH**
- **CONCERT**
  - **Benny Goodman**
  - 7:30 p.m., DAR Constitution Hall

**SUNDAY, APRIL 26TH**
- **CONCERT**
  - **Benny Goodman**
  - 7:30 p.m., DAR Constitution Hall

**WEDNESDAY, APRIL 29TH**
- **FILM**
  - **Chump Change**
  - 7:00 p.m., National Museum of American History

**FAMILY DAY**
- **CONCERT**
  - **Bobby McFerrin**
  - 2:00 p.m., DAR Constitution Hall

**FAMILY DAY**
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  - **Bobby McFerrin**
  - 2:00 p.m., DAR Constitution Hall

**FAMILY DAY**
- **CONCERT**
  - **Bobby McFerrin**
  - 2:00 p.m., DAR Constitution Hall
The Smithsonian Institution continued to offer a diverse range of jazz activities and programs during Jazz Appreciation Month. The National Museum of American History and home to JAM was open again after nearly three years of renovations. NMAH programs were in full swing with the Smithsonian Jazz Masterworks Orchestra (SJMO), the Archives Center, curators and public programs offering a variety of entertaining programs for all.

Public Programs and The National Museum of American History

**Brent Glass**, Director of NMAH, hosted the 8th Annual Jazz Appreciation Month launch in the newly renovated Carmichael Auditorium on April 2. The event honored flugelhornist and composer Chuck Mangione at a donation ceremony, in which Mangione presented career artifacts to the museum, including his trademark felt hat. DC jazz keyboardist and composer, Marcus Johnson, performed a musical tribute to Mangione and joined him onstage for a jazz history discussion.

NMAH offered jazz exhibits and **Meet Our Museum** talks. The first exhibit, *Claude ‘Fiddler’ Williams and the Kansas City Jazz Scene*, ran from April 1 through May 31 and featured artifacts from Claude Williams. The exhibit *Duke Ellington and Billy Strayhorn: Jazz Composers and Their Signature Works*, ran from April 4 to June 28. It discussed Duke Ellington and Billy Strayhorn compositions and their partnership.


Jackson also moderated a conversation on jazz and poetry at the Folger Shakespeare Library’s Elizabethan Theater on April 6. The event sold 159 tickets and featured the fusion of jazz and poetry with readings by poets Michael Harper and A.B. Spellman. Javier Diaz, a percussionist, provided musical accompaniment for Spellman.

**John Edward Hasse**, NMAH American Curator and founder of Jazz Appreciation Month, celebrated JAM in an April 9 Meet Our Museum talk, “Duke Ellington and Billy Strayhorn-Jazz Composers Extraordinaire,” as he took visitors through the new “Jazz Composers” exhibition in the Albert Smalls Documents Gallery.

**Ken Kimery**, Executive Producer, Smithsonian Jazz Masterworks Orchestra, once again presented numerous concerts around D.C. with the **Smithsonian Associates** and community partner the **Blues Alley Big Band Jam** along with traveling tours. Specifically, there was an SJMO tour to the University of Evansville in Indiana, on April 22, and to George Washington High School in Danville, VA on April 24. The collaboration with the **5th Annual Big Band JAM** April 23-April 25 featured student big band performances and Master Classes with SJMO at the Sylvan Theater.

**Magdalena Mieri**, NMAH Director of Latino Programs, joined the Program in Latino History and Culture, Jazz Appreciation Month, and the **Smithsonian Latino Center** to present the Danilo Perez Trio on Sunday, April 26 in Carmichael Auditorium. This event celebrated jazz and launched the *Panama at the Smithsonian* series of programming organized by the SLC throughout 2009. The concert was followed by an onstage oral history conducted by NMAH curator **Marvette Perez**. The Ambassador of Panama, Mr. Numbert, also attended the event and made remarks. An overflow crowd of more than 300 people waited outside the doors to get into the 270 seat capacity auditorium. Danilo Perez is among the
most influential and dynamic musicians of our time. He is known for his distinctive blend of Pan-American jazz (covering the music of the Americas, folkloric and world music) that has attracted critical acclaim and loyal audiences.

Other Smithsonian Public Programs

Smithsonian American Art Museum’s Public Programs Assistant, Laurel Ferenbach celebrated JAM with the Take 5! JAM Fest, Jazzin’ It Up, and SAAM Family Day. The JAM Fest ran April 15 through 17 and attracted 350, 450, and 600 people, respectively. The museum held nightly concerts in its Kogod Courtyard. On the 15th, the Blues Alley Youth Orchestra, featuring players ages 11 to 17, performed music by Duke Ellington and Miles Davis, among others. The Latin jazz ensemble, Bemcha, took stage April 16 and the final night featured the Thad Wilson Orchestra 12-piece big band. All performances were free and open to the public.

Combining jazz and art, the museum held a docent-led tour of jazz-related art every Friday. SAAM also celebrated JAM with a hugely popular family day, attracting 500 people. The April 4 event occurred in the Kogod Courtyard and included a performance by Storyteller Judith Gravitz, a craft activity session, a Hands on Jazz look at instruments, and a kids’ jazz concert by the Baltimore Jazz Alliance.

The Smithsonian Associates, with Program Director Brigitte Blachere, presented numerous events in celebration of JAM, including SJMO’s Revisiting Miles Davis’s “Kind of Blue” and His Modal Period on Saturday, April 4 at the National Museum of Natural History’s Baird Auditorium and Monday, April 6 at Howard University’s Childers Recital Hall. The SJMO performed Miles Davis’s hits, such as So What, Freddie Freeloader, and All Blues to sold out crowds. April 14, TSA offered “Celebrating Benny Goodman,” a concert and onstage conversation with Goodman band members Bucky Pizzarelli, Joe Wilder and Ken Peplowski at Carmichael Auditorium. The concert was supported, in part, by Buffett Crampon and the Arbor Foundation. National History was center stage again April 20 with a Navy Commodore tribute to Goodman.

National Postal Museum Public Programs Coordinator, Erin Blasco, celebrated JAM on April 25 with a family event featuring World War II music and mail. Swing dance instructors, Stuart and Taylor Walters Denyer, taught visitors swing dancing every 30 minutes. Events included tours of the Victory Mail exhibit, and presentations by JAM. The museum also created fun activities, such as “Do you Speak ‘GI Jive’?” asking visitors to de-code the lyrics in a WWII song. Other activities included, “Swingin’ Stamps,” allowing the public to design their own stamp celebrating swing, “Swingin’ Shapes,” which introduced craft activities with pipe cleaners to give “shape” to jazz music, and a V-Mail Writing Station, where visitors could write a Victory Letter to a friend.

National Museum of the American Indian Cultural Arts Participant Coordinator, Margaret Sagan presented two programs in honor of JAM, a concert Thoroughly Modern: Mildred Bailey Songs, April 11, and a Master Class, The Future of the American Songbook on April 24. Julia Keefe, a young jazz vocal student at the University of Miami, performed two sets, offering jazz standards by swing-era singer Mildred Bailey, who like Keefe, is Nez Perce Indian. Keefe was accompanied by the Jerrol Pennerman Octet. More than 600 people attended the tribute to “Mrs. Swing,” at the Rasmuson Theater. WAMU’s Hot Jazz Saturday Night featured the event, Smithsonian.com presented an online Q&A with Julia Keefe, and the American Indian magazine ran an article co-authored by Keefe. Audience comments included: “Great Performance! Great Theatre!” and “Bring Julia back, the band was great!” The Master Class featured a multimedia presentation with Alan Baylock, Pete BarenBregge, and Michael Kamuf on jazz composition and arrangement. The program was co-produced by Blues Alley Jazz Society and was part of Big Band Jam festival. Approximately 75 people attended.
The JAM 2009 Launch starts off with a musical performance by the Marcus Johnson Quartet. (note: Marcus Johnson on keyboard)

Chuck Mangione (left) and NMAH Director Brent Glass shake hands as Mangione donates career items, including albums and songbooks.
(L-R) Marcus Johnson, Chuck Mangione, and MCG Jazz, Executive Producer, Marty Ashby, in onstage jazz history discussion.

A gathering of the 2009 JAM Partners and Task Force Members.

(L-R) Marcus Johnson; Robbin Ahrold, Vice President Corporate Relations, BMI; Chuck Mangione; John Edward Hasse, Curator of American Music, National Museum of American History (NMAH); Brent Glass, Director, NMAH
Jazz in the United States

Alabama

Huntsville held several events, including a performance by the Charlie Lyle Quintet at the Jazz Factory on April 11 and a performance by the Tennessee Valley Jazz All-Stars on April 18. The All-Stars played standards and original tunes in the AAMU Knight Center “VIP” event at Alabama A&M University. Proceeds benefited the Jazz Education-in-the-Schools initiative.

California

The Monterey Jazz Festival held its annual Next Generation Festival from April 3-5. The event featured 57 big bands, combos and vocal ensembles from six states. The Festival also included special appearances by student groups from England and Japan. This year’s artists-in-residence were Sherman Irby, saxophone, and Sean Jones, trumpet—both members of the Jazz at Lincoln Center Orchestra. Competition events and activities were free and open to the public.

Numerous events were held in San Francisco. The Jazz Heritage Center presented Art in Jazz: East Meets West in the Lush Life Gallery, where the art of Hawaiian artists John Nicols and Machiko Asada was featured. The Center also presented a JAM reception with jazz legend Denise Perrier at the Lush Life Gallery on April 10.

On April 9, the Buchanan YMCA sponsored its 3rd Annual Jazz on the Mo’. The event featured jazz music and food at the Sheba Piano Lounge, with all proceeds to fund youth programs or scholarships.

In San Jose, on April 7, 14, 21, and 28, San Jose Jazz presented a free lecture series every Tuesday at the Tech Museum. Topics included Music and Technology, Listening to Jazz, Jazz Outside the United States, and Insight from Jazz Photographers.

Eddie Gale and his Inner Peace Orchestra performed at the annual Concerts for World Peace and Poetry Contest at the Dr. Martin Luther King, Jr. Library downtown.

Santa Rosa celebrated JAM with numerous events, including a Dixieland Jazz Concert and Dance with the Mission Gold Jazz Band. The Traditional Ragtime and Dixieland Jazz Appreciation and Strutters Society presented the event on April 5, at the Last Day Saloon.

April 18 and 22, The Dalt Williams Quartet and vocalist Tranishia Gholston performed a free concert, “The Origins & Development of Jazz,” at several libraries, including Northwest, Central, and Rincon Branch, and Sonoma Library.

California proclamations included recognition by Mayor Cynthia Mathews, City of Santa Cruz, and Mayor Morris B. Vance, City of Vista.

Colorado

April 13, Beaver Creek celebrated JAM by hosting the 11th annual and final concert of the Jazz Goes to School program. The event was held at the Vilar Performing Arts Center at Beaver Creek Resort and was sponsored by the Vail Jazz Foundation.

Mayor Matthew Appelbaum declared April Jazz Appreciation Month in Boulder.

In Denver, the seven piece Broadway Music School Jazz Ensemble presented a free, public concert April 7.

April 11, in Denver, Marcus Johnson performed at Soiled Dover Underground, while Jazz at Jacks presented “Dotsero” at Denver Pavilions.

April 24 in Longmont, the Jazz Association presented a performance by vocalist Marguerite Juenemann at Guitars, Inc.

Connecticut

Mayor R. Scott Slifka declared April Jazz Appreciation Month in West Hartford. On the 13th, the Jackie McLean Institute at the Hartt School at the University of Hartford presented An Evening with Hank Jones. The event featured a performance by the legendary jazz artist and 2009 Grammy Lifetime Achievement Award winner at Lincoln Theater. Jones also gave a free Master Class at Millard Auditorium.

In Fairfield, the Fairfield University Jazz Ensemble directed by Brian Torff presented their spring concert at the Wien Theatre-Quick Center for the Arts on April 16. The concert featured guitarist Tony Lombardozzi. The Center also presented a jazz performance and po-
etry reading by Brian Torff on April 22. This composer, educator, and jazz bassist held the event in celebration of JAM and National Poetry Month.

Bridgeport’s Playhouse on the Green presented a reading of the new musical *Bebopman* on April 26.

**District of Columbia**

April 1, the District kicked off JAM with *Jazz at the Corcoran* at the Corcoran Gallery of Art. The free, public event in the Frances and Armand Hammer Auditorium featured jazz pianist Bob Smith in a tribute to the late Carmen Campagnoli.

April 5, The Kennedy Center hosted the Blue Note Records 70th Anniversary Tour. The concert featured pianist Bill Charlap, trumpeter Nicholas Payton, saxophonists Ravi Coltrane and Steve Wilson, guitarist Peter Bernstein, drummer Lewish Nash, and bassist Peter Washington playing famous hits from the label’s vault. The Kennedy Center also hosted the James Madison University Ensemble, under the direction of Chuck Doctas, at the Performing Arts Terrace Theater, April 21.

April 5-10, Howard University presented its 2nd Annual Jazz Week. The week featured performances by the Smithsonian Jazz Masterworks Small Ensemble, the United States Air Force Airmen of Note, Howard University’s Jazz Faculty Ensemble, and student ensembles. John Blake, Jr. Quartet and Howard’s vocal jazz ensemble Afro Blue launched the week with their performance *Steal Away: A Jazz Concert*. The Howard University Jazz Ensemble closed the festivities with a performance at Westminster Church.

The University of DC presented the Carter Jazz Quartet and hosted the UDC Small Jazz Ensemble performance. On April 23, saxophonist Anthony Nelson presented an open rehearsal and discussion with the Anthony Nelson Quartet. And on April 27, UDC concluded its JAM celebrations with the Calvin Jones Big Band Jazz Festival. The festival featured jazz ensembles from UDC, Howard University, and the University of Maryland.

Washington DC jazz pianist and composer, Marcus Johnson, held several performances, including an April 15 engagement at the Ritz Carlton, Georgetown, and weekly Thursday sets, beginning April 9, at the 21st Amendment at Holiday Inn-Capitol.

The Library of Congress offered jazz films every Wednesday in their Mary Pickford Theater, starting April 8. *Lady Be Good: Instrumental Women In Jazz*, explored the lives of female pioneering musicians. *Electric Heart: Don Ellis*, discussed the career of Don Ellis and his creative contributions to music, and was introduced by the director, John Vizzusi. *New Orleans Music in Exile*, discussed the impact of Hurricane Katrina on New Orleans’ music community and was introduced by director Robert Mugge. The world premiere of *Ed Thigpen: Master of Time, Rhythm and Taste*, exploring drummer Ed Thigpen’s life and work, was the final offering.

**Florida**

April 1, Fort Lauderdale kicked off the Gold Coast Jazz Society 2009 Concert Series: A Bone, a Grand & a Band at the Amaturo Theater in the Broward Center for the Performing Arts. Following this performance, the city’s Parks and Recreation Department presented a SunTrust Sunday Jazz Brunch. The brunch featured Othello, Trisha O’Brien, musicians from the Gold Coast Society Band and the Rich Hernandez Trio. The free, public event, was held in the city’s Riverwalk Arts and Entrainment District.

April 14, a jazz concert series for kids — *Duke Ellington: Jazz Playin’ Man* — was held at the Broward Center for the Performing Arts. The city finished its celebration with the Jeanette M. Russell Jazz Scholarship Competition at the Dillard Center for the Arts on April 14.

The Hillsborough County Public Library Cooperative presented *Poetry and Jazz* with poets Philip Deaver, Peter Meinke, Gianna Russo, and Helen Pruitt Wallace. Accompaniment was provided by Michael Ross on upright bass and David Pate on saxophone. The program was free and open to the public at the Brandon Regional Library.

In Iverness, the Citrus County Historical Society presented...
presented a jazz concert and fundraiser at the Old Courthouse Heritage Museum on April 23. The city also celebrated JAM with the Iverness Middle School Fine Arts Department’s presentation of their award-winning showcase, *2009 A Flash of Light and All That Jazz*, in the school cafeteria. The student performance showcased a wide array of talent with the I.M.S. Jazz Band opening and closing the show.

The St. Lucie Arts League presented a jazz showcase band performance at the Civic Center on April 3. On April 4, the League presented performances by various jazz ensembles, including the 22 piece band of the Ft. Pierce Magnet School of the Arts and the Joe Holiday Jazz Band.

In St. Petersburg, a free jazz jam at Chappy’s Louisiana Kitchen was held April 6. On the 19th, the Al Downing Tampa Bay Jazz Association presented the Al Downing Jazz Education Scholarship Competition featuring seniors from Pinellas County High School. The free, public event occurred at Perkins Elementary School.

On April 21, St. Petersburg College held a Jazz in the Stacks concert at the West St. Petersburg Community Library. JAM events concluded with the Al Downing Tampa Bay Jazz Association’s free jazz concert at the Enoch Davis Community Center on April 22.

**Georgia**

Atlanta and Savannah held numerous events throughout April. April 1, Boogie Woogie pianist Bob Seeley performed at the Savannah Music Festival at the Charles W. Morris Center. Later that evening, the festival hosted a Piano Showdown with Eddie Palmieri, Henry Butler, Bob Seeley, and Aaron Goldberg. The festival also had Savion Glover and the Otherz perform April 3, at the Lucas Theatre for the Arts. On the 4th, the events returned to the Charles W. Morris Center with a performance by Marcus Printup and Southern Soul with Ted Nash & Odeon. Bernie Kenerson performed at Jazz’d Tapas in Savannah, April 4.

In Atlanta, JAM opened with a performance by the Mingus Big Band Jazz Orchestra at the Rialto Center for the Arts at Georgia State University. The Center for the Arts also presented *Feed Your Senses* on April 8. Israeli jazz clarinetist and saxophonist Anat Cohen performed with members of the Georgia State University Jazz Ensemble and the Faculty Jazztet. On April 15, the Center continued its *Feed Your Senses* program with a jazz and poetry event that included free lunch. The free, public event celebrated JAM and National Poetry Month. April 17, the Center for the Arts concluded its JAM celebration with a performance by Jon Faddis and the Georgia State University Jazz Band.

**Hawaii**


**Illinois**

On April 7, JassWhirl presented the “T” Marcelain Trio at the Salt Creek Wine bar and then on April 15, at the North Riverside Public Library in North Riverside.

In Chicago, Tecora Rogers performed at Jazz’in’ at the Z on April 2.

Elmhurst Mayor Thomas D. Marcucci declared April to be Jazz Appreciation Month. The city celebrated all month with the Elmhurst Historical Museum’s exhibit, *Elmhurst Jazz: A Celebration of an American Art Form in Elmhurst*, which featured the 75 year history of Down Beat Magazine and the Elmhurst College Jazz Festival, as well as Chicago jazz connections.

**Indiana**

Mayor Mark Kruzan declared April as Jazz Appreciation Month in Bloomington.

WFIU-Public Radio at Indiana University at Bloomington celebrated JAM. On April 23, they presented a member benefit concert featuring Pat Harbison at Finch’s Brasserie. On the 24th, Indian University President Michael McRobbie played his favorite jazz tunes throughout the afternoon in their studio. From April 27-28, the station concluded its JAM celebration with a Spring Cleaning Jazz Music Sale in the Telecom Building. May 1, WFIU presented a final benefit concert at Bear’s Place in Bloomington with Indiana jazz legend David Baker, conductor of the SJMO.

Indianapolis celebrated JAM April 3 and 4 with two concerts at the Jazz Kitchen. The first was a tribute to Freddie Hubbard with Derrick Gardner, Lennie Foy,
Mike Hackette, Pat Harbison, Clifford Ratliff, and Pharez Whitted and the Steve Allee Trio performing. The Jazz Kitchen then hosted the Steve Allee Big Band on the following evening.

Lafayette’s WBAA Radio celebrated JAM with several “JAM” Sessions. The first of the 2nd Annual “JAM” Sessions took place on April 8 at the Knickerbocker Saloon, with special guest Don Seybold of WBAA’s “Inside Jazz” Program. The second session was April 22 at Hunter’s Pub South and was a special “All-Ages” night. The final session April 29 was at the Knickerbocker Saloon. Brent Laidler from the Fremont Jackson band was the distinguished guest.

Kansas

Kansas City, April 3 and 4, the Kansas City Jazz Orchestra presented Celebrating Kansas City—a collection of music artists who contributed to Kansas City’s jazz heritage. The event was at the Folly Theater on the 3rd and Olathe Northwest High School on the 4th.

April 7, The Kansas City Kansas Community College held its Spring Jazz Concert at the Performing Arts Center. The College also presented a Jazz Cabaret April 21 and 23.

The Bethany College Dixieland Band shared a concert with the Decatur County High School Jazz Band in Oberlin. The outdoor event was held April 17, in conjunction with a community barbecue.

Kansas concluded its JAM celebrations with a free concert at Pittsburg’s Memorial Auditorium with the Pittsburg State University Kansas Jazz Ensemble.

Louisiana

Louisiana celebrated JAM with events in New Orleans, Hammond, and Shreveport. April 16, New Orleans’ Ogden Museum of Southern Art presented Ogden After Hours featuring performances by jazz pianist Michael Pellera and student musicians from the New Orleans Center for the Creative Arts. The museum continued to celebrate JAM with its presentation of Jerry Dantzic: The Session Photos. The exhibit ran from April 23 through mid-July, and featured photographs from an April 1958 studio session between Louis Armstrong and Lionel Hampton. Over 30 photographs and video recordings from this historic occasion were on view.

In Shreveport, the Yazzy Youth Celebrating Jazz Concert was held at the Strand Theater on April 17. In Hammond, Southeastern Louisiana University paid homage to its most celebrated alumnus, pianist Bill Evans, at its 8th Annual Bill Evans Jazz Festival, featuring bassist Chuck Israels, local drummer Troy Davis, and pianist Ellis Marsalis.

Maryland

In Baltimore, the Reginald F. Lewis Museum of Maryland African American History and Culture presented a children’s story hour Jazz on a Saturday Night. The event focused on children ages 6 to 10 and included a make your own musical instrument crafts activity. Later that afternoon, the Museum presented Jazz for Kids in which jazz variations of familiar children’s songs were performed in a live concert. The Museum concluded the jazz day with Jazz on the Avenue — a lecture by historians Willie and Zelma Rasdale, who recounted local stories of jazz greats who influenced the music scene on the Avenue.

April 15, Eastern Technical High School presented the East Area Jazz Invitational with performances by Deep Creek Elementary, Golden Ring Middle, and Holabird Middle, among others, at the high school.

In Frederick, jazz vocalist Christiana Drapkin and her group performed Here’s to the Ladies Who Scat. The free, public event that paid tribute to female jazz singers was held April 4th at the Urbana Regional Library. From April 6-27, the Library continued to host jazz events. Jazz trumpeter Tony Constable presented The History of Jazz Series every Monday night from April 6-27. Topics included April 6: “Jazz Up to the Minute”; April 13: Traditional Jazz”; April 20: Mainstream Jazz”; and April 27: Modern Jazz.”

The C. Burr Artz Library in Frederick hosted an afternoon of jazz favorites, presented by the Howard Burns Duo on saxophone and piano.

Minnesota

Minnesota celebrated JAM with its first events on April 3 and 4 in St. Paul at the Artists’ Quarter. Guitarist
Greg Skaff performed with his quartet. Media Addicts and the Zacc Harris Trio performed at the Quarter April 10. The Artists’ Quarter continued to celebrate JAM with a “Kind of Blue Weekend.” The weekend, a celebration of the 50th Anniversary of Miles Davis classic “Kind of Blue,” featured Steve Kenny on trumpet, Jim Marentic on tenor sax, Pete Whitman on alto sax, Mikkell Romstad on piano, Tom Lewis on bass, and Kenny Horst on drums. Also, the Saint Paul Public Library presented Jazz Universal with the Dean Brewington Quartet and Jazz historian/archivist Tony Garrett. In Minneapolis, the Out to Lunch Quintet, featuring premiere musicians from the surrounding area, performed at Antonello Hall, the MacPhail Center for Music, April 16.

Finally, in Winona on April 16 and 17, saxophonist David Liebman led a two day residency at Saint Mary’s University. The event included a free, master class for professors and pros, a free jazz improvisation master class, and a performance by the SMU Jazz Ensemble and Combs. The master classes were open to the public and took place in the Page Theatre and surrounding areas on St. Mary’s campus.

**Nebraska**

The Durham Museum held several jazz events, presenting films and performances. April 3, they offered Celebrating Bird: The Triumph of Charlie Parker in the Truhlsen Lecture Hall. April 9, the film Last of the Blue Devils was featured in Truhlsen Lecture Hall. On the 17th, Wynton Marsalis: Blues and Swing was offered in the Mutual of Omaha Theater, and on April 24, the museum presented the documentary A Great Day in Harlem, in the Omaha Theater.

The Museum also offered a concert by the George Walker Trio in the Truhlsen Lecture Hall, followed by a reception catered by Stokes Bar and Grill. The final JAM event at the museum occurred April 25, when they presented Durham Jazz Day—a day that featured performances by the Street Railway Company Jazz Band, the Omaha Big Band, the Steve Thornburg Quintet, and the Matt Wallace Group.

**New Hampshire**

April 23-26, Portsmouth celebrated National Poetry Month and JAM with their 5th Annual Jazzmouth Festival, featuring legendary jazz artist Mose Allison, jazz pianist and vocalist Bob Dorough, and composer David Amram, and former U.S. Poet Laureate Donald Hall as headliners. The festival began with Film Night at The Music Hall, which showed the New Hampshire premiere of the Israel “Cachao” Lopez documentary Cachao: Uno Mas. Before the screening, a Latin American Poetry Reading was held with David Amram and the Chris O’Neill/Keith Foley jazz duo providing musical accompaniment. Other events included a Friday evening Jassmouth Jazzfest with the Bob Dorough Trio at The Press Room. The Portsmouth Music and Arts Center Student Jazz Ensemble, under the director of Matt Langley, and Larry Simon and the Seacoast All Stars opened the event. Saturday evening’s event, the 2009 Jazzmouth Extravaganza, featured Mose Allison, Donald Hall, and David Amram with The Larry Simon Ensemble and special guests.

**New Mexico**

Albuquerque Mayor Martin J. Chavez declared April Jazz Appreciation Month. On April 2, the city celebrated JAM with a Vocal Workshop Recital at the New Mexico Jazz Workshop. The Workshop then presented its 33rd Annual Guest Artist series featuring Nnenah Freehlon at the African American Performing Arts Center and Exhibit Hall. The Workshop concluded with the Modern Jazz Ensemble and Adult Big Band in concert at The Cooperage Restaurant.

**North Carolina**

In Greenville, East Carolina University held two ensemble spring concerts in the A.J. Fletcher Recital Hall: the East Carolina University Jazz Ensemble on April 6 and the University’s Contemporary Jazz Ensemble April 13. On April 16 and 17, the University Jazz Department presented the 2009 Billy Taylor Jazz Festival.

The Elon University Jazz Ensemble presented their Spring Swing/Salsa Dance Concert at McKinnon Hall on April 17. The University of North Carolina Wilmington celebrated JAM at its 9th Annual UNCW Jazz Scholarship Concert featuring big band vocalist Lynn Roberts singing with the UNCW Big Band, under the director of Dr. Frank Bongiorno. The event took place at Beckwith Recital Hall.

Salisbury hosted a Jazz and Poetry Night with the Joe Robinson Jazz Band of Winston Salem at the Black Box Theater on April 17.
Pennsylvania

In Norristown, the Pennsylvania Humanities Council presented a talk by singer/guitarist Bradley Litwin on ragtime jazz and stride blues at the Montgomery County Public Library, April 15. Litwin restaged his presentation April 27 at the Free Library of Philadelphia-Lawncrest Branch.

Pittsburgh held numerous events, including the Pittsburgh Cultural Trust’s “Vocal-ease” concert series from April 7-28. Performers included the Jevon Rushton Group on April 7 and Kenia on April 21 at the Backstage Bar. The Cabaret Theater presented trumpeter Sean Jones and his band April 21 and legendary jazz artist Jon Hendricks performed April 28.

In Philadelphia, guitarist David Joel and His Quartet performed twice at Chris’ Jazz Café on April 9. On the 11, saxophonist Tia Fuller performed with her quartet at Ortlieb’s Jazz House. The Pianoculture.com Piano Festival also took place in Philadelphia, April 18, at the Fleisher Art Memorial Sanctuary.

In Stroudsburg, East Stroudsburg University held Library Alive Concert III. The event occurred April 13 and featured music from the Al Cohn Memorial Jazz Collection performed by Phil Woods and the COTA Festival Orchestra at the Sherman Theater.

Texas

In Houston, the Texas Southern University (TSU) Department of Fine Arts presented the TSU Jazz Festival in association with KTSU FM. The festival took place in the Sawyer Auditorium. Highlights included performances by local honor bands and vocalists, the Rico Jazz Latin Group, and special guest artists, Kirk Whalum, Andre Hayward, Shelley Carrol.

Other events around Houston included Kyle Turner with special guest Dean James performing at the Red Cat Jazz Café on April 3. The Mike Owens Trio hosting a “Jazz Jam” at Joe Carmouche’s Legends Jazz Café on April 16. Musicians and vocalists were welcomed to sit in.

Smitty’s Café and Bar celebrated JAM with a Carol Sanders’ Monday Nite Jazz Jam. The weekly event featured the Straight-No-Chaser Jazz Ensemble and special guest artists.

From April 16-18, the University of North Texas presented its annual Jazz Festival with performances by top school groups from the U.S. and Canada. The program also included master classes, educational workshops and rare jazz film presentations by jazz historian Hall Miller, and performances by North Texas groups, such as North Texas One O’Clock Lab band, the NT Jazz Singers, and the UNT Latin Jazz Ensemble.

In Austin, on April 15, St. Edwards University presented a multi-speaker jazz lecture and performance in the Maloney room of the university’s main building. Participants included jazz professors, musicians, and authors. On April 16, the university held a live jazz ensemble performance on the plaza next to the library. Events concluded with a lecture by Jim Cullum at the Jones Auditorium on campus. All events were free and open to the public.

Washington

Pasco Mayor Joyce Olson declared April Jazz Appreciation Month. At Columbia Basin College, a month-long celebration included a series of performances, clinics, and appearances by special guests. Over 3,800 student performers participated in 2009 Jazz Unlimited, traveling in groups from the Pacific Northwest.

In Pullman, on April 7, Washington State University presented a free, public jazz program featuring guest artist Matt Finders, trombonist with the Tonight Show Band, in concert with the WSU Jazz Big Band and WSU Vocal Ensemble at the Bryan Hall Theatre.

Seattle celebrated JAM throughout the city. During the entire month, the club Lucid presented 30 days of live jazz, featuring performances including tributes to Charles Mingus and Ahmad Jamal. The club also presented a U District Jazz Walk on April 2, featuring music at 12 different jazz venues along University Way NE.
Aruba

San Nicolas celebrated JAM with several events sponsored by the Schol di Arte. On April 3 and 4, a free, public series of jazz lectures for schoolchildren was offered. April 4, they hosted a free concert featuring Placido Hazel and Trio and the SMRW Jazz Ensemble. The Schol di Arte concluded JAM with a free outdoor concert. Performers included the Carlos Bislip Collection, the Jazz Trio Footsteps, Michael Bremo, Jose Croeze, and Jamaal Baptiste.

Bangladesh

The Information Resource Center (IRC) at the U.S. Embassy in Dhaka celebrated JAM April 29 with a discussion and film. Thirty-five students from Dhaka University’s Theater and Music Department attended the event where the Cultural Affairs Officer (CAO), Catherine A. Hallock welcomed participants and discussed JAM. She also encouraged the students to enjoy the library’s resources and screened the first episode of Ken Burn’s Jazz documentary. At the beginning of the program, library staff described the library’s resources, membership program, products of IRC, and reference services. The was the first time that these students visited the American Center.

Brazil

April 29, the U.S. Consulate General in Rio de Janeiro celebrated JAM with an event in the auditorium of the Botafogo Public Library. The program featured a performance and discussion by Brazilian jazz musician Afonso Claudio de Figueiredo (AC), who commented on the similarities between Brazilian and American musical influences and highlighted the partnership between Wayne Shorter and Milton Nascimento. The Director of the Fulbright Commission in Rio de Janeiro, Andreza Martins, also spoke to the audience of 60 about Fulbright educational opportunities and study in the United States.

Bulgaria

In Silistra, the Regional Library “Parteniy Pavlovich” presented a jazz exhibition throughout April. Topics included Jazz Art from the Region of Silistra, All That Jazz: The Greatest Names in American Jazz, and Peculiarities of the Bulgarian National Jazz.

Canada

British Columbia celebrated JAM with the 32nd Annual BC Interior Jazz Festival in Kelowna, April 16-18. The Jazz Festival hosted a three day competition for jazz bands, jazz and combination choirs, and jazz combos.

In Halifax, Nova Scotia, the Halifax Public Library system presented several performances throughout April, including the John Chiasson Trio at Alderney Gate Library on April 9, Skip Beach with at the Tantallon Library on April 16, the Bill Stevenson Trio on April 21 at the Spring Garden Library, and Doris Mason on April 26 at the Keshen Goodman Library.

Chile

In Santiago, the Club de Jazz de Santiago, Macul 85, presented numerous performances from April 15-18. April 15 featured Ciclo Blues: La Recoleta Blues. April 16 featured Latin Jazz Cone Jose Pino y Descarga Chilena. April 17 Migel Zabaleta Cuarteto performed and the final performance, April 18, featured Homenaje a benny Goodman—Santiago Hot club—Los Andres Big Band.

Cuba

The U.S. Interests Section (USINT) in Havana celebrated JAM April 24 with a cocktail hour, jam session, and concert at the Public Affairs Officer’s residence. The event featured a wide variety of styles, from Afro-Cuban jazz to modern electronically-enhanced sounds, and attracted such world-famous Cuban jazz artists as Chucho Valdés and Alexis Bosch and his Quintet. The Santa Amalia dancers, a jazz dance group established in the 50s, also performed. At the end of the event, posters of American jazz greats were distributed as souvenirs, and participants received copies of the IIP/Smithsonian music CD, “American Roots.” The Cuban musicians also signed the JAM 2009 poster, which now hangs in the USINT’s Public Affairs Section (PAS).
PAS also made jazz the featured genre in their monthly newsletter “InfoMusic.” In addition, the USINT disseminated electronic jazz materials throughout April.

England

April 25, the Duke Ellington Society (UK) sponsored a musical celebration in honor of Duke Ellington’s birthday. The event at the Guildhall School of Music and Drama’s Sundial Court Bar featured a performance by the Guildhall Jazz Band. Under the direction of Martin Hathaway, the band performed compositions by Ellington and Billy Strayhorn.

Estonia

In Tallinn, from April 18-26, the city celebrated JAM with its 20th International Jazkarr Jazz Festival. The festival featured performers from 17 countries, including Cuban saxophonist Paquito D’Rivera and singer Angie Stone. One of the festival performers, U.S. beatboxer, Napoleon Maddox, also held workshops for students and music teachers from April 6-23.

France

On April 3, the “Jazz For Ever” French Jazz Club presented “Homage to Lionel Hampton,” with Jean-Louis Bompoint and a film about Lionel Hampton.

India

In Bhopal, the Swami Vivekananda Library celebrated JAM with a week long program from April 19-26, organized by the Mumbai American Library. With telephonic support from Mumbai, the programs included jazz posters and book displays sent from the American Library and a screening of “Gumbo,” from Ken Burns’ Jazz.

In Mumbai, the PAS Mumbai showed three jazz movies, followed by discussions led by experts from the American Consulate. This American Center event allowed audiences with a wide range of knowledge about jazz to unite and share appreciation for the art form. The discussions also showed how the music is constantly changing and is an example of U.S. diversity.

Jamaica

In Kingston, PAS and partner Creative Production Training Center (CPTC) celebrated JAM with numerous events, including a poster show and exhibition throughout the month, using IIP Paper to show topics such as Louis Armstrong: King of Jazz, Duke Ellington Remembered, 1999, and Jazz. On April 9, the CPTC organized a cocktail reception featuring a performance by Jamaican jazz pianist Harold Davis. Beginning April 9, The Center also presented a JAM Film Festival every Thursday with screenings of documentaries from the series Legends of Jazz with Ramsey Lewis.

Also in Jamaica, Creative Television (CTV) held a Jazz Jammin’ Marathon from April 17-19. The three day event featured non-stop jazz programming of concerts, documentaries, films, and interviews with local and international jazz artists. The U.S. Embassy in Kingston participated, hosting Blues on the Green Concerts.

Japan

Throughout April, numerous bands performed in Japan in honor of Jazz Appreciation Month. In Akasaka, the B Flat hosted two events: Jonathan Katz and Tokyo Big Band on April 3 and the Mike Price Modern Jazz Orchestra on April 10. The Emotons performed at the Cotton Club Jazz Club from April 15-19, and the Mike Price Modern Jazz Orchestra performed again, April 23, with vocalist Harvey Thompson at Satin Doll in Roppongi.

Luxembourg

On April 4, the U.S. Embassy in Luxembourg presented a benefit concert, Bettendorf Greets America, featuring a night of American blues, pop, and jazz and a performance of At a Dixieland Jazz Funeral by a 20 piece firefighter band and theatrical group.

Mauritius

On April 20, the PAS in Port Louis held a digital video conference with NMAH curator, Dr. John Hasse, as the keynoter. The conference theme was the history of American jazz and its international influence. Attendees include music school directors, jazz musicians, representatives from the Ministry of Education, Culture & Human Resources, Mauritius Society of Authors (MASA) and the media. The event concluded with a Q&A session and performance by Judex.
and Mylene Bamboche, the lead singers and musicians of the local jazz band Creole Jazz Pioneers.

Montenegro

The city of Podgorica held JAM events from April 23-25. A lecture by Barbara Hussey, Fulbright Scholar, entitled “Some Literary Influences of Jazz and Blues,” was presented by the American Corner Podgorica. The American Corner also screened two documentaries (Art Pepper: Notes of a Jazz Survivor and Chet Baker) on April 24, followed by comments from Fulbright Scholar, Gregory Mason.

On April 25, the American Corner featured performances by students from the Music Academy of Cetinje and Vasa Pavic Art School for Music and Dance in an event called JAM Open Party at the Karver Bookstore Terrace. Maja Popovic led the Cultural Information Center “Budo Tomovic” in organizing the three day program.

Nicaragua

In Managua, CAO Michelle Los Banos-Jardina gave a JAM presentation April 30. The presentation discussed the origins of jazz and its birth in New Orleans. The speech highlighted legendary jazz musicians and offered audio clips showing the evolution of jazz into modern times. Los Banos-Jardina also discussed the diverse cultures that make New Orleans so unique. The event promoted U.S. values, such as cultural heritage, and helped increase intercultural understanding.

Poland

On April 26, Krakow presented the 15th annual ‘The Old and the Young’ International Jazz Festival. The event featured jazz performers, students, and teachers from around the world, enabling young jazz musicians to be mentored by veteran jazz professionals, grow as musicians and form new musical contacts. Evening jam sessions also allowed valuable interactions between jazz masters and students.

Serbia

Novi Sad organized several JAM events, with the first program taking place April 11 with the American Corner. Novi Sad held a concert with jazz violinist Szilard Mezei from Senta performing original compositions and the music of Thelonious Monk. On April 17, the American Novi Sad held a photo contest exhibition.

At the end of the month, April 23 and 25, the organization held three jazz round table discussions. The first session featured the topics “Jazz and Globalization” with guest speaker Professor Pavle Milenkovic and “Jazz in Former Yugoslavia: It’s Influences on Yugoslavian Cinematography in the 60’s” with guest speaker Voja Pantic—the director of the Belgrade Jazz Festival. The final discussion featured jazz musician and composer Miica Markovic discussing “Jazz: Love It or Hate It.”

Slovakia

On March 30, the Embassy of the United States in Bratislava sponsored an early celebration of JAM with a performance by drummer Al Foster and his quartet: Eli Degibri on saxophone, Xavier Davis on piano, and Doug Weiss on double bass. The event took place at the Bratislava Cultural Center’s PKO concert hall.

South Africa

Cape Town celebrated JAM with the Cape Town International Jazz Festival, April 1-4. The event featured over 40 international and African jazz performers including Dianne Reeves, Jonathan Butler, New York Voices, and Incognito.

Sudan

In Khartoum, the U.S. Embassy’s Judith Ravin celebrated JAM with a series of presentations, donations, and giveaways at the College of Music and Drama at Sudan University, April 29. Giveaways included Smithsonian JAM posters and jazz documents from IIP. Alfred Publishing in partnership with American Voices. The U.S. Embassy donated music scores, method books, and educational materials to the University. Judith Ravin also donated three classic jazz CDs to the school as prizes for student participants and performers.

Dr. Kamal Youssef moderated, as several speakers addressed the audience: Public Affairs Officer Judith Ravin discussed “The Culture of Jazz,” Mauro Ghirotti from the Embassy of Italy spoke about the “Evolution of Jazz: From Its Roots in Blues to Bebop,” and Thomas Baskett, Graduate of Berklee College.
of Music and from the Literacy and Community Development group for the Episcopal Church of Sudan, focused on “Contemporary Jazz and Its Current Place in Black American Culture.” Over 70 students, faculty members, and Sudanese jazz artists, such as Salah Brown and Al-Gaiylani Al-Wathak, participated in the event.

Sweden

On April 29 in Uppsala, the Uppsala University Jazz Orchestra performed in “Happy Birthday Duke!” The event was held in the University’s auditorium.

Tanzania

Throughout April, the U.S. Embassy distributed JAM posters to Tanzanian students and teachers. The Embassy also sent “The Rhythm Road: American Music Abroad” CDs to every major radio station in the country. At the beginning of April, Dar es Salaam hosted a performance and workshops by American saxophonist Bobby Ricketts.

Vietnam

In Vietnam, the embassy was involved in two events for Jazz Appreciation Month. The first, on April 10, at the American Center featured performances by Courtney McLain and Donald Mattingley and explained jazz standards and more modern compositions for Embassy staff and almost 100 Vietnamese students.

On April 17, the ambassador and Mrs. Michalak opened their home for a concert featuring Vietnamese jazz artist Quyen Van Minh and two jazz student groups from Vietnam National Academy of Music. Embassy staff participated in the performances before a crowd that included diplomats and artists.