A Report on the Ninth Annual

Jazz Appreciation Month

April 2010

Jazz Appreciation Month

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.

**Mission 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.
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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:

In support of Jazz Appreciation Month, it was my honor to invite the distinguished artist LeRoy Neiman to illustrate the 2010 JAM poster, which he did with a striking painting of Dave Brubeck. During Jazz Appreciation Month, it was my pleasure to moderate a panel discussion about the International Sweethearts of Rhythm, an all-female jazz band that achieved considerable popularity in the 1940s. The panelists were artist Jerry Pinkney and poet Marilyn Nelson, authors of the book *Sweethearts of Rhythm*, and bassist Carlene Ray, one of the surviving members of the band. I also spoke on a panel about Duke Ellington, presented by the Arena Stage, which produced a stunning version of Ellington’s musical *Sophisticated Ladies*.

Our division lent some prized artifacts—the Supremes’ dresses, Duke Ellington’s medicine bag, Ray Charles’s music portfolio—to the excellent exhibition *Ain’t Nothing But the Real Thing: How the Apollo Theater Shaped American Entertainment*. Curated by our colleagues at the National Museum of African American History and Culture, the exhibition runs at NMAH from April through August, 2010, and then will go on the road. To accompany the exhibition, Smithsonian Books published a stunning book, with the same title, for which I wrote three chapters: “Impresario Frank Schiffman,” “Heyday of the Big Bands,” and “Great Jazz and Pop Singers.”

While our exhibition *Jazz Composers: Duke Ellington and Billy Strayhorn* is no longer on display in the Museum, the exhibit continues online indefinitely, at: http://americanhistory.si.edu/exhibitions/exhibition.cfm?key=38&exkey=1296uc.

As a co-producer of *Jazz: The Smithsonian Anthology*, I helped Smithsonian Folkways Recordings put the finishing touches on this 111-tracks compilation. When published in 2011, the Anthology promises to become a cornerstone of jazz education, as was its predecessor, *The Smithsonian Collection of Classic Jazz*. The six-disc anthology and accompanying 200-page book cover the history of jazz from its birth to its current place in global music.

In the realm of public service, I prepared a report for the Association of Performing Arts Presenters on a session titled “Tomorrow’s Jazz Audience: Where Are They”? In May, The George Washington University tapped me to deliver the Commencement Address on the topic “Duke Ellington’s Spiritual Journey and Ours” to an audience that included two NEA Jazz Masters—David Baker and Dave Brubeck.

I was privileged to continue working with the U.S. State Department’s cultural diplomacy efforts. They held two digital video conferences with me—one on Ella Fitzgerald with the US Embassy in Sarajevo, Bosnia and Herzegovina, another on Louis Armstrong with the US Embassy in Nairobi, Kenya—during which I spoke with 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 March the State Department sent me to the African nations of Mauritius and Zambia to present a total of ten lectures on American jazz, nine piano performances, and a range of media interviews. Louis Armstrong remains the most popular American jazz musician in Africa, so he was the focus of my talks there. In both countries, I was very warmly received, and our Jazz Appreciation Month posters were eagerly welcomed.
Jazz is an international language that can cross borders, bridge chasms, and break through walls with its healing power. In recognizing Dave Brubeck as a 2009 Kennedy Center Honoree, President Barack Obama declared, “You can’t understand America without understanding jazz. And you can’t understand jazz without understanding Dave Brubeck.”

For Jazz Appreciation Month 2010, we were honored that artist LeRoy Neiman created a wonderful, stylized portrait of the ever youthful Dave Brubeck for JAM to recognize this jazz legend. Nearly 200,000 posters featuring Brubeck were distributed to schools, libraries, museums, community programs and individuals. Bulk poster distributions were made by the U.S. Conference of Mayors, the U.S. Department of Education, the Association of Performing Arts Presenters, the National Association of Music Manufacturers, and MENC – The National Association of Music Educators, among others.

Across the Smithsonian, cultural heritage performances, concerts, dance, film, and history programs were developed by Smithsonian museums and centers on the Mall, and by Smithsonian Affiliates nationally to explore “Jazz and Cultural History” as JAM highlighted how jazz has influenced culture and civil rights in history.

The JAM launch was energized by a collaboration with the President’s Committee on the Arts and the Humanities (PCAH) that focused on jazz advocacy and cultural diplomacy. The Smithsonian screened two jazz films – Icons Among Us: Jazz in the Present Tense and Guy and Madeline on a Park Bench from a PCAH supported cultural diplomacy initiative that uses film to spark intercultural understanding. We hosted onstage discussions at Carmichael Auditorium with directors and producers from the films, and presented a lively jam session with jazz stars Jason Moran and Greg Osby, and members of the Smithsonian Jazz Masterworks Orchestra.

Arena Stage joined with JAM to bring the dynamic Maurice Hines to the Mall for an onstage discussion and tap dance exhibition with local teenage tap dancing sensations, John and Leo Manzari, who appeared with Hines in Duke Ellington’s Sophisticated Ladies.

It was a good JAM season. And it promises to get better. As we move into JAM’s 10th anniversary year in 2011, we are so thankful for the support of a new Lead Sponsor, The Argus Fund, an organization committed to arts education and intercultural understanding. And to the continuing support of JAM sponsors: the Herb Alpert Foundation, BMI, the Ella Fitzgerald Foundation, the National Park Service, and the NAMM Foundation. Their commitment to jazz and music education inspires and empowers young lives.

In cities across the nation and around the world jazz is alive and encouraging a new generation to create the world they want to see and the music they want to groove to. Thanks to grant support from the Smithsonian Women’s Committee we will soon launch a redesigned Smithsonian Jazz website to engage new audiences and showcase JAM around the world. Stay tuned.
Notes from the Smithsonian Jazz Masterworks Orchestra Executive Producer

This year marks a historic milestone for the Smithsonian Jazz Masterworks Orchestra (SJMO), its 20th anniversary as the in-residence orchestra at the Smithsonian Institution’s National Museum of American History through an appropriation from the U.S. Congress. Although the SJMO’s first season wasn’t until 1991, the program staffing and planning began in 1990 with much excitement and anticipation for the orchestra’s first concert season at the museum.

Having begun my tenure at the National Museum of American History in 1993, I obviously was not part of the formative years of the SJMO but am a benefactor of those early successes. From my beginning role as acting producer to the present as executive producer, I, and those who come in contact with this ensemble, have been afforded with many wonderful and insightful moments along the way. From the early days producing the SJMO’s first national tour in 1994 to Topeka, KS; Rockford, IL; Portland, OR; and Charlotte, NC, to its first international tour in 1999 to places such as Istanbul, Turkey; Pori, Finland; and even the historic Barbican Theatre in London, England, the orchestra continues to leave its indelible mark to the many communities it has served along the way.

Reflecting on the past years’ successes, I am reminded not only of the SJMO’s triumphant moments, but more importantly, of the many friends and supporters that continue to believe in this program and with whom I could not do without: the Ella Fitzgerald Charitable Foundation and my dear friend and big sister Fran Morris Rosman; my close friend and confidant Harry Schnipper, Executive Director Blues Alley Jazz Society, who in my mind is the poster child for Jazz Appreciation Month; those friends (you know who you are) who have given their wisdom and counsel to me in those times of need; and most importantly, the person who has guided the SJMO since its inception and been mentor to many of us, Maestro David Baker. It is also important not to overlook the fact that the SJMO consists of world class musicians who I am much honored to have as members of this ensemble.

While there are many external supporters, I would be remiss not to mention those at the Smithsonian who have also been instrumental to the SJMO’s success, especially museum curator John Hasse’s bountiful ideas and energy; JAM Program Director Joann Steven’s vision and passion; the entire Archives Center staff; the museum’s Public Affairs Office and Office of Public Programs; my colleagues in the Office of Museum Management and Services; the Office of Curatorial Affairs; and finally the museum’s continued commitment for the preservation and celebration of this uniquely American art form “Jazz.”
JAM Task Force and Committees

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

Task Force Members

Chair, Sandra Gibson, CEO, Association of Performing Arts Presenters (APAP)
Fred Cannon, Senior Vice President of Government 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
Willie Hill, Director Fine Arts Center, University of Massachusetts at Amherst
Joann Stevens, JAM Program Director, National Museum of American History (NMAH)
John Edward Hasse, Curator, NMAH

Events Committee Members

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

Public Relations Committee Members

Chair, Frank Alkyer, Publisher, Down Beat
Fred Cannon, Senior Vice President of Government 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 2010.

- Participation in Jazz Appreciation Month (JAM) continued to be celebrated by organizations or individuals in all 50 states, the District of Columbia, and around 40 countries.

- 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.

- Eight Smithsonian Museums, The Smithsonian Associates, Smithsonian Latino Center, and The Smithsonian Women’s Committee joined the National Museum of American History to sponsor or serve as the host site for more than 45 JAM public events at the Smithsonian or locally. There were 13 additional events compared to JAM 2009. Events included lectures, concerts, multi-media presentations, on-stage conversations with noted jazz artists, films, Curator Talks, as well as community concerts and student workshops by 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.

- JAM Posters continued to be a popular product as more than 360 organizations in 49 states and DC and six countries requested posters.

- Nearly 200,000 Dave Brubeck posters were distributed. MENC distributed the posters to its more than 80,000 members, thanks to support provided by NAMM; NAMM sent 6,780 to its members; the U.S. Department of Education sent the poster to every U.S. middle school; and the U.S. Conference of Mayors distributed 1,700 to mayors’ offices.

- 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.

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

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 2010, this network of distinguished Partners and Collaborators increased to 32 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 is the Lead Sponsor of JAM from 2007-2009, 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 collection. DC jazz pianist and composer Marcus Johnson performs musical tribute to Mangione and joins him and Marty Ashby, Executive Director, MCG Jazz, for an onstage discussion.

2010 - JAM opens with an on-stage advocacy discussion between NMAH curator, John Hasse, the producer, John Comerford, and director, Lars Larson, of the jazz documentary Icons Among Us: Jazz in the Present Tense, and the director, Damien Chazelle, of the jazz/dance love story Guy and Madeline on a Park Bench.

- The Argus Fund becomes the Lead Sponsor of JAM, with donation of $150K. Mark Dibner of the Argus Fund provides remarks at JAM Launch.
- Rachel Goslin, Executive Producer of the President’s Committee on the Arts and the Humanities discusses cultural diplomacy film initiative.
JAM Partners

JAM Partners represent a wide range of public and private institutions committed to helping facilitate JAM’s mission to advance the field of jazz and promote it as a cultural treasure, born in America and celebrated worldwide.

Partners provide financial and/or in-kind support to the National Museum of American History for JAM and encourage their members to celebrate JAM each April.

The following is a list of JAM Partners for 2010.

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. The Argus Fund
7. Association of Performing Arts Presenters (APAP)
8. Association of Public Television Stations (APTS)
9. Broadcast Music, Inc. (BMI)
10. Chamber Music America
11. Ella Fitzgerald Charitable Foundation
12. The Grammy Foundation
13. the Herb Alpert Foundation
14. The International Society for the Performing Arts (ISPA)
15. MENC: The National Association for Music Education
16. The Music Performance Fund (MPF)
17. NAMM: The International Music Products Association
18. National Assembly of State Arts Agencies (NASAA)
19. National Endowment for the Arts (NEA)
20. National Endowment for the Humanities (NEH)
21. National Park Service
22. National Public Radio (NPR)
23. Public Broadcasting Service (PBS)
24. Public Radio International
25. Sirius/XM Satellite Radio
26. Smithsonian Institution
27. U.S. Department of Education
28. U.S. Department of State
29. U.S. Conference of Mayors
30. Voice of America
31. WAMU 88.5 FM– American University Radio
32. WPFW 89.3 FM– The Messenger
Partner Celebrations in April

American Federation of Teachers
- Highlighted JAM on their website by featuring it as a resource on their homepage during April and then linked to the dedicated JAM section of their website: http://www.aft.org/yourwork/tools4teachers/jazz/index.cfm.

Americans for the Arts
- Referenced JAM in their monthly e-newsletter.

The Argus Fund
- Became lead sponsor of JAM, providing $150K for support in 2010, which sponsored museum and community events and new JAM staffing to support JAM’s infrastructure.

Association of Performing Arts Presenters
- Published a blurb about JAM in Presenting Matters, their association monthly e-newsletter.
- Provided posters and information about JAM at their jazz track sessions at the January 2010 conference in New York.

BMI
- JAM Legacy Sponsor since JAM’s inception.
- Annual supporter of JAM Launch and post-event reception.

Chamber Music America
- CMA Grantees performed jazz throughout the month. Performers included:
  - Pianist Wayne Horovitz, the French American Jazz Exchange 2009 Grantee, and his French counterpart and percussionist Lê Quan Ninh, joined saxophonist Briggan Krauss in a five-city tour which began on April 1 at the Earshot Jazz in Seattle, Washington.
  - Saxophonist and MacArthur Fellow, Miguel Zenón (FAJE 2009 Grantee), and French collaborating partner, pianist Laurent Coq, performed at the Sunset Jazz Club in Paris, France on April 2 and 3, with bassist Hans Glawischnig and drummer Henry Cole.
  - World Music Institute (Presenting Jazz 2009 Grantee) presented Adam Rudolph’s Moving Pictures Octet (New Jazz Works 2009 Grantee) at The City Winery in New York on April 10, in performance of its CMA-commissioned work, Both/In.
  - American Jazz Museum (Presenting Jazz 2010 Grantee) presented The Clayton Brothers Quintet in concert at the Gem Theater in Kansas City, Missouri on April 17.
- Jeff Newell’s New-Trad Octet (Residency 2009 Partnership Grantee) concluded its four month residency, Sousa, Music of All Americans, in April. The ensemble worked with 4th and 5th graders at three Brooklyn public schools.
- Held two Grant Peer Review Panels:
  - On April 27, three jazz musicians and professionals met at CMA to determine the 2010 Residency Partnership Program grantees.
  - On April 20-22, five jazz artists met to determine the 2010 New Jazz Works grantees, in such areas as: contract, copyrights, licensing, business structures, and visas for foreign artists.
Ella Fitzgerald Charitable Foundation

- Held JAM radio marathons at USC, University of CA at Irvine, Cal State University Fresno, and K-Jazz Radio.
- Sponsored Ella Fitzgerald Birthday radio marathons on April 25 at the above radio stations.
- Executive Director, Fran Rosman, presented “An Afternoon with Ella Fitzgerald” at the Belmont Village Retirement Complex in Sherman Oaks, CA and at the California African-American Museum in L.A.
- Sponsored JAM poster contests for at-risk youth at the Aviva Center in Hollywood and at the Variety Boys and Girls Club in East L.A.
- More information can be found online at http://www.ellafitzgeraldfoundation.org/.
- Rosman also participated in a live radio interview on WPFW.

the Herb Alpert Foundation

- Continued to fund JAM programs, educational outreach, and infrastructure development.
- Financially supported various organizations that celebrated JAM.

The International Society for the Performing Arts (ISPA)

- Sent notice to 350 members in 50 countries.

MENC: The National Association for Music Education

- Included multiple jazz articles and one specifically promoting JAM in the April issue of Teaching Music.
- Featured JAM on their website, including the “Resources,” “News,” and “Jazz” sections.
- Included links to JAM materials and resources in the weekly MENC member email update.

Music Performance Fund

- Funded jazz programs throughout April in 18 states and three Canadian provinces, in various venues that included community centers, parks, libraries, and schools.
- Funded 216 total performances, with support totaling $133,268.51.
- Texas held the highest number of MPF sponsored performances, with 101.

NAMM: The International Music Products Association

- Distributed posters to almost 350 members.
- Emailed announcement and poster image to nearly 60 partner organizations.
- Publicized JAM and the industry’s involvement to its 9,000 member companies around the world and encouraged them to visit the JAM website and use its materials to promote JAM and music education throughout April.
- Sponsored the printing and distribution of the JAM poster to every school music educator through the MENC monthly magazine.

National Endowment for the Arts

- Completed five new NEA Jazz Masters oral histories, produced in partnership with NMAH: Kenny Burrell (2007); Jimmy Cobb (2009); Bill Holman (2010); Paquito D'Rivera (2005); and Phil Woods (2007).
- Updated oral histories of six NEA Jazz Masters, whose initial interviews had been completed ten or more years ago: Frank Foster (2002); Jimmy Heath (1995); Jon Hendricks (1993); Dr. Billy Taylor (1988); Frank Wess (2007); and Gerald Wilson (1990).
- Captured all 11 oral histories digitally on audio and video tape—audio clips for several of them are available on the dedicated Smithsonian Jazz web page: http://www.smithsonianjazz.org/oral_histories/joh_start.asp.
To date, the ongoing partnership of the National Endowment for the Arts and the Smithsonian Institution has resulted in a total of 26 oral histories of NEA Jazz Masters, recipients of the highest honor our nation bestows upon those master jazz musicians for excellence in musicianship and for the significance of their individual contributions to the art of jazz.

**NPR**

- Mentioned JAM on their website, http://www.npr.org, in their “A Blog Supreme” on April 2, and in their May 13 summary of “JazzSet with Dee Dee Bridgewater”—entitled “Jazz Goes to College.”

**NPS**

- Hosted the Delfeayo Marsalis Band and Curator Susan Ostroff at a Family Day at Fort Dupont Park.
- Specific events included a music and jazz history session with Marsalis, a presentation by Ostroff on jazz during the Civil War era, and a performance by the Delfeayo Marsalis Band at the Activity Center and jam session with students.

**National Endowment for the Humanities**

- Created 2010 Jazz Appreciation Month website which contained jazz related activities and jazz history information for classrooms.
- Continued its dedicated sponsorship of JAM in 2010 at the national and regional level, particularly through active involvement from its Federal/State Partnership and online curriculum education portal EDSITEment.
- EDSITEment featured jazz as a website theme during April with a revised webpage and expanded list of resources (located at http://edsitement.neh.gov/spotlight.asp?id=175).
- Directed visitors to the EDSITEment’s many jazz-related lesson plans: “Jazz and World War II: A Rally to Resistance, A Catalyst for Victory”; “Romare Bearden’s The Dove—A Meeting of Vision and Sound”; “Learning the Blues”; “Spirituals”; and “Music from Across America.” Additional links pointed to other relevant NEH projects, such as the Ken Burns documentary Jazz, Chronicling America: Historic American Newspapers, and the Martin Luther King, Jr. Papers Project. The webpage also included links to free sites related to jazz education, online collections, and international jazz programs.
- As in years past, NEH continued to promote JAM through its Federal/State Partnership e-newsletter. Numerous State Councils heeded the call and encouraged local schools, music groups, and cultural organizations to participate.
- Welcomed Program Officer Joshua Sternfeld as its new JAM representative in October 2009. Joshua earned his Ph.D. in History at UCLA while researching early German jazz and currently works with music and audiovisual-related projects in the NEH Division of Preservation and Access. For further information about NEH’s support of JAM, contact Joshua at jsternfeld@neh.gov.

**U.S. Conference of Mayors**

- Mayors across the United States issued proclamations and celebrated Jazz Day on April 9.
- Municipalities also celebrated jazz with local performances and festivals throughout the year.
- Copies of proclamations were sent to local jazz societies, and in cases where there were not any such organizations, to the Smithsonian.
- At the 78th Annual Meeting, April 11, 2011 was declared as Jazz Day, and the entire month of April will be celebrated as JAM.

**U.S. Department of Education**

- Informed over 16,000 public, middle schools of the educational opportunities surrounding the celebration of jazz and distributed JAM posters.
- Distributed a letter, at the end of March, from the Assistant Deputy Secretary James H. Shelton, III to all middle school administrators, encouraging local participation in JAM.
Sirius/XM Satellite Radio

- Offered special programming throughout April to highlight and celebrate JAM:
  - Opened April with a three-hour JAM preview show for the Jazz at Lincoln Center Studios on April 1. Christian McBride, co-director of the Smithsonian Affiliate, National Jazz Museum in Harlem, hosted the show, discussing the upcoming April jazz programs, debuting his new weekly show, “The Lowdown: Conversations with Christian” on the Real Jazz Channel, and playing his favorite jazz recordings. McBride’s show will feature conversations and duets with such famous musicians as Chick Corea and Angélique Kidjo.
  - Celebrated the first “Jazz Day” on April 9 with the revealing of the 2010-2011 season of Jazz at Lincoln Center by Wynton Marsalis on Real Jazz. Also, Nancy Sinatra held a special edition of “Nancy for Frank” on “Siriusly Sinatra,” which plays on SIRIUS channel 75 and XM channel 73.
  - Other programs featured guest DJ sessions, performances, and tributes.
  - Channel 71, Watercolors, featured special broadcasts of live performances recorded at the organization’s studios. Participating performers included pianist and vocalist Jamie Cullum, and saxophonist Najee.
  - SIRIUS XM jazz channels: Watercolors, Real Jazz, and Siriusly Sinatra, continued to play regularly scheduled programs of contemporary jazz, classic jazz, and Frank Sinatra music.

U.S. Department of State

- Sponsored jazz diplomacy lecture tours with NMAH Curator, John Hasse.
- Supported jazz concerts at Meridian International, for Jazz Day.

Voice of America

- Previewed the 2010 edition of the New Orleans Jazz Fest.
- Reviewed vocalist Dee Dee Bridgewater's tribute album to Billie Holiday.
- Russ Davis, host of VOA’s Jazz America, devoted all four April programs to JAM:
  - April 3-4: Talked to Azerbaijani-born composer, bandleader and pianist Amina Figarova. Now living in The Netherlands, Amina discussed her career and current trends in jazz in Europe.
  - April 10-11: Jazz stars Nnenna Freelon and Dave Douglas discussed the effect of Billie Holiday on their music. These programs also featured the music of Billie Holiday.
  - April 17-18: Russ spoke with Dave Holland, Joe Zawinul (an archived interview from before Joe’s death in 2007), Dave Samuels (Caribbean Jazz Project) and Bob Mintzer (Yellowjackets) regarding their views on the big band in 21st century jazz.
  - April 24-25: Celebrated Herbie Hancock’s 70th birthday. Russ featured music from various phases of Hancock’s career, as the award-winning keyboardist, composer, bandleader and innovator discussed his life.

WAMU

- John Eaton on Jazz discussed famous jazz musicians, such as Louis Armstrong and Benny Goodman, with WAMU’s Hot Jazz Saturday Night host Rob Bamberger and bassist Tommy Cecil. The program took place at American University’s Katzen Arts Center on April 18.

WPFW

- WPFW’s Jamal Muhammad hosted Rhythm Café Basie at the Anacostia Community Museum.
- Interviewed The Ella Fitzgerald Charitable Foundation’s Fran Morris Rosman.
- WPFW hosts promoted JAM events throughout the month and participated in select public programs.
The Smithsonian Institution once again offered a diverse range of jazz activities and programs during Jazz Appreciation Month. The National Museum of American History, home to JAM, hosted programs throughout the month with the Smithsonian Jazz Masterworks Orchestra (SJMO), the Archives Center, curators, educators and public programs producers throughout the Smithsonian.

Public Programs at The National Museum of American History

**Brent Glass**, Director of NMAH, hosted the 9th Annual Jazz Appreciation Month launch in Carmichael Auditorium on April 7 with a jazz and cultural diplomacy discussion with film makers from a global initiative supported by the President’s Committee on the Arts and the Humanities (PCAH). John Hasse, the museum’s curator of American music, facilitated a discussion with Lars Larson, director, and John Comerford, producer, of the documentary *Icons Among Us: Jazz in the Present Tense*, and Damien Chazelle, director of the jazz/dance love story *Guy and Madeline on a Park Bench*. Other speakers during the day included Rachel Goslins, PCAH; Mark Dibner, The Argus Fund; Katja Von Schuttenbach, National Endowment for the Arts (NEA), and Richard Burgess, Folkways.

**Exhibits**

NMAH celebrated JAM with several jazz oriented exhibits. From April 23 through August 30, the National Museum of African American History and Culture Gallery, displayed *Ain’t Nothing Like the Real Thing, How the Apollo Theater Shaped American Entertainment*. The exhibit, with an Apollo marquee at the entrance and walk of fame stars throughout, took visitors back to the early days of the Apollo. Film clips of past and present performers and exhibit cases highlighting iconic jazz items like Duke Ellington’s *Black and Tan Fantasy* score from 1927, Ella Fitzgerald’s dress from the 1977 Montreux Jazz Festival, and Dizzy Gillespie’s sunglasses and fez, set the mood. Through May 31, the Archives Center displayed *Jazz at the Philharmonic*, with photographs, memorabilia, and documents highlighting that golden jazz age with producer Norman Granz.

**Onstage at Carmichael Auditorium**

**Magdalena Mieri**, NMAH Director of Latino Programs, collaborated with JAM and the Smithsonian Latino Center to present *Tango Jazz, Pablo Aslan Quintet* on Thursday, April 1. The concert, webcast live, also celebrated the 200th anniversary of Argentina’s independence.

On April 2, Maurice Hines and local teenage tap dancing sensations John and Leo Manzari joined NMAH curator **Dwight Bowers** for a discussion and tap dance exhibition that highlighted the career of the Hines Brothers and the Arena Stage production of *Duke Ellington’s Sophisticated Ladies*. Later that day, *Boppin with Dizzy*, offered in collaboration with program coordinator **Margaret Sagan** of the National Museum of the American Indian, explored Dizzy Gillespie’s contribution to bebop and Afro-Cuban jazz with Native American jazz artists Sharel Cassity and Tony Lujan; Gillespie’s former manager Charlie Fishman, and WPFW host Larry Appelbaum.

Two jazz film screenings, *Icons Among Us: Jazz in the Present Tense* on April 7 and *Guy and Madeline on a Park Bench* on April 8, were followed by onstage discussions with the filmmakers. *Icons* offered the added bonus of a free concert by two jazz artists from the film, pianist Jason Moran and saxophonist Greg Osby. The artists also jammed with musicians from the SJMO. The documentary explored the current jazz scene with musicians around the world. The second film followed the romance of a young couple involved in the Boston jazz scene.

Master Classes offered by Harry Schnipper, founder Blues Alley Big Band Jam, with SJMO musi-
cians included a **Guitar Workshop with Mike Stern**, April 3, and on April 9, a **Guitar Workshop with Bucky Pizzarelli**.

On April 23, **John Edward Hasse**, moderated a conversation with poet Marilyn Nelson and artist Jerry Pinkney, co-creators of a children’s book published by Penguin Press about the International Sweethearts of Rhythm—the world’s first integrated, female big band. Carline Ray, a former member of the Sweethearts, was the special guest participant.

**Ken Kimery**, Executive Producer, SJMO, presented numerous concerts throughout the DC area with **The Smithsonian Associates** and community partner Blues Alley Big Band Jam along with traveling tours. SJMO traveled to Omaha, Nebraska from April 12-13 for two days of lectures, workshops, and concerts. Smithsonian Affiliate, the Durham Museum, brought them to Papillion La Vista South High School and Millard South High School in Nebraska.

Throughout April, museum staffers helped develop unique, community jazz events. Some highlights:

NMAH Senior Public Programs Producer, **James Zimmerman**, emceed **An Evening with Jon Hendricks** on April 6, at Howard University’s Andrew Rankin Memorial Chapel.

The U.S. Conference of Mayors designated April 9 Jazz Day in America during Jazz Appreciation Month. JAM and its partnership with the PCAH supported two events at Meridian International in honor of Meridian’s jazz exhibit, entitled **Jam Session**, traveling the world via the U.S. State Department. The first concert featured jazz bassist Esperanza Spalding, the second a multicultural group of jazz artists, ages 9 to 20, directed by **SJMO** musicians.

April 10, the National Park Service joined JAM in hosting Jazz Family Day events at Fort DuPont Park with the Delfeayo Marsalis Band. The day included concerts, a jazz history discussion with Curator **Susan Ostroff**; on-stage panel discussion with Delfeayo Marsalis and NEA’s Katja Von Schuttenbach, moderated by WPFW’s Katia Stitt; face painting; and a jam session with student musicians and the Marsalis Band.

On the Mall, SJMO collaborated with the 6th Annual Big Band Jam, April 21-April 24, at the outdoor Sylvan Theater. Events featured student big band performances, master classes, and a concert.

JAM featured “Jazz and Crafts” at the Smithsonian Craft Show in collaboration with **The Smithsonian Women’s Committee**. April 21, an **SJMO** trio performed at “Preview Night” of the show. From April 22-24, SJMO bassist Michael Bowie, and a team of music mentors, directed young jazz musicians from The Music Teaching Project in daily performances.

**JAM Across the Smithsonian**

**The Anacostia Community Museum** presented **Rhythm Café Basie** with WPFW radio host Jamal Muhammad, April 11.

On April 15, **Smithsonian American Art Museum**’s Public Programs Assistant, **Laurel Ferenbach** celebrated JAM with the **Take 5! JAM Tribute to the Tax Man** concert with Sandy Asirvatham at the Kogod Courtyard and a **Jazzin’ it Up** docent-led tour of SAAM’s jazz-related art. The museum’s McEvoy Auditorium hosted
*Future of Jazz Diplomacy*, a discussion on April 20 between Ken Kimery, Ambassador Kenton Keith, Neil Abercrombie, Stephen Anderson, and Anthony Nalker. Harry Schnipper moderated. Later that evening, The Brubeck Institute Jazz Quintet performed in the Kogod Courtyard for more than 300 people. The final concert at SAAM was *Happy Birthday, Ella!*, an April 25 performance featuring vocalist Lena Seikaly and the 10-piece Brad Linde Ensemble celebrating Ella Fitzgerald’s birthday.

The Smithsonian Associates, with Program Director Brigitte Blachere, presented numerous events in celebration of JAM, including SJMO’s *Hub-tones, The Life of Freddie Hubbard* at the National Museum of Natural History’s Baird Auditorium on Saturday, April 10. *John Eaton on Jazz* with WAMU’s *Hot Jazz Saturday Night* host Rob Bamberger and bassist Tommy Cecil was presented April 18 at American University’s Katzen Arts Center. The three men discussed famous American jazz musicians, including Bix Beiderbecke and Fats Waller. Thursday, April 29, TSA hosted its last JAM 2010 concert at the Katzen Arts Center: *One Two Three, Jerome Sabbagh Trio*, with Sabbagh on saxophone, Matt Penman on bass, and Eric McPherson on drums.

National Portrait Gallery (NPG) historian Amy Henderson connected audiences to history and famous jazz portraits throughout April with her talks. *Meet Ella Fitzgerald* sessions took place April 21-23, in front of the portrait by Lisette Model, and explored the vocalist’s life and career. On April 25, she gave a *Jazz Tour* of jazz related artwork. Earlier in the month, on April 15, NPG Curator Ellen Miles discussed Rosemary Sloat’s Ethel Merman portrait in a *Face-to-Face* talk. The final *Face-to-Face* talk, held on April 29, featured NPG Curator Ann Shumard discussing Florence Meyer Homolka’s Lena Horne portrait. NPG also celebrated JAM by playing recorded jazz each afternoon April 21-23.

National Museum of the American Indian (NMAI) Cultural Arts Participant Coordinator, Margaret Sagan celebrated JAM with three programs at NMAI. On Saturday, April 3, Sharel Cassity and the Tony Lujan Septet performed *Innovations: A Tribute to Dizzy Gillespie and Oscar Pettiford* at the Elmer and Mary Louis Rasmussen Theater. The concert celebrated the 1943-1944 collaboration between trumpeter Dizzy Gillespie and bassist Oscar Pettiford and their influence on the be-bop era, as well as Gillespie’s collaboration with Cuban musicians. NMAI also hosted three Big Band JAM Master Classes: Wednesday and Thursday, April 21 and 22 offered the Alfred Educational Series Panel, featuring a discussion between Alan Baylock, Pete Barenbregge, and Michael Kamuf, about composing and arranging jazz; and April 23 presented an *Ella Fitzgerald Jazz Vocal Workshop* with Connaitre Miller. Miller, Associate Professor of Music, Coordinator of Jazz Vocal Studies at Howard University, and Director of Howard’s vocal jazz ensemble, Afro Blue, taught attendees how to scat. NMAI also offered an exhibit through May 31, entitled *IndiVisible, African-Native American Lives in the Americas*, which included information about the contributions of Native American artists to jazz.
JAM 2010 Launch

NMAH Director, Brent Glass, speaks at the opening JAM Launch Discussion.

Rachel Goslins, Executive Director, PCAH

Mark Dibner, Executive Director, The Argus Fund
Katja von Schuttenbach, Jazz Specialist & NEA Jazz Masters Initiative Program Officer

Richard Burgess, Director of Marketing and Sales, Smithsonian Folkways

Jazz in the United States

Alabama

On April 15 and 16, the Tennessee Valley Jazz Society, Huntsville, presented “Jazz is Cool-in the School” at Ridgecrest Elementary School and Redstone Arsenal MWR, Military-Welfare-Recreation. The first day’s programs were prepared for K-5th graders, and the second day’s for 6-12th graders and parents.

WVSU-91.1 FM from Samford University in Birmingham celebrated JAM with its weekly classic jazz radio program, “Tuxedo Junction,” hosted by Bart Grooms. Airing at noon every day, the show was also repeated Sunday afternoons and every evening, for a total of ten hours per week.

Mobile celebrated JAM throughout April with events around the city. Youth Empowered for Success, Jazzin’ the Schools, Legacy 166, Alabama State Council for the Arts, New England Foundation for the Arts, ArtsAlive, Mobile Arts Council, and the City of Mobile all collaborated in organizing events. Programs ranged from art exhibits to performances and master classes. Throughout the month, “JAM Art” featured artists’ jazz themed artwork, and on the 5th, Mobile area college and university students presented their artwork in the second biannual exhibition of artwork, entitled “Five and JAM.”

Beginning on April 9, “Friday’s at Five” presented free concerts every Friday evening from 5-9 PM, and on April 10, Arts Alive presented The Mobile Pops Orchestra in a performance of Big Band Era tunes. On the 11th, they presented Roman Street and Vibration Configuration.

Mobile also hosted jazz conversations, with a panel featuring facilitator Lawrence Specker, a columnist from Press Register Entertainment, and guests: educator and jazz vocalist, Dr. Dorothy Bivens; WDLT Radio Sunday Morning Jazz host, Carmen Brown; State Representative and jazz flautist, Dr. Joseph Mitchell; and jazz vocalist Sharon Moore. The discussion was held on April 17 at the Mobile Arts Council.

Showing the connection between jazz and other arts, Mobile celebrated JAM with the Lula Washington Dance Theater’s “Reflections in Black.” The L.A. based dance theater performed for students on April 22, at Mae Eanes Middle School. The dance company then held a master class later that evening and participated in a demonstration and question and answer session on April 23 with Mobile County Public School’s advanced dance students. The dance company continued to hold other performances on April 23 and 24.

Jazz music was present in the churches, when Mobile’s Aimwell Baptist Church featured jazz and church musicians during their “JAM Jazz Vesper” on April 25.

On April 27 and 28, “Celebrate the Arts” highlighted a collaboration between dance, drama, instrumental, and visual artists of the Mobile County Public School Systems. Located at the Mobile Civic Center Theater, students from each artistic discipline showcased their specialty during an art show and performance.

Mobile finished their JAM celebration with “Jazzin’ the Schools Clinics” for middle school students April 26-30. The clinics ended with a community concert at the Alabama School of Math and Science.

Alaska

The University of Alaska Fairbanks held its 22nd Annual UAF Jazz Festival from April 14-17. Guest artists included saxophonist Robert Know, trumpeter Charles Lazarus, trombonist Victor Barranco, vocalist Judi Donaghy, pianist Laura Caviani, guitarist Keil Schweizer, bassist Rob Thorsen, and drummer Vince Cherico. Among the festivals’ performers, were Alaskan middle and high school bands and choirs, the Alaska Camerata, the Fairbanks Community Jazz Band, and guest artists with the UAF Jazz Band. The four day event also offered clinics, workshops, and adjudications.

California

The Jazz Society of Santa Cruz hosted free jam sessions every Sunday afternoon at Bocci’s Cellar.

KSDS Jazz 88.3 FM’s Jazz Live at the Saville Theater presented trumpeter Christian Scott on the City College Campus. 88.3FM in San Diego broadcast the performance live.

In San Jose, trumpeter, former Blue Note
recording artist, and San Jose’s Ambassador of Jazz, Eddie Gale, celebrated JAM with an afternoon of historical jazz videos and conversation at the Dr. Martin Luther King, Jr. Library on April 18. The free, public event was sponsored by the San Jose State University Cultural Heritage Center.

On April 23-24, Eddie Gale also participated in San Francisco’s Second Annual JAZZ FEST Bay Area Jazz Musicians’ Self-Help Healthcare Fundraiser at Velma’s. The event featured performances in various styles, under Gale’s leadership, with John Handy on saxophone and Calvin Keys on guitar. A portion of the proceeds were donated to the California Jazz Foundation.

The Napa Valley Opera House celebrated JAM with jazz shows throughout April. Kicking off the celebration was a performance of The Gene Krupa Orchestra and The Four Freshman on April 9. Jazz artists took the stage on Saturday, April 17 with the Monterey Jazz Festival on Tour. Artists included violinist Regina Carter, guitarist Russell Malone, 2010 Grammy Award-winning vocalist Kurt Elling, and 2010 NEA Jazz Master pianist Kenny Barron. On Sunday, April 18, Napa Valley Jazz Society honored Duke Ellington and Charlie Parker with their presentation of “Duke Meets Bird.” The last event featured the 17-time Grammy winning guitarist, Pat Metheny, in concert on Sunday, April 25.

Colorado

Pianist Lenore Raphael celebrated JAM with Ken Walker on bass and Todd Reid on drums, as they performed in Denver at Dazzle. Raphael also held a master class at the Broadmoor Academy of Music on April 10 in Colorado Springs. Later that evening, Raphael was featured as a guest artist at the BAM Academy Fundraiser, performing with bassist Ken Walker and drummer Dennis Bueno at The Piano Warehouse. In Carbondale, on April 11, Raphael joined drummer Bob Levey’s trio as a guest artist in a performance at Roaring Fork High School. Trio members were Bob Levey, trumpeter Tim Fox, and bassist Tom Paxton.

District of Columbia

From April 5-11, Howard University celebrated JAM with its 3rd Annual Jazz week. Highlights included lectures by Larry Appelbaum and John Mercer, performances by the Smithsonian Jazz Masterworks Ensemble, The Navy Commodores, and Howard University ensembles—Jazz Ensemble, student ensembles, Afro Blue, and The Flutes of Howard University.

JAZZAlive at University of the District of Columbia (UDC) held several events throughout April. On the 6th, UDC kicked off JAM with a performance of original arrangements and compositions by premier pianist and composer, Allyn Johnson. The event was held at UDC’s Recital Hall. On April 8, JAZZAlive partnered with AFI Project: 20/20 to present a special screening of Icons Among Us: Jazz in the Present Tense—Episode One: The Quiet Revolution. An open discussion followed with producer John W. Comerford and director and cinematographer Lars Larson. Reuben Jackson—jazz journalist, archivist, and poet—moderated the discussion.

On April 13, JAZZAlive presented UDC Small Jazz Ensembles, with Allyn Johnson as director, in their final concert of the season. On April 14, JAZZAlive presented JAZZforum, a special film screening of Music Inn. The film’s DC premiere was presented by drummer and co-producer of the film, George Schuller, who later discussed the film and how it highlighted the birth of jazz education and the story of jazz as folk, concert, and world music.

JAZZAlive finished their JAM celebration with Calvin Jones Big Band Jazz Festival Celebrates 24 Years of World Class Jazz on April 26. The event featured the jazz ensembles from UDC, Howard University, and the University of Maryland. UDC’s Jazz Studies Program and the Felix E. Grant Jazz Archives produced the festival, which first began in 1987 as a DC tribute to Duke Ellington.

Elsewhere in DC, several jazz clubs celebrated JAM with live performances. Blues Alley presented alto saxophone icon Lee Konitz on April 14. Konitz performed the “Birth of the Cool” and music by Lennie Tristano/Lee Konitz with a big band edition of the Brad Linde Ensemble. On April 19, Bohemian Caverns Jazz Orchestra performed at the historic Bohemian Caverns, with co-directors Brad Linde and Joe Herrera. The resident orchestra’s debut was broadcast live by WPFW with Rusty Hassan and featured an 18-piece big band.

The Library of Congress hosted the Dafnis Prieto Sí o Sí Quartet with guest artist, violinist Christian Howes, on April 24.
Also on April 24, the Brad Linde Quartet performed at the French Market in Georgetown, highlighting songs about Paris and by Paris jazz musicians.

**Georgia**

Valdosta State University held JAM events from April 13-19, focusing on the music of the Pan-American culture. The series of concerts displayed the talent of student ensembles playing not only Pan-American music, but also classical music and jazz. Featured performers included David Gibson on trombone and Dr. Dale A. Olsen on quena, Venezuelan harp, and percussion.

**Idaho**

The 13th Annual Gene Harris Jazz Festival took place April 22-24 on the Boise State campus. Presented by the department of music, the festival highlighted jazz with performances in a wide range of styles, including funk, blues, bop, and salsa. Opening night featured the Gene Harris Legacy Concert with The Monty Alexander Trio at the Stueckle Sky Center Double R Ranch Club. Before the festival began, on April 21, the Boise State Vocal Jazz Ensemble, under the direction of Jim Jirak, and Boise State jazz bands, under the direction of Kurtis Adams, performed at the Special Events Center. On April 23, performers included the Santa Fe and the Fat City Horns from Las Vegas, Diverse, and the Boise State University Jazz Ensemble. The following day, Doug Beavers’ Latin Jazz Orchestra took the stage with opening band Gabriel Alegria Afro-Peruvian Jazz Sextet at the Student Union Simplot Grand Ballroom.

**Indiana**

WFIU, Indiana University’s public radio station, hosted a month long program recognizing the importance of jazz music in American society. Each week in April honored a different jazz legend: Billie Holiday, Herbie Hancock, Charles Mingus, and Ella Fitzgerald. WFIU also collaborated with the Indiana Daily Student school newspaper and the Jacobs School of Music. Each week the student newspaper published a story about the featured jazz artist of the week and offered prize giveaways. Throughout the month, many jazz artists and groups, both students and professionals, performed at venues in the Bloomington area.

Elsewhere in Indiana, Lafayette celebrated JAM with several events presented by WBAA, the public radio station from Purdue University. Every Wednesday from April 7 to April 21, the radio station presented the 3rd Annual Lafayette JAM Sessions—Live Jazz Open Jam at the Knickerbocker Saloon at Purdue University. On the 25th, Purdue’s Lafayette Theater held high school jazz band and improvisation clinics in “High School JAM-Bo-Ree.” The featured high school jazz bands came from Harrison, Lafayette Jefferson, and West Lafayette. The station finished their celebration with “Brent Laidler and Friends” on April 28. The guitar synthesizer jazz group performed at the Knickerbocker Saloon.

**Iowa**

Davenport’s Polyrhythms presented jazz vocalist Pamela Reese Smith from Rochester, NY, for the third Sunday Matinee and Jazz Workshop Series at River Music Experience Redstone Room on April 18.

**Kentucky**

Lexington celebrated JAM with various events throughout April. Each weekend, Insight Cable’s Library Channel became “Jazz Weekend on the Library Channel.” On Saturday and Sunday, the channel aired “Concerts from the Archives” of video productions of the monthly Jazz! Live at the Library concerts. On April 6, 8, 12, and 26, the Kentucky Channel, KET, re-broadcast their April 1990 program, “Jazz in the Bluegrass.” The program was the kickoff concert for The Jazz Arts Foundation, featuring Duke Madison and Mike Allen, among others. On April 7, the University of Kentucky Singletary Center hosted Mega-Sax in Concert. On April 8, The Jazz! Live at the Library series at Lexington Public Library presented “The Reunion Concert” with original 1990 kickoff musicians: Vince DiMartino, Miles Osland, David Anderson, Jay Flippin, Bob Bryant and Dave McWhorter.

On April 13, “Jazz Goes Elementary” presented The Jamey Aebersold Quartet at Picadome and Garden Springs Elementary Schools for two concerts and seminars at each school.

On April 16, The American Academy of Equine Art at The Lexington History Museum presented a “Salute to the World Equestrian Games” with music provided by The Jazz Arts Foundation—The Orville Hammond Trio with Dan Brock. The Jazz Arts Foundation also celebrated jazz and the Foundation’s birthday on April 25 at Natasha’s Bistro. Performers included The Jamey Aebersold Quartet and Zach Brock &
Friends. Sponsors included WRFL Radio, Jamey Aebersold Jazz, and Smiley Pete Publishing. The proceeds benefited the Foundation’s “Live at the Library Production Fund.”

Elsewhere in Kentucky, Richmond held the Eku Mio Jazz Crawl featuring Wycliffe Gordon and the East Kentucky University Jazz Ensemble. The three crawl events were held at EKU’s Brock Auditorium.

**Louisiana**

The New Orleans Jazz and Heritage Festival took place April 23-May 2. Featured performers included: Aretha Franklin, Terence Blanchard, Dr. John, Van Morrison, and the Blind Boys of Alabama.

**Maryland**

Baltimore’s Reginald F. Lewis Museum celebrated JAM with several events throughout April, beginning with First Fridays’ April 2 presentation of the Arnold Sterling Jazz Ensemble. Members of the band included Arnold Sterling, alto sax; Dr. Bill Clark, piano; Muneer Nassar, trumpet; Greg Boyer, trombone; Tiacoh Sadia, drums; and Steve Novosel, bass.

On April 9, the museum presented Carolyn Malachi. The Washington, DC/Baltimore area vocalist and producer, performed jazz, hip-hop, and spoken word during a night that also featured the Black Diamond Band, and an open mic session. “The Travelers,” the museum’s youth volunteers, hosted the event.

On April 10, the museum presented “What is Jazz” for 6-8 years olds. Children sang background riffs, scatted, and participated in a New Orleans style musical parade during the jazz workshop. Later in the day, jazz vocalist George V. Johnson, Jr., with pianist Bob Butta and bassist Amy Shook, presented “The Evolution of Jazz: From Slavery to the Present.” The event featured a musical and narrative presentation on the history of jazz.

On April 3, in College Park, the Henson Valley Montessori School hosted a jazz benefit concert that featured the Freddy Cole Quartet, with the Maret Upper School Jazz Band and Combo as opening acts. The concert took place at the University of Maryland’s Clarice Smith Performing Arts Center. All proceeds went to the school.

**Maine**

On April 9, Portland Mayor Nicholas M. Mavodones, Jr., declared April 9, 2010 Jazz Day and April as Jazz Appreciation Month.

Throughout April, Colby College’s student-run radio station in Waterville, WMHB 89.7FM, played JAM PSA’s every hour in celebration of JAM.

**Mississippi**

The Thelonious Monk Institute of Jazz helped Mississippi celebrate JAM when, for the fourth consecutive year, it presented educational programs to students of the Mississippi Delta Region. The educational workshops focused on the “Blues and Jazz: Two American Classics” curriculum. They held informational performances, assembly programs, and clinics for jazz band students and vocalists. The informational performances, which also included lectures and question and answer sessions, were played by a seven-piece combo that featured blues artist Chris Thomas, saxophonist Antonio Hart, hip-hop artist MC Supernatural, and vocalist Lisa Henry. The professional musicians also held a concert on April 18 at the Bologna Performing Arts Center.

**Nevada**

From April 22-24, Reno hosted the Reno Jazz Festival, with festival headliner, Grammy Award winner and NEA Jazz Master 2010, Bill Holman. On April 22, trumpeter Ingrid Jensen and the Collective performed at the University of Nevada, Reno’s Nightingale Concert Hall. On April 23, Holman performed with the Bill Holman Big Band at the Lawlor Events Center. The festival then ended with the Reno Jazz Festival Showcase and Awards Ceremony at the Lawlor Events Center. The awards were given in different categories to individual students or student ensembles.

**New Jersey**

At Morristown’s Bickford Theater, on April 12, jazz guitar icon, Bucky Pizzarelli led an all-strings presentation that included violinist Aaron Weinstein and bassist Jerry Bruno. The Bickford Theater also presented John Gill in a tribute to Frisco-style jazz on April 20 and Ivory & Gold Trio—pianist Jeff Barnhart, flautist, Anne Barnhart, and drummer Danny Coot—on April 26.
On April 14, Ocean County College hosted a performance in Mancini Hall by the Atlantic City Jazz Band.

From April 16-18, Cape May hosted the 33rd Cape May Jazz Festival. Performers included Spyro Gyra, blues singer Shemekia Copeland, saxophonist Tim Warfield, singer Georgie Bonds, pianist Chucho Valdes, vocalist Juanita Williams, saxophonist/flautist Jess Andrus with Absolute Truth, and the Charles Walker Blues Band. There were 18 total events.

On April 24, Newark’s Gallery Aferro presented “Unstrung,” a documentary about Pat Martino. Pat Martino and the filmmaker, Ian Knox, attended the screening.

New York

Jamaica held several events throughout April in honor of JAM. On April 3, vibraphonist Stefon Harris performed at the York College Performing Arts Center. At the York College Fine Arts Gallery, the Tom Zlabinger Trio played on April 8. On April 17, NYC high school jazz ensembles were celebrated in York-JAM ‘10. Performing at the Jamaica Performing Arts Center, participating high schools included: Bayside, Frank Sinatra, Talent Unlimited, and Fordham. Branford Marsalis joined Jamaica’s JAM celebration on April 19, when he performed at the 3rd Annual York College Scholarship Benefit Concert at York College Performing Arts Center. On April 26, saxophonist Gerald Thomas and the York College Jazz Faculty Trio performed “Jazz at the Chapel” at the Illinois Jacquet Performance Space. Jamaica finished the April JAM celebration with a performance by the York College Big Band at the Annual Music Club Dance, held in the York College Health and Physical Education Building.

On April 3, in New York City, the 7th Anniversary Celebration of Rome Neal’s Banana Puddin’ Jazz took place at the Nuyorican Poets Café. Specials guests included pianist Seikai Ishizuka and bassist Gene Torres. A jazz jam and open mic followed the celebration. New York City continued to celebrate JAM with a performance by the Freddie Redd Sextet at Smalls Jazz Club on April 9 and 10. Members of the group included pianist Freddie Redd, tenor saxophonist Brad Linde, alto saxophonist Chris Byars, trombonist John Mosca, bassist Corin Stiggall, and drummer Stefan Schatz.

New Rochelle Public Library presented a JAM music class, “Jazz Explorations,” at the Ossie Davis Theater from April 9-May 7. They also presented their JAM Keynote Concert: Donal Fox performs “Inventions and Mashups in Blue” on April 18.

On April 14, Al Hamme’s Music Unlimited Little Big Band performed at the Schorr Family Firehouse Stage in Johnson City.

On April 20, Flushing held “Spring into Jazz” by the Jazz Project, featuring Forest Hills High School, Townsend Harris High School, and the York College Blue Notes. The free, public event was held at Queens College/CUNY’s Colden Auditorium.

On April 25, the Bronx celebrated JAM with the Jazz Greats of Woodlawn Walking Tour at the Woodlawn Cemetery.

Oklahoma

The Cameron University Library celebrated JAM with its presentation of “Oklahoma: All That Southwest Jazz” throughout April. The exhibition showcased jazz musicians who played in Oklahoma at the beginning of their careers. Such jazz players included Count Basie, Chet Baker, Oscar Pettiford, and Charlie Christian. The exhibition also showcased text and photographs tracing the blues in Oklahoma’s history.

Oregon

Warner Pacific College’s Otto F. Lim Library celebrated JAM and National Poetry Month with an event on Tuesday, April 10. The evening featured local writer Lynn Darroch’s stories about jazz and jazz musicians to the music of a guitarist and saxophonist. Community members also contributed to the celebration by reading poetry.

KMHD 89.1 FM, the Oregon Public Broadcasting station from Mt. Hood Community College in Gresham, celebrated JAM in the Portland area with its April jazz programming.

Mayor Gary Wheeler of Medford and Medford Councilmembers proclaimed April 9, 2010 Jazz Day and April Jazz Appreciation Month.

South Dakota

Sioux Falls Jazz & Blues Society celebrated JAM with special jazz programming
throughout April. At Augustana College, the Northlanders Jazz Band and the All City Middle School Jazz Ensemble performed at Kresge Recital Hall. Two days later, on April 8, the Brubeck Brothers held a workshop in the same hall, and on April 9, the Brubeck Brothers Quartet performed at the Sioux Falls Orpheum Theater.

Barnes and Nobles participated in the JAM celebration with a fair supporting the jazz and blues society. During the event on April 11, the Dakota Jazz Collective and Elizabeth Hunstad performed. Proceeds from the event went to the society’s education fund.

On April 13, CJ Callaway’s South Events Center hosted a social hour entitled, “Jazz 101 for Adults- The Jazz Diversity Project.” On the 17th, the society organized a Downtown Jazz Crawl. The Crawl featured participating restaurants that presented performances and food throughout the night. The first act was Danny Larsen at the Horse Barn Arts Center, and the final act was Danny Larsen and Greg Olson at Parker’s Bistro. Other performances included Against the Grain at Michelle’s and Take Two Trio at Monks.
Jazz Abroad

Aruba

On April 4, Carlos Bislip’s Jazz Expo presented an evening of Christian jazz, entitled “The Gift of Resurrection.” The free performance at the Seed of Life Worship Center included performers Jamaal Baptiste, Carlos Bislip, Darall Erasmus, Marciano Godett, Paulo Kock, David Letren, Eduardo Maya, Nel Scholten and Ivan Quandus.

Carlo Bislip’s Jazz Expo also celebrated JAM with a free open air concert at the Bibliotheca Nacional Aruba on April 24. The evening event featured performances by The Jeremy Bonnariba Quartet, Michael Seraus, and the Scol di Musica Rufo Wever Large Ensemble, under the direction of Johnny Croes and George Viguier.

Canada

April 30-August 29, Montreal celebrated JAM with the Montreal Museum of Fine Arts’ presentation of “We Want Miles.” This exhibition came from the Cite de la Musique in Paris, France, at the Jean-Noël Desmarais Pavilion.

The U.S. Embassy in Ottawa celebrated JAM with a facebook post that explained how to celebrate JAM and where to find more information about the music genre. The blog was part of the Cultural Affairs “Education & The Arts” webpage.

China

The American Corner at the University of Macau Library celebrated JAM with an announcement on the portion of its site, entitled: “American Corner Activities.” The two links displayed under the heading sent the site visitor to America’s government jazz website, http://www.america.gov/jazz_america.html, and smithsonianjazz.org.

Croatia

JAZZart celebrated JAM with numerous events throughout April. Together with the Zagreb Center for Independent Culture and Youth, they presented the first ZG Jam. Zagreb-JAM opened April 1 with a jazz photography exhibition at the Writers’ Club. The event also included a concert featuring Croatian jazz vocalists and an after-party jazz dinner.

Throughout April, Zagreb-JAM organized jazz performances, lectures, jam sessions, poetry sessions, documentaries, and many other jazz related activities. They featured different styles of jazz and specific events included: an April 26 lecture on Fusion music with Davor Hrvoj; an April 27 presentation of the documentary film, “Kind of Blue”; an April 28 Jam session with host band—Ezz-thetic Trio (Regis Kattie-piano, Case Mario-bass, and Rabatić Marko—drums); and an April 29 Jazz Ladies concert featuring vocalist Valery Nikolovska with drummer Damir Šomen and bassist Viktor Lipica.

They also created a 10-page PDF that explained how to celebrate JAM.

El Salvador

The U.S. Embassy San Salvador and the National Anthropology Museum (MUNA) celebrated JAM with a tribute to jazz vocalists and guitarists by Coast to Coast Jazz Ensemble. Members of the ensemble de jazz included guitarist Corey Whitehead, mezzo-soprano Deborah Benner, and composer, musician, and teacher Michael Bard. They performed at the ITCA Auditorium on April 28, Magna C, Universidad Don Bosco on April 29, and at Plaza of the National Anthropology Museum “David J. Guzmán” on April 30. Earlier on April 30, they held a jazz conference at the museum’s auditorium.

Estonia

In its 21st year, and fourth year celebrating JAM, the International Festival Jazzkaar took place April 23-May 2. The festival presented more than 40 concerts with performers ranging from Austrian jazz guitarist Wolfgang Muthspiel to Japanese club music project JazzTronik. The headline performers were US vocalist Dianne Reeves, US keyboardist George Duke, Israeli bassist and composer Avishai Cohen, and Spanish fusion-flamenco artist Concha Buika.

The festival opened with a party that featured international performers, including Jazzanova’s DJ Alexander Barck, Estonian groove-band Lin’s System, and the French Jean Louis Trio.
Other activities included jazz brunches, exhibitions, and interviews with Estonian jazz musicians. Dianne Reeves, the 2010 Festival Jazz Ambassador, also gave out the Estonian Jazz Awards, which recognized jazz musicians, promoters, and young talent.

**Georgia**

The U.S. Embassy in Tbilisi celebrated JAM with a posting on its facebook page. The post led visitors to jazz related sites, including the Smithsonian JAM website and america.gov’s jazz site. The JAM post also mentioned the upcoming Kavkaz Jazz Youth Festival during the first week of May. The Festival, which also was sponsored by the U.S. Embassies in Azerbaijan and Armenia, featured performances and rehearsals with American jazz teacher, Justin Dicioccio.

**India**

The U.S. Consulate in Chennai joined with the Unwind Center in Adyar to celebrate JAM on April 30, with a workshop and performance by bassist Keith Peters, trombonist Matt Petit, drummer Jeoraj George, guitarist Donnan Murray, pianist Madhav Chari, and vocalist Andrea.

The American Center in Mumbai celebrated JAM with a jazz concert by local band Soul Yatra, at the American Center Auditorium on April 15. Their musical style included bebop, contemporary, Latin jazz, and fusion.

In Hyderabad, the U.S. Consulate General hosted the Charlie Potter Jazz Quartet as part of a partnership between the U.S. Department of State Bureau of Educational and Cultural Affairs and Jazz at Lincoln Center.

**Ireland**

The U.S. Embassy Dublin wrote an article about JAM in their April 2010 American Studies Newsletter. The feature described a brief history of jazz and then explained the Jazz and Justice theme of JAM 2010. Links to educational resources and articles followed the story.

Tourism Ireland sponsored WDUQ-FM’s Guinness Cork Jazz Festival 2009, which was broadcast nationally during JAM 2010. The Pittsburgh station located at Duquesne University, produced four one-hour shows that included interviews with the U.S. Ambassador to Ireland, Daniel M. Rooney, and the Lord Mayor of Cork, Cllr. Dara Murphy. They also featured tours with Noreen Murphy Sheehan, from FÁilte Ireland. Each program highlighted different aspects of Irish culture, including music, food, and history. Irish jazz vocalist, Melanie O’Reilly, hosted the series.

On April 7, the Embassy of Ireland in DC held a gala for the series. Among the speakers, was NMAH Senior Public Programs Officer, James Zimmerman. In his remarks, he discussed JAM, its mission, and gave context to the music—describing its African American community origins. JAM posters were also distributed.

**Kazakhstan**

The American Corner in Karaganda celebrated JAM with a May 6 event that featured a discussion between patrons and the American Corner coordinator about jazz greats, such as Louis Armstrong and Ella Fitzgerald. Musical excerpts from the famous jazz musicians’ careers were played, and JAM posters, sent by the U.S. Embassy in Astana, decorated the event.

**Mauritius**

The U.S. Embassy Port Louis honored JAM with an American Jazz Concert on March 19 that also celebrated Women’s History Month. NMAH Curator, John Hasse was present at the Conservatoire de Musique François Mitterand, Quatre-Bornes and gave lectures from March 17-19.

**Montenegro**

Montenegro celebrated JAM with a music festival from April 1-10 that featured master classes, performances, films, and art exhibitions. Cities participating in this year’s JAM celebration were Cetinje, Kotor, Pljevlja, and Podgorica. The opening concert was held in front of the Cultural Center of Podgorica-KIC Plateau, with the Ceremonial Guard Orchestra of Montenegro and vocalist Vjera Nikolić performing.

Highlighting the importance of music education, the event sponsored a workshop that brought together students from the KUG Graz Jazz Department and the Cetinje Music Academy. Trumpeter and bandleader Stjepko Gut and pianist Ehud Asherie coached the students and prepared them for
end of the festival performances and jam sessions. One specific class theme was “Jazz Language Application and Communication in the Repertory Ensemble,” with classes held at Podgorica’s Vasa Pavić Art School for Music and Dance. The final two concerts for the participants were on April 8 at Cetinje’s Zetski dom Royal Theatre Hall and on April 9 at Podgorica’s KIC Budo Tomović Large Hall.

The festival also presented jazz documentaries, including on April 1, Jean Bach’s 1994 A Great Day in Harlem at the American Corner Pljevlja and Mike Figgis’ 1988 Stormy Monday at the KIC Budo Tomović Dodest Hall in Podgorica. Other films included Walter Hill’s 1986 Crossroads at the Dodest Hall on April 5 and Charlotte Zwerin’s 1999 Ella Fitzgerald: Something to Live For on April 8 at the American Corner Pljevlja.

There were many performances held throughout the festival. On April 1, after the opening, Stjepko Gut and Ehud Asherie played at the KIC Budo Tomović Large Hall in Podgorica. They also played in Kotor’s Evergreen club on April 2. The final concert was a memorial concert for Nikola Mimo Mitrović, entitled “Some Memories.” After the premiere showing of the film Some Memories by Zoran Ristic, dedicated to Mitrović, six musicians joined the Baltzaar Trio on-stage for a tribute performance.

Art exhibitions were featured throughout the festival with two paper shows: April 2’s “Louis Armstrong: The King of Jazz” at Kotor’s Center for Culture and April 7’s “Duke Ellington Remembered” at Podgorica’s Mall of Montenegro Gallery.

In addition, jam sessions were featured as they closed the festival with a late night “Jam Session: Final Jazz Party” at Podgorica’s Karver Bookstore on April 10.

Nepal

The American Corner in Bhairahawa showcased JAM posters and famous jazz-related quotations during the month-long JAM celebration. Geoffrey C. Ward and Ken Burns’ book Jazz: A History of America’s Music also provided jazz music information to interested spectators.

Serbia

JAM in Serbia was celebrated for the fourth consecutive year, with its host, American Corner, Novi Sad. The opening of Serbia JAM featured a photo exhibition of Edvard Molnar’s work on April 2. On April 10, the Majamisty Trio performed at Two Bags Bluesman PS1, Studio M. On April 17, the Hot Club of Belgrade hosted a jazz concert. April 21 featured the opening night photo exhibition once again, and April 24, featured a concert entitled: “Jazz brothers, Vojin Tisma and friends.” Also, every Friday, starting on the 9th, Serbia JAM held a children’s workshop, “Fun Jazz.”

South Korea

The American Embassy in Seoul celebrated JAM by devoting a portion of its website to JAM 2010, holding a lecture, and hosting performances. Online, their site gave an overview of jazz, with information written by NMAH Curator John Hasse. They also posted useful links that led visitors to jazz educational, publication, and collection websites. Assistant Cultural Affairs Officer, Jeff Beller, shared his list of personal favorite bebop, cool jazz, and hard bop tunes online, including Tadd Dameron/Fats Navarro, “The Chase” (1947), and Tina Brooks, “Good Ole Soul” (1960). On April 26, the Embassy’s Information Resource Center honored JAM with a lecture and performance. Beller began the day with a discussion on the bebop era, and was followed by several performances that featured pianist Balcha Lee, vocalist Yeji Nam, and Secretary-General of the Korea Jazz Association and vocalist, Kyung-woo Lee.

Turkey

The U.S. Embassy in Ankara celebrated the opening of the Hacettepe University State Conservatory Jazz Department—the first jazz department at a Turkish State University—on April 1. Special guests for the evening included U.S. House of Representatives, Congressman Ed Whitfield from Kentucky, co-chair of Turkey Caucus; Congressman Jim Moran from Virginia; and Congresswoman Donna Edwards from Maryland.

Venezuela

The American Embassy in Caracas posted a story about JAM on their website. The feature described jazz and sent the visitor to america.gov’s jazz website. The article also linked to NEH educational lessons, including “Learning the Blues” and “Spirituals,” and the websites for the Smithsonian’s River of Song and Ken Burns’ Jazz.
JAM
Jazz Appreciation Month