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Based in Knoxville, Tennessee, Music Arts Management offers music booking services to concert series organizers, academic institutions, music festivals, and other performing arts venues. In the 2011-2012 season, our artists have performed and taught at the Sofia Music Weeks, University of Tennessee, University of Central Oklahoma, Yoshi's Jazz Club, the Kitano, and Carnegie Hall, among others.

MAM was established as a premier artist agency, providing management, booking, servicing, and public relations services. We take pride in our individualized relationships with our clients. Our goal is to build a long-term foundation for significant and sustainable growth with each of the artists we represent.

Our roster of enduring artists includes performers and pedagogues in the Jazz and Classical genres. Jazz performers and pedagogues include Marvin Stamm, Yaron Gershovsky, the Boling, Brown & Holloway Trio, and Ralph Lalama.

Visit musicartsmanagement.com/news for the latest information on our artists.



CARNEGIE HALL

“Wow, what a fantastic time we had with you! The difference you made in my students cannot be overstated. They are totally different musicians after being exposed to you.”

- John Thomas, Jazz Ensemble Director, University of Southern California

Marvin Stamm



Photo: Judy Kirtley

In the 1960s, jazz legend Stan Kenton ignited Marvin Stamm's meteoric rise in the American jazz scene by recruiting him to perform as featured jazz trumpet soloist with Stan Kenton's Mellophonium Orchestra.

Following this engagement, Stamm toured the world with Woody Herman's Thundering Herd (1965-1966). In late 1966 he settled in New York City, quickly establishing himself as a busy jazz and studio trumpeter. New York was bustling with jazz activity during that period, and Stamm performed at key venues with many of the significant players in the business. He gained considerable recognition for his playing with the Thad Jones/Mel Lewis Jazz Orchestra (1966-1972) and the Duke Pearson Big Band (1967-1970), as well as performing with Frank Sinatra (1973-1974) and the Benny Goodman Sextet (1974-1975). Stamm was also a recognized first-call studio player (1966-1989). Throughout his career, Stamm performed and recorded with top artists including Barbra Streisand, Paul McCartney, Lena Horn, Paul Simon, Aretha Franklin, among many others. He has also been a member of elite ensembles such as the John Lewis' American Jazz Orchestra, the Bob Mintzer Band, the George Gruntz Concert Jazz Band, and Louis Bellson's big band and/or quintet.

“Always boiling with intensity, color and passion.” - New York Times

“Stamm has a gorgeous tone on the trumpet and flugelhorn.”
- Downbeat Magazine

“A musician's musician.”
- Jazz Review

“...I could not have imagined a finer person both personally and musically to have featured than yourself. Your impact on the students was positive and is still being felt as evidenced by the numerous phone calls I have received.” – David Spencer, Professor of Trumpet, University of Memphis

Since the late 80s, Mr. Stamm has focused his attention on his first love, playing jazz, and currently spends much of the year touring. His activities include performing as a soloist, touring with his jazz quartet, and playing in duo with pianist Bill Mays. Stamm and Mays recently formed and are touring with a new group, the Inventions Trio, which includes cellist Alisa Horn. Stamm has also performed with a number of symphony orchestras throughout the country. At home, Mr. Stamm participates and performs with the Westchester Jazz Orchestra, a big band made up of some of the finest jazz musicians in the New York area, all living in Westchester County.

Consciously acknowledging his debt to the influence and guidance of former teachers and fellow musicians, Marvin Stamm also commits a good deal of his time and energies to helping young music students develop their own voices. His involvement in jazz education takes him to universities and high schools across the U.S. and abroad as a performer, clinician, and mentor, perpetuating the traditions of excitement and innovation that jazz represents.

WORKSHOPS & CLINICS

Marvin Stamm is a passionate and knowledgeable jazz pedagogue. He regularly offers clinics and workshops at colleges, universities, and high schools nation-wide on the following subjects:

- Trumpet Master Classes and Clinics
- Rehearsal Techniques/Jazz Ensemble and Concert Band
- “Improvisation - What Is It; How Is It Done!”
- “The Educator and The Performer”
- “A Life In Music/Developing A Successful Career”
- “Success In Music”
- “Music Education/Are We Doing The Job?”



Photo: Bob Klein



“The numbers featuring Janis Siegel and The Manhattan Transfer are awesome... Every single song on the CD is amazing!” - A. Petersen, Omaha, Nebraska

Yaron Gershovsky

Yaron Gershovsky is widely recognized as an accomplished musician, whose impressive credits demonstrate versatility and excellence as a performer, arranger, composer, and producer.

A Summa Cum Laude graduate of Berklee College of Music in Boston, Yaron is the long-standing musical director and pianist/keyboardist of the world-renowned vocal group The Manhattan Transfer. In addition to touring internationally and collaborating on all albums since 1980, highlights with The Manhattan Transfer include arrangements for the Grammy award-winning song “Why Not,” as well as performances and arrangements on their CD releases which include: Vibrate, Christmas A Capella, Vocalese, The Symphony Sessions (with a big band arrangement of “All Heart,” dedicated to Ella Fitzgerald), and The Chick Corea Songbook.

A multifaceted artist, Gershovsky has obtained further recognition on the Broadway stage as musical director in the productions of 39 (The Music of Harold Arlen), Tales of Manhattan (music by Lieber & Stoller), Romeo and Juliet, Smoky Joe’s Café, Bill Blatty’s John Goldfarb, Please Come Home!, the In Harmony and Volodya workshops; as well as vocal arranger for City of Angels, Song of Singapore, and Swing.

In April 2005, Yaron participated in a musical production led by Michael Tilson Thomas, music director of the San Francisco Philharmonic Orchestra.

Yaron has recorded to great acclaim with artists such as Wayne Shorter, Lonnie Smith, Steve Gadd, Abraham Laboriel, Lew Soloff, Lou Marini, Janis Siegel, Ray Brown, Grady Tate, Don Sebesky, and the Count Basie Orchestra. A veteran performer, his appearances with Richie Havens, Pharaoh Sanders, Stan Getz, Louie Belson, the Count Basie Orchestra, and others have garnered unanimous praise. His television credits feature commercials and shows for AT&T, Sarah Lee, Haagen Dazs, “48 Hours” on CBS, and the Discovery Cable Channel.





“The evening had two other undeniable high points. One was the seductive “Soul Food to Go,” which subtly contrasted the group’s light and airy singing with the gospel undertow supplied by the band. The other was “The Sidewinder,” furtive fun about an untrustworthy Lothario (the group performed the song on Yaron Gershovsky’s 2011 disc, “State of Mind”).” – Len Righi, WFMZ

Recently, he released Lullabies and Love Songs for Children in collaboration with Peter Davis; co-produced The Manhattan Connection with Janis Siegel of The Manhattan Transfer; and arranged and performed on Johnny Mercer’s 100th Anniversary CD.

Gershovsky’s first solo CD, Personal Notes (2006) was described as “direct and catchy” (All About Jazz Magazine). His most recent recording, State of Mind (2011), features guest appearances by The Manhattan Transfer and Janis Siegel. The album has been lauded as “a really excellent record” (Jessica Webster, WEMU/NPR).

Yaron Gershovsky currently tours with The Manhattan Transfer and is involved in a wide array of musical endeavors.

THE ART OF JAZZ COLLABORATION

Yaron Gershovsky and world-renowned vocalist Janis Siegel offer masterclasses and lectures on jazz ensemble performance as well as on the elusive art of accompanying vocalists. Gershovsky’s role as musical director of The Manhattan Transfer since the 1980s provides him with uncommon insight into the technical and musical aspects of arranging for, and performing with some of the best jazz vocalists in the world.

In this 50-minute session, Gershovsky and Siegel will present a lecture filled with practical examples from their ongoing three decade-long collaboration in The Manhattan Transfer and/or coach student ensembles in masterclass format. Following the masterclass, there is an optional performance of the Yaron Gershovsky Trio with guest artist Janis Siegel, or Yaron Gershovsky & Janis Siegel with guest faculty from the hosting institution.

THE ROLE OF THE MUSICAL DIRECTOR: JAZZ, THE MANHATTAN TRANSFER, BROADWAY, AND BEYOND

Yaron Gershovsky’s multi-faceted career has led to him to explore and master multiple aspects of the popular music world. With a typical week taking him half-way around the globe while playing with and arranging for a wide range of ensembles from symphony orchestras to intimate jazz combos, Gershovsky has acquired vast experience as pianist/keyboardist, composer, arranger, and director. A residency by Mr. Gershovsky may include one or more of these elements:

- Keyboard workshop
- Small ensemble masterclass
- Jazz composition/arrangement coaching
- Career development lecture: “My life with The Manhattan Transfer”
- Rehearsals and solo performance with student/faculty ensemble

“A trio of musicians playing an eclectic array of jazz standards and original compositions with a fervor and musicianship that would be extraordinary anywhere.” - Epitonic



Photos: : Patrick Hinely

Boling, Brown & Holloway

Mark Boling (guitar), Keith Brown (drums), and Rusty Holloway (bass) have played music together since the mid-1980s, soon after they began teaching jazz at the University of Tennessee in Knoxville. The trio first played together in the band “Rust,” performing rhythm and blues, rock, and pop throughout the region.

Over the years the three have played together in a variety of styles — New Orleans, blues, rock, funk, free, fusion, mainstream, and big band. They have worked regularly with musicians Donald Brown, Gregory Tardy, Zim Ngqawana, Bill Scarlett, Vance Thompson, Jack Coker, and Jerry Coker. They have worked together in larger musical organizations such as the Knoxville Jazz Orchestra and the Knoxville Symphony Orchestra. Trio members have been on the faculty of various summer jazz workshops such as the Banff Centre for the Arts, the Brubeck Institute, The Berklee College Summer Guitar Program, Kaufman Akoustic Music Kamp and the Jamey Aebersold Jazz Camps. Boling is author of *The Jazz Theory Workbook* (Advance Music), *Creative Comping Concepts for Jazz Guitar* (Mel Bay). In the course of their teaching, they often coach student ensembles together and perform with visiting artists. This shared wealth of experience influences their ongoing musical conversation. Over the years the Boling, Brown & Holloway trio has honed a repertoire of original music and standards with roots in the sound of the great guitar trios led by Wes Montgomery, Kenny Burrell, Jim Hall, John Scofield and Pat Metheny.

With their latest studio album, *Trio Life* (on the MaBo Music label) Boling, Brown & Holloway document a musical journey of several decades. On this recording, the trio plays original compositions

“Who would expect an explorative Knoxville jazz group to record an album that equals or surpasses in many respects those of major labels?” - Cadence Magazine



by guitarist Mark Boling along with jazz standards, Wayne Shorter and Horace Silver tunes, and a Norah Jones cover. This eclectic mix has been slowly distilled in their hometown of Knoxville, TN to produce a sound described in the press as “honest,” “polished,” and “explorative.”

WORKSHOPS & CLINICS

Boling, Brown and Holloway have coached student groups together for years at The University of Tennessee. Recently they have begun to take their “triple team” master class on the road to other institutions. Due to their experience working together as performers in small ensembles and big bands, the trio is particularly effective in working with rhythm sections. Brown’s years of experience directing the UT Big Band plus Holloway’s experience directing the UT Studio Orchestra give the trio the experience and perspective for working with any jazz ensemble. Here are some of the topics that may be addressed in a Boling, Brown & Holloway masterclass:

- Jazz Theory: Voice-leading for Improvisors
- Forward Motion: Building a Bass Line
- Creative Contemporary Comping Concepts
- Points of Arrival: Improvising and Comping on Song Forms
- Playing Together: Rhythm Section Mechanics
- Conversational Improvisation
- Developing a Practice Plan for Improvisation
- The Power of Limits in Developing Flexibility for Improvisation

Mark Boling has previously released two albums as a bandleader featuring the trio. Evidence, the first release, was featured on the syndicated Jazz South radio program in 2002, as an “Outstanding Recording by a Southern Artist.” Tune Me (MaBo Music) Boling’s second recording as a leader, features nine of his original compositions and spotlights the trio, with guests Donald Brown, Zim Ngqawana, and Carlos Fernandez.

The trio often plays with visiting musicians on recordings and concerts, resulting in collaborations such as recordings with the East Coast Standards Time Band (Impressions on the Altrue label) and the late South African saxophonist Zim Ngqawana (Zimology in Concert USA on the Sheer Sound label). In May 2009, Zimology won the South African Music Award (SAMA) in the “Best Traditional Jazz” category. Boling, Brown & Holloway have also worked together for over ten years in the rhythm section of the Knoxville Jazz Orchestra, performing concerts and recording with a long line of visiting jazz artists that includes some of the best-known names in the jazz world.

Recent notable Boling, Brown & Holloway performances include Jazz Festivals in California and Japan, as well as concerts and masterclasses at universities in Virginia, North Carolina and Georgia. In addition, the trio is a significant force in the vibrant local jazz scene, performing every Thursday in Knoxville at the renowned Baker Peter’s Jazz Club for over 14 years.

“...leaped in with a series of breaks and pushed forward with his spacious sound, relaxed swing, and storytelling logic.” - The Village Voice

RALPH LALAMA



Photos: John Abbott

A solid fixture of the New York jazz scene and respected world-wide, Ralph Lalama embodies the best of the jazz sound ideal – great time, great swing, expressed through great melodic ideas. Everything he says and plays comes out of his deep connection and appreciation for “the Beat.”

Jazz critic Zan Stewart put it succinctly: “Lalama is a grand, modern-minded storyteller...a first-class jazz soloist.” He excels in a chord-less trio format with his amazing command of the harmonic progressions articulated through his horn. But on top of being a great jazz soloist, Lalama is equally a solid veteran of jazz ensembles and orchestras. Beginning in his early career with Woody Herman, Buddy Rich, and the Mel Lewis Orchestra – now the Vanguard Jazz Orchestra – he has honed the craft of sonic blending.

A graduate of the Dana School of Music of Youngstown State University (OH), he was discovered there during a visit by the legendary Thad Jones. The renowned trumpeter/composer/arranger encouraged him to come to New York. Since that time, Lalama has reached a dignified status as a widely respected master of the tenor. He has appeared with

Barry Harris, James Moody, Harold Danko, Mel Torme, Carmen McRae, Tom Harrell and Joe Morello. He has recorded with Joe Morello, the Mel Lewis Jazz Orchestra, the Vanguard Jazz Orchestra, and the Carnegie Hall Jazz Band under the direction of Jon Faddis.

Lalama is a three-time Grammy winner through his work in the Joe Lovano Nonet and the Vanguard Jazz Orchestra. He has nine CDs out as a leader and is on more than sixty recordings as a sideman. He has received praise from the likes of critics Gary Giddins, Stanley Crouch, Ben Ratliff, Ira Gitler and Stuart Troup, among others. His latest release as a leader is the 2012 “Bop Juice: Ralph Lalama Trio, Live at Smalls.”

Lalama’s impact as a jazz educator is made evident by the evolution and success of his many students through his decades-long association with two prestigious jazz programs, at New York

“...gets a burly sound on the instrument, negotiates the changes fearlessly and uses the low register boldly...” - JazzTimes



“...proves himself a master improviser with a rich, supple tone and an abundance of musical ideas.”
- AllAboutJazz

University for twenty-five years and at State University of New York (SUNY) Purchase for over a decade. His private studies and his “High Standard” ensembles have nurtured and produced musicians who have gone on to become professional musicians and educators. He has been an effective teacher at the high school level, as well. One of his students received two consecutive National DownBeat Awards for Best High School Jazz Soloist. He received recognition from the fraternity of music education when he was featured in a cover article in the national publication, Saxophone Journal.

He has brought his teaching skills to a number of schools around the country and beyond, including Laguardia High School of Arts, Greenwich (CT) H.S., Sayville, L.I. (NY), Midland High (PA), to name a few. He has instructed an international collective of students through Manhattan School of Music’s Marca Jazz Camp

WORKSHOPS & CLINICS

Ralph Lalama is known for his engaging personality that enlivens the learning experience and brings the material to life.

- Improvisation
- Memorization Techniques
- Large Ensemble
- Small Ensemble
- Woodwind Doubling
- Maintaining a Positive Attitude to Enhance Your Career
- The Music Business

in Venice, Italy and also taught clinics in Assisi, Italy, and Tokyo, Japan. He is a founding member of New York’s Westchester (County) Jazz Orchestra (WJO) that, in addition to their accomplished concert series, is active in their educational outreach program to jazz students in Westchester County’s public schools. As a guest clinician/artist, he has taught at Eastman School of Music, University of Memphis, University of Louisville, University of Tennessee, Knoxville, Temple University, and at Hofstra University, where his brother, Dr. David Lalama, is a professor of jazz studies, as well as an accomplished pianist, composer and arranger. Beyond teaming up in the jazz lab, the Lalama Brothers recorded a project together. An homage to the gritty home town of their youth, “Erie Avenue” features bassist Peter Washington, drummer Kenny Washington and special guest Joe Lovano.

The tenor master is a member of the New York Jazz Initiative (NYJI) whose mission is to “foster the advancement, creative spirit, and appreciation of jazz arts through education and performance activities that harness the talent of master jazz musicians to educate and inspire the next generation of performers and listeners.” A key component of the NYJI program is to have students play not only in student groups but alongside master musicians. Coming full circle in a tribute to the man who encouraged him as a young musician, the NYJI recorded a tribute to the music of Thad Jones, “Mad About Thad”.

Ralph Lalama’s playing reveals an enormous depth of musical heart and knowledge. With his muscular, free-wheeling sound and masterful ability to tell a story, one understands why he so thoroughly connects with musicians, students and listeners alike.

