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NATIONAL BEER

Baltimore And All That Jazz

ARCHIE MANGRAM JR.

One of the things that I have come to realize in the past couple of years that I have written this column is the immense wealth of talent that Baltimore has produced.

A lot of the talent is right here in Baltimore and I have written about this on numerous occasions. Many other talented musicians have left the city and return occasionally to display their nationally recognized talents.

One of the most difficult professions in which to make it big, is that of a jazz musician. If you have talent as a Rock singer and get with the right group, you can make a barrel of money.

Not so with the jazz musician. In the world of jazz, if you sell 50,000 albums, then you're a top jazz artist. Financial rewards notwithstanding, many talented musicians still aspire to be jazz musicians; fortunately for us.

One Baltimore bred musician that is beginning to make it big in the world of jazz is Albert Dailey. This 34-year-old muscian started to play the piano at the tender age of six.

Albert, like a host of other black musicians, got his start in church. By the age of 14, he was playing at the famed Royal Theatre. He attended Douglass High School and studied classical piano at the Peabody Conservatory of Music.

Some of his early musical associations in Baltimore were with guys like bassist Donald Bailey, vibraharpist Jimmy Wells and saxaphonist Mickey Fields.

You only have two chances of becoming a nationally known jazz musician and still remain in Baltimore . . . slim and none. So Albert Dailey hit the road.

He joined forces with another Baltimorean, Damita Jo, touring the country as her accompanist. He has played with such jazz giants as Sonny Rollins, Coleman Hawkins, Art Farmer, Woody Herman, Sarah Vaughn, Betty Carter and Charlie Mingus.

At currently resides in New York, that nebulous mece of a jazz, where he is doing his own thing. Composing, arranging and conducting.

Al's musical philosophy is similar to that of many contemporary jazz musicians. He doesn't like labels and categories and is totallty committed to the concept of freedom in his music.

Nowhere are his philosophies more evident than in his first album, which incidentally is called "THE DAY AFTER THE DAWN.' Here Albert is free . . . free to play, free to write, and through this, free to express his innermost thoughts about jazz.

On one selection, appropriately named "Free Me," Al plays every instrument heard on the record. These include: piano, electric piano, bass drums, and the Moog Synthesizer!

There are a couple more that rate a mention here, both composed by Al Dailey. One is called "A.D." and the other called "Dailey Double."

The outstanding selection on the album as far as I am concerned is the title tune, "The Day After The Dawn." Here is the perfect melding of Al Dailey the composer and Al Dailey the pianist.

Al demonstrates that indeed there are no bounds to his musical talents. He utilizes a Chamber Group consisting of: Cello, bassoon, flute, 2 obes and a French horn. This combined with a traditional rhythm section makes for some extremely enjoyable listening.

This maiden album must have a very broad appeal because it is my understanding that the young, non-jazz oriented fan really dig it.

If I am any judge of talent, this is only the beginning. This young man will be heard from again with increasing frequency.

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MUSICAL MOMENTS

Workshop on black music a success at Peabody

By ADAH K. JENKINS

Musicians and teachers from 40 states, the District of Columbia and Canada studied at the masterclass and workshops at Peabody Conservatory this summer.

One of the largest was the workshop on Black Music, with Mrs. Lena McLin, chairman of the music department at Kenwood High School, Chicago.

Well known in music education circles throughout the country, Mrs. McLin has developed a highly successful "Art rock" program, which emphasizes the history and influence of black music.

At Peabody Towson campus the mirrors of the dance studio in which the music class was held, reflected the rapt intense class with the dynamic little teacher, whom a western writer called "Soul personified."

As she progressed from tape recorder, to piano, then record player, they were with her: now foot-tapping, then hand clapping and then singing.

Her philosophy is "to understand black music and appreciate it one must know the black experience."

To get a perspective of the black world of today, Mrs. McLin traced the civil rights movement from its impetus in 1950, thru the riots that rocked this country, the meaning of interest in "black" and the influence of jazz.

* * *

Mrs. McLin believes "the educator must see all this and be able to communicate with the young people.

She believes the God-given voices of black children can and should be saved by those training them so that they learn how to use them in both rock and classic music.

* * *

To prove this we heard two recordings; First, "One Day," a gospel hymn by her uncle, Thomas Dorsey, with whom she worked during her school days in Chicago and the second an aria from the opera "Pagliacci." Both were sung by Betty Plummer, a Kenwood High School soprano of gorgeous voice.

Also stressed the difference in the structure and the response in gospel songs, spirituals and soul music. Those who know and recognize these differences will be knowledgeable buyers of records.

In discussing recordings, Mrs. McLin spoke of the valuable contribution Motown Records have made, since all of their recordings use orchestration with the result that black musicians are increasingly interested in the orchestra.

* * *

Not only does she train her young—people, Lena McLin has composed choral works and arranged spirituals, published by Kjos (Park Ridge, Ill.)—Ilver, Burdett and Mars Music, New York.

An arrangement of "Glory Hallelujah" is dedicated to Emil Surpocs, head of the music in Chicago public schools, which position he formerly occupied in Baltimore.

There is a challenging collection of five choruses "For To-day," made available for directors and choral groups material they can perform affectively.

Born in Atlanta, Georgia, Lena McLin was educated at Spellman College and Roosevelt College, Chicago. This summer she was a specialist at Westminster Choir College, Princeton.

* * *

Roosevelt Newson Jr., 26-year-old doctoral candidate at Peabody, studying piano with Walter Hautzig has received for a second time an advanced study award from the Ford Foundation, covering his full tuition and fees, books and supplies and a monthly living allowance.

The foundation's advanced study awards are designed to assist minority college faculty members and other members of minority groups who have completed some graduate work and wish to study full time toward the doctorate.

A native of Hwyfille, Louisiana, Newson received his bachelor of music degree from Southern University and Northeast University, Baton Rouge. He received his master of music degree from Peabody in 1971, studying with Hautzig and Fleisher, performing extensively, including at the National Gallery of Arts, in Washington D.C., Newson has appeared with the Baltimore Symphony Summer Orchestra and in lecture recitals in the public schools, under young audiences sponsorship.

He is a member of the Peabody Preparatory School faculty and for two summers worked with the Peabody Summer Youth Project.

CALENDAR: Wed., Aug. 30 thru Sat., Sept. 9 John Kennedy Center for the Performing Arts Music Festival: "For the New and the Old" Sept. 9 at 8:30 p.m., Britten's War Requiem," with Veronica Tyler, soprano; John McCullen, tenor; John Rearden, baritone; Oratorio Society and Madison Choir, of Wash., D.C. Julius Rudel, conductor.

Thursday evenings from 8 to 9 at Peabody, 21 E. Mt. Vernon Pl., a men's ballet class, with Linda Heine. For information 837-0600, Ext. 28, Opening Sept.

ROOSEVELT NEWSON JR. doctoral candidate at Peabody gets second Ford Foundation Award.

Job Corpsmen moving up

Job Corpsman Clarence B. Watson, son of Mrs. Bessie Hamlin, has received a Gold Seal certificate from the Job Corps Center, in San Marcos, Texas where he has spent 22 months in heavy equipment vocation. He has been placed with Bilberry Golf Course in Bandera, Texas for employment.

* * *

Job Corpsman Milton A. Jones, Stricker St., has been awarded a general high school equivalency diploma at the Breckinridge Job Corps Center in special ceremonies. The GED diploma is earned after successful completion of a wide range of academic studies and after passing a written test administered at the University of Kentucky at Henderson Community College. Corpsman Jones completed studies in metal trades.

AUGUST 21

A Free Open Discussion on ESP, Psychic Development, and Self Awareness, at Enoch Pratt Library, Central Branch, auditorium, 7:30 p.m. to 9 p.m. All questions are welcomed.

Substitutes in Harford needed to teach school

Persons interested in becoming substitute teachers in the Harford County public schools will have an opportunity to be interviewed for positions on Tues., Aug. 22, from 1:30 at the Bel Air, Aberdeen, Edgewood, Havre de Grace, and North Harford High Schools.

School administrators from each of the elementary, junior, and senior high schools will be available to talk with interested citizens about substituting and to register persons for substitute assignments in their schools.

Interested persons should report to the high school in the area of the county in which they are interested in substituting.

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