

THE HARTFORD JAZZ SOCIETY

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A Free Master Class by Barbara Morrison



One of four master classes by artists featured in the Hartford Jazz Society's
2007 - 2008 Jazz at the Atheneum Series

Friday, October 12, 2007, 1:00 PM - 3:00 PM

Asylum Hill Congregational Church – Music Room, 2nd Floor

814 Asylum Avenue, Hartford

**** FREE ADMISSION ****

The Hartford Jazz Society's Master Classes are sponsored by CIGNA Foundation with support from The Fisher Foundation, The Knox Foundation, the National Endowment for the Arts, the Greater Hartford Arts Council, Aetna Foundation, Roberts Foundation, Maximilian and Marion Hoffman Foundation, and The Mortensen Foundation.

Directions: The Asylum Hill Congregational Church is located at 814 Asylum Avenue in Hartford. Directions with map are available at <http://www.ahcc.org/directions.htm>. The class will be held in the Music Room, 2nd Floor. Free parking is available in the parking lot adjacent to the Church (enter from Asylum Avenue).

Special thanks to the Hartford Conservatory for hosting this event!

Bring your instrument to the class!

Student participants will be seated closest to the instructor; observers will be seated behind them. If you are a student, or a teacher who wants to enroll one or more students, please register early so that we can assure sufficient preferred student seating. Register through the HJS office at 860-242-6688, or by e-mail to: hartjazzsocinc@aol.com and provide your name, address, phone number, e-mail address, school and grade. Observers are welcome if seats are available but please remember that these classes are for the students—we want to give **STUDENTS** every opportunity to learn and participate.

Information on upcoming master classes by pianist Geri Allen (November 17), NEA Jazz Master Paquito D’Rivera (April 5), and guitarist Kurt Rosenwinkel (May 31) can be found at: www.hartfordjazzsociety.com/ - or call HJS at 860-242-6688

Barbara Morrison

Barbara Morrison's singing comes out of the jazz, blues, gospel, and soul traditions. Utterly commanding on a gentle ballad, fast tempo or down home blues, she gives every impression of having lived through her repertoire phrase by phrase. She's earthy, real, sassy, swingin', sensual, blues-drenched, and epitomizes everything great jazz singing is all about.

Morrison nearly stole the performance from the beginning, singing "Our Love Is Here to Stay" and "I Loves You Porgy" with the briskly swinging musicality and storytelling intensity that are her most appealing attributes. – Don Heckman, *The Los Angeles Times*, July 15, 2005.

... Morrison was full of characteristic vim and vigor -- both musically and anecdotally. The blues and blues-tinged numbers ... displayed Morrison at her best, singing with irresistible rhythmic swing and gospel-tinged blues phrasing. Not nearly as well known as she should be, Morrison is one of the great practitioners of this musical tradition. – Don Heckman, *The Los Angeles Times*, February 9, 2004

Years ago, they used to call jazz singer Dinah Washington "The Queen of the Blues." Well, these days, that title could very easily go to the dynamic, persuasive Barbara Morrison.
– Zan Stewart, *The Los Angeles Times*, August 18, 2000

Morrison ... gave her usual engaging performance, getting chummy with the crowd as she interpreted Ellington and Gershwin, and showing characteristic abandon when she sang the blues. Her natural way with scat and her sharp sense of swing made it clear why Morrison is one of the finest purveyors of the tradition established by Sarah Vaughn and Carmen McRae. – *The Los Angeles Times*, Sept. 22, 1998

Morrison's performance, backed by drummer and festival founder Al Williams & His Jazz Society, roused the audience with mainstream pleasures in the heat of the day. Morrison is a world-class blues and ballad interpreter, and the Los Angeles-based singer justified her growing national prominence with salty readings of "I Got It Bad (And That Ain't Good)," "Exactly Like You" and drummer Williams' "Midnight Blue. – *The Los Angeles Times*, August 11, 1998

Morrison's rendition of the funky "Same Old Story," composed by Crusaders drummer Stix Hooper, has people in the audience clapping, exhibiting the same kind of enthusiasm that Morrison exudes on the bandstand. Turning her head from side to side as she sings, snapping her fingers, freezing a pose or bending her knees to emphasize a lyric, she's a captivating entertainer. Morrison's set includes a rousing "Do Nothin' Till You Hear From Me," "You Go To My Head" - done in tribute to the great Dinah Washington - and a couple of blues-based originals, highlighted by the get-down-and-funky "You Ain't Gonna Keep Me Blue." That Morrison is a natural crowd pleaser is indicated not only by the generous applause she receives, but also by the ubiquitous smiles on the customers' faces.
– *The Los Angeles Times*, May 19, 1991

Barbara Morrison's Website: www.barbaramorrison.com