

About the Performers

Bob and Jerry met at the home of mutual friends in 1995, neither sure what to expect from the other. One chorus of blues later, any misgivings sparked by the pair's difference in age had evaporated in the joy of music making. Bob heard his first jazz record as a teenager in 1942 (it featured Muggsy Spanier with Rod Cless on clarinet).

They invited Kara to join the band in 2017, and The Bob Sparkman Trio was born.

Inspired by those jazz luminaries, as well as the artistry of Louis Armstrong, Sidney Bechet, and the Condon Mob—Pee Wee Russell, Edmond Hall, etc., Bob started jamming with contemporaries Dick Wellstood and Ed Hubble and he has been making marvelous music ever since.

Jerry's Dad introduced him to the guitar and piano when he was five years old, and he quickly learned to play music of all styles. In addition to playing classical, jazz, and even good ol' rock n' roll, he is a prolific composer and arranger, and writes articles about music for the Springfield newspapers.

Kara is a professional writer, editor, and publications designer whose early musical influences ran more to John Denver, Carole King, and Willie Nelson. She got hooked on jazz in college and is loving the chance to play it with great musicians like Bob and Jerry."



The Bob Sparkman Trio

Bob Sparkman, *clarinet* | Jerry Noble, *piano*
Kara Noble, *bass*

sunday, july 26, 2020 4:00-5:00 pm

live from the sanctuary

online from the Unitarian Society of Northampton

Live from the Sanctuary

Sunday, July 26, 2020 :: The Bob Sparkman Trio

Program

Doctor Jazz

King Oliver (1881-1938)

Doctor Jazz was written in 1926 by legendary New Orleans jazz cornet player. The tune was made popular by Jelly Roll Morton and his Red Hot Peppers, who released the first recording of the song on the Electrola label in December of that year

Memories of You

Eubie Blake (1883-1983)

Eubie Blake was one of the most famous American Ragtime pianists, but this song, published in 1930, is a lovely ballad rather than a rollicking rag. In that year, Louis Armstrong recorded it with Lionel Hampton in the first known use of the vibraphone in jazz.

Basin Street Blues

Spencer Williams (1889-1965)

Written in 1928 and recorded the same year by Louis Armstrong, *Basin Street Blues* is titled for the street where the composer grew up with his aunt (madam Lulu White)—in Mahogany Hall, one of the most notorious brothels in Storyville, New Orleans's Red Light District.

I Found a New Baby

Spencer Williams

Pianist, singer and bandleader Clarence Williams and his Blue Five introduced this tune in January 1926. It became a hit for artists including guitarist Charlie Christian and the Mills Brothers, and it has become a standard in the repertoire of many traditional jazz bands.

Old-Fashioned Love

James P. Johnson (1894-1955)

James P. Johnson was a pioneer in American stride piano. Like Eubie Blake, he was known for writing and performing show pieces like his classics *Carolina Shout* and *The Charleston*. *Old-Fashioned Love* is more understated, but it proved to be one of Johnson's most successful compositions.

Honeysuckle Rose

Fats Waller (1904-1943)

Thomas "Fats" Waller was a student of James P. Johnson. He regularly practiced piano in the Johnsons's home until 3:00 or 4:00 am—when Mrs. Johnson would order him to go home. Waller didn't think much of *Honeysuckle Rose* when he wrote it in 1929, but after Andy Razaf added lyrics in the 1930s it became one of the most popular tunes in jazz history.

Jitterbug Waltz

Fats Waller

Fats wrote *Jitterbug Waltz* in 10 minutes when he woke up one day with the tune floating through his mind. The inspiration (possibly subconscious) was a finger exercise his son, Maurice, had been practicing.

Ain't Misbehavin'

Fats Waller

Fats Waller and Andy Razaf wrote *Ain't Misbehavin'* in 45 minutes in 1929. He claimed he wrote when he was in jail for falling behind in his alimony payments. The 1978 musical revue *Ain't Misbehavin'* brought the title song and many other Waller classics back into the public consciousness

Pee Wee's Blues

Spencer Williams

British poet (and jazz critic) Philip Larkin admired clarinetist Pee Wee Russell for "the characteristic excitement of his solos, their lurid, snuffling, asthmatic voicelessness...and sudden passionate intensities." You can hear what he means in the uniqueness of this particular blues.

Frenesí

Alberto Domínguez (1911-1975)

Mexican songwriter Alberto Domínguez composed Frenesí (Spanish for "frenzy") for the marimba. The tune was a hit for Artie Shaw and his orchestra in 1940.

At Sundown

Walter Donaldson (1893-1947)

Walter Donaldson wrote *At Sundown (When Love Is Calling Me Home)* in 1927 and it sold more than two million copies during the 1920s. The tune was used in several movie musicals, including *The Fabulous Dorseys* and *The Joker Is Wild*.

Avalon

Al Jolson, Buddy DeSylva & Vincent Rose

Vincent Rose probably wrote Avalon in 1920, but Jolson's popularity allowed him to claim composer co-credit. DeSylva's name was added later. The melody resembles a tune from Puccini's aria "E lucevan le stelle," from *Tosca*. In 1921, Puccini's publishers sued the composers for the use of the melody. They were awarded \$25,000.