



Courtesy Dr. Lonnie Smith

Dr. Lonnie Smith

Evolution

Hammond B3 Organ, Keyboards **Dr. Lonnie Smith**
Vocals **Alicia Olatuja**
Trumpet **Keyon Harrold**
Saxophone **John Ellis**
Guitar **Jonathan Kreisberg**
Drums **Joe Dyson**
Drums **Johnathan Blake**

PROGRAM

There will be an intermission.



Saturday, April 9 @ 8 PM

Zellerbach Theatre

AFRICAN ROOTS, AMERICAN VOICES

Part of the African Roots, American Voices series.

ABOUT THE ARTIST

Dr. Lonnie Smith is an unparalleled musician, composer, performer and recording artist. An authentic master and guru of the Hammond B-3 organ for over five decades, he has been featured on over 70 albums, and has recorded and performed with a virtual “Who’s Who” of the greatest jazz, blues and R&B giants in the industry. Consequently, he has often been hailed as a legend, a living musical icon and as the most creative jazz organist by a slew of music publications. Jazz Times magazine describes him as “a riddle wrapped in an enigma wrapped in a turban!” Always ahead of the curve, it is no surprise Dr. Smith’s fan-base is truly worldwide.

Born in Buffalo, New York, Smith was blessed with the gift of music. Through his mother, he was immersed in gospel, blues and jazz at an early age. In his teens, he sang in several vocal groups including his own: the Supremes (formed long before Motown’s eventual iconic act of the same name). He also played trumpet and other instruments at school and was a featured soloist. In the late 1950s, with the encouragement of Art Kubera, who owned a local music store that he would visit daily, he was given the opportunity to learn how to play a Hammond organ. By completely immersing himself in the records of organists such as Wild Bill Davis, Bill Doggett and Jimmy Smith, as well as paying rapt attention to the church organ, Smith began to find his musical voice. “Even though I didn’t know how, I was able to play right from the beginning,” Smith reflects. “I learned how to work the stops and that was it. It’s a passion for me, so everything else came naturally.” Because of Kubera’s kindness, Smith often refers to him as his “angel.”

Smith’s first gigs were at Buffalo’s hottest jazz club, the Pine Grill, where he rapidly garnered the attention of folks like Jack McDuff, Lou Donaldson, George Benson and the booking agent Jimmy Boyd. George Benson was looking for an organist for his quartet and enlisted Smith. The group soon relocated to New York City, where they quickly established a reputation as innovators in Harlem clubs and throughout the area. After appearing on several Benson albums, Smith went on to make his first recording as a leader, *Finger Lickin’ Good*, for Columbia Records in 1966. Shortly thereafter, Smith was scooped up to record by saxophonist Lou Donaldson, for whom he would appear on several epic Blue Note LPs, including the million-seller, *Alligator Boogaloo*. Blue Note clearly liked what they heard and inked the organist to his own recording contract, a deal which would produce the soul jazz classics *Think!*, *Turning Point*, *Move Your Hand*, *Drives* and *Live at Club Mozambique* (released many years later).

Since leaving the Blue Note stable in the 1970s, Smith has recorded for a slew of record labels, including Kudu, Groove Merchant, T.K., Scufflin’, Criss Cross and Palmetto, ascending the charts many times. His unpredictable, insatiable musical taste illustrates that no genre is safe, as Smith has recorded everything from covers of the Beatles, the Stylistics and the Eurythmics, to tribute albums of Jimi Hendrix, John Coltrane and Beck – all by employing ensembles ranging from a trio to a fifteen-piece big band. Moreover, many of his recent compositions reflect dramatic ethereal qualities and orchestration that elicit movie scores or soundtracks.

Smith has been amused to find himself sampled in rap, dance and house grooves while being credited as a forefather of acid jazz. When questioned about his consistent interest in music some consider outside the jazz “mainstream,” Smith shrugs. “Jazz is American classical,” he proclaims. “And this music is a reflection of what’s happening at the time... The organ is like the sunlight, rain and thunder...it’s all the worldly sounds to me!”

And worldly awards have followed. Since 1969, when Downbeat magazine named him “Top Organist” of that year, Smith has won a plethora of critics’ polls as the world’s premier organist/keyboardist. He was recently inducted into the Buffalo Music Hall of Fame, as well as the Jazz Organ Fellowship’s Hall of Fame. In 2012, Smith launched his own record label Pilgrimage Productions. The Healer, a live recording of Smith’s trio is the first release on his label.