

8TH ANNUAL

Earl Klugh's
WEEKEND
of **JAZZ**
THE
BROADMOOR
Colorado Springs

April 7-9, 2011



Peabo Bryson



David Sanborn



Brian Culbertson



Nnenna Freelon



Earl Klugh



www.weekendofjazz.com

THE BROADMOOR

C O L O R A D O S P R I N G S

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WEEKEND OF JAZZ RETURNS TO THE BROADMOOR FOR AN EIGHTH SEASON

Grammy Award-Winning Artist Earl Klugh Is Back This April!

Presented by AirTran Airways. "Go. There's Nothing Stopping You."

Sponsored by Hertz, SmoothJazz.com and FIJI Water



Colorado Springs, Colo. (January 12, 2011) – What started as a group of talented friends getting together to share their passion for music has grown into a BROADMOOR tradition. GRAMMY® award-winning guitarist **EARL KLUGH** invites jazz and music enthusiasts to experience a unique, luxurious getaway weekend for the Eighth Annual Weekend of Jazz, April 7-9, 2011. Join 2-time GRAMMY® winning vocalist **PEABO BRYSON**, 6-time GRAMMY® winning saxophonist **DAVID SANBORN**, multi-instrumentalist **BRIAN CULBERTSON**, vocalist **NNENNA FREELON**, and Weekend of Jazz artist and producer **EARL KLUGH**.

TWO NIGHT PACKAGE INCLUDES:

- Standard Accommodations for Friday and Saturday nights
- Tickets to Friday and Saturday night performances
- Admission to late-night shows in the Hotel
- Admission to Saturday afternoon VIP Artist Experience
- 40% discount on Suite upgrade
- Complimentary Serenity Shower or Tub Soak with purchase of \$100 in spa services
- 15% discount on select retail

Package prices start at \$199 per person/per night, based on double occupancy. Limited availability. Not applicable to groups. Rate does not include taxes, service fees or parking.

*Available Exclusively for Our Three-Night Weekend Package: An additional night of entertainment on Thursday, April 7, with Nnenna Freelon. These tickets will not be sold individually and start from \$179 per person/per night, based on double occupancy. Currently the three-night packages are sold out, with waiting list availability only.

This event consistently sells out and has limited availability so don't miss this opportunity. To place your weekend reservation, please call The Broadmoor at 800.634.7711 or visit www.broadmoor.com. For more information and all of the latest details on entertainment, visit www.weekendofjazz.com or send an e-mail to info@weekendofjazz.com with your name and zip code to receive regular Weekend of Jazz updates right to your computer.



ABOUT THE ARTISTS

Peabo Bryson

Peabo Bryson is among the world's most dynamic and gifted vocal talents. The 2-Time GRAMMY® winner has amassed a fan base, critical acclaim, gold albums and an avalanche of awards. From ballads that gracefully continued the legacy of sweet soul music such as "Feel the Fire" to chart-topping pop hits including "If Ever You're in My Arms Again" and "Can You Stop The Rain," and duet collaborations including Celine Dion ("Beauty & The Beast") and Regina Belle ("A Whole New World") both songs of which also won Oscars®; Bryson has proven himself as the consummate vocal professional.

David Sanborn | www.DavidSanborn.com

Renowned and revered the world over as one of the greatest saxophone players of all-time, 6-Time GRAMMY®-winner David Sanborn is an artist whose music has inspired countless other musicians while creating a body of work that spans the genres of rock 'n' roll, R&B, pop and jazz. A naturally gifted performer, David has helped define the saxophone's modern sound while influencing a generation. David has performed and/or recorded with artists including the Eagles, Eric Clapton, James Taylor and the Rolling Stones.

Brian Culbertson | www.BrianCulbertson.com

R&B/Jazz multi-instrumentalist Brian Culbertson is enjoying the success of his twelfth album, appropriately titled *XII*, packed with astounding guest performances from the likes of renowned R&B singer Avant, Grammy winner Brian McKnight, Faith Evans, and more. In total, Brian has produced or performed on over 20 No. 1 records, with his latest No. 1 single 'That's Life' featuring Weekend of Jazz host Earl Klugh and Weekend of Jazz veteran Ray Parker Jr. With twelve albums and counting, Culbertson always brings his very best – and the very best out of others – in all of his broad-ranging musical endeavors.

Nnenna Freelon | www.Nnenna.com

"Be sure to check out Nnenna Freelon...very hip music" – Aretha Franklin

Six-time GRAMMY® Award-nominee Nnenna Freelon has earned a well-deserved reputation as a compelling, captivating vocalist and entertainer. She has performed and toured with a veritable who's who in jazz, from Ray Charles and Ellis Marsalis to Al Jarreau and George Benson, among many others. An accomplished singer, composer, producer, arranger and educator, Freelon has contributed her talents to the feature film "What Women Want," the #1 Emmy-winning TV hit "Mad Men," and was featured on PBS's In Performance at The White House to celebrate the 20th Anniversary of the Thelonious Monk Institute of Jazz.

Earl Klugh | www.earlklugh.com

GRAMMY®-winning guitarist EARL KLUGH's career of more than three decades includes over 200 compositions, more than 30 full-length albums, hosting and producing his own events, work in film and numerous world tours. Klugh's work has earned him 12 career Grammy nominations; the most recent for his critically acclaimed release *The Spice of Life*. Klugh has been hailed by *The New York Times*, "...a guitarist with impeccable technique" and is looking forward to presenting his first ever "Classic Earl" show at the 8th Annual Weekend of Jazz at the Broadmoor, featuring rare favorites from his catalogue that the stage has not seen in years!

About The Broadmoor

The Broadmoor is the longest-running consecutive winner of both the AAA Five-Diamond and the Mobil Travel Guide Five-Star awards. For more information on The BROADMOOR please call 800.634.7711 or visit www.broadmoor.com.





ABOUT WEEKEND OF JAZZ

Each year, GRAMMY® Award-Winning guitarist Earl Klugh invites jazz and music enthusiasts to two unique, luxurious getaway events at the Mobil Travel Guide Five-Star, AAA Five-Diamond BROADMOOR Resort in Colorado Springs, and SANCTUARY at Kiawah Island Golf Resort on Kiawah Island, SC.

The BROADMOOR is the perfect destination to enjoy exceptional hospitality, accommodations and world-class music – all among the splendor of the Colorado Rockies. Our community of fans, The Broadmoor and its staff, and performances from the likes of Al Jarreau, Bob James, Roberta Flack, Chris Botti, Patti Austin, Arturo Sandoval, Chuck Mangione, Ramsey Lewis, Spyro Gyra, Mindi Abair, Joe Sample, Peter White, Ray Parker Jr., Steve Tyrell and many more create this outstanding weekend experience that sells out each year. Earl Klugh welcomes you for his eighth annual Weekend of Jazz at The Broadmoor, April 7-9, 2011 featuring 2-time GRAMMY® winning vocalist PEABO BRYSON, 6-time GRAMMY® winning saxophonist DAVID SANBORN, multi-instrumentalist BRIAN CULBERTSON, vocalist NNENNA FREELON, and more.

COMMENTS:

"Earl Klugh's Weekend of Jazz...serving up attendees a luxurious and restful weekend in the foothills of Colorado's snow-capped Rocky Mountains...I love the niche that Earl's event slices out for itself...Intelligent sophisticated, integral jazz that is really neither Smooth nor Straight Ahead... It falls somewhere in the middle where these two jazz tangents meet. Coming pretty darn close to pleasing everyone." - *Sandy Shore | President of Smoothjazz.com*

From our guests....

- "Every moment was memorable from the music down to the beautiful white roses at our table each evening...you can count on our patronage for many years to come."
- "Excellent Event - what an experience. The location is first class, the entertainment awesome and what a great opportunity to meet people from all over the country!!!"
- "It's a fabulous weekend of 'first class' entertainment."
- "Please keep doing this and inviting us. We feel like family."
- "There are very few experiences that match the quality of WOJ. Please continue the tradition. There is nothing else like it! Thank you for a great experience."
- "Thank you to everyone who made our trip over from England so memorable - that includes fellow guests as well as event staff."
- "I really enjoy meeting all the folks that enjoy the music like I do."
- "This weekend is one of the highlights of my husband's and my year."
- "The entire experience is top-notch... a five-star weekend all the way around."
- "Thanks - it's an awesome weekend of fun and relaxation..."
- "The entire weekend was fabulous....and I was with my honey who I proposed to at our first Weekend of Jazz five years ago!"
- "We love the event and look forward to it each year!"
- "We enjoyed meeting the various artists up close and personal. The setting was very elegant. A perfect get-a-way for my wife and I."
- "I cannot wait for next year's weekend of jazz. It is such a special weekend."
- "We enjoy being together with so many "like minded" men and women."
- "It is a wonderful event that we look forward to in Colorado Springs"
- "Can't wait 'til the next one!"

Earl Klugh's Weekend of Jazz at the Broadmoor: a History of Headliners

April 2010

Al Jarreau

Sax for Stax featuring: Gerald

Albright & Kirk Whalum

Spencer Day

Madeleine Peyroux



2009

Bob James & Earl Klugh

Spyro Gyra

Patti Austin

RnR: Rick Braun

& Richard Elliot

Jessy J

Nelson Rangell



2008

Ramsey Lewis

Mindi Abair

Boney James

Sophie Milman



2007

Arturo Sandoval

Steve Tyrell

KEM

Earl Klugh's 'Night
of Guitars' with Ray
Parker Jr. & Peter White



2006

Michael Franks

Patti Austin

Chuck Mangione

Nelson Rangell



2005

Roberta Flack

Keiko Matsui

Jane Monheit



2004

Chris Botti

Bob James

Joe Sample



January 2011 Press:



Earl Klugh performed on My FOX Houston on January 13, 2011 to promote his 8th annual Weekend of Jazz at The Broadmoor

<http://www.myfoxboston.com/dpp/entertainment/music/110113-earl-klugh>



Earl Klugh performed on My FOX Dallas on January 18, 2011 to promote his 8th annual Weekend of Jazz at The Broadmoor



Earl Klugh interviewed Sheldon Nunn at KTSU Radio Houston on January 13, 2011 | NPR affiliate Texas Southern University



Earl Klugh's Weekend of Jazz announcement covered at AllAboutJazz.com January 2011

Earl Klugh Announces Weekend of Jazz Guests

Jan 13 2011



Earl Klugh's annual Weekend of Jazz has become a "must see" event among music lovers -- and the eighth installment promises not to disappoint. It's scheduled for the weekend of April 7-9, 2011 at the Broadmoor Hotel in Colorado Springs, CO. The guitarist has just announced the lineup, which features legendary saxophonist David Sanborn, singer Peabo Bryson and keyboardist Brian Culbertson [whom Klugh worked with on Culbertson's #1 hit, "That's Life"), plus other special guests. For more information, head to Klugh's [website](#).

Last changed: Jan 13 2011 at 9:26 AM

[Back](#)

Additional Weekend of Jazz Press:

Broadmoor Magazine Feature 2010:

"When Earl Klugh launched his Weekend of Jazz at The Broadmoor in 2004, the famed guitarist wanted to create an event that was not only entertaining, but one, in his words, "That provides listeners with balance in terms of the blend of music offered on the stage." Now that the seventh edition of Klugh's Weekend of Jazz has come and gone and the date is set for the weekend's eighth edition (April 7-9, 2011), it is abundantly clear that the master acoustic guitarist has succeeded beyond any reasonable expectation....One of the weekend's charms is how seriously the soft-spoken Klugh takes his role as host, off-stage as well as on. When guests approach the Grammy-winning guitarist anywhere at The Broadmoor, they're engaged in a conversation that is anything but perfunctory....In reality, the guitarist's entire Weekend of Jazz at The Broadmoor is a home run - and that's what continues to make it an annual destination for people all across America." - Norman Provizer | Jazz Writer

ARTS & CULTURE

SINGULAR SENSATION

A variety of musicians come together for one great Weekend of Jazz

BY NORMAN PROVIZER
PHOTOGRAPHY BY CHUCK BIGGER

When Earl Klugh launched his Weekend of Jazz at The Broadmoor in 2004, the famed guitarist wanted to create an event that was not only entertaining, but one, in his words, "That provides listeners with balance in terms of the blend of music offered on stage." Now that the seventh edition of Klugh's Weekend of Jazz has come and gone and the date is set for the weekend's eighth edition (April 7-9, 2011), it is abundantly clear that the master acoustic guitarist has succeeded beyond any reasonable expectation.

Part of the balance that Klugh seeks comes in the form of the vocalists featured every year. Over its first six editions, the weekend showcased Roberta Flack, Patti Austin, Jane Monheit, Sophie Milman, Michael Franks and Steve Tyrell, in addition to the R&B sound of KEM. In 2010, that list expanded to include Madeleine Peyroux and Al Jarreau, the only singer ever to win Grammy Awards in three different vocal categories—jazz, R&B and pop. Along with the smoothly instrumental jazz from major artists such as pianists Ramsey Lewis, Joe Sample and Bob James,

trumpeters Arturo Sandoval, Chris Botti and Chuck Mangione, and groups on the order of Spyro Gyra, the singers add spice to the musical mix.

One of the weekend's charms is how seriously the soft-spoken Klugh takes his role as host, off-stage as well as on. When guests approach the Grammy-winning guitarist anywhere at The Broadmoor, they're engaged in a conversation that is anything but perfunctory. Along with those many conversations, Klugh offers a review of the jazz weekend's vocal side, beginning with Roberta Flack.

"Roberta is one of my favorites. When I was 17 or 18, she played at Baker's Keyboard Lounge in Detroit," he says (the club, by the way, where Klugh performed with saxophonist Yusef Lateef when the guitarist was all of 16). "She was a protégé of Les McCann's and I had a chance to see her there and discover just how unique she is. Her early music was like nothing else."

The same is true, the guitarist continues, with Jarreau whose talents span a wide array of vocal styles. And, like Jarreau, Patti Austin can cover a number of musical bases. "Patti," he comments, "is so versatile. She can do one show of pop material and another of jazz standards." In 2010, young singer/guitarist Madeleine Peyroux joined the mix when she walked onto the Weekend of Jazz stage.

Born in Athens, Georgia in 1974, Peyroux applies her languid, Billie Holiday-styled voice to everything from standards and early blues to folk-rock anthems and Parisian street sounds. In a number of ways, she is a vocalist "beyond category" (to borrow Duke Ellington's famous phrase); and that's a concept that appeals to Klugh who describes himself as being "genre-less." When you consider that Peyroux was followed on stage by the high-energy, soulful shouts of the "Sax for Sax" men, Gerald Albright and Kirk Whalum, Klugh's willingness to blend things together in challenging ways was quite apparent.

According to the guitarist, there were those in the audience who wondered about that particular blend. But Klugh quickly continues, "Most people thought she was fabulous. From my perspective, her appearance was a home run." In reality, the guitarist's entire Weekend of Jazz at The Broadmoor is a home run—and that's what continues to make it an annual destination for people from all across America. ■



Saxophonists Gerald Albright and Kirk Whalum let it go at the 2010 Weekend of Jazz. The 2011 event will be held April 7-9. Learn more online at weekendofjazz.com.



Weekend of Jazz
Featured in the
Spring 2010 issue
of **Doggie Aficionado**
Magazine, published
nationally



Earl Klugh's dog, Lucy, with her Weekend of Jazz VIP pass.

APRIL 8-10

WEEKEND OF JAZZ

*The Broadmoor
Colorado Springs, CO*

You and your pup can enjoy beautiful scenery and fabulous jazz during this annual music-filled weekend. The Broadmoor is a dog-friendly property, and featured musicians like guitarist Earl Klugh even bring their own pooches along! For more information, visit www.weekendofjazz.com.

Festival Mention in Denver's **303** magazine April 2010 Issue

CULTURE | EVENTS

EVENTS APRIL 2010

4/6-11
Aspen Shortsfest 2010
Wheeler Opera House and Crystal Theater
in Aspen and Carbondale
Celebrating the art of the short film, the 19th
annual Aspen Shortsfest features over sixty
shorts from all over the world
\$12/segment

4/8-4/10
Seventh Annual Weekend of Jazz
The Broadmoor Hotel
Jazz legends Earl Klugh, Al Jasseau, Gerald
Albright and more will perform for three
nights at the legendary Broadmoor.
\$59 for one show, \$99 for two shows
Broadmoor.com



TRAVEL FEATURE:

Earl Klugh's Weekend of Jazz
The Broadmoor Colorado Springs
April 8-10, 2010

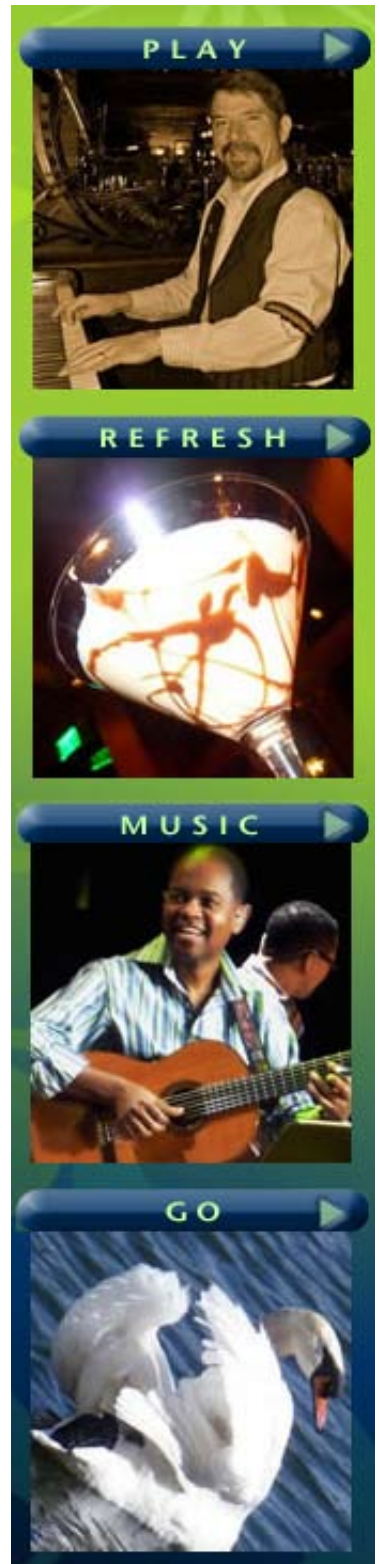
"....2010 made for lucky #7 with perfect weather and amazing performances from world-class artists, making this year's event stellar!

Earl Klugh's Weekend of Jazz is in a league of it's own, offering a brilliant mixture of classic jazz and new music sensations...

... Earl has a knack for inviting some of the coolest Smooth artists in the world... this year he introduced his attendees to one of our favorite new recording artists, swanky vocalist/songwriter Spencer Day, as well as vocalist Madeleine Peyroux, the intensely hot Sax for Stax ensemble featuring Gerald Albright & Kirk Whalum and this year's show-stopper, Al Jarreau! Naturally Earl plays with his own amazing band every year as well!...

...No matter the artists, this stunning event is highly recommended for having all of the right ingredients... a beautiful setting, incredible accommodations and resort facilities and world-class jazz. Both the property and the promoters go the extra mile to make you feel special and well cared for!"

(smoothjazz.com/travel/weekendofjazz)



Features in the Colorado Springs Gazette (Jan & Apr. 2010)



Earl Klugh brings a Weekend of Jazz to the Springs



April 7th, 2010 | By **T.D. MOBLEY-MARTINEZ**

"A WEEKEND OF JAZZ"

Who: Spencer Day plays Thursday, April 8; Madeleine Peyroux and saxophonists Gerald Albright and Kirk Whalum play Friday, April 9; Al Jarreau and Earl Klugh play Saturday, April 10

When: 8 p.m. April 8 – 10

Where: The Broadmoor, 1 Lake Ave.

Tickets: \$59, Saturday sold out; 577-5733, broadmoorentertainment.com

Earl Klugh returns to the Springs with a "Weekend of Jazz" at the Broadmoor.



Al Jarreau's innovative musical expressions have made him one of the most exciting and critically-acclaimed. Performs April 10.



The Boston Herald calls vocalist, songwriter and pianist Spencer Day "the real thing." Performs April 8

It sounds like a music fairy tale.

In '50s Detroit, a young boy finds a calling in music. First, the piano. Then, the guitar, his real love. He immerses himself in it — on records, TV, the radio and later, at a jazz club where his mother waits while he listens to the greats that make it a regular stop.

More than half a century later, Earl Klugh is a star in his own right, with more than 30 albums under his belt. But he continues to retain the wonder of that kid in the jazz club, and he's dedicated his life to sharing that wonder with others.

That's why he created the Weekend of Jazz, a two-day music festival that's been bringing a bevy of musical legends to The Broadmoor for seven years.

"It was something I had never even thought about doing," he says. "What happened was out of just one meeting and we were able to put together the idea. ... It's really been a lot of fun."

Over the years, he's brought in Chris Botti, Bob James, Arturo Sandoval, Roberta Flack and others.

This year, he brings Al Jarreau, singer Madeleine Peyroux, Spencer Day, a songwriter, pianist and vocalist, and saxophonists Gerald Albright and Kirk Whalum.

Q: So, what drew you to music as a kid?

A: You know, I always enjoyed music. My mom was very much into music and she listened to different styles: Broadway, rock 'n' roll and jazz. She is from Natchez, Miss., and was also a fan of country and western music. I enjoyed it all.



*Madeleine Peyroux
performs April 9. See full
interview on this blog.*

*Photo credit JAMES
MINCHIN*

(Colorado Springs Gazette continued)

Q: So, it seems like jazz was only a fraction of what you listened to growing up. How did you find your way to it?

A: I couldn't sing. I had no range and I didn't really care to sing if I could. I was developing my own listening habits. The Beatles certainly and Burt Bacharach. Then, when I started listening to the great jazz artists: 'This is really challenging. This is not simply something you can pick up. You need to dedicate yourself to it.' I looked at it as this great challenge.

Q: On the face of it, it seems like you had a meteoric rise. Did it feel that way?

A: (He laughs.) Very much so. When I really look back at things that happened to me really young in life, it's quite amazing. The first really professional big deal was when I was 16. It must have been 1970 or something like that. I recorded with (flutist) Yusef Lateef. From that association, I met other people — most notably, George Benson. He became my mentor and I played in his band for a year and a half.

Q: At that age, did you realize how exceptional your experience was?

A: I just thought, "Well, this is the way things go," because it was the way they were going. Looking back, it was really quite remarkable. I played with so many great players when I was very young. I wasn't on their level but they saw I was trying hard and was serious about it.

Q: You know, it seems like jazz legends were much more available than those in some other genres.

A: It was the club scene. It took those late '60s and '70s to turn it into a more concert type of situation. Some of the greatest players in the world were attainable to meet. In Detroit, I lived only a few miles from a club that everyone came through. Bill Evans. Oscar Peterson. You'd be sitting there and Tony Bennett comes in. It was a very different thing than it is now.

Q: It's so easy to be seduced by the technical skill in your playing. Is that the challenge that keeps you coming back?

A: Definitely. My biggest challenge is playing guitar in the style I hear for myself. I'm always refining that. You know, after I started getting acquainted with jazz, I stopped listening to guitar. I listened to piano. I'm a finger-style player and my harmonic concept is more like a piano player. ... I spend hours still every day trying to work out better progression and modulation. It's a never ending thing.

Q: You took an extended hiatus between the last few albums — three years between 2005's "Naked Guitar" and "The Spice of Life."

A: I never stopped touring. I don't tour as much as I used to as a kid — 50 to 60 dates a year. The recording thing has changed so much. On the business side, it's very hard to find anybody who really has much of vision to make the work. The last couple records very good for me. Before that I couldn't find anyone really able to mass market the records in a meaningful way. So I decided to take a couple of years to make a really good record. I've make over 30 in under 25 years.

Q: You know, jazz isn't well represented in Colorado Springs in terms of clubs. From your vantage point, how is it doing?

A: I think it's pretty healthy. ... Things are growing for myself, I think. It's better than it was 10 year ago in terms of the quality of the players. Musically, it's at a pretty high point. But I think everything goes in cycles. We're living in an "American Idol" world and they like to make stars out of people who are ordinary people. That has an appeal. But it's hard to replace 20 years of work to put in that time.

Q: I've tried but can't watch "American Idol." It's just too painful.

A: (He laughs.) I watch it. I know all the guys in the band.

MAY 2008

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MAY 2008 • \$5.00

SMART PLACES |

Jazzed at The Broadmoor

By Marin Bright

I recently had the good fortune to attend the 5th Annual Earl Klugh Weekend of Jazz held every year in April at The Broadmoor in Colorado Springs. I had not considered myself a jazz fan before, but this weekend definitely turned me around. I saw the great Earl Klugh (as nice as he is talented), Ramsey Lewis (a true class act), Boney James (fun and trouble all rolled up into a powerful entertainer and musician) and Mindi Abair (the greatest surprise, and someone you will want to keep an eye on)—just to mention a few.

As a result of this fun weekend, I'm not only a big fan of jazz now, but also a huge fan of The Broadmoor. If it has been a while since you thought about holding your small meeting or large trade show at The Broadmoor, I invite you to look again. There are now 700 guest

rooms and suites, plus 185,000 sq. ft. of adaptable and flexible function space, including a new 60,000-square-foot ballroom. There is no group large or small that the resort cannot accommodate, and if your group has grown in size, ask about the new "Broadmoor Connection" program, where your attendees can stay at partnering hotels in the vicinity.

During my stay, I enjoyed many of the 14 restaurants and lounges the resort has to offer—from the world-class Penrose Room, the first and only Five-Diamond restaurant in Colorado, to the Summit restaurant, which would stand out in any sophisticated city (the veal cheeks are still on my mind), to Espresso News, a small coffee outlet where I bought more coffee sweets than I should have. (I needed this fuel to experience all that The Broadmoor has to offer!) There is even a quaint 19th-century pub that was shipped from England and reassembled on the grounds called the Golden Bee, where your attendees can gather to enjoy yards of ale and sing along with the ragtime piano player. I am still disappointed that I didn't get to spend more time here, but after an evening of jazz, a girl needs her beauty rest.

I managed to squeeze in time at the world-class spa—I can always find time for this—where I luxuriated in a pearl glow body therapy and facial—after which, my skin was all aglow. There are so many exotic choices on the spa menu that I had to come back for a second visit—this time for a diamond facial and another opportunity to sit on the heated toilet seat. I usually don't mention things like this, but you have not lived until you have experienced this private moment. I cannot believe I am living without one at home, but I digress...You should see me now: my face is

beaming and the diamonds are definitely

the source. When you go, be sure to recommend this treatment to your attendees—tell them I sent you!

The Broadmoor is such a fabulous place.

The grounds are so lovely, all set around a scenic lake with a picturesque bridge. I walked for what seemed like miles, just taking in all the great sites: the golf

courses, the swimming pools, the cozy outdoor fireplace, the brownstone homes and residences—I could go on and on, which is why you have to go and see for yourself. Oh, and did I mention you can bring your dog? But don't tell mine, because they had to stay at home.

I would be remiss if I did not mention my bed; it was so high I felt like a queen and had to change my voice when I phoned home, as I was sounding a little demanding. (My husband pointed this out, but I blamed it on the bed.) The bathtub was big enough to hold your meeting in—but don't. You will want this all for yourself. I was also completely impressed with the electric drapes that opened and closed, and with the electronic "Do Not Disturb"—or as they so eloquently put it, "Privacy Please"—button. I accidentally put this on, and no one came to my room even once. They mean it!

Everything about The Broadmoor involves style and elegance, from the facilities to the staff. This is surely why, at 48 years, they are the longest-running, consecutive Five-Star resort in Mobil's history, and I give them an extra star just from me. ☑



Photo by Earl Klugh



CAROL ARCHER
carcher@radioandrecords.com

Earl Klugh's Weekend Of Jazz

An awesome affinity-travel experience

For more than 80 years, the Broadmoor Hotel, known as “The Grande Dame of the Rockies,” has been a luxurious vacation destination for presidents, statesmen and celebrities. Now the mountain resort offers jazz in a breathtaking setting each spring, thanks to contemporary jazz guitarist Earl Klugh. Klugh took the stage in April during his third annual Weekend of Jazz, as did Roberta Flack, Jane Monheit and Keiko Matsui.

I had the pleasure of attending this year's Weekend of Jazz, a memorable experience on every level. Nestled among the majestic Rocky Mountains in Colorado Springs, the Broadmoor is impressively situated and elegantly appointed, with admirable attention given to every detail of its operation, including meticulous service from its extremely gracious staff. The hotel offers an assortment of fine-dining options and an outstanding spa. With jazz

added to this dazzling equation, Earl Klugh's Weekend of Jazz equals the best in affinity travel.

I grooved with a couple of thousand well-heeled jazz fans—as well as Deborah Lewow, who handled radio promotions for the event; Jones Radio Networks Smooth Jazz OM Steve Hibbard and MD Laurie Cobb; KJCD/ Denver morning host Kenny Noble Cortes; and Image/Vision/Prana Entertainment President Leanne Meyers — during two remarkable days of jazz performances and events.

Then I grooved for two more days after the season's last blizzard unexpectedly closed Colorado airports (if one must be stranded, I can't imagine a better place to be than the Broadmoor). Later I spoke with Klugh to learn more about how he organized the successful weekend festival.

“We saw the Weekend of Jazz as something good for the whole community.”

Birth Of The Cool

As it happened, the Broadmoor's VP/Marketing, Mike Dimond, was eager to bring jazz

NEWSTAND PRICE \$6.50

Green Day Wake Up All

With "Wake Me Up When September Ends," the Reprise band score their fourth consecutive Must Added track from the smash CD *American Idiot*. The single gets 32 adds and rises 45-41 on the Alternative chart. R&R Convention 2005 attendees will see the world premiere of the "September" video at the Alternative & Rock Awards Luncheon on June 23.




R&R

RADIO & RECORDS

www.radioandrecords.com

JUNE 17, 2005

A Hot Night in Cleveland

On Thursday, June 23, from 7-11pm, as part of R&R Convention 2005, R&R presents an evening at the Rock and Roll Hall of Fame and Museum, sponsored by Premiere Radio Networks. Convention attendees will have the entire hall to themselves for the night and access to all the exhibits. There will also be live performances by Jon Secada, Warren Hill and Wade Brown, and food and drinks will be served. Come early and stay late!




Earl Klugh

back to the hotel, which had a long history of broadcasting live performances by greats like Duke Ellington and Benny Goodman during the Big Band era. When Dimond and Klugh met in 2003, both recognized jazz as a powerful marketing tool for the hotel.

"Usually an idea like that goes somewhere on the back burner, but we were putting the Weekend of Jazz together within a few days," Klugh says. "We saw it as something good for the whole community"

That first year Klugh appeared both nights, and the event proved so successful that he wanted to expand his lineup for 2004. "The idea was to present two headliners each night, so over two evenings we had Joe Sample, Bob James, Chris Both and myself," Klugh says. "It was really well-received, and we repeated the concept again this year.

"Jazz is such a personal thing. I wanted to present artists I really like, and I gravitated to someone like vocalist Jane Monheit because people want a well-rounded experience. I also wanted an artist of Patti Austin's, Michael Franks' or Roberta Flack's stature, and I like Keiko Matsui because she's a unique artist — definitely not cookie-cutter — and a nice person too."

On stage, the reserved, soft-spoken Klugh played with authority and ease, as though illuminated from within, throughout his mind-blowing set. This was especially apparent during his imaginatively arranged, achingly beautiful solo reading of "But Beautiful," which will appear on his Aug. 6 label debut for Koch, *Naked Guitar*.

In addition to enjoying the festival's main shows, this year's attendees had an opportunity to meet and greet the artists at an intimate cocktail reception. They also got a late-night

performance by local heroes Dotsero and a "Nightcap" set with Marilyn Scott, the name a nod to the title of her current CD.

Giant Steps

Klugh experienced several logistical challenges in mounting the Weekend of Jazz. "There are considerations," he says. "You're

"Jazz is such a personal thing, and people want a well-rounded experience."

trying to get people to travel from all over the country, so we originally thought March was the right time of year for a festival, because it's before graduations and other early summer activities. We've gotten a lot of feedback.

"Publicity is another issue. The Broadmoor has a beautiful website, and I have my own site devoted to the weekend, plus we ran ads in USA Today for destination travel. Over time, and with good word of mouth, we've been sold out each time. Plus a lot of local people attend the concerts too."

An opulent new performing-arts center is currently under construction at the Broadmoor, which should give jazz lovers one more reason to look forward to Klugh's next Weekend of Jazz.

With his eyes on the event's future, he says, "For me, what it really is about is having something every year to look forward to musically. I enjoy planning it, and it's my favorite gig of the year. We're trying hard to make it great."

EARL KLUGH

The Spice of Life

In a recording career of over three decades, master guitarist **EARL KLUGH** has been lauded first as a prodigy and groundbreaker, then a defining figure, and ultimately, as one of the true statesmen of contemporary jazz. With 2008's **THE SPICE OF LIFE**, Klugh earns his 12th career Grammy® Nomination - his second nomination and release on the independent Koch label. As follow up to his 2005 masterpiece, *Naked Guitar*, Klugh succeeds in creating a statement every bit as compelling.

After breaking a six-year recording hiatus with the universally-hailed solo album of 2005, Klugh steps back from *Naked Guitar*'s intimate focus on the unaccompanied guitar to capture the biggest picture possible, and an equally personal one: **THE SPICE OF LIFE** is a far-reaching account of all his music, marking Klugh's return to full-scale album production after a nine-year break, with a special guest appearance by flautist Hubert Laws, and with the arrangements of two legendary orchestrators, Don Sebesky and Eddie Horst. It effortlessly segues from jazz to Latin to pop modes through a compositional approach that recalls his **Grammy® Award-winning** work with Bob James (*One on One*), spiced with all the lyric flourishes that established Klugh's distinctive signature all those years ago.

Not surprisingly, the adult-aimed radio stations that have followed Klugh's music through 23 Top Ten Billboard Jazz Chart albums (five of them No. 1), and 12 Grammy® nominations, have rushed to embrace **THE SPICE OF LIFE**, with the first focus track *Driftn'* immediately gathering most-added honors in the format upon its release – a loyalty that bespeaks the sustained personal stature, high standards, and restless creative passion of this guitarist's career. *Driftn'* spent 12 consecutive weeks as #1 on the Radio and Records Smooth Jazz Indicator chart and ranked #1 overall in 2008 on this chart. *Driftn'* is also an iTunes Bestselling Jazz Song of 2008, and is one of Billboard's Hot Smooth Jazz Songs of 2008. Furthermore, **THE SPICE OF LIFE** is a Billboard and iTunes Bestselling Jazz Album for 2008, and it continues to receive critical acclaim across the country.

Imprinted in the album's many further highlights – whether newly composed or classics re-imagined, performed solo or with his band, acoustic or electronic – listeners can hear the inspirations and enthusiasms of a lifetime. "The orchestrated trio pieces with Don Sebesky were the ones that got me started in the studio," Klugh notes. "We took the Thelonious Monk song *Bye Ya*, and changed it to a sort of mutated bossa nova. *Ocean Blue* is a tribute to Wes Montgomery, and the albums Don Sebesky recorded with him. I love the way Wes wrote original tunes, because they had such immediate melodies, with unexpected chord changes."



Musical and personal reflections of Klugh's boyhood and adolescence also underlie the album's new songs and lovingly-chosen standards. In *My Foolish Heart*, Klugh says, "there are rhythmic concepts from Ahmad Jamal's *Poinciana*. When I was 17, I spent time with him at the jazz club in Detroit; and you never forget that, when somebody that great takes time to ask about you and talk about your music. For *Canadian Sunset*, we took the original piano arrangement by the composer, Eddie Heywood, and elaborated. I love the way Sebesky used the vibes on this tune - combined with the strings and flutes, it creates such chemistry to have that many things working together." "*Venezuelan Nights* and *The Toy Guitar* are my own compositions," says Klugh, "but they were inspired by the beautiful waltzes written by Venezuelan guitarist/composer Antonio Lauro and the Latin-influenced music I grew up on. These songs are in 6/8 [time], which you don't hear much in pop records today."

"This was one of the few times I didn't pre-plan the sound or direction of the record," Klugh sums up: "I decided to pick songs, instead of picking the style. I called the album ***The Spice of Life*** because the record went in a number of directions, but the elements came together so well once we put all the music together." Bearing all of Klugh's classic signatures, the album is imbued with the moving, revelatory and always contagious joy of music. Klugh says that his own experience of music-making as something eternally and essentially new is at the center of ***THE SPICE OF LIFE***: "I feel it is important to not only do what you do best, but also try to stretch that range and examine where you can take it."

In recent times, with the passing of his beloved mother and a subsequent relocation from his hometown Detroit to Atlanta, Klugh had eased up the hectic recording schedule that produced 33 albums in just under 25 years. Even so, he says, "I was touring the entire time, because I love playing and traveling with the band. Then, the solo album (*Naked Guitar*) was received so well, I got started again in the studio."

The organic and relaxed, yet typically expressive and adventurous vibe of ***THE SPICE OF LIFE*** stems from Klugh's continued love of composing music, combined with the circle of musicians that he describes as a "safety net and comfort zone." Klugh notes: "I always use the great players in my touring band. Lenny Price on saxophone and wind synthesizer; David Lee on keyboards, who was with Parliament-Funkadelic; Al Turner and Ron Otis, who you hear on the two hit albums by Kem. It's a varied group. The trio ensemble portion, with Yonrico Scott and Jeff Cox, comprises almost half the record." He adds: "I really enjoy playing solo, but with all the 'alone' time spent practicing, I really have a good time working with the band. You gain so much through collaboration."

THE SPICE OF LIFE is the reflection of a lifetime's discovery, growth and collaboration in music. First studying piano at age 3, and then guitar at 10, Earl was barely a teen when he was thunderstruck by watching Chet Atkins play guitar on Perry Como's television variety show. "Chet's playing cast a long shadow on my whole life," he says, with obvious respect and fondness. "He was the first person I saw playing the melody on guitar, without singing. I had never heard the guitar being played like that." Immediately, the then 13-year old Klugh immersed himself in Atkins' innovative fingering style, studying Atkins' playing on dozens of albums. In honing his technique, a complex, beautiful and melodic style emerged, and a talent that was uniquely Klugh's.

Working in a local music shop and haunting the Detroit jazz landmark Baker's Keyboard Lounge accompanied by his mother, Klugh found encouragement from the giants of jazz as a young man: "George Benson was my first and foremost mentor; I worked in his band for a year, at 17. He spent a lot of time with me, and was key in helping me sign my first record deal," which resulted in the debut album *Earl Klugh* (Blue Note, 1976). In Detroit, Earl also met pianist Bill Evans, a central songwriting influence; the great saxophonist and flautist Yusef Lateef, later playing on two of his albums; and Chick Corea, whom he briefly joined in Return to Forever's earliest incarnation. Klugh declined an invitation to join Stevie Wonder on tour to concentrate on his own career, but this too remained a cherished vote of confidence.

Earl absorbed a world of influences in his youth, from Wes Montgomery to Sergio Mendes, to the jazz and classical guitar music of Brazil, Argentina and Spain, the pop songs of Burt Bacharach and the Beatles, and the pop-folk eruption of the early Sixties and Motown's legendary studio-session band, The Funk Brothers. "Music for me has always been a driving force in my life," he says. "I love the emotion music evokes, and the stories it tells. No matter the genre, or style, I can always find something to enjoy. Music has no boundaries." Klugh's lifelong appreciation of contemporary popular music resulted not in a pastiche of styles, but in a philosophical positioning of his music for the broadest audience of music lovers. As a composer and recording artist, he was counted among the lynchpin figures of a new contemporary jazz, and rightly credited for the extension of his instrument's artistic scope.

Years after inspiring Earl so crucially -- and by then a longtime friend and collaborator -- Chet Atkins zeroed right in on Klugh's forte in *Guitar Player* magazine, noting Klugh's use of a profound talent and artistic daring to create a mainstream music. "Earl can wail with the best," said Atkins, "but he prefers to touch people emotionally. He reaches your heart with that romantic special something." Klugh's closeness to his listeners has been a constant of his career and his life: "I'm always amazed that fans are so loyal. So many have shared stories and memories of what my music has meant to them. It's the most wonderful compliment I could ever receive."

In recent years, Klugh has toured on nearly every continent, carrying the banner for jazz music, its legendary musicians, and for global social awareness. Joining such legends as George Duke, Stanley Clarke, Al Jarreau, Bob James, Patti Austin and

Ravi Coltrane, Klugh has twice traveled on goodwill tours to India, jointly sponsored by the U.S. State Department and The Thelonious Monk Institute of Jazz. Klugh received the honor of 2008's Best Jazz Concert by the Pittsburgh Post-Gazette, and the New York Times hailed Klugh, "...a guitarist with impeccable technique." Whether he is performing as a soloist, with his quartet, his electric band, his 'Little Big Band' or with renowned symphony orchestras, Klugh's magic onstage continues to delight audiences worldwide.

His symphonic work is extensive and features a catalogue of over 50 symphony charts orchestrated by Grammy winners Don Sebesky, Dave Grusin, Johnny Mandel and Clare Fischer. Earl also spearheaded the return of jazz to a legendary swing era venue, Colorado Springs' Broadmoor Resort, where his annual Weekend of Jazz at the Broadmoor has hosted such greats as Al Jarreau, Joe Sample, Roberta Flack, Arturo Sandoval, Chris Botti, Michael Franks, Bob James, Patti Austin, Chuck Mangione, R n R: Rick Braun & Richard Elliot, Jessy J and Spyro Gyra. In 2010 after 7 successful years and counting at the Broadmoor, Klugh expanded the Weekend of Jazz brand to include another annual Weekend of Jazz event on Kiawah Island, South Carolina.

Earl Klugh has recorded over 30 albums in a multi-million-selling career including 23 Top Ten charting records – five of them No. 1 – on Billboard's Jazz Album chart. He has been nominated twelve times for the Grammy, in jazz fusion, best arrangement and pop instrumental categories, winning the 1980 Grammy for Best Pop Instrumental Performance for the million-selling album *One on One* with Bob James. He won the 1987 Edison Award for *Life Stories* (Europe's Grammy Equivalent). Klugh's first Koch album, *Naked Guitar*, was nominated for Best Pop Instrumental Album, as well as his second Koch effort, *THE SPICE OF LIFE*. Collaboration, his 1987 album with George Benson, was certified Gold by the RIAA.

As a composer and songwriter, Earl Klugh's credit appears on recordings by Aretha Franklin, Jamie Foxx, Roberta Flack, Mary J. Blige, Kenny Loggins, Al Jarreau, and many others. He has been invited to play as a guest artist by such diverse peers and admirers as Jimmy Buffett, Kenny Loggins, Brenda Russell, Stevie Wonder, Miles Davis, and McCoy Tyner. In film, Klugh's guitar is heard in the soundtrack scores of *How to Beat the High Cost of Living*, *Marvin and Tige*, and *Just Between Friends*. He has performed on such television institutions as *The Tonight Show*, *Late Night featuring David Letterman*, *The Today Show*, and *Good Morning America*.

"The essential excitement of music-making is renewed in every studio and stage performance," Klugh says. "Once I get into the actual song, I try to go back to what made me write the song or decide to perform it. I try to keep myself in an open mind, so I don't reproduce the record (but instead) create a live performance at that moment. I play it for myself as if it's the first time I'm doing it. Most of my band members have been with me ten-plus years, like Al Duncan (keyboards, horns). We're very comfortable with each other. If one of us plays differently than the night before, it sparks a different reaction. Going into something unexpected is great, because the music takes on a life of its own. After all these years, that's what we try to do."

Even with the many accomplishments of a long career, Earl Klugh doesn't necessarily believe there is a peak level to playing guitar. In a 2005 interview with *Modern Guitars*, Klugh reflected, "My enjoyment is searching out new things to play every day, and ways to play them. There's so much more I want to do. If there were nothing else to learn and do there'd be no reason to play."

Presenting **THE SPICE OF LIFE**, Klugh continues to show us just how much he has learned, and makes us hope that his reasons to play will exist for many years to come.

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