



20TH CENTURY

PIONEERS

GLENN MILLER
PAUL WHITEMAN

MAX MORATH

BILLY MURRAY

ELIZABETH SPENCER

with

LANNIE GARRETT



INDUCTION

Glenn Miller Ballroom, Boulder, CO

4.16.2016



COLORADO
HAS A
STORY TO TELL



Induction Ceremony

Host: G. Brown – Director, Colorado Music Hall of Fame



LANNIE GARRETT

Video Tribute & Performance

Musicians: Justin Adams (piano), Bijoux Barbosa (bass),
Todd Reid (drums), Roger Campbell (clarinet), Rick Weingarten (vibes),
Mike McCullough (guitar), Bob Rebholz (saxophone)

BILLY MURRAY

Video Tribute & Performance

“Nobody’s Sweetheart” – Lannie Garrett

ELIZABETH SPENCER

Video Tribute & Performance

“Poor Butterfly” – Lannie Garrett

PAUL WHITEMAN

Video Tribute & Performance

“Rhapsody in Blue” – Lannie Garrett

MAX MORATH

Video Tribute & Performance

“The Entertainer” – Justin Adams

Remarks

Intermission

GLENN MILLER

Video Tribute & Performance

The Glenn Miller Orchestra – Nick Hilscher, Director

The Colorado Music Hall of Fame
honors those individuals who have made
outstanding contributions and educates the public
on everything that makes our state's music great.
As celebrated by the Glenn Miller Orchestra
and inductee Lannie Garrett,
"20th Century Pioneers" pays special tribute to
homegrown talent that changed the landscape of
modern music and shaped the minds and attitudes
of entire generations. It will put a snap in your
fingers and a song in your heart!



LANNIE GARRETT

For four decades, singer and entertainer Lannie Garrett has brought happiness to the vibrant Denver music scene.

At age 22, Garrett arrived in Colorado, her first stop on a purposely undefined emigration to the West. While waiting to establish residency for tuition purposes, she met Denver club singer Ron Henry and told him to call her if he ever needed a singer. He did, and she eventually proved herself to the eager young musicians in town, many of whom backed her over the years. Garrett was named Favorite Female Vocalist several years in a row by *The Denver Post* readers and garnered the same recognition with readers of *5280 Magazine* and the gay community's *Outfront*. The Colorado Symphony Orchestra accompanied her for a concert, and she appeared in nightclubs nationally and recorded a half dozen albums. Garrett operated Ruby, a club on 17th Avenue, and spent a decade as the house entertainer at the Denver Buffalo Company. In 2006, she opened Lannie's Clocktower Cabaret beneath the D&F Tower downtown, hosting top local and national talent. Garrett took to the stage herself with a succession of themed shows, from fronting her "AnySwing Goes" big band as a sequined chanteuse to bringing her comedy chops to "The "Patsy DeCline Show," a campy country music spoof. Garrett also created the Gershwin tribute "S Wonderful," "Screen Gems: Songs from the Movies" and many other presentations.



BILLY MURRAY

Dubbed “the Denver Nightingale,” Billy Murray was America’s foremost “recording artist”—the first singer ever to make a living and become a star solely from recording.

Born May 25, 1877 in Philadelphia, Murray and his family moved five years later to Denver, where he spent most of his early years expressing an interest in show business. His parents allowed him to join Harry Leavitt’s High Rollers troupe as an actor at age 16. He spent the next decade honing his skills in a succession of minstrel shows and small-time vaudeville venues. In 1903, he secured an engagement with Thomas Edison’s National Phonograph Company, and his initial recordings, released and marketed nationwide, became immediate hits. His ability to sing loudly, in full voice, was suited to the acoustic era of sound process, and labels had him record a wide range of styles. He introduced the public to scores of familiar tunes, including material from Broadway musicals, sentimental ballads, comic fare, vaudeville sketches, “ethnic” and topical pieces. He served as guest lead vocalist for the Haydn Quartet, known for its spirited interpretations of ragtime and novelty, and became leader of the American Quartet. He ranks as the top-selling recording artist between 1900 and 1920; when the industry converted to electronic recording during the 1920s, he adjusted to a softer, crooning delivery and was featured as a soloist with the Paul Whiteman Orchestra and other dance bands. Murray retired in 1944 and passed away on September 17, 1954 in Long Island.



ELIZABETH SPENCER

Between 1910 and 1916, Elizabeth Spencer was the most prolific vocalist on Thomas Edison's staff, recording in the wax cylinder and Diamond Disc formats.

The youngest of four children, Spencer was born Elizabeth Dickerson on April 12, 1871; her father died eight months later. In 1874, her mother remarried to Col. William Gilpin, who served as the first governor of the Territory of Colorado in 1861. The family moved to Denver, where she learned to sing, recite stories and poetry and play piano and violin. She graduated from St. Mary's Academy and married Otis Spencer, an attorney. A recognized society woman, Spencer sang locally and got her big break in 1905, performing a successful solo act at the Orpheum Theater, Denver's major vaudeville house. Her acting ability led to roles in Broadway road companies. By 1910, she was residing in New York City and making her first recordings for Thomas Edison, becoming his company's most prolific studio artist; her 661 sessions were more than any other vocalist's. Adding a disc format to the product line, Edison's Diamond Disc reproduced her singing quality with such superior accuracy that Edison used Spencer for public Tone Test demonstrations. She filled theaters and auditoriums around the country, greeted by dealers and thousands of Edison phonograph owners, to demonstrate the superior qualities of his sound reproduction equipment. Edison closed the record division in 1929. Spencer died in New Jersey in 1930, ten days after her 59th birthday.



PAUL WHITEMAN

By the end of the 1920s, Paul Whiteman was the biggest name in the music business, with press notices referring to him as the “King of Jazz.”

Born in Denver in 1890, Whiteman was raised in serious music by his father Wilberforce, director of music for the Denver Public Schools. As a student at East High School, he learned viola and started in 1916 with the Denver Symphony Orchestra as first chair. He formed the Paul Whiteman Orchestra in 1918. The nine-piece ensemble had relocated to New York City by 1920; it played the Palais Royal for the next four years—the earliest dance band from the West to take the East Coast by storm. In 1924, Whiteman staged a concert blending symphonic music and jazz at Aeolian Hall, New York’s temple of classical music. George Gershwin, playing piano, introduced “Rhapsody in Blue,” which became Whiteman’s theme song. Whiteman had the country’s largest and best-paid dance orchestra, an imposing ensemble of up to 35 musicians. Sidemen included many greats and future bandleaders—Bix Beiderbecke, Tommy and Jimmy Dorsey, Johnny Mercer and Jack Teagarden. Bring Crosby’s first three No. 1 records came as Whiteman’s vocalist. Whiteman had 28 No. 1 records during the Roaring Twenties. He was on the air while live radio programming increased in popularity, and the band made *The King of Jazz* for Universal Pictures in 1930, one of the first feature-length movies filmed entirely in Technicolor. Whiteman died in a Pennsylvania hospital in 1967 at the age of 77.



MAX MORATH

In broadcasting, theater, publishing and recording, Max Morath devoted his career to performing and championing ragtime music.

Ragtime virtuoso Max Morath was born in Colorado Springs on October 1, 1926. As a youngster, he said, he discovered “the beat in my fingers” for ragtime, the tunes that predated jazz as America’s first distinctive music. After receiving a bachelor’s degree in English from Colorado College, Morath found inspiration in his ragtime heroes Eubie Blake and Scott Joplin and became fascinated with fads from the turn of the century. Morath logged hundreds of appearances in the Gold Bar Room in Cripple Creek during the 1950s. He also did radio announcing and appeared on KKTU in Colorado Springs and Pueblo. During 1959 through 1961, he wrote, performed and co-produced 26 half-hour television programs for NET (National Educational Television), the precursor to PBS. Produced by KRMA, Channel Six in Denver, they were fed nationally to the nascent public broadcasting network, combining his seemingly offhand, colloquial approach to music, comedy and social history. *The Ragtime Era* series, followed by the *Turn of the Century* series, were in syndication through the 1960s. His off-Broadway one-man show, *Max Morath at the Turn of the Century*, was a hit, and similar productions followed—*The Ragtime Years*, *Living a Ragtime Life*, *The Ragtime Man* and more. Morath earned a Master’s in American Studies from Columbia University. “Mr. Ragtime” retired from touring in 2007 and continued to be active as a lecturer and consultant.



GLENN MILLER

Glenn Miller was the most successful of all big band leaders, to many a symbol of romance and the best of times.

Miller was born on March 1, 1904 in Clarinda, Iowa. His family moved steadily westward during his childhood, first to Nebraska, and then to Fort Morgan, Colorado. Miller studied music during high school, and soon after graduation in 1921, he took his first professional job in the Denver area with Boyd Senter's popular orchestra. He then enrolled at the University of Colorado, where he spent time his outside of class playing in fellow student Holly Moyer's band. He left college in 1923 and joined Ben Pollack's band, eventually going to New York, where he married his college sweetheart, Helen Burger. He finally decided to launch his own band in January of 1937. He disbanded it, discouraged and in debt, and then tried again the following year with the players he wanted. Miller's "Little Brown Jug," "In the Mood" and his signature, "Moonlight Serenade," played from juke boxes and radios across the country. By the fall of 1939, the Glenn Miller Orchestra had become the nation's hottest attraction. "Tuxedo Junction" and "A String of Pearls" reached No. 1 on the top-sellers chart, and Miller was awarded the first-ever gold record for selling more than one million copies of "Chattanooga Choo-Choo." With the onset of World War II, Miller was determined to take part in the war effort. Entering the army, he molded the nation's most popular service band. On December 15, 1944, the small plane carrying Major Miller disappeared over the English Channel, ending a brilliant and influential career in American popular music.

Thank You

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