



LOUISVILLE **JAZZ** SOCIETY

# NEWS LETTER

## Welcome New and Renewing Members!

Barbara Anderson, Ford Barr, William G. Barry, Max Baumgardner, Andy Blair, Susan Blair, Charles and Sandra Broderick, Ronald Brown, J. Bullock, C. Carroll, Brian Caudill, John and Jane Chamberlain, Chris Cook, Thomas Darrah, Ken Davis, Galen Demus, Dennis Dougherty, Bernadette Drake, Walter Fightmaster, Joe Gomez, Astrid Gonzalez, Mike Gramig, Suzanne and Doug Hartman, Zach Herde, Joel Houlette, Polly and David Johnson, Rick Jones, Lou Kosko, Edie Mahaffey, Jerome Mahin, Chuck Marohnic, Carlotta Meriwether, Lisa Miller, Bill Muckler, Wesley Myers, Denny and Debbe Oberhausen, Bill Page, Joan Powers, Bill Scroggins, Fithian Shaw, Mas Southwood, Nicholas Siow, Mike and Enkashi Smith, Vertner Smith, Pat Stonecipher, Don Swann, Kenneth Thompson, James Walker, Robert Wegner, Andrew Westbrook, Barclay and Sharon Williams, Doris Wilson, Grace Wooding, Donald Dupre and Cecelia Yappert, and Susan Zepeda.

**Congratulations to Cecelia Yappert who won the gift basket from “Running with Scissors, A Paul Mitchell Focus Salon”, when she renewed her membership during the Big Rock Festival in October!**

### A Note from the President by Harry Kron

I came to Jazz late in my life through the scenic route. I spent much of my formative years listening to ‘60s pop and rock, some R&B and funk (I still like to pull up James Brown on my iTunes once in a while and sing along with “Sex Machine”) the power bands of the ‘70s and ‘80s, and pretty much stuck there. That stuff can stay with you, so much that when Jamey Aebersold asked for requests at the concert last week, I had to restrain myself from yelling “Play Freebird!” Yeah, I was one of those guys.

Then about 10 years ago, I heard a recording of Charlie Parker playing “A Night in Tunisia,” and my life changed. That cat was doing this back in the ‘40s and ‘50s, and I didn’t know anything about it? I had to hear more. Five years ago, I joined the Louisville Jazz Society, and it was the best move I ever made. While I still consider myself a complete novice at jazz, I have immensely enjoyed learning more about the art over the years. My collection is still thin (I have never been an album collector) but strategic. New technologies such as iTunes and Pandora make it easier for me to discover, and rediscover, some of the greatest names in jazz.

If you didn’t make it out to Jamey Aebersold’s concert at the Comedy Caravan, you missed a great show. Jamey is so well known for the Jazz Studies program at the University of Louisville and his world renowned play-along JazzBooks business that we forget that he is a master at the craft, and that mastery was amply displayed Sunday. He covered the front line along with Dan Karlsberg, a young and accomplished pianist from Cincinnati. The back line was covered by Tyrone Wheeler, who seems to play everywhere and with good reason, and drummer Jonathan Higgins, who doesn’t get nearly enough recognition.

January 2012

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Watching them reminded me why I love jazz so much. There was one point in the show when Jamey wanted to play a song called “Rotomotion,” and he remembered that Dan had never played the music before, or even seen it. The answer was simple. Just hand him the sheet music, discuss the music a little, and go at it! Let’s just say that doesn’t happen in any other music genre that I am aware of, and it shows the kind of respect these people have for each other. I also love when they seem to effortlessly pass the solos back and forth to each other. Higgins kept teasing the crowd by playing short bursts of solo drumming punctuated by blasts from Aebersold, Karlsberg, and Wheeler, before finally taking over.

### Did You Know This?

Now, here’s a little known fact. Did you know that the gin and tonic is considered to be the perfect drink for listening to jazz? One particular quality of this drink is that, when an alto saxophone reaches a high B-flat note, it will re-effervesce the tonic, and automatically freshen the drink. I know this to be a fact, because I put it up on Wikipedia myself, and as you know, once it is on the Internet, it’s true. Hmm, I wonder if it is still there?

### What’s Next?

**Now, here is a present for all of you who have read this far. Critically acclaimed vocalist Jane Monheit will be at the Clifton Center on January 27, 2012. We are making arrangements with Jane and the Center to have a post-concert reception open ONLY to Louisville Jazz Society members. The exact details still have to be hammered out, and yes, there will be a limited number of invitations, and there will be a cost to cover the drinks and hors d’oeuvres (somewhere around \$10-15, we will see), but this is the kind of perk we want to offer you. If you are interested in attending this post-concert show, drop me a line at [harry@louisvillejazz.org](mailto:harry@louisvillejazz.org) or call me at 502-802-7841 and I will add you to the list when I send out the invitations. Not a member? Well, you know what YOU have to do.**

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### Recent Jazz Releases © 2011 by Martin Z. Kasdan Jr.

In the last **LJS Newsletter**, I wrote an extended piece on the reissue of the two albums recorded by the Modern Jazz Quartet for the Apple label, *Under the Jasmin Tree* and *Space*. This time around, to cover more ground, I will cover several new releases in more capsule form, listed in alphabetical order.

**The New Gary Burton Quartet: *Common Ground*** (Mack Avenue MAC1061, Vibraphonist Gary Burton’s quartet broke new ground in the mid-1960s with his incorporation of Larry Coryell’s rock-influenced electric guitar. Now, some four-and-a-half decades later, Burton returns to the quartet format, showcasing the guitar stylings of Julian Lage. Bassist Scott Colley and drummer Antonio Sanchez are full members here, not just a rhythm section. Burton, never a prolific writer, penned a tango showcase for Lage “Was It So Long Ago?” Lage contributes “Etude,” which feels like what Jelly Roll Morton called “the Spanish Tinge.” Lage’s other composition is “Banksy,” another tango. Colley’s “Never the Same Way” is written in 7/4, but flows so smoothly it doesn’t sound like an “odd” rhythm. The CD’s title song, “Common Ground,” is a bluesy riff written by Sanchez; he also wrote the fun workout “Did You Get It?.” The opening track, “Late Night Sunrise,” and “Last Snow” are both pieces by Vadim Neselovsky. “Sunrise” is a charming song, which conjures up some of the Burton collaborations with Chick Corea. “Snow” features intricate interplay and a delicate bass solo. The other two songs on the disc are the classic “My Funny Valentine.” with a three-minute Django-esque introduction by Lage, and “In Your Own Quiet Place,” a Keith Jarrett composition from the 1970 collaboration between the two artists. Burton’s mallet artistry is in turns, subtle and driving. Perhaps equally

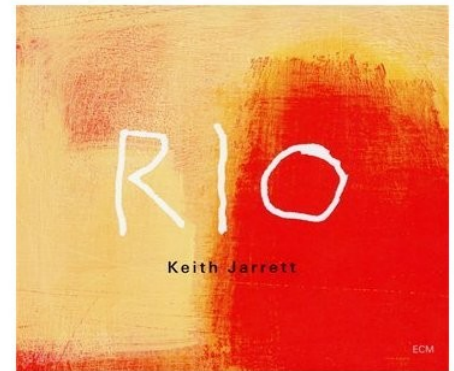


important is his sense of musical direction and camaraderie, amply displayed here.

**Giacomo Gates: *The Revolution Will Be Jazz The Songs of Gil Scott Heron*** (Savant SCD 2116, [www.jazzdepot.com](http://www.jazzdepot.com)) The December 2011 issue of **JazzTimes** notes that singer Giacomo Gates intended this album to be a gift to singer/poet Gil Scott-Heron, but became an unintentional tribute when Scott-Heron passed away in May, just before its release. Producer Mark Ruffin's liner notes reveal the extent of Scott-Heron's influence on him, and thus his impetus for making this album with Gates. The accompanists are John di Martino, piano; Tony Lombardozi, guitar; Lonnie Plaxico, bass; and Vincent Ector, drums (with Claire Daly, baritone saxophone and flute, one song apiece). Gates covers songs from Scott-Heron which include the overtly jazz-influenced ones (the inspirational "Lady Day and John Coltrane" and "Is That Jazz"), as well as ones with more pointed commentary, such as the opening "Show Bizness." The highlight for me is the stunning take on "Winter in America." Gates takes the poignant social commentary and turns it into a jazz ballad, while not pulling punches. Gates is a vocalist well worth checking out, with deep roots in the Eddie Jefferson style of vocalese. This CD is just the latest in a small but steady series of intelligent releases by Gates which do not rely on the same standards which so many vocalists seem compelled to cover.



**Keith Jarrett: *Rio*** (ECM 2198/99, [www.ecmrecords.com](http://www.ecmrecords.com)) Of the artists featured here, Jarrett is the one who truly "needs no introduction." *Rio* is a 2-CD set of solo piano improvisation, recorded on April 9, 2011, in, of course, Rio de Janeiro. Although there are no liner notes, the press release includes an article from the British magazine **Jazzwise**, in which Jarrett said he called ECM founder Manfred Eicher, requesting that this concert be released immediately. As in most of Jarrett's prior solo releases, there are no song titles; the pieces are simply "Parts 1-15," spread over two discs. Part I serves as something of an exorcism, chasing away the demons before the warmth and joy take hold. Once the ritual ends, Jarrett seems to be searching for and, simultaneously finding, the warmth and beauty of the city, as exemplified by the cover illustration. Most of the rest of the concert leans toward melodicism, although Part X probes a deeper and more abstract space, followed by the good ol' fashioned blues of Part XI. Part XIII sounds so logical that it seems composed rather than improvised. The concert closes with the Gospel feel of Part XIV, and Part XV, which pulls the disparate threads together. Jarrett's insistence that this recording be issued as quickly as possible is understandable, in light of the music presented here.



**Machine Mass Trio: *As Real As Thinking*** (MoonJune MJR04, <http://moonjune.com>) This European trio of Tony Bianco (on drums and loops), Michel Delville (on guitar, bouzouki and live effects) and Jordi Grogard (saxophones, bass clarinet and flute) provides adventurous listening with touches of fusion, avant-garde rock and more. MoonJune is an independent label celebrating its tenth anniversary, and Machine Mass Trio is a worthy addition to its catalog. "Cuckoo" opens the disc with funky drums, spacey keys, and a saxophone solo giving way to edgy guitar work. The off-kilter ballad "Knowledge" follows. The diversity of the group's concepts continue with "Let Go," which seems to incorporate the influence of the late Captain Beefheart. The otherworldly "Khajuaru" is followed by the lengthy "Hero," which utilizes "outside" clarinet over a slow funk beat. "UFO-RA," despite



its name, comes closest to mainstream jazz,. Next up is an 18-minute journey, “Falling Up No. 9,” which travels on the rolling drums which provide a foundation for the trippy guitar and synthesizers. The closer, “Palitana Mood,” is a mini-raga, replete with flute and a sitar-sounding guitar or bouzouki. In short, this is an eclectic album which pushes boundaries while acknowledging roots in multiple rock and jazz styles.

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## **100<sup>th</sup> Anniversary by Chas. R. Broderick**

He was born a full century ago, Dec. 15,1911 in Wichita, Kansas, destined to make a permanent mark on the way modern jazz is and will be performed. He brought many exciting new ideas to this original American art form. For 38 creative years he was a leading big band and orchestra leader, took a year of training as a classical piano musician and even invented a new instrument-the Mellophone.

His orchestras played in most of the major cities of the world, including ours, and many minor ones. On the band's first trip to Europe they performed in Berlin's Sportpalast before over 20,000 fans, most of whom had never heard the music before, and set a record that still stands today.

While broadcasting, playing dates or recording, he always gave full credit to the musician, vocalist or arranger and often to the author. His dry sense of humor was legendary and he never used a script aside from the playlist. Over 135 now famous singers, musicians and arrangers were given a start or a significant boost up as part of his great musical organization. Many went on to form their own orchestras, bands and combos.

He tried many different styles and formats, including his Innovations Orchestra with 43 pieces. He explored even the country swing of Tex Ritter. His bands featured nine different male and female vocalists two quartets and an astounding 540 different musicians. His orchestras played in every possible venue from the Hollywood Bowl to a high school gym, at proms, jazz festivals night clubs, shopping malls, amusements parks and military sites on tour with Bob Hope.



By now, being a jazz fan, you know I have been writing about Stanley Newcomb Kenton. For many years the Los Angeles Jazz Institute has featured Kenton's music and alumni in their jazz festivals. This October 19-24 their 5 day festival included many former Kenton players and arrangers many with their own big bands and combos. The 5th day was an all Kenton format. They will do it again in May of 2013.

Finally,Stan's idea of using his band and himself as instructors in college music school clinics is his legacy to the future of jazz. He started the idea of college jazz clinic in 1959 and 60 using his band at Indiana University, Bloomington.. Today Jamie Aebersold's jazz clinic at U of L is a direct descendant of these first clinic.

Although Stan passed from this life Aug. 25, 1979, he is not gone forever, he's just "on the road."

As a Kentonite of 65 years, I thought the Louisville Jazz Society should mark this 100th Anniversary of his birth and perhaps some of the jazz groups here might wish to perform some of his music.

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## **The Sunday Sessions: Local Jazz Artists Are Back On The Radio! By Diego Palma**

As a fairly new board member for the revitalized LJS (I was asked to serve in August this year), I was surprised to learn of one particular issue our Board members lamented: local jazz artists were not getting their music heard on any of our local radio stations.

Many years ago, this wasn't the case. I remember listening to the voices of Phil Bailey and Leslie Stewart on

the Free Public Library stations here in Louisville, playing a good deal of national and local jazz talent and providing information about where you could see some of these outstanding world-class artists we are lucky to have in our community. But over time, their voices (and their fine programming) have faded away like a distant radio broadcast. Inquiries about this glaring omission to our local Free Public Library station, WFPK, and its managers, have produced a number of responses that have been less than enthusiastic. To summarize, they feel that the market here just doesn't support a strong local jazz programming policy.

When it came to hearing ANY local jazz artists on the radio (or internet, for that matter) there was one exception. For about a year, a small local non-profit station located in the Crescent Hill neighborhood, WCHR, had been playing a program called "Jazzin' It Up", hosted and produced by Rachel Principato Goodman. I discovered this when Rachel contacted me, asking if she could spotlight my music on her show (I'm a guitarist). I was delighted to learn that she was playing my music along with works from Bobby Falk Group, Harry Pickens, Mike Tracy, The Java Men, West Market Street Stompers, and many exceptional local and regional jazz artists. The show was a breath of fresh air, but unfortunately while dealing with some health problems, she was not able to continue the broadcast.

Upon learning of this, I volunteered to pick up the ball and run with it. In a previous 15 year career, I was a radio and club deejay and always enjoyed entertaining people with good music. My love of jazz over the last 35 years as well as my desire to fill this gaping hole in our local radio programming propelled me to begin producing and hosting a new one-hour show called **The Sunday Sessions**, sponsored by LJS. WCHR General Manager Kathy Weisbach graciously welcomed the idea and after a Facebook contest to name the new show (a contest won by local jazz musician Drew Miller – thanks Drew!) it has been on the air since early October. All of us on the Board at LJS are hoping that you will tune in to this weekly broadcast every Sunday evening at 6pm Eastern time. Unless you are living in the Crescent Hill neighborhood, picking up the station on your radio, 1650 on the AM dial, could be difficult. The best way to listen to the show is via the internet. Simply go to [www.crescenthillradio.com](http://www.crescenthillradio.com) and on the home page you will see an ad for The Sunday Sessions on the left side of the page. Click on it and you'll be taken to the show's page. Once there, you'll be able to listen to the previous Sunday's archived show, or stream the show as it is aired. If you are new to streaming on the internet, it's very simple. The station's website gives you a couple of ways of listening via streaming, either through Windows Media Player or Quicktime. If you are a PC user, click on Windows Media Player. Mac computer users will probably want to choose Quicktime.

Louisville Jazz Society is proud to help bring local jazz artists - and their music - back to the radio and we hope you will join us. With a plethora of different genres and styles of jazz available here in our local and regional area, there is something for everyone on the show, as well as information about who is playing where and when. I also try and host occasional interviews with local jazz performers, spotlighting them and their music. If you are a local jazz musician and would like to have your music played on the show, I would like to hear from you! Just send an email to me at [diego@crescenthillradio.com](mailto:diego@crescenthillradio.com) and let's talk.

**Thank you for supporting this wonderful art form and I hope you'll listen in this Sunday and every Sunday at 6pm!**

**Jazz at the University of Louisville by Mike Tracy, Director of Jazz Studies**

February has traditionally been a jazzy time at the University of Louisville's School of Music with student and faculty concerts, visiting international jazz groups and ending with our annual Jazz Fest; however, February 2012 looks to be an even more exciting time.

Joining our Visiting Jazz Artist Endowed Chair series will be West-African guitar/vocal sensation Lionel Loueke. Mr. Loueke, often called a 'gentle virtuoso', has performed with jazz legends Herbie Hancock, Wayne Shorter and Terence Blanchard in addition to his highly acclaimed Trio. His Trio will join him for a concert on Friday, February 3. In addition, Mr. Loueke will be presenting master classes, working with ensembles and interacting with our students during his three-day stay. You don't want to miss what looks to be a very exciting

evening.

The nineteenth annual Jazz Fest will feature two jazz legends performing with their own groups. Bassist Eddie Gomez and his Trio will perform on Friday, February 24. Mr. Gomez, best known for his tenure with legendary jazz pianist Bill Evans, has been on the cutting edge of music for four decades performing/recording jazz, classical, Latin jazz, rhythm & blues, popular and contemporary music. In addition to being a member of the Bill Evans Trio, Mr. Gomez has also played with Miles Davis, Dizzy Gillespie, Gerry Mulligan, Benny Goodman to mention a few. He will be sharing his knowledge and experience with our students as part of the Visiting Jazz Artist Endowed Chair series.

Jazz Fest will close on Saturday, February 25 with alto saxophone master Lou Donaldson. Best known for being a member of the legendary Clifford Brown Quintet, “Sweet Papa Lou” has performed with a who’s who of jazz greats – Horace Silver, Grant Green, Blue Mitchell, Donald Byrd, Horace Parlan and others. Joining Mr. Donaldson and sure to perform his hit ‘Alligator Bogaloo’, will be his working group of organ, guitar and drums. At 85, Lou continues to play at his very best, offering spirited, soulful performances steeped in the blues that guarantee to swing.

Continuing our quest to offer accomplished international performers, Jazz Fest will open on Thursday, February 23 with the Fabio Calazans Sextet. This group will present the finest in traditional and contemporary Brazilian music. Joining all these fine artists and UofL ensembles will be visiting student jazz groups from throughout the region. The place to be is with the Jamey Aebersold Jazz Studies Program: Serious about America’s music – Jazz.

*All concerts will be presented in Margaret Comstock Concert Hall at 8PM. Please visit [www.louisville.edu/music/jazz](http://www.louisville.edu/music/jazz) for artist bios and additional information. Call 502 852 6907 for tickets.*

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## **Harry Pickens Trio Christmas Concert Review by Kevin Thompson**

I have learned that being a newbie on the board of the Louisville Jazz Society comes with certain responsibilities, such as the “gotta have it yesterday” deadline of this article. It’s also allowed me to get to know those who support the Louisville jazz community and the wonderful artists who play in our area.

The best part, so far, has been the musical experience I had on a cool December night at the Kentucky Country Day School Theater as old assumptions were whisked away and familiar tunes I had heard since childhood became fresh and new courtesy of the Harry Pickens Trio. This concert, one of a series of concerts sponsored by the Louisville Jazz Society, showcased the talents of Mr. Pickens on piano, Chris Fitzgerald on bass, and Jason Tiemann on drums, and was perfect for such an intimate setting as the KCD theater.

Mind you, I am not a strict traditionalist when it comes to various interpretations of holiday music. I’m all for anything that would make “Grandma Got Ran Over By a Reindeer” more enjoyable to my ear, though I don’t think that is possible. I do admit to a musical prejudice when it comes to “Rudolph the Red Nosed Reindeer.” But I knew I was in for something a bit different and special as I listened to the trio carry out their pre-performance sound check, which was a treat in itself.



The musicians took their places in the darkened theater and began with “Walking in a Winter Wonderland.” With the ever-present smile of Pickens illuminating the stage they moved through wonderful interpretations of numerous holiday songs. It was obvious that the trio was comfortable and were enjoying themselves in the venue. There was even a moment where Pickens, speaking directly to the audience, related a story of Santa having trouble getting his ‘groove’ back- who knew Santa had a groove to lose? As the story unfolded Pickens comically suggested that “The Girl From Ipanema” as Santa’s ultimate remedy. It is now one of my favorite holiday songs.

I did some research listening to Harry’s music on You Tube and iTunes prior to the concert hoping this would give me a better understanding and feel of what I would hear that night. While it did prepare me in understanding what an incredible soloist Pickens is, it did not totally indicate the occasional gentle phrasing during Fitzgerald’s and Tiemann’s solos. It in no way detracted from their fine efforts, but instead added a subliminal texture to the sound coming from their respective instruments without disengaging the listener from each musician’s solo.

Much of the charm of listening to the Harry Pickens Trio that night was the musical interaction between each member during songs, while Pickens’ effervescence on stage pulled the audience in and allowed them to be an intimate part of the music. The personal interplay between Pickens, Fitzgerald and Tiemann added to the sense of intimacy and made for a very unique musical experience.

The Kentucky Country Day School Theater provided a great setting for such a concert. Comfortable seats, great acoustics, and a cash bar made it a great evening of music for Louisville Jazz Society members and our guests. President Harry Kron asked the audience if the Society should do this again next holiday season. A resounding “yes” was the answer. May we be so blessed as to meet again next year to enjoy a bit of holiday cheer from the Harry Pickens Trio.



LOUISVILLE JAZZ SOCIETY

## LOUISVILLE JAZZ SOCIETY MEMBERSHIP REGISTRATION

YES, I'd like to join the Louisville Jazz Society : New Member  Renewal

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|---|---|
| <input type="checkbox"/> Adult Jazz Enthusiast \$35 per year *              | <input type="checkbox"/> General Business Partner \$150 per year    |
| <input type="checkbox"/> Senior Jazz Enthusiast (65 and up) \$20 per year * | <input type="checkbox"/> Jazz Venue / Jazz Presenter \$35 per year  |
| <input type="checkbox"/> Student Jazz Enthusiast \$5 per year **            | <input type="checkbox"/> Other Community Organization \$20 per year |
| <input type="checkbox"/> Jazz Musician \$20 per year                        |   |

\* Add add'l family members for \$10 each per year.      \*\* Students, please list your school & grade level here \_\_\_\_\_

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