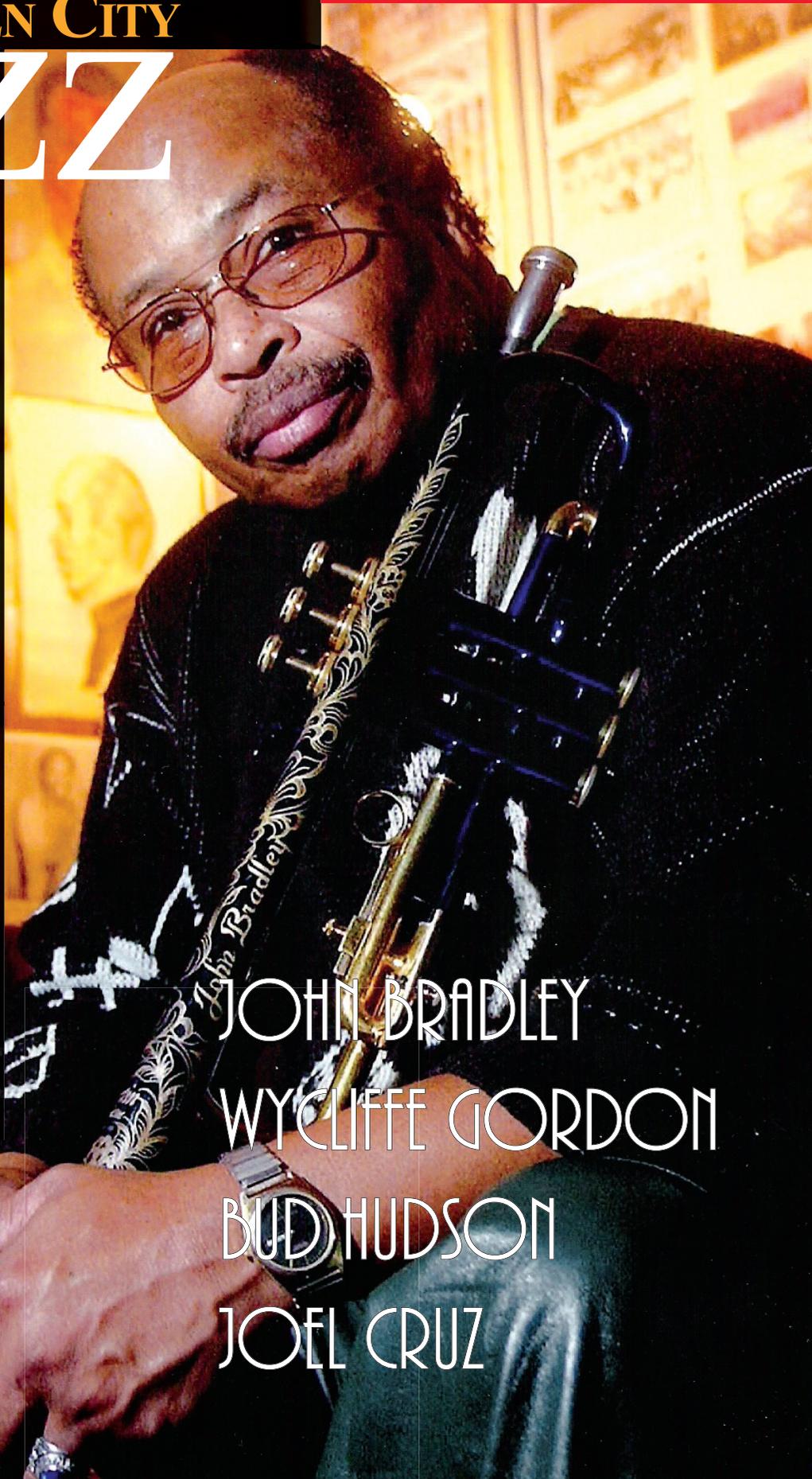


Spring 2010

**j** GARDEN CITY  
**Jazz**



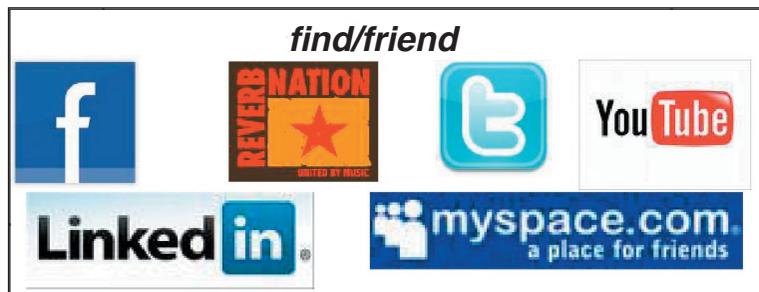
**The CSRA's  
Jazz Journal  
and Events  
Calendar**



JOHN BRADLEY  
WYCLIFFE GORDON  
BUD HUDSON  
JOEL CRUZ

# GardenCityJazz

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Publisher: Karen Gordon

## Welcome to Garden City Jazz

This publication is dedicated to local jazz and those who listen to, love, and perform it. We are eager to be able to present information about the music and culture of jazz as it relates to the Central Savannah River Area. In future editions, we will feature performers, educators, composers, students.

Layout & Design by  
TRIBe Media Services

from · the · publisher



Nearly three years ago, over coffee at The Metro in downtown Augusta, I had a conversation with a friend about the possibilities for jazz in Augusta. We had not spoken in months, but our paths seemed to cross at just the right time – just in time for me to recharge the batteries and head out with a fresh sense of purpose and positive perspective. After exchanging pleasantries, we'd go on and on about the dearth of classic jazz venues and the scarcity of appreciative, listening audiences in town. From there, he'd reminisce about Le Café du Teau and Tribute Nights at BL's, and I'd talk about the Word of Mouth Café and D. Timm's – all live jazz venues that no longer exist.

The question "What can we do?" is usually left unanswered, but not so this time. Having managed a newspaper for nearly 20 years, my friend proposed that we publish a journal, and focus on the Augusta jazz scene. In this journal, he suggested, we would feature jazz artists, educators and events on a quarterly basis. I saw this as an opportunity to foster a spirit of cohesiveness and mutual support within the jazz community. I was primed for this new challenge, just having severed a musical partnership that I'd nurtured for greater than ten years. But the timing wasn't yet right.

We kept in touch ever so often, and then, late last year, I proposed that we move forward with this project. For several months now, we've been trying to determine what Augusta jazz



looks and feels like - working to craft a journal dedicated to the music and those who listen to, love, perform, and teach it. We are eager to present information about the culture as it relates to the Central Savannah River Area. We are honored to feature performers, educators, composers, students, and business owners. We're really excited about it.

Thanks, Fred Benjamin, of TRIBe Media Services, for your invaluable counsel and patience. Looking forward to the journey.

karengordon

**Once upon a  
time, jazz really  
was smooth.**

# Wycliffe GORDON

GardenCityJazz Journal sat down with Wycliffe Gordon for a brief moment while he was home (in Augusta) during the 2009 Thanksgiving holiday. He has toured the world with jazz great Wynton Marsalis and the Lincoln Center Jazz Orchestra, was recently awarded an honorary doctorate from the University of Scranton, and is still composing, teaching and inspiring generations of people to remain true to their artistic goals. Even after 20 years as a professional jazz musician, maintaining a rigorous schedule of teaching at the collegiate level and touring with his own band, Wycliffe regularly drops by student rehearsals to encourage and motivate young artists-to-be. We asked him to share how he got his big break with Marsalis and his thoughts on making a living as a working musician.

**Your career has spanned 20 years. I'll bet you the time went by very quickly.**

It feels like it. June 6, 1989, was the day I started with Wynton Marsalis. That was the official start of my career, but I didn't know it at the time. I didn't know it until I had been on the road for about six months. It was supposed to be like a summer job, and then I wound up spending about half a year out. So, I said, wait a minute. I'm doing this.

**How did that whole thing come about? What was going on in your life at that time?**

I was in the marching band at Florida A&M University (FAMU), and I was playing the electric bass in a funk band. I was in college having a good time and partying. Jazz was not the first thing on the menu. I loved playing jazz, but it was always something they hired us to do at banquets and things where people most of the

## interview



Gordon is rapidly becoming one of America's most persuasive and committed music educators, and currently serves on the faculty of the Jazz Arts Program at Manhattan School of Music. His work with young musicians and audiences from

time weren't listening. There were no jazz venues, so there was no incentive, really. So I was just doing what young people often do in college when Wynton called me. I played enough to get by in school.

So Wynton invited me to join him in Texas for a week, to play with (the Wynton Marsalis Septet). He was working on the music for a record, and I really couldn't articulate what he wanted me to do. During the sound check was the first time I heard the band play. I knew that I wasn't really ready for that. If Tallahassee wasn't so far from Fort Worth, Texas, I would have walked back. I just wasn't prepared. I didn't have my chops together.

But I stayed out there, and I would

elementary schools to universities all over the world is extensive, and includes master classes, clinics, workshops, children's concerts and lectures — powerful evidence of his unique ability to relate musically to people of all ages. Gordon is currently working on a collection of trombone quartets, trios and duos to be entitled "Trombone Majesty," with expected publication in 2010. In addition, his first method book "Basic Training, Exercises and Suggested Studies by Wycliffe Gordon," a compilation of the materials, exercises and approaches he uses in his teaching and in his own practice regimen, will be released in 2010.

just go up and play on a couple of tunes. By the end of the week, I had enough inspiration to sit down and practice and learn the music. They gave me a lot of information. So when Wynton called me back several months later, I was a little better prepared.

He was working on music for his Christmas CD (Crescent City Christmas Card, Columbia, 1990), and I had my playing together a little better. He asked me if I wanted to record on the CD and I said, "Yeah, sure." We recorded the CD in February or March of that year, 1988. I would normally do construction work or something like that during the summer. I called him right after my birthday and I said, "Well, school is out, and I'm ready to go back to Georgia." He said, "You ought to come out on the road for the rest of the summer." And I was like, sure.

We went down to Aruba and Wynton asked if I wanted to stay down there and play for a little while. And I thought of it for all of 10 seconds. What was a temporary thing turned into my career.

**How has that technological revolution affected the way musicians go about their art and livelihood?**

The technological development has been a double-edged sword. It's been good and bad, especially for the musicians that work on Broadway as well as other music venues.

For instance, on Broadway, you can save a lot of money by hiring three musicians rather than 30. Three guys with synthesizers can program everything. That's only three pensions and health contributions and that kind of thing.

And while it's good for those three guys, it's not good for the musicians in general, because you've put 27 musicians out of work. And after all, it is Broadway, and there's something about the art of hearing live music.

On the other hand, it's been great for those musicians or people that have an entrepreneurial spirit. They'll take that technology and build their careers. Not everyone is quick to jump on the bandwagon—I wasn't.

**So you decided to jump on the bandwagon, figuratively.**

I remember saying that I was never going to use a computer, I'm a musician. I (have written all my music) by hand, and I was proud of my penmanship, but that takes a long time that way — writing the score and then individual parts. Well, when you put the score in the computer, you can spit out all the individual parts with one key stroke. You can change the whole key if you wanted to. Imagine what it would cost in man-hours to do that.

(So) I changed some of my attitudes. I got my first computer and started copying (producing neat copies from a manuscript or score). I think that technology has been great. Just as sure as time passes, things are going to change. Where are you going to be?

**And if not for technology, there would be no recorded music.**

Exactly. I didn't grow up listening to jazz. I grew up in Waynesboro, Georgia, and they played country music on the radio. My dad played classical music and we went to church. That's all I heard: country, classical, and gospel — those three. If it wasn't for the recordings, I wouldn't have been exposed to jazz.

Now when I record, I'm still going to hire live musicians, because I'd rather have that. Some of the technological advances I'm not going to deal with because I still like making music with people. And even though I might use an electric bass and electric guitar, I like people.

**To what extent has the economy affected these festivals and the livelihood of some of these older musicians?**

As recently as the last six months, I've noticed that some of the venues (are having) difficulty paying (performers) on time, so I have seen a change. When I used to fly to Europe to play certain venues and festivals annually, even with Wynton, any (flight longer than) four hours is booked at business class. As of this past year, the promoters no longer provide business class seats.

I played most of my festivals with Wynton, and when you see prominent



festivals like the JVC going bankrupt, (you have to wonder). That was a tremendous production — not just one festival in one place, but the JVC Festival was (in New York, Miami, Chicago, and Los Angeles). JVC has been around since 1984, but started as the Newport Jazz Festival 30 years before then.

Now I remember being in a conversation (with some of the older musicians) a couple of years ago, and they said, "You know there's not a lot of work out there. What do you think about that?"

I said, "I'm too busy to notice". Not being facetious, but I don't just play, and I tell my students about that all the time. You should use every aspect of your musicianship to explore it. I like teaching, so I teach. I play. I also write and compose. Some of them don't want to teach, and I tell them they don't have to. Just make wise investments, but know that teaching is another avenue for income.

Even with that, I can see where I'm starting to feel (the effects of the economy). I'm not hurting, but there are just small things that have changed. I'm the kind of cat who likes to hustle anyway — I'm no stranger to work... or doing whatever it is I have to do. I always try to keep it to where I have options.

**The Art. Of. Jazz:  
Music In The Moment**  
Thru – February 28  
Casa Blanca Café  
Augusta GA  
gardencityjazz.com

**Juilliard in Aiken**  
JazzFest: March 9  
Second Baptist Church

**KidzBop:**  
March 11  
USC Aiken Etherredge Center  
juilliardinaiken.org

**Colors of Jazz:**  
**Karen Gordon & Garden City Jazz**  
March 18  
Augusta Jewish Community Center,  
Evans, GA  
columbiacountyjazz.com

**Savannah Music Festival**  
March 18- April 3  
Savannah, GA  
savannahmusicfestival.org

**District 10 Jazz Clinic**  
March 27  
Grovetown Middle School  
Grovetown, GA

**USC Aiken Jazz Band & Percussion  
Ensemble**  
April 1  
Etherredge Center  
usca.edu/ec

**ASU Jazz Ensemble**  
April 15  
ASU Maxwell Performing Arts Theatre  
aug.edu/pat/

**Blues, BBQ, & Brews**  
April 16, 23, & 30  
Evans, GA  
columbiacountyga.gov

**Augusta State University  
Conservatory Jazz Band**  
April 17  
ASU Maxwell Performing Arts Theatre  
ced.aug.edu/Conservatory/

**Colors of Jazz:**  
**Rob Foster**  
April 22  
Augusta Jewish  
Community Center  
Evans, GA



**Rob Foster**

columbiacountyjazz.com

**Swing Sets: Jazz Aloft**  
April 23-24  
Graniteville, SC  
gardencityjazz.com

**Candlelight Jazz Concert Series**  
May 1 – August 31  
Augusta GA  
gardencityjazz.com

**Colors of Jazz: Gerry Eisenberg sings  
Gershwin**  
May 13  
Augusta Jewish Community Center  
Evans, GA  
columbiacountyjazz.com

**Jacksonville Jazz Festival**  
May 27-30  
Jacksonville, FL

**Atlanta Jazz Festival**  
May 29-31  
Atlanta, GA  
atlantafestivals.com

## Augusta Jewish Community Center Rings in the Spring with Classic Jazz Music

The Augusta Jewish Community Center (AJCC) presents “Colors of Jazz,” a series of three spring concerts beginning March 18, 2010, two days before the official first day of the season. The concerts feature local professional musicians who will present programs of classic jazz, highlighting themes of refreshing and renewal.

Expect to hear tunes like “Red Clay”, “I’ll Remember April”, “Tangerine”, “Mood Indigo,” “Spring Can Really Hang You Up The Most” woven between other jazz standards and original compositions. Performance lineup follows:

March 18: Karen Gordon & Garden City Jazz

April 22: Rob Foster

May 13: Gerry Eisenberg

A portion of proceeds will be used to fund a specialty

component of the AJCC’s summer day camp. Gordon, organizer of the annual Riverwalk Augusta Candlelight Jazz series and Colors of Jazz performer, states, “I’m thrilled as I prepare for this performance, especially in such a beautiful venue, and I’m most appreciative of the opportunity to share my love of jazz music with young people in new and exciting ways during camp.”

Tickets are \$10 for each concert and \$25 for the series and are available at the venue (898 Weinberger Way in Evans, GA) or by phone (706) 228-3636. Tickets are also available online at columbiacountyjazz.com.

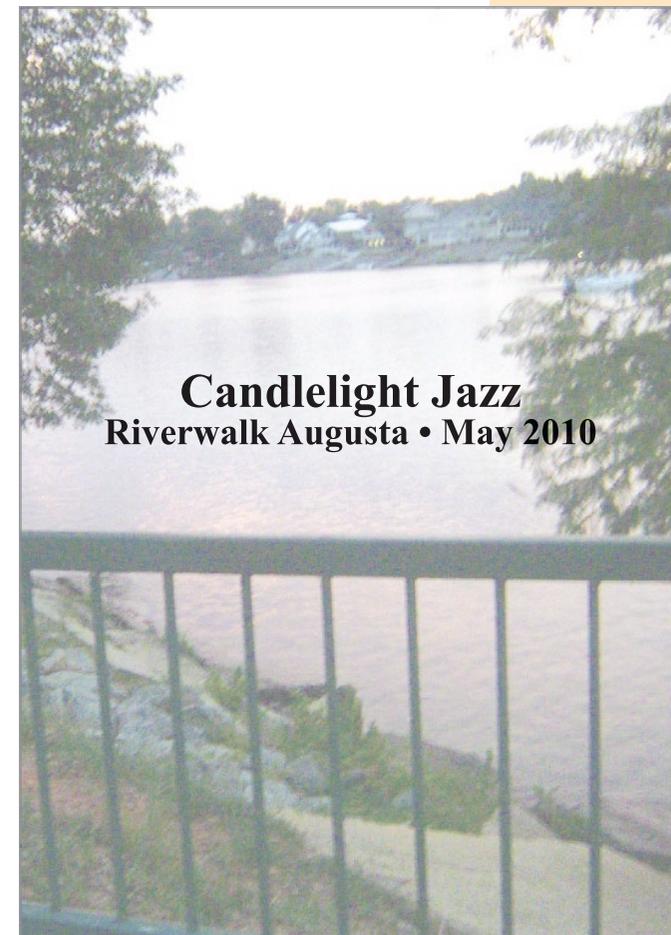
Colors of Jazz is sponsored by Vineyard Wine Market, Columbia County Magazine and the Columbia County Jazz Alliance.



# CELEBRATE JAZZ

## April is Jazz Appreciation Month

- Donate a concert to your local elementary, middle, or high school. After the concert, be available to talk with students about jazz and encourage their interest.
- Explore the work of a musician who is new to you.
- Go to “This Date in Jazz History” (at [www.smithsonianjazz.org](http://www.smithsonianjazz.org)) and find an anniversary around which you could perform a piece, dedicate a tune, etc.
- Get together with fellow musicians and organize a citywide “Jazz Day” or “Jazz Night” and have a citywide JAM session.
- Feature music of the jazz legends whose birthdays fall in April: Duke Ellington, Bessie Smith, Billie Holiday, Ella Fitzgerald, Johnny Dodds, Lionel Hampton, Charles Mingus, Gerry Mulligan, Shorty Rogers, Mongo Santamaria, Tito Puente, Freddie Hubbard, Randy Weston, or Herbie Hancock.



## Candlelight Jazz Riverwalk Augusta • May 2010



Some come for the **cuisine**, others come for the **ambiance**. You might come for the **art** and **jazz**.

Casa Blanca Cafe  
936 Broad Street  
[www.casablancatime.com](http://www.casablancatime.com)  
706.504.3431

## Dr. Jazz interview

# John Bradley

## *For Jazz Education in the city and county, the future is now.*

Over his long career as a music educator and band director, John Bradley, Ph.D. has earned the name “Dr. Jazz” or “Doc.” Bradley, a native of Beaumont, Texas, will soon celebrate his 74th birthday (April 18, 2010). Doc attended Texas Southern University, long regarded as the birthplace of many jazz veterans. Texas has long held the stellar reputation for producing some of the nation’s finest stage bands. Bradley has continued that honored tradition throughout his career as a music and jazz educator. He has long advocated the inclusion of jazz programs at the grade school level where marching band and concert bands predominate. In this interview, Bradley talks about the Augusta State University Conservatory Jazz Band (CJB).

### Talk about what you are doing to enhance jazz education in Augusta.

The Conservatory Jazz Band (CJB) is part of the Augusta State University (ASU) Conservatory Program. The group started in the ‘90s with me and jazz musician Wayne Hoey (founder and leader of immensely popular All That Jazz combo and Sophisticated Swing, big band). We both recruited students. At that time, we didn’t have a home base. Wherever my wife, Winnette, was a school principal then, that’s where we’d rehearse.

(We started the band after noticing that jazz took a back seat to marching band in public school music education). Then, I would say that 99 percent of the band came from Columbia County schools. Eventually we took it over to Augusta State University (Augusta College at the time) and started having rehearsals there. During the time that we were there, we would move from one little room to another. There wasn’t anything stable about it.

Later, Wayne left town, and I kept the program at Augusta College where we got under the umbrella of the Conservatory Program, Continuing Education.

*Editor’s Note: According to the ASU website, the Continuing Education division serves to extend the resources of ASU to promote lifelong learning by providing a variety of educational programs for the professional, cultural, and personal development of the citizens of the Central Savannah River Area (CSRA).*

*The Conservatory Program offers music classes, ensembles, summer music camps, and private music lessons, all taught/led by outstanding professional teachers. Since its creation in 1983, the Conservatory Program has provided private and group music instruction of the highest quality to the Augusta area community and is the area’s leader in music instruction.*

### Do you have to audition for the band?

No...I don’t have auditions. I started thinking about kids in Augusta, in Richmond County. These kids want to play. Why not give them an opportunity? If kids say, “we want to play, but we can’t play well,” I say, OK, come on. We’re not going to audition. I accept any student who wants to play. For the most part, we prefer them to play



The CJB is a jazz band (“big band”) for experienced high school and middle school jazz players, and for those who want to become experienced. The band performs a formal concert every semester at Augusta State University, as well as at other venues throughout the area. Rehearsals are held on Saturdays, from 10 a.m. until 12:30 p.m. Potential new members should come to the first rehearsal of the semester to talk to the director. Tuition is \$50 per semester, payable at the first rehearsal of the semester.



The ASU Conservatory Jazz Band in a past concert.

for a school program, because we want (the skills they develop with the Conservatory) to benefit their school band.

Currently, this band has (grown tremendously). We’ve gone past Richmond County - we’re over the whole CSRA. I’ve had students all the way from McDuffie County, all of Burke County, North Augusta, Aiken, and surrounding areas participating in the band. Right now I have about 15 saxophones. I only need five, but I let them all play.

### What can students expect after some experience with the CJB?

If you come to the concerts, you’ll hear it. They don’t play like the average high school kid or the above-average high school kid. They play like professional people play. Their demeanor is professional. They come in with the attitude that they’ve come to take care of some business. And that’s what they do.

They have had an opportunity to perform with some well-known people around the area. People like Henry Johnson (saxophone, vocalist) and Gale LeVon (vocalist) have performed with the band. Recently, we had Joe Collier, who played

trumpet with James Brown, come play with the band. Now, I must say this. The guest artists who play (music), they need to come into rehearsal and get their eyes right. They’re used to playing “head” tunes where there’s no reading going on. So now, they’re learning, too.

*Editor’s note: In jazz music, the “head” is the composed melody of the song, played first to establish the tune. Bradley uses the term here to refer to tunes where the musician knows the melody and chord structure from memory and does not read a score.*

### What about kids who don’t have any experience playing jazz?

Im trying to educate these young people. I pass out handouts about musicians. The average kid doesn’t know anybody who plays an instrument. You can ask, “Who is Ella Fitzgerald or Sidney Bechet?” and they have no idea. Not even Louis Armstrong. Now, they know Wynton Marsalis, but I say, no, no, let me hear something about the people who started this stuff. Do you know Ornette Coleman, Stanley Turrentine? They just look at me.

I pass out a first-listening sheet. I tell them, these are people you

ought to know and listen to. And later I ask them questions about it. I’ll say, “name five people who play the instrument you play.” That tells me something. I give them a DownBeat Magazine. Now they’ve got my connection to Downbeat and Jazz Times. I get the magazines for the students for free.

(And in addition to the guests who come in to perform with the band, we’ve got a few professional musicians and educators who come in every Saturday to mentor the students.) They come in and work with the kids, help them to read through the parts, encourage them. They talk to the kids about music, about practicing and working hard to be the best you can be.

### Really? How do you get band directors and music teachers to spend two and a half hours with you on Saturday after working with their own bands all week?

I just ask. I tell them about what we’re trying to do here in the Conservatory Jazz Band and invite them to come out and work with the kids. I’ve been around a long time, and people know me, so they know I’m serious about these kids and this music. It’s frustrating to witness the state of music education, especially

*Continued On Next Page*

# Bradley interview continued from page 9

jazz (as of late). So I ask for help, from musicians, teachers, parents.... We wouldn't be able to do this without the parents and volunteers. My door is always open. Now, we want people who are gonna be serious and dedicated.

### What is your educational philosophy?

I believe in the fundamentals. You've got to go back and learn how to play the instrument. Now, a lot of kids come to me and can't really play - they haven't been exposed to the stylistic part. I tell them, some bands play "vanilla," but when you're playing with me, you're going to learn how to play the right style, so that you'll have the right interpretation. I tell them, there's a lot I can teach if they'll just listen and open their ears.

I work on fundamentals. Tones. How a horn sounds. Each one has

its own sound. I tell them that they have to have their own identity, but also to listen to other people play. I tell them that's the only thing they're allowed to steal - people's ideas and things, cliches, a lick here and there. Steal that, but then, over a period of time, develop who you are as a player. So when you're playing, people will know that it's you playing. I have nothing against Wynton Marsalis, he plays a variety of styles. So when he's playing, you don't necessarily know that's Wynton. The first time I heard him play, I thought it was Clifford Brown.

Then I bring in CDs of things we're going to play by pros. I put them on, I drop the needle on them, and they're playing right with it. What happens sometimes, the tempo may fluctuate, but they're getting experience about how to play in phrases. I'm creating

things that they don't get Monday, Tuesday, Wednesday, Thursday and Friday.

*Editor's note: "Drop the needle" is a term that's been in use from many years ago when recordings were pressed on vinyl and played on a turntable. Ironically, pressing new releases on vinyl is regaining popularity among jazz musicians as of 2009.*

### How successful are you in fostering an appreciation for the genre?

I say to them, 'I'm gonna ask you a question. How many of you can't wait until Saturday comes?' Everyone's hand goes up. I tell them, 'you know what? I feel the same way.' When you get kids saying that. And when they're saying that the jazz band is their band, they know they're getting something.

## Did you know?

**Etta Jones, jazz vocalist**  
November 25, 1928 - October 16, 2001



Sponsored by the Aiken Jazz Society

**ClubJazz 2010**  
Sunday, October 3

Jones was born November 25, 1928, in Aiken, South Carolina, and raised in Harlem. She developed her unique voice and style very early on. She used silence, her breath sounds, quick yodels, unusual lyrical syncopation, and a sliding pitch that made for a rich, bluesy tone. Her career began when she was 15, after she won one of the famous amateur contests at the legendary Apollo Theater in Harlem.

"Neither a shouter, a whisperer, nor a bebopper, Ms. Jones clung fast to a set of jazz standards from the 1940s and '50s," wrote critic Ben Ratliff of the *New York Times*. Her favorite composer was Sammy Cahn, whose songs are the subject of her 1999 album, *All the Way*, and she loved sad ballads. "They're the most pretty to me," she once said, according to the *St. Louis Post-Dispatch*. "When it's sad, it's beautiful."



Musician, artist, and educator Joel Cruz pays tribute to local jazz musicians in his artwork.

## The Art of Jazz

Garden City Jazz presented its inaugural art exhibit in January and February, aptly titled "The Art of Jazz." *Music in the Moment* is a series of portraits of local jazz musicians in their element, captured by music educator and bandleader, Joel Cruz. They are colleagues, mentors, "my supporters, my friends," Cruz says, and they run the gamut from music professors to retired educators, to those who simply love to swing. The exhibit was featured at the Casa Blanca Cafe in downtown Augusta at 936 Broad Street. Special thanks to owners Jai West and Art Gomez for hosting this event. Visit them online at [casablancatime.com](http://casablancatime.com).



### About Music in the Moment:

Joel Cruz is one of many working musicians in Augusta, a classically trained saxophonist, a performer and a teacher. Joel decided to put a series of portraits together that featured his mentors.

The Metro Coffeehouse generously provided him with the stage

for this project. On the wall at Metro are the images of some of the people in Joel's life that he felt deserved to be recognized. They are virtually unknown to the rest of the world, but it always gives Joel great pleasure to relate their stories to anyone who would ask him, "who are these people?"

The subjects in these are por-

traits are jazz musicians. They are currently working in Augusta. They have supported Joel since he began studying music and supported the Jazz Collective since its inception.

"They are my mentors, my colleagues, my supporters, my friends." This is Joel's first art show. The series is unfinished.

# BUD hudson

## In His Own Words



The following interview with Fred Bud Hudson Jr. was conducted in April, 2003. Hudson died on June 3, 2009. He was a native of Evanston, Illinois and played with jazz groups in the Chicago area after graduating from Evanston Township High School. He also played throughout the Midwest and Southern United States. Bud Hudson, who, over the course of his distinguished career had played along side legends such as Sonny Stitt, Howlin' Wolf, Lightnin' Hopkins, B.B. King and Lou Rawls, was best known to local audiences for his once-weekly gigs at the Soul Bar's now defunct Wednesday Night Prayer Meetings.

**You don't play with any music in front of you. Obviously you don't need it.**

It has come from playing for a long time. I did take private or formal lessons. I learned to sight read and play piano concertos. I played things like Bach and Rachmaninoff. That helped me to memorize. I have a good memory

**How old were you when you started lessons?**

I was five. I took lessons from this teacher. Her name was Vera Bentley. I took 12 or 13 years with her.

**Was it strictly classical and did you at one point consider being a classical musician?**

Yes, it was. And I did at one time.

**What happened? How did it change?**

It happened so quickly. I was raised

“You have to be born with the ear. That can't be taught. You could take ear training, but to hear people who are so authentic, and so intricate and so eccentric — their playing. You have to have the ear and mind. Your ear and mind have to be just like what you're hearing.” — Bud Hudson

in near Chicago in Evanston, Illinois. I started getting records. I heard all this comping and chords. The first person I heard on the piano was Bud Powell. Bud Powell man!

**When you first heard him, could you tell what he was doing?**

Yes, I could very well.

**If you had to explain to your classical counterparts, who had never heard Bud Powell, what you were hearing when you first heard him, how would you do it?**

I have one word for that. Sound. Musical sounds. You have to be born with the ear. That can't be taught. You could take ear training, but to hear people who are so authentic, and so intricate and so eccentric — their playing. You have to have the ear and mind. Your ear and mind have to be just like what you're hearing.

Bud Powell was eccentric and intricate in his playing. His playing was simple, but it was the way he played.

And the sound, man. You can have the ear to hear music, but you also have to have that inner ear.

You had to have that underneath and in between to hear some of the things that Bud was playing. Also with the playing of Art Tatum, Earl “Fatha” Hines and Charlie “Yardbird” Parker. Yard is yard — *Yardbird Suite*. He and Bud played precisely the same things. Those are the two geniuses. Those are the two musicians.

I do want to make a quick correction on one word when people are talking about musicians. They need to eliminate the word “*players*.” When the music experts or the people in charge of all the music need to stop saying “*players*.” We're not play-

ers, we're musicians.

Anybody can get up there and play. I notice now everybody says, “Oh man, those were great players.” Well, they're born as players, but when they can perform, they are musicians. You have a talent and that talent says you are a musician. That needs to be corrected. The word ‘player’ needs to be eliminated because it is not a professional name. A professional name is a genius or a musician.

**How did you get involved with the music?**

I was so close to the environment. I was so close to the city of Chicago. I tell you things happened so fast.

I just started going to downtown Chicago. We would get on the elevated train on the subway which would take you into Chicago. I got down there by riding buses and trains.

I got down there in the company of all the different musicians that were expressing themselves. Because, really, you are expressing all about you. It is all about you.

Bud [Powell] was just expressing himself, too.

**I'm sure Bud Powell wasn't playing in Chicago every week. Who were some of the other musicians — the local musicians that impressed you?**

One of the most gifted pianists was named Chris Anderson. He's one of the very first that I admired. This guy was so talented. He was deformed and blind, but he had ears. He had talent. It was unbelievable how this guy could play. He was about 5 ft. 2. Whenever he started playing, everyone would just stop and listen.

**Did he have his own group or was he on records?**

No, he was just another of the gifted local musician in Chicago that was trying to be heard.

And then you had Clarence Anderson and John Young and of course Von Freeman. Everybody knows about him now. He had two brothers, He also had a son, Chico Freeman, who he did an album with. Chico and Von ought to be well known.

Then you had Wilber Campbell, the drummer, and Wilbur Ware, the bass player who has passed on. Those guys were just as gifted or maybe more gifted than guys that have albums out there now. None of those guys out there ever had anything out there by themselves. They usually worked with different people. Wilbur Ware did his last gig with Thelonious Monk. They had the talent to do everything.

**What were the venues?**

All these occasions were all in night clubs. Some were large some were small. Chris could play single piano. He was just as capable playing single as when he was playing with a big band. All those guys were working. All those guys were gigging at the time. All those guys were working, making a living. All of them were night clubs of all classes, shapes and forms.

Everything happened in the night clubs on Friday and Saturday nights. The bands started at 10 and go to 3 a.m. and on Saturdays they go to 4 a.m. And then we'd have what we called Sunday Morning Jam Sessions. People came in to eat, half asleep. In all shapes forms and fashions. That's when all the musicians would come in.

## BOOKS

### *Thelonious Monk: The Life and Times of an American Original*

Miles Davis made more money. Duke Ellington was more prolific. Charlie Parker was more revered. But no one had a more profound impact on modern jazz than Thelonious Monk. The legendary pianist/composer with the strange hats and even stranger moniker (his given name) has finally become the subject of the kind of meticulously researched biography that lesser lights were afforded long ago. The enigmatic Monk is a tough nut to crack, to be sure, but what fascinating and delicious rewards await inside *Thelonious Monk: The Life and Times of an American Original*, Robin D.G. Kelley's illuminating biography.

Who knew, for instance, that the godfather of bebop, was a devoted family man, loving husband, and diaper-changing, doting father who lived in the same modest Manhattan apartment for a half century? Or that the pianist whose playing style was ravaged by critics for being "dissonant, unschooled, and primitive," was in fact well-schooled in classical music at a young age and could play many difficult pieces from memory? But his real passion was kindled by the kind of jazz he heard as a teen, wafting through the halls and open windows of his neighborhood, a densely populated melting pot of black and Caribbean transplants.

A few decades later, Monk would influence and inspire not only his contemporaries but generations of musicians to come.

This affectionate biography fills in the fascinating and heart-wrenching backstory of an artist the world has always longed to know better.

Thelonious Monk was a true original. Others continue to play his compositions but no one will ever play them like he did.

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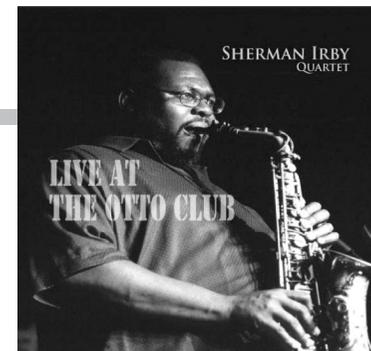
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## LISTEN

### SHERMAN IRBY Live At The Otto Club

Black Warrior Records BW 1004



Alto saxophonist Sherman Irby is already well established as one of the leading standard-bearers of an illustrious instrumental lineage whose roots can be traced back to jazz giants Johnny Hodges and Cannonball Adderley. Yet it was not until the release in February 2010 of *Live At The Otto Club* that he simultaneously realized two dreams: To record an album of "standards" and to capture in a concert setting the "warm and soulful sound" (*All Music Guide*) and the "fleet technique and steeped-in-blues sensibility" (*Chicago Tribune*) that has distinguished not only Irby's recordings as a leader for Blue Note and his own label Black Warrior Records, but also his playing as a member of such diverse ensembles as the Jazz At Lincoln Center Orchestra and groups led by pianist Marcus Roberts, trumpeter Roy Hargrove, drummer Elvin Jones and trombonist Papo Vazquez.

"We learn how to play jazz by studying popular music from the Great American Songbook, classic compositions by the jazz masters who came before us and the contemporary works of our peers. We hone our craft playing in small clubs and venues. This album provided an opportunity for me to document what I've learned in the kind of setting where I learned it," Irby said.

As its title implies, this new CD was recorded during the first night of an engagement at The Otto Jazz Club in Napoli (Naples) and showcases some of the music Irby performed leading a quartet comprised of two Americans and two Italians during a tour of Italy in February 2008. "Pianist Nico Menci is one of Italy's hardest swinging pianists and bassist Marco Marzola is not only a solid musician but a respected educator as well," Irby said. "I've been working with Darrell Green, one of the hottest young drummers to come out of California and a rising star in this music."

Irby offered the following comments when asked about the selections he included on *Live At The Otto Club*:

Oscar Pettiford's "Bohemia After Dark" has always been one of my favorites. It's so open, you can go anywhere with it. We led off the night with it, playing it at a medium tempo. I always believe in swinging the first tune. That lets the audience know who we are, and what we are about.

"Depth" is a Roy Hargrove tune that fits the definition of a "standard" in my book since when I was in his band we played this every night. I believe one of the main reasons that songs like Dizzy's "A Night in Tunisia," Bird's "Au Privave" and Herbie Hancock's "Maiden Voyage" became so popular was because everyone played them. This is why I always play a song written by one of my peers. I arranged this version and it is also featured on my previous album, *Organ Starter*.

"Laura's Love Song" is a bossa nova I wrote for my wife. It's not a standard in the strict definition of the word, but it's my standard as I can't imagine playing a concert without including this song on the playlist.

"Countdown" is a John Coltrane masterpiece that's constantly talked about, but rarely played. I owe my courage to play this song to my former Hargrove band mate and longtime friend, Gerald Cannon who's currently a member of the McCoy Tyner Trio. Gerald called me after one of their performances, and told me that while playing the blues, Tyner had a way of fitting "Countdown" within its form. We decided to learn the tune so we could figure out how he did that. We never did figure that out, but we learned how to play the song! Darrell was swinging so hard on this one that I didn't want to stop.

"Four" is credited to Miles Davis and is a standard you'll hear every time you go to a jam session. It's usually played at a fast tempo, but I choose to play it as a ballad. It has a beautiful melody and its "changes" are in the style of the Great American Songbook.

"In Walked Bud" – Well, all I can say is how can anyone play a gig and not play a Monk tune?!? Check out Marco's simple, but playful solo that I often find myself singing in my head. Whatever happened to the days when it was possible to sing a solo we heard?

Currently, Irby is lead alto sax player with the Jazz at Lincoln Center Orchestra while continuing to perform with his quartet and his ensemble Organomics. [www.shermanirby.com](http://www.shermanirby.com)

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