



JAZZ 91.7
for San Antonio | TRINITY UNIVERSITY

KRTU-FM 91.7

TRINITY UNIVERSITY
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Featured in the
September issue of
Sound Check:

John Coltrane
Sonny Rollins
Bud Powell



JAZZ 91.7 KRTU
for San Antonio | TRINITY UNIVERSITY

AUGUST 2006

Sound Check

McCoy Tyner Septet
August 26 | *Laurie Auditorium*



Did you know
you can support KRTU
by making a Bequest Gift
in your will?

KRTU's Mission is clear: to provide the highest quality of jazz programming that continually responds to the listeners it serves.

One of the easiest and most common ways for you to make a substantial gift to KRTU is through a Bequest Gift in your will. By making a bequest provision in your estate plans, you can make an important contribution without diminishing your current assets.

Will You?

A Bequest Gift is a convenient way to support KRTU's tradition of excellence, while helping to ensure a bright future for jazz on KRTU.

For more information about making a bequest gift to KRTU at Trinity University, please contact Gaylon Greger at 999-7697 or ggreger@trinity.edu

Top Spins

Fiery Furnaces

Bitter Tea | Fat Possum

When brother and sister duo Matthew and Eleanor Friedberger recorded *Bitter Tea*, it was meant to be a companion to the 2005 album *Rehearsing the Choir*. Instead, it was released a few months later. This record is more straight-forward than the previous record, but still utterly bizarre and amazing.

Six Organs of Admittance

The Sun Awakens

Touch & Go

Front man of Six Organs of Admittance Ben Chasny is known for his diverse and expansive portfolio in the realm of folk and experimental guitar. The group's newest release *The Sun Awakens* has plenty of these elements as the album glides through acoustic drone and Chasny's trance-inducing voice.

Ellen Allien/Apparat

Orchestra Of Bubbles

BPitch Control

This is one of the best electronica albums of the year. What makes it so great is its ability to think outside of its genre. *Orchestra Of Bubbles* represents an album that is as artful as it is dance-friendly. Two words can describe this record: organic techno. You definitely don't want to miss this one.

Upcoming

LIVE FROM STUDIO A

• Thursdays 10 pm •

Aug 3 Single Frame

Aug 10 Murdocks

Aug 17 Handsome Charlies

Aug 24 Things That Go Pop

Aug 31 Budian

* New recordings of LFSA halt over the summer so that we can air some of the best recordings from the last six years. New recordings will resume in September.

CONCERT CALENDAR

The Whigs

August 6 | *Limelight* (SATX)

The Eels

August 9 | *La Zona Rosa* (ATX)

The Rentals

August 10 | *Emo's* (ATX)

The Clientele

August 10 | *Parish Room* (ATX)

Final Fantasy

August 18 | *Parish Room* (ATX)

Evangelicals

August 19 | *Emo's* (ATX)

Birdmonster

August 21 | *Limelight* (SATX)

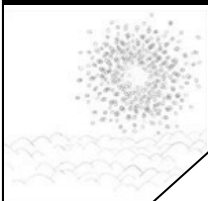
Deathray Davies

August 26 | *Limelight* (SATX)

For more information visit www.krtu.org/noc_trans



Growing / *Color Wheel*



Pioneers of the noise genre such as Terry Riley and John Cage were able to compose pieces that inspired people because they hit certain sounds that were foreign to human ears, while still maintaining beauty. Some noise is aggressive, some is relaxed. *Color Wheel* resonates more with the latter type.

Growing has accomplished something wonderful for

modern soundscapes through the adept use of intricate guitar loops and talented synchronization. The songs here are interesting compositions that lead the listener through a journey into a musical world with a full palette of sounds and innovative layering. There is drone present, but this repetition keeps the listener involved as minute builds and changes define many of the songs. Like their touring buddies Black Dice, the duo creates accessible noise free of pretension. *Color Wheel* is a must-have for any fan of soundscapes.

Recommended Tracks: 1, 2, 3, 4, 5, 6

NICK CLADIS

Archie Bronson Outfit / *Derdang Derdang*



London is in an uproar because of the new album from a talented rock group that has hit the city and the world. Archie Bronson Outfit could be considered your run-of-the mill rock band with guitar, bass, drums, and vocals—all of the ingredients for any standard rock line-up. However, there's something different here.

These songs give listeners something more than rock. *Derdang Derdang* will make you move and these songs are infectious, perhaps even catchy, but what sets Archie Bronson Outfit apart from most rock bands is their execution. You have heard the chords, but you have not heard them like this. Sometimes the band leaps into droning repetition that Remains exciting with the howls of vocalist Sam Windett. The songs here comprise a complete album. At times, they will blur together, but this is hardly a negative aspect. The sound here is gritty without sacrificing organization, and the album itself is an experience.

Recommended Tracks: 1, 3, 5, 8

NICK CLADIS

From the Booth

Dear Members,

Two years ago, KRTU began planting seeds to grow jazz in San Antonio. Our ambitious initiative has provided opportunities for K-12 grade students to personally encounter jazz and grow in their appreciation of this original American art form. Thanks to the support of dedicated members like you, we have been able to help cultivate what will become the next generation of jazz fans, musicians, and patrons.

We're encouraged by the impact that "Growing Jazz in San Antonio" has had on the community. Last year, KRTU reached students by donating tickets to quality jazz concerts including Chick Corea & Touchstone, sponsoring the Jazz'SAlive Children's Symposium, awarding scholarships to Trinity's Summer Jazz Camp, providing in-school workshops for middle and high school jazz ensembles, and sponsoring the St. Mary's Fiesta Jazz Festival, which included recording and airing student performances on a special KRTU Lunch Feature.

Your positive response to our efforts over the past two years shows us that you believe in the need to grow jazz in San Antonio. Like you, we strongly desire to see jazz flourish in the community; that's why we plan to increase the number of concert tickets, scholarships, and workshops we provide, as well as air more student performances this year.

You will have the opportunity to learn more about "Growing Jazz in San Antonio" and support this important initiative later this month, so keep an eye on your mailbox. If you can't wait to give, you can pledge online at growingjazz.org. Our commitment to strengthening KRTU's "Growing Jazz in San Antonio" programs will benefit hundreds of students in an ongoing effort to ensure a bright future for jazz for generations to come.

YVETTE NEVAREZ

KRTU MANAGERS

General Manager

Dr. William Christ
wchrist@trinity.edu
(210) 999-8116

Station Manager

Ryan Weber
rweber@trinity.edu
(210) 999-8151

Operations Manager

Matt Fleeger
mfleeger@trinity.edu
(210) 999-8053

Music Director

Aaron Prado
aprado@trinity.edu
(210) 999-8159

Director of Underwriting

Dianah McGreehan
dmcgreehan@trinity.edu
(210) 999-8917

Director of Development

Yvette Nevarez
ynevarez@trinity.edu
(210) 999-8337

Secretary

Brad Fox
bfox@trinity.edu
(210) 999-8158

STUDENT STAFF

Jazz Intern

Charley McLean

College Rock Intern

Nick Cladis

CONTACT

Telephone

999-8313 Listener Line
999-8917 KRTU Office

Mailing Address

One Trinity Place
San Antonio, TX 78212

E-mail Address

KRTU@trinity.edu

Time for Tyner



When “shopping” around for jazz acts in our continued efforts to offer world-class live music to the jazz fans of San Antonio, we at KRTU consider many criteria. We want the best musicians in the world, and we also need someone familiar enough to fill up the cavernous seats of Laurie Auditorium. We look for someone who will please the crowd, but we also want music that pushes and explores boundaries. It’s not always easy to find just the right balance, and there’s often plenty of debate before we settle on the final decision. On the other hand, sometimes there’s a concert tour so compelling, we pounce on the opportunity without hesitation.

An example of the latter case will be coming to Laurie Auditorium August 26. “The Story of Impulse Records” boasts an amazing, once-in-a-lifetime line-up with the legendary pianist McCoy Tyner headlining. Tyner will be backed by saxophonists Dave Liebman and Donald Harrison, trombonist Steve Turre, and trumpeter Wallace Roney. A performance by Tyner alone would be major jazz event,

but throw in the horn players, each a star in his own right, and you’ve got a blockbuster show not to be missed.

It’s a little unusual for a concert to center around a record label, but in the case of McCoy Tyner, it makes perfect sense. Impulse Records was started in the early 1960s as a subsidiary of ABC Paramount Records. Creed Taylor, the creator of Impulse, wanted to create an elegant, high-end label offering not only the best music, but the best sound production with the finest art work and photographs as well. Taylor’s stay with Impulse was short-lived (he relocated to Verve Records), but his baby grew up to be the home of jazz innovation for the rest of the 1960s. In particular, jazz, the music known as the “New Thing,” began leaning toward the avant-garde and abstraction, and blossomed and flourished under the Impulse umbrella. While the label recorded many artists, including Charles Mingus, Max Roach, Ray Charles, Archie Shepp, and Art Blakey, the cornerstone of Impulse was the output of John Coltrane and his quartet. As such, Impulse became known as “the House that Trane Built.”

As a member of the classic John Coltrane quartet (the last living member, in fact), McCoy Tyner played on some of the most important and influential jazz recordings ever, and also played a major role in the story of

Top Spins

Eldar

Live at the Blue Note

The second major label release from this 19-year-old keyboard wizard is another amazing display of virtuosity and musical depth. Guest appearances by trumpeters Chris Botti and Roy Hargrove keep things lively, and Eldar’s seemingly endless stream of ideas and effortless execution make this no sophomore slump.

Monty Alexander

Concrete Jungle

Pianist Alexander again celebrates his Jamaican heritage with this tribute to the music of Bob Marley. Sure, this is a reggae record, but it’s reggae from a jazz perspective. Alexander makes this cultural fusion work better than anyone.

Roy Hargrove

Nothing Serious

Hargrove has two new albums out on the market. *Distractions* is a neo-soul, R&B, and hip hop laced project with the RH Factor band. *Nothing Serious*, on the other hand, is a modern, straight-ahead jazz effort that should satisfy fans of Hargrove’s early work. The legendary trombonist Slide Hampton appears on three tracks, and the hard-swinging band demonstrates the sound of today’s mainstream jazz.

Upcoming

BIRTHDAY BROADCAST

Count Basie

August 21 | 5 am–10 pm

LUNCH FEATURES

• Monday-Friday, 11 am-1 pm •

Bill Evans | Piano

July 31 - August 4

Rahsaan Roland Kirk | *Horns*

August 7 - 11

Pat Metheny | *Guitar*

August 14 - 18

McCoy Tyner | *Piano*

August 21 - 25

Pres and Bird | *Saxophones*

August 28 - September 1

UPCOMING EVENTS

McCoy Tyner Septet

August 26 | Laurie Auditorium

Tickets available at all Ticketmaster locations or by phone at (210) 224-9600


Sunday Jazz at the Witte feat.

Regency Jazz Band

August 13 | Witte Museum

Classic Blue Note-style jazz harkening back to the be-bop and hard-bop eras.

For more information visit www.krtu.org



THE STORY OF *impulse!* RECORDS
McCOY TYNER
SEPTET DELUXE PACKAGE
Laurie Auditorium August 26

- * **Premium Concert Seating**
- * **Pre-Concert Reception**
- * **Special Lecture by Aaron Prado**

Reception and Lecture 6 p.m.
McCoy Tyner Concert 8 p.m.

Order Form

Name (as appears on check/card): _____

Payment Method: Credit Card Check

Total Amt. Enclosed: _____

Credit Card Type: _____

Credit Card #: _____

Expiration Date (mm/yy): _____

Select One:

<p>Member</p> <p><input type="radio"/> Single (\$70)</p> <p><input type="radio"/> Couple (\$130)</p>	<p>Non-Member</p> <p><input type="radio"/> Single (\$80)</p> <p><input type="radio"/> Couple (\$150)</p>
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Other: _____

Please make checks payable to **KRTU-Trinity University** and enclose with this form.

To reserve your McCoy Tyner Septet Deluxe Package, fill out this form and mail it with a check or credit card number to the address below. All reservations and full payment must be received by August 15, 2006.

KRTU- Yvette Nevarez
One Trinity Place
San Antonio, TX 78212

For more information, contact Yvette Nevarez, KRTU Director of Development, at 210-999-8917 or yvette.nevarez@trinity.edu.

Impulse Records. In addition to his work with Coltrane, Tyner recorded extensively as a leader for Impulse, and albums like "Inception," "Reaching Forth," and "Nights of Ballads and Blues" are considered among the finest piano trio records of the 1960s.

If Tyner never played another note after his time with Coltrane, he would be a legend, and one of the most influential modern pianists, but it's a testament to his artistry that he never stopped growing and changing. From the outset of his post-Coltrane period years, Tyner proved himself one of the most powerful, exciting, and consistent pianists music has ever seen. Albums from the '70s like *Enlightenment* and *Atlantis* display flights of virtuosity that boggle the mind and the ears with a spiritual intensity that imbues the music

with a sense of purpose and meaning. Like Coltrane himself, Tyner always seems to be reaching for something beyond mere music-making, striving to musically express the relationship between humanity and the Creator.

Tyner's career has continued, unabated, into the 21st century, and Tyner remains a thrilling performer. Whether working with his trio or with all-star groups like the one coming to San Antonio August 26, Tyner personifies the uncompromising spirit of the 1960s upheaval that brought jazz into the modern era. When Tyner takes the Laurie Auditorium stage to tell the story of Impulse Records, it will be a heart-felt tribute informed by the weight of first-hand experience. We invite you to join us as we witness this incredible music brought to life.

AARON PRADO

GROWING JAZZ
IN
SAN ANTONIO



A commitment to the next generation.

Pledge your support at growingjazz.org

Positively Pat Metheny



Happy Jazz. Adult contemporary. Jazz lite. Jazz-rock. Categories for the music Pat Metheny plays abound, yet none really describe his work, all or in part. Perhaps the broadest definition is best: Metheny seemed to be including himself in the class of “everyone who has tried to do something positive with improvised music,” which he described in his infamous no-love-lost letter to Kenny G in 2000. (It was Kenny’s overdubbing on top of Louis Armstrong’s

“What a Wonderful World” that particularly irritated him.) Metheny thinks of jazz “as street music, everyday people’s music,” as he said in a New York Times interview last year. Even in the most lushly produced of his studio recordings, the populist—and positive—tendencies of his work are evident in his simultaneous embrace of tradition and iconoclasm, melodic purity and sonic bombast.

“Positive” describes many aspects of Metheny’s career. After making his professional debut with the Gary Burton Quartet in 1974, Metheny began a 30-year stint as the leader of the Pat Metheny Group, an ensemble with 14 albums and 10 Grammys to its credit. He is a well-documented sideman, beginning with 3 albums as a member of Burton’s band, not to mention stints with Sonny Rollins, Abbie Lincoln, Joni Mitchell, Kenny Garrett, Michael Brecker, Milton Nascimento, Gary Thomas, Bruce Hornsby, and brother Mike Metheny. He’s done numerous co-led projects, including albums with Ornette Coleman, Charlie Haden, guitarists Jim Hall, John Scofield, and Derek Bailey, and host of solo and trio projects. Metheny just concluded a tour with the Gary Burton Quartet Revisited and is on deck for a 2007 album and tour with pianist Brad Meldhau.

A week hardly seems enough time to delve into the work of so prolific and mercurial an artist, but we’re going to do our best. Join KRTU for the Lunch Feature August 14 - 19 and let Pat do something positive for you.

JEREMY DONALD



**The
Morning Session**
with Matt Fleeger
Monday - Friday 7 a.m.

Ambition At Its Best

Picking one adjective to describe Rahsaan Roland Kirk is easy: fearless. The ambitious Kirk became a master of several instruments while also making modifications to his saxophones in order to play them simultaneously. Perhaps one of the most accomplished soloists of his time, along with being an activist for jazz, Kirk’s value to the jazz tradition cannot be overstated.

Kirk was born Ronald T. Kirk on August 7, 1936 in Columbus, Ohio. Despite losing his sight at the tender age of 2, Kirk began playing many instruments including trumpet, clarinet, and saxophone and was already playing professionally by the ripe age of 15. Kirk was never at a loss for ambition; continuing to modify (and invent) instruments as well as adding various others to his repertoire including sirens, whistles, piccolos, and harmonicas. Kirk’s solo career kicked off in 1956 releasing his first album aptly titled, *Triple Threat*.

His mastery and expertise already evident, Kirk’s live performances and on stage presence allowed him to showcase his soloing prowess. Mastering the art of “circular breathing,” exhaling through his mouth while simultaneously inhaling through his nose, permitted Kirk to sustain notes for extended periods of time. Although his appearances were marked with interesting taste in attire, audiences would soon learn to forgive the taste in clothing and instead, consider the masterful sounds coming from practically a one-man band. After touring for a few months in Germany with world-renowned bassist/pianist Charles Mingus, Kirk predominantly went back to leading his own group.

Not even a stroke in 1975 would stop Kirk from continuing to record, perform, and tour. The stroke left him paralyzed on one side of his body but he continued to play music his way even with one hand. We’ll survey the fearless Rahsaan Roland Kirk and his fearless jazz style during the Lunch Feature August 7 - 11.

CHARLEY MCLEAN



Pocket Full of Soul
with Yvette
Saturdays 1 p.m.

