



JAZZ 91.7
for San Antonio | TRINITY UNIVERSITY

KRTU-FM 91.7

TRINITY UNIVERSITY
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Stan Getz
Sonny Stitt
SFJAZZ Collective



JAZZ 91.7 KRTU
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DECEMBER / JANUARY
2006 / 2007

Sound Check

Birthday Broadcast
Jimmy Smith | December 8



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 contact Gaylon Greger
999-7697 or ggreger@trinity.edu

Top Spins

Casper & the Cookies

The Optimist's Club
Happy Happy Birthday to Me

Hailing from indie pop cabbage patch, Athens, GA. Casper & The Cookies brings you an album that is an array of happy tunes with a silly, Of Montreal, feel. Though most tracks immediately strike as a Belle and Sebastian/ Sufjan Stevens hybrid, there is much more in store than meets the ear.

Norfolk & Western

The Unsung Colony
Hush

This delightful alt-country band comes through with a hard rock edge and a very original sound unlike any other. The Unsung Colony, their fourth official album, goes from slow and sultry to upbeat rock and back again.

The Divine Comedy

Victory for the Common Muse
Parlophone

The Divine Comedy has been a staple in Northern Irish rock since 1989. With this, their tenth album, the Divine Comedy hits a new level of great alt-rock. Surprisingly, the band's founder, Neil Hannon, has been the only constant member of the band and this is the second album he has released since the entirety of the rest of the band took flight. He pulls through with catchy riffs and all-around great rock.

Upcoming

LIVE FROM STUDIO A

• Thursdays 10 pm •

December 7 - Reader

December 14 - Communal
Death Duck

December 21 - J. DiMenna

"Live from Studio A" returns in January with all new shows. Meanwhile, we'll be airing your favorites from this season.

CONCERT CALENDAR

Spoon

December 1 | Waterloo Park
(ATX)

Peaches

December 1 | TBA (ATX)

The Black Keys

December 9 | La Zona Rosa
(ATX)

The Faint

December 12 | La Zona Rosa
(ATX)

Joanna Newsom

December 13 | The Parish
(ATX)

Zebrahead

December 15 | The White Rabbit

For more information visit www.krtu.org/noc_trans



The Decemberists / *The Crane*



The first major record release from indie royalty the Decemberists has many of the major label tweaks one may expect. Yet they manage to make a lovely new album that embraces their alt-folk roots *and* their new harder electric guitar edge. For those of you who love the Decemberists' previous albums, never fear. *The Crane Wife* supplies listeners with hours of

"Decemberists' rock," as well as harder tunes that display their growth. Adding to the unique Decemberists sound is track 5, "When The War Came." The forceful electric guitar, combined with Meloy's distinct vocals and thoughtful lyrics, presents a completely different side of the band. This album combines a variety of different sounds that can appeal to many different listeners. Named after a Japanese folk tale that songwriter Colin Meloy discovered in a children's book, this album brings stories of fanciful adventure and melancholy deception to life.

Suggested Tracks: 1, 3, 6
LIBBY WARDLAW

Annuals / *Be He Me*



Fresh out of North Carolina, the Annuals are something we can all look forward to hearing more from in the future. *Be He Me*, their debut album, shows a maturity and clarity almost unheard of from any new indie band. Their sound combines the happy-go-lucky melodies from bands such as Camera Obscura and ELO with the heavier but equally catchy

sound of bands like the Arcade Fire and Broken Social Scene. Each song seems to morph from one genre into the next with brilliantly smooth transitions. Each song also seems to be its own beast and completely unpredictable. This album can keep intent listeners on the edge of their seats or provide a perfect background for a party or car ride. With a fresh sound and clean slate, these kids have an undeniable future ahead of them in the indie scene and this first album is a testament to that. Tune in to KRTU from 10 p.m. to 5 a.m. to experience the Annuals for yourself.

Suggested Tracks: 3, 8, 10
LIBBY WARDLAW

From the Booth

Dear Members,

The holidays are a time to spend with your family and loved ones, to share your time and yourselves openly, honestly, and warmly. It is with that in mind that I must confess I am not a native Texan. Where I come from, a white Christmas is a natural part of the season, not a meteorological miracle. At the same time, I never experienced the wonder of the river walk at night, or the joy of a tamale dinner. We often don't appreciate the things we have until we lose them, because ultimately it's difficult to recognize the value of what we've come to regard as normal, no matter how special our situation may be.

KRTU is one such gem, a primarily jazz format radio station that plays mainstream jazz dating from the early 1920s to the present. It's non-commercial, listener-supported, and a whole host of other hyphenated descriptors which should make KRTU's existence about as likely as that of Santa Claus (sorry kids).

But here we are, and the magic that makes all of this jazz on the radio, stage, and in the schools possible is nothing more fanciful than the earnest support of caring individuals who have taken the responsibility to support the cultural enrichment of their community. And maybe that's the miracle. With enough snow machines and expendable income, I could give myself a white Christmas, but no amount of effort could possibly create the supportive environment KRTU has been lucky enough to find in you, our contributing members.

We have great things happening this month, with more excitement ahead in the New Year, but no number of concerts or birthday broadcasts could adequately convey our sincere appreciation for your continuing support and faith in our radio station. So I hope that you'll accept this humble gift for the sentiment it reflects: Thank you so much for all that we've accomplished together.

RYAN WEBER

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He's Got His Mojo Workin'!



In 1956, Jimmy Smith's third record - *The Incredible Jimmy Smith at the Organ* - was released for Blue Note records, and the title of this album was the first of many to use the honorific "the Incredible." Webster's dictionary defines the word incredible as "too extraordinary or improbable to be believed." Why did the folks at Blue Note feel the need to affix the promise of skill beyond belief to their new star of the Hammond B-3 organ? Because Jimmy Smith played things on the organ that seemed impossible. His feet kicked out swinging bass lines on the organ pedals while his left hand purred with rhythmic chords and harmony. On top of it all, his right hand dashed off lightning-fast blues and bebop licks that surged with each passing measure to the top of the organ's range, swelling to climax after climax. Besides Smith's mind-boggling technical ability and the astonishing independence of his four limbs, the man could flat-out swing, delivering soulful jazz that continues to resonate with

audiences today. Simply put, Smith single-handedly revealed the expressive potential of the Hammond B-3 and transformed this hitherto unwieldy behemoth into a highly nuanced, hard swinging, and hugely popular instrument. Such was Smith's dominance that he became synonymous with the organ, and the single most overpowering tower of influence for every organist who followed in his formidable footsteps even to this day.

Jimmy Smith was born December 8, 1928, in Norristown, Pennsylvania. Following in the footsteps of his musician parents, Smith began playing the piano at age 10. Mastering the boogie-woogie and stride styles of the day, Smith soon began playing professionally with R&B bands in Philadelphia. Though successful in this arena, Smith found the parameters of R&B restrictive, and he was looking for another outlet to express himself with his precocious ability.

The epiphany came around 1952 when Smith went to see organ master Wild Bill Davis at the Harlem Club in New Jersey. As Smith later recounted, Davis told the youngster that it would take him at least thirty years to master the difficult Hammond B-3 organ. As it turns out, it took less than 2 years. Smith bought his own organ in 1954 and by the top of 1956 had a steady gig at Harlem's Small Paradise in New York City and a recording contract with Blue Note.

Antonio Carlos Jobim

KRTU is proud to present the first-ever lunch feature on renowned Brazilian composer and musician Antonio "Tom" Carlos Jobim. Born in Rio de Janeiro on January 25, 1927, Jobim was originally headed for a career in architecture. Luckily, he decided to pursue his life-long passion of music instead. Drawing upon influences ranging from the west coast "cool jazz" of the 1950s to classical impressionism and traditional Brazilian samba, Jobim found a unique compositional voice. Despite his proficiency at the keyboard and guitar, Antonio Carlos Jobim was and remains most famous as a composer. He became the leading composer of a new style of Brazilian music - Bossa Nova. Many of his compositions, including "Corcovado," "Desafinado," and "So Danço Samba" became the standard repertoire for the Bossa Nova craze of the 1960s. "The Girl From Ipanema" has the distinction of being the single most recorded song ever, with versions in dozens of languages. Jobim recorded many fine albums under his own name, including such sensual gems as *Wave* (1967) and *Stoneflower* (1970). Jobim passed away in 1994, but he left a legacy of exquisitely intimate music and remains one of the 20th century's most beloved composers.



ELYZABETH EARNLEY

Jazz Shrines: The Village Vanguard

For any live music event, there are three basic elements: the musicians, the music, and the audience. The musicians make the music, the music communicates a message to the audience, and the audience responds (hopefully positively) to the performance. But another crucial factor is the venue, the physical space in which the music is made. In the jazz tradition, the venue is of utmost importance. This is a music in which progress and evolution have occurred chiefly in live performance at small clubs. Moreover, the intimacy of the musician-audience relationship in a club atmosphere practically defines the culture and aura of jazz. Across the decades, some bandstands have taken on a venerated status as hallowed sanctuaries of improvisation. The fame of these venues is perpetuated by the immortal recordings bearing their names. At KRTU, we're going to celebrate some of the most storied jazz clubs in a new lunch feature series, "Jazz Shrines." Each installment will focus on a different club or location. This series will debut the last week of January, and will feature recordings made at the legendary Village Vanguard in New York City.



AARON PRADO

To the Max!



Max Roach is the greatest living percussionist and one of those few masters whose artistry goes far beyond mere virtuosity. Besides being one of jazz's definitive drummers, Roach is also one of the music's foremost composers and visionaries. If Roach were only a consummate virtuoso of the trap-set, his reputation would be set as one of the greats. More than just a technician, Roach brought a melodic approach to jazz percussion that opened the door to new approaches in composition and group identity.

Born January 10, 1924, Roach is one of the few living participants from the Minton's Playhouse after-hours jam sessions that nurtured the seeds of bebop. Together with Kenny Clarke, Roach modernized the drummer from a thumping, four-on-the-floor pacemaker to a looser, fluid improvisatory voice with the freedom to interact with the front-line while still driving the ensemble forward.

Roach could have easily coasted on his work in the bebop idiom,

immortalized through his work with Charlie Parker and Bud Powell. Thankfully, that kind of active retirement never suited the drummer. He went on to develop the language of hard-bop with trumpeter Clifford Brown and explore the avant-garde in duo recordings with Archie Shepp, Anthony Braxton, and Cecil Taylor. No matter the setting, Roach is more than a leader or sideman: he's a vocal civil rights activist, educator, and composer as well.

The last role is perhaps the most important for an artist like Roach who, along with a good portion of the jazz community, turned away from the music of Tin Pan Alley stalwarts like Jerome Kern and Harold Arlen and toward their own compositions. Though standards were never completely abandoned, performer-composers had harmonic and structural needs that weren't being met by the older tunes. Roach's particular need was emotionally resonant music that could withstand his overwhelming rhythmic presence and respond meaningfully to the racial atmosphere of America in the last half-century.

After many decades working in education and countless performance projects, including the acclaimed M'Boom percussion group and the So What Brass ensemble, the last few years have found Roach enjoying a well-deserved retirement. Tune in all day January 10, as we celebrate Max Roach's 83rd birthday with our birthday broadcast for January.

With Blue Note, Smith recorded classic after classic and practically defined the modern sound of the Hammond B-3 organ. In so doing, he helped to forge the emerging blues-drenched style known as soul jazz. In 1963, Smith switched record labels and joined Verve Records. While most of his albums had been small group jam session-type efforts with Blue Note, Smith's Verve records often featured deluxe big band backing, with arrangements by Oliver Nelson.

As organist after organist appeared over the years, they all bore the indelible stamp of Jimmy Smith. Sure, there had been other organists before, but like all great jazz musicians, Smith found a unique voice on his instrument. He did away with much of the blaring vibrato prevalent in previous organ styles, and he found new tonal

organ styles and combinations that emphasized darker, warmer textures instead of the stringent, bright settings employed by forerunners like Wild Bill Davis and Milt Buckner. Using the volume pedal, Smith had a wide dynamic range and could gradually build a performance from a whisper to a roar. Many of his heroes were horn players, and Smith's improvisations echoed the bebop sensibilities of Charlie Parker and the magisterial harmonic exploration of Coleman Hawkins, all executed with dazzling keyboard chops inspired by Art Tatum. Smith passed away in early 2005.

Prepare to be amazed all day Friday, December 8 as we deliver 17 hours of the incredible Jimmy Smith for our next birthday broadcast.

AARON PRADO



Holiday Treat: Ramsey Lewis



Whether as pianist, bandleader, composer, educator, spokesman, disc jockey, or television show host, Ramsey Lewis has been at the forefront of the crusade to bring jazz to a wider audience since the 1950s. A native of Chicago, Lewis formed a highly popular piano trio in the late 1950s. After about a decade of solid sales, by jazz standards, Lewis and his band hit pay dirt in 1965 with a national hit that became one of the

quintessential soul jazz tunes of the decade. "The In-Crowd" reached number five on the pop singles chart and number two on the album chart, catapulting Lewis to stardom. Since then, Lewis has continued to bring his accessible brand of jazz to the masses. At the age of 71, Lewis shows no sign of slowing down. His latest project is a public television program called *Legends of Jazz*. On this new show, Lewis plays host to generations of jazz masters with lively discussion and plenty of amazing performances. Unfortunately, this program isn't carried locally right now. A double disc CD/DVD set from earlier this year has proven to be one of the standout jazz releases of 2006. This year, we'll bring you a Ramsey Lewis lunch feature for a holiday treat starting Christmas day. Happily, that means we'll be rolling Lewis' great Christmas album to kick off the week!
AARON PRADO

The Happy Horn of Clark Terry



Trumpet legend Clark Terry will turn 86 years old on December 14. Few jazz musicians can boast a career as long or impressive as Terry's. Since his early days playing at local jazz clubs in his home town of St. Louis over 60 years ago, Terry has become one of the most recorded musicians ever. He has composed over 200 songs, performed for 7 consecutive U.S. presidents, and even become a knight in Germany. It was his stint

playing for the Navy band during World War II that first got Terry noticed back in the early 1940s. Soon, he was one of the most in-demand trumpeters among the big bands. During the 1950s, he spent quality years with both Count Basie and Duke Ellington, eventually breaking into a solo career in the mid-1950s. During this time, Terry collaborated with stars like Ella Fitzgerald, Coleman Hawkins, Oscar Peterson, and Ray Charles. In addition to his lively, exuberant tone, and remarkable soloing skills on both the trumpet and flugelhorn, Terry is also known for his trademark scat singing skills, which have become a staple of his live appearances. With hundreds of recordings to his credit, Terry continues to perform, record, and educate the next generation of jazz players.
J. D. SWERZENSKI

Top Spins

Pat Metheny / Brad Mehldau *Metheny Mehldau*

This match made in jazz heaven is a primarily guitar / piano duo record. If you thought these two musicians would play well together, prepare to have your expectations exceeded. Two smoking cuts add Mehldau's bassist Larry Grenadier, and drummer Jeff Ballard.

Ray Charles *Ray Sings, Basie Swings*

Okay, so Ray Charles and Count Basie never actually recorded together. This album features new recordings by the current Count Basie "ghost band," backing a previously unissued vocal / keyboard track by Charles. The result is a satisfying Ray Charles album with some unusual tunes like "Oh, What Beautiful Morning." Ray Charles fans shouldn't hesitate to pick this one up.

Jimmy Heath Big Band *Turn Up the Heath*

Bebop saxophone legend Jimmy Heath gets back to his big band roots with this high-octane record. This album features screaming arrangements of some of Heath's classic tunes, as well as brand new compositions.

Upcoming

BIRTHDAY BROADCASTS

Jimmy Smith
December 8 | 5 am - 10 pm

Max Roach
January 10 | 5 am - 10 pm

LUNCH FEATURES

• Monday-Friday, 11 am-1 pm •

Dave Brubeck | *Piano*
December 4 - 8

Clark Terry | *Trumpet*
December 11 - 15

Chet Baker | *Trumpet, voice*
December 18 - 22

Ramsey Lewis | *Piano*
December 25 - 29

Milt Jackson | *Vibraphone*
January 1 - 5

Kenny Wheeler | *Trumpet*
January 8 - 12

Jimmy Cobb | *Drums*
January 15 - 19

Antonio Carlos Jobim | *Composer*
January 22 - 26

Jazz Shrines | *Various*
January 29 - February 2

UPCOMING EVENTS

Kenny Barron Solo Concert
December 4 | *UTSA Recital Hall*
For tickets, call (210) 458-5685

Rachelle Ferrell
January 13 | *Laurie Auditorium*
For tickets, call (210) 207-2234

For more information visit www.krtu.org