



**JAZZ** | **91.7** FM **KRTU**  
*for San Antonio* | TRINITY UNIVERSITY

MAY 2006

# Sound Check

*Birthday Broadcast*  
Miles Davis | May 26



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

*From the Booth*

Dear Members:

For the past three years, KRTU has been active in producing and promoting significant jazz events in San Antonio. From Carver | Trinity Jazz Collaborative concerts, to Jazz'SAlive and Gardens by Moonlight, we strive to foster an amazing local scene that offers quality jazz performances. We are committed to ensuring that jazz has a home in the Alamo city, with numerous opportunities for you to experience live music at its best.

In fact, KRTU began a partnership with Gunn Automotive and The Witte Museum last summer to bring you Sunday Jazz at the Witte. Talented local jazz acts performed live in the courtyard of the Witte nearly every Sunday afternoon during the summer and fall. If you enjoyed this wonderful experience as so many others did, you will be happy to know that this series will now be bringing you great music year round, as Sunday Jazz at the Witte will now take place on the second Sunday of **every month**.

We invite you and your family to join us, as improvisation and swingin' beats fill the air at the Witte Museum once again. Sunday Jazz at the Witte will kick off on Mother's Day May 14th with a special performance by female vocalists including Shelley Murray, Joan Carroll, and Bett Butler.

Looking ahead, you can expect a fresh lineup of San Antonio's favorite jazz artists in 2006. You can spend a relaxing afternoon with vocalist Ken Slavin on June 11, let Henry Brun and the Latin Playerz take you away with jazz and salsa fusion on July 9, and get down with the Regency Jazz Band, performing tunes from the masters of be-bop and hard bop on August 13.

Admission to the museum gets you into the show, and you can look to KRTU to keep you informed as this series continues and more jazz events unfold right here in San Antonio.

YVETTE NEVAREZ

K R T U

**Genera**  
Dr. Willi  
wchrist@  
(210) 99

**Faculty**  
Dr. Rob  
rhuesca@  
(210) 99

**Operati**  
Ryan We  
rweber@  
(210) 99

**Music D**  
Aaron Pr  
aprado@  
(210) 99

**Directo**  
Matt Fle  
mfleege@  
(210) 99

**Directo**  
Yvette N  
ynevare@  
(210) 99

**Secreta**  
Brad Fo  
bfox@tri  
(210) 99

S T U

**Student**  
Nick Cla

**Jazz Ma**  
Paul Feir

**College**  
Brent Ev

C

**Telephc**  
999-831  
999-891

**Mailing**  
One Trin  
San Ant

**E-mail** ,  
KRTU@t

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YVETTE NEVAREZ

## K R T U M A N A G E R S

### **General Manager**

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

### **Faculty Station Manager**

Dr. Rob Huesca  
rhuesca@trinity.edu  
(210) 999-8169

### **Operations Manager**

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

### **Music Director**

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

### **Director of Underwriting**

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

### **Director of Development**

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

### **Secretary**

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

## S T U D E N T S T A F F

### **Student Station Manager**

Nick Cladis

### **Jazz Manager**

Paul Feinstein

### **College Rock Manager**

Brent Evans

## C O N T A C T

### **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 After Time



Why keep coming back to Miles? Haven't we gotten enough of his brooding music? Haven't we traversed his familiar catalogue often enough already? Of course, the answer on all counts, is that we keep coming back to Miles' music because it rewards repeated listening.

The first rule of music appreciation is that if you really want to internalize a piece of music and begin to fully comprehend what's going on, you must experience it many times. Of course, we don't listen to anything and everything over and over again. That kind of attention is reserved for the masters. The messages locked inside Louis Armstrong's solo on "Potato Head Blues" or Bix Beiderbecke's statement on "Singing the Blues" can't be unlocked after just one listen. That's part of what makes them timeless classics and enduring works of art 79 years after they were recorded.

As for Miles Davis, there are plenty of timeless moments whose magic continues to reveal itself a

little more each time one hears them.

The first of these took place in November of 1945, when a young Miles Davis, just 19 years old, took part in a Charlie Parker recording session. Bird's masterpiece "KoKo," with Dizzy Gillespie sitting in on trumpet, is the best well-known tune from this session and considered *the* quintessential bebop recording, but another tune recorded that day, "Now's the Time" offers the first important solo statement from Miles Davis' horn. While many trumpeters in 1945 were striving to sound like Dizzy Gillespie, Miles, knowing he couldn't sound like Dizzy, takes another approach. He plays with less velocity and excitement, but seems to choose his notes more carefully, crafting long phrases that seem complete in and of themselves. This cooler style would change the jazz landscape forever. Many musicians in 1945 wondered why the great Charlie Parker would play with an unknown trumpeter from St. Louis. Listen to "Now's the Time" and you'll hear why.

Another magic moment took place 11 years later on the title track of *'Round About Midnight*. For this minimalist masterpiece, Miles uses a Harmon mute, which gives the trumpet a breathy, pinched, metallic sound. Though Miles first used this mute in 1954 on his recording of "Solar," it was "Round About Midnight" that made the Harmon a Davis

trademark. Using the mute, Miles managed to turn the loud, brash, brassy voice of the trumpet into an intimate whisper. Miles wasn't calling out the cavalry, he was seducing a lover or telling a secret. Listen to "Round About Midnight" about ten times and you'll start to understand what that secret is.

Let's shoot forward another 8 years to 1964, when Miles was performing at Philharmonic Hall with his new rhythm section: Herbie Hancock, Ron Carter, and Tony Williams, along with tenor saxophonist George Coleman. Miles had played the tunes on *My Funny Valentine* hundreds of times already, but he always had something new to say. On "Stella By Starlight" the exposition of the melody is a gorgeous reduction, really a rubato paraphrase underscored by Hancock's colorful

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# BIG3 Palladium Orchestra

## May 5

Laurie Auditorium | 8 pm

\$35, \$30, and \$25 tickets available at all Ticketmaster locations or by phone at 224-9600



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re-harmonizations. At the end of the first chorus, Miles signals the band to bring in the pulse with a few quick stabs on his trumpet. His solo builds over the next few choruses until a series of exclamatory repeated notes in the upper register bring the solo to a dramatic close. The overall impression is that of a musician in complete command not only of his own instrument but of his band.

These last three examples sum it up nicely: Miles found a simpler alternative to the verbose language of bebop. The profundity and control with which he spoke this language communicate something larger than just notes to the listener, and thus his music begs repeated listening. Hear the magic moments of Miles Davis during our birthday broadcast May 26.

AARON PRADO

**BIG3** Palladium  
Orchestra



**May 5**

**Laurie Auditorium | 8 pm**

\$35, \$30, and \$25 tickets  
available at all Ticketmaster  
locations or by phone  
at 224-9600



## His Song



It's always kind of funny to watch people as they listen to Keith Jarrett recordings for the first time. They seem to really like the music, but at some point they'll furl their brows, crane their ears, and ask, "What is that noise?" Behind the beauty of the piano notes, many Keith Jarrett recordings include a variety of sounds made by Jarrett himself. Seemingly in a state of transcendental possession, Jarrett sings, groans, and sighs in an often distracting manner, and these

sounds can sometimes stand in the way of a first time listener's enjoyment of the music. Jarrett's mannerisms are so pronounced that one reviewer noted that sometimes it's hard to tell whether Mr. Jarrett is playing the piano or giving birth to it.

All that aside, Jarrett is and has been one of the finest and purest improvisers on the planet since the 1960s. After stints with Charles Lloyd and Miles Davis, Jarrett embarked on an acoustic music crusade that continues to this day. As an exclusive artist for ECM records, Jarrett has produced over 60 releases with record producer Manfred Eicher. With Eicher's support, Jarrett took on the daunting challenge of playing completely improvised concerts around the world. The most famous of these, the *Köln Concert* remains the best selling solo piano album ever. In addition, Jarrett led quartets based both in the states and in Europe, both of which served as fertile ground for his prolific composition talents. A consummate keyboard technician, Jarrett even pursued a serious and successful career playing western classic music for a while, winning over critics who were skeptical that a jazz musician was fit to perform Bach, Mozart, and the ilk.

For the last 23 years Jarrett has toured and recorded extensively with his "Standards" trio, with bassist Gary Peacock and drummer Jack DeJohnette. This group has masterfully interpreted the American popular songbook and has become one of the best piano trios currently active.  
AARON PRADO



**Music for  
the People  
with Aaron Prado**

**weekdays 9 - 11 am**

6 *Sound Check*

## Full Nelson

A proven hard-bop saxophonist, Oliver Nelson's reputation as an active composer and arranger soon surpassed his renown playing abilities. With an arrangement style that hails to Quincy Jones' early compositions, Nelson strikes an impressive figure whose song "Stolen Moments" is a memorable standard for progressive big band jazz.

Launching a professional music career early in life, Nelson began in 1947 performing with St. Louis-area bands, leading to a membership in Jordan's big band as second alto saxophonist and arranger. Following a service stint with the navy, Nelson moved to New York, working with the likes of Erskine Hawkins and Wilbur Little. Between 1959-61, Nelson recorded several albums for Blue Note, displaying a creative and adaptable style when working with equally-accomplished musicians such as R&B giant King and ever-competent Jimmy Forrest on *Soul Battle*, and distinguished multi-instrumentalist Eric Dolphy on *Scream in' the Blue*. In 1961, Nelson recorded his hallmark album *Blues and Abstract Truth* for Impulse!, joined by an all-star lineup including baritone saxophonist George Barrow, trumpeter Freddie Hubbard, Bill Evans, bassist Paul Chambers, and drummer Roy Haynes. The song selections penned by Nelson, *Blues* would include quintessential versions of "Stolen Moments," as well as "Hoe-Down," and "Yearnin'." Although Nelson would record for Impulse! throughout the decade, Nelson turned his attention to arrangement duties, where he would become the era's premier arranger, assisting in the recordings made by Jimmy Smith, Monty Montgomery, Eddie "Lockjaw" Davis, Stanley Turrentine, and others. Arrange your schedule to listen to the crafted by Nelson's recordings during his Lunch Feature on May 2.



**Trans  
Saturdays**

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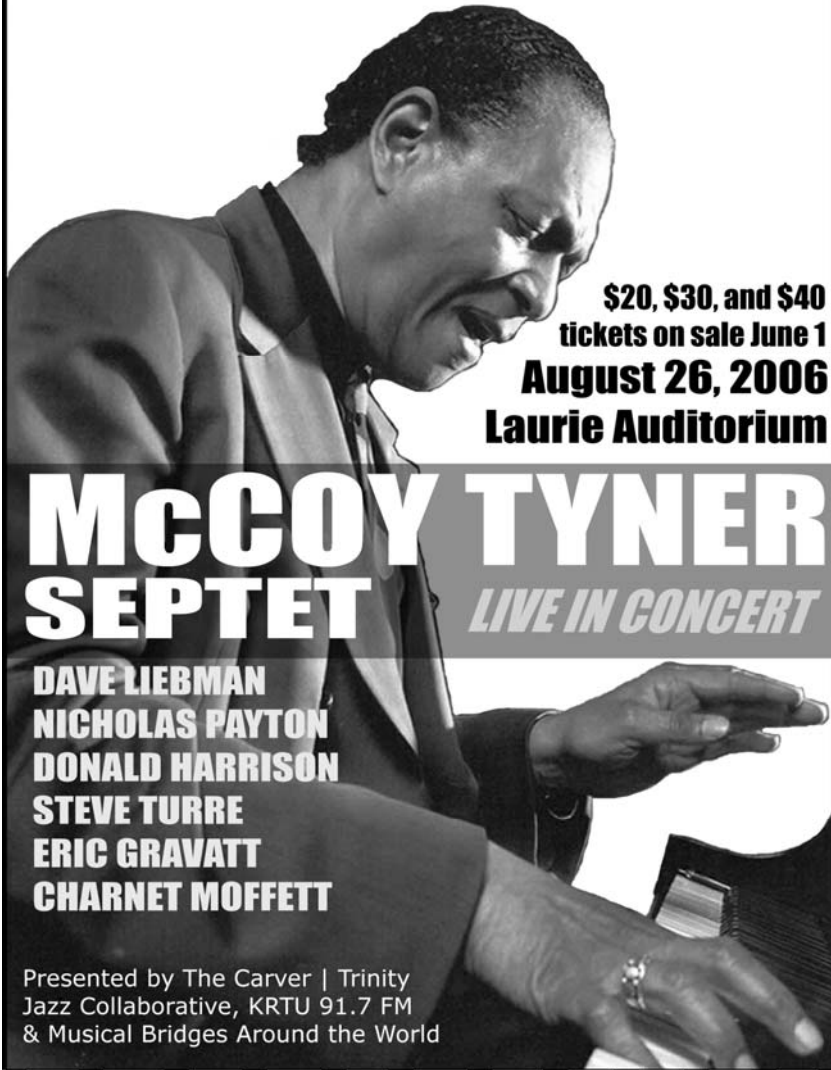
Launching a professional music career early in life, Nelson began in 1947 performing with St. Louis-area bands, leading to a membership in 1951 with Louis Jordan's big band as second alto saxophonist and arranger, all at the age of 17! Following a service stint with the navy, Nelson migrated to New York, working with the likes of Erskine Hawkins and Wild Bill Davis. Between 1959-61, Nelson recorded several albums for Prestige as a leader, displaying a creative and adaptable style when performing with equally-accomplished musicians such as R&B giant King Curtis and the ever-competent Jimmy Forrest on *Soul Battle*, and distinctive multi-instrumentalist Eric Dolphy on *Screamin' the Blues* and *Straight Ahead*. In 1961, Nelson recorded his hallmark album *Blues and the Abstract Truth* for Impulse!, joined by an all-star lineup including Dolphy, baritone saxophonist George Barrow, trumpeter Freddie Hubbard, pianist Bill Evans, bassist Paul Chambers, and drummer Roy Haynes. With all of the song selections penned by Nelson, *Blues* would include the quintessential version of "Stolen Moments," as well as the memorable "Hoe-Down," and "Yearnin'." Although Nelson would record other albums for Impulse! throughout the decade, Nelson turned his attention to arrangement duties, where he would become the era's foremost arranger, assisting in the recordings made by Jimmy Smith, Wes Montgomery, Eddie "Lockjaw" Davis, Stanley Turrentine, and countless others. Arrange your schedule to listen to the crafted brilliance of Oliver Nelson's recordings during his Lunch Feature on May 29 - June 2.

PAUL FEINSTEIN

**Transitions**  
**Saturdays 5 - 7 pm**

May 7

# THE STORY OF **impulse!** RECORDS



**\$20, \$30, and \$40**  
**tickets on sale June 1**  
**August 26, 2006**  
**Laurie Auditorium**

## **MCCOY TYNER** **SEPTET** *LIVE IN CONCERT*

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**STEVE TURRE**  
**ERIC GRAVATT**  
**CHARNET MOFFETT**

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Special lecture by Aaron Prado			

for reservations or more information, contact Yvette Nevarez,  
 Director of Development, at 210-999-8337 or ynevarez@trinity.edu

## *Top Spins*

## *Upco*

### **Jaco Pastorius Big Band** *The Word is Out | Heads Up*

Although the great electric bassist is long gone, having died in 1987, his old colleague Peter Graves has put together an amazing big band to interpret and extend the Pastorius legacy. This is the band's second release, and it picks up where the first left off, with a who's-who line-up of special guest bassists and high-energy arrangements.

### **Taylor Eigsti** *Lucky To Be Me | Concord*

At 21, this phenom pianist's debut on Concord showcases his hip original compositions and intelligent arrangements of jazz standards. Startlingly powerful and astonishingly subtle at the keyboard, this young virtuoso exhibits a maturity that belies his years. Eigsti represents the best of jazz's next generation.

### **Pat Martino** *Remember | Blue Note*

For this all-star tribute, the master guitarist pays homage to the great Wes Montgomery. Martino skillfully strikes a delicate balance between a classic straight-ahead sound and the more edgy, modern sound we've come to expect on his albums. A must-have for jazz guitar fans!

**BIRTHDAY E**  
**Miles**  
 May 26 | 5

**LUNCH F**  
 • Monday-Friday

**Growing Jazz | F**  
 May 1 - 5

**Keith Jarrett | F**  
 May 8 - 12

**Gil Evans | Arra**  
 May 15 - 19

**Miles Davis | Tr**  
 May 22 - 26

**Oliver Nelson | J**  
 May 29 - June 2

## **UPCOMIN**

**Big 3 Palladium**  
**Presented by the**  
**Jazz Collaborati**  
 May 5 | *Laurie A*  
 Schooled in Afro-  
 these sons of Lat  
 take San Antonio

**Sunday Jazz at t**  
**Mother's Day Sp**  
**Shelley Murray,**  
**and Bett Butler**  
 May 14 | *Witte A*  
 Local female voc:  
 to moms on Moth

For more information visit [www.kr](http://www.kr)

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**BIRTHDAY BROADCAST**

**Miles Davis**

May 26 | 5 am - 10 pm

**LUNCH FEATURES**

• Monday-Friday, 11 am-1 pm •

**Growing Jazz** | *various*

May 1 - 5

**Keith Jarrett** | *Piano*

May 8 - 12

**Gil Evans** | *Arranger, Bandleader*

May 15 - 19

**Miles Davis** | *Trumpet*

May 22 - 26

**Oliver Nelson** | *Tenor Sax*

May 29 - June 2

**UPCOMING EVENTS**

**Big 3 Palladium Orchestra**  
**Presented by the Carver | Trinity**  
**Jazz Collaborative**

May 5 | *Laurie Auditorium*  
Schooled in Afro-Cuban rhythms, these sons of Latin jazz giants take San Antonio by storm!

**Sunday Jazz at the Witte**  
**Mother's Day Special featuring**  
**Shelley Murray, Joan Carroll,**  
**and Bett Butler**

May 14 | *Witte Museum*  
Local female vocalists pay tribute to moms on Mother's Day.

For more information visit [www.krtu.org](http://www.krtu.org)

*Sondre Lerche / Duper Sessions*



The latest album from indie heart throb Sondre Lerche seems almost made for KRTU, offering a perfect mix of jazz and indie-rock stylistics. In fact, this album is so far removed from Lerche's previous works that it may be better suited for jazz programming than Nocturnal Transmissions. Songs such as "Night and Day" and "Everyone's Rooting for You" are irresistibly catchy due to the strong jazz-influenced piano lines and syncopated rhythms. Although each song is just as appealing as its predecessor, therein lays the main problem with the album. Each song is so similar that it blends together to sound like one extended piece. Each track becomes more mundane upon additional listens. Nevertheless, this Norwegian songwriter has hit a homerun with these infectious jazz-toned tunes and strong indie ballad vocals. Just make sure to balance the album with other selections in between each listen.

Recommended Tracks: 2, 6, 8.

LIBBY WARDLAW

*The Flaming Lips / At War with the Mystics*



It's not easy staying relevant, but that's what makes The Flaming Lips so remarkable. With over twenty years of experience and four line-up changes behind them, this Oklahoma City trio remains a significant force in the alt-rock ethos. Their 11th official studio release *At War With the Mystics* proves exactly why

the Lips have vivaciously managed to outlast their contemporaries. Scaling down the grandiose orchestral styling of their last two outings, the Lips replant the guitar sound that put them on the proverbial map. The material benefits immensely from this decision, proven by the fuzz rocker "The W.A.N.D." and the tripped-out groove of "Free Radicals." But the Lips haven't completely deserted their past atmospheric tendencies. Tracks such as "Pompeii Am Gotterdammerung" and "My Cosmic Autumn Rebellion" attest to that. Truly, *Mystics* confirms a step forward for a band that never bothered to entertain the idea of slowing down.

Recommended Tracks: 2, 4, 7, 10, 11.

J.D. SWERZENSKI

*Top Spins*

**Graham Coxon**

*Love Travels at Illegal Speeds*  
EMI

*Love Travels at Illegal Speeds* is Coxon's 6<sup>th</sup> solo release and he proves that he can still play indie rock with the best of them. The lead single, "Standing on My Own Again," is mainstream, but the rest of the album more than makes up for it. The second single on the album, "You & I," conveys Coxon's signature sound and harshly reminds Damon Albarn that Blur will never be the same without Coxon.

**Eagle\*Seagull**

*Eagle\*Seagull* | Paper Garden

Imagine if Coldplay and the Arcade Fire had a child. Hard to believe, but it has happened. Eagle\*Seagull is that child and they only have their rock pseudo-parents' good qualities. Their self-titled debut, while a limited release, is something that should not be missed. Eagle\*Seagull will be one of your 'top spins' for a while.

**Field Music**

*Field Music* | Memphis Ind.

After an explosive performance at SXSW, Field Music receives our strong recommendation. "You Can Decide" is our personal favorite and we predict it will be one of yours as well. While the album becomes a bit unwieldy at times, Field Music's debut will not disappoint.

*Upcoming*

**LIVE FROM**  
• Thursda

**May 4** Belai

**May 11** Mor

**May 18** Sou

**May 25** tba

**CONCERT**

**The Fall**  
May 2 | *Stubb'*

**Animals of the**  
**J Dimenna, Si**  
May 3 | *Sam's*

**Helio Sequen**  
**Crystal Skulls**  
May 4 | *La Zor*

**Mogwai**  
May 6 | *La Zor*

**OK Go**  
May 8 | *Stubb'*

**Elf Power**  
May 17 | *Emo'*

**Elephant, Sou**  
May 23 | *Antor*

**Pretty Girls M**  
**The Joggers**  
May 25 | *Emo'*

For more information visit [www.krtu.org](http://www.krtu.org)

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## LIVE FROM STUDIO A

• Thursdays 10 pm •

**May 4** Belaire

**May 11** Morris Orchids

**May 18** Sound Team

**May 25** tba

## CONCERT CALENDAR

### The Fall

May 2 | *Stubb's BBQ (ATX)*

### Animals of the Bible, J Dimenna, Single Frame

May 3 | *Sam's Burger Joint*

### Helio Sequence, Crystal Skulls

May 4 | *La Zona Rosa (ATX)*

### Mogwai

May 6 | *La Zona Rosa*

### OK Go

May 8 | *Stubb's BBQ*

### Elf Power

May 17 | *Emo's (ATX)*

### Elephant, Sound Team

May 23 | *Antone's (ATX)*

### Pretty Girls Make Graves, The Joggers

May 25 | *Emo's*

For more information visit [www.krtu.org/noc\\_trans](http://www.krtu.org/noc_trans)



**JAZZ 91.7**  
*for San Antonio* | TRINITY UNIVERSITY  
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Featured in the  
JUNE issue of  
**Sound Check:**

Kenny Barron  
Dinah Washington  
Milt Hinton