



JAZZ 91.7
for San Antonio | TRINITY UNIVERSITY

KRTU-FM 91.7

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 San Antonio, Texas 78212

Featured in the
 December issue of
Sound Check:

Jimmy Smith
 Dave Brubeck
 Chet Baker



JAZZ 91.7 KRTU
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NOVEMBER 2006

Sound Check

Birthday Broadcast
 Coleman Hawkins | November 21



Did you know
you can support KRTU
by making a Bequest Gift
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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.

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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

Lemonheads

The Lemonheads

After a ten year hiatus, the Lemonheads have returned! That's right, Evan Dando and the crew have put out a self-titled album that's just as rewarding as their last release *Car Button Cloth*. In fact, many people say this is the album that should have been released back in 1995, we certainly won't be the ones to disagree.

Emily Haines & Soft Skeleton

Knives Don't Have Your Back

The highly esteemed singer of Metric and member of Broken Social Scene has released her first solo album. Four years in the making, *Knives Don't Have Your Back*, includes collaborations with some of Toronto's greatest artists. Most of this album is softer than Metric, but it is a nice introspective piano-heavy disc.

Beck

The Information

Beck's new album was three years in the making and sounds like it would fit nicely between *Sea Change* and *Guero*. It is full of ballads and "bep," the self-titled descriptor for Beck's personal style of indie-rap. Perhaps not the best introduction for those still trying to discover why Beck is so popular, but for the true fan, a must-add to his extensive catalogue of oddities.

Upcoming

LIVE FROM STUDIO A

• Thursdays 10 pm •

November 2 *The Narwhals*

November 9 *Archer Avenue*

November 16 *Tammany Hall Machine*

November 23 *Goodnight, Fish*

November 30 *Rice & Beans*

CONCERT CALENDAR

Primus

November 1 | *Austin Music Hall (ATX)*

The Rapture

November 7 | *Emo's (ATX)*

30 Seconds to Mars

November 10 | *Sunset Station*

Islands

November 18 | *Emo's (ATX)*

My Morning Jacket

November 18 | *Stubb's (ATX)*

Motion City Soundtrack & The Format

November 25
Freeman Coliseum

Imogen Heap

November 26 | *La Zona Rosa*

For more information visit www.krtu.org/noc_trans



Yo La Tengo / *I Am Not Afraid of You...*



Since their first debut out of New Jersey in 1985, Yo La Tengo has never let us down in terms of a new surprise. Each album since has introduced their audience to a new sound, feeling or style. This year's *I Am Not Afraid of You...* is a must have for any indie fan. It combines serious rock tracks with beautiful ballads. Each track is as inventive as the

last and each strikes a chord with the listener. It is rare to find an album that contains a majority of catchy hits and memorable melodies, but Yo La Tengo does just that. What started as a tiny husband and wife duo out of New Jersey 20 years ago has blossomed into one of alt rock's most respected performances. This new album, because of its acutely eclectic nature, will not disappoint and will all in all leave the listener wanting another listen.

Suggested Tracks: 3,4,6

LIBBY WARDLAW

Grizzly Bear / *Yellow House*



If you're looking for the indie-pop sweetness of Grizzly Bear's first full length album, *Don't Ask*, you're about to be very disappointed. Although these top-notch Canadian musicians broke out with full force from the ever-affluent Canadian indie music scene just last year, their second album fails

to strike any chords with the listener. It is a collection of songs to fall asleep to, and not meant for active listening. Each song fades into the next with an ambient shoe-gazer aura. A stripped down sound is not all bad, however. It's a nice, slow, mellow album perfect for any sad or rainy day soundtrack. The myriad instruments used on the album give it an array of sound that produces a unique folk quality. Owen Pallett (better known as Final Fantasy) performs the string arrangements on the song "Marla." All in all, this album is beautiful, sweet, and sad: something entirely different from their debut.

Suggested Track: 4

LIBBY WARDLAW

From the Booth

Dear New and Renewing Members:

Nearly every week we hear from listeners around the world (yes, around **the world**) who tell us that KRTU, your jazz station, is one of the best they have ever heard. The staff and students work very hard to bring you the best jazz and independent college rock you could hear anywhere. But we couldn't do it without your support.

As a non-profit radio station, we depend on our listeners to fund the largest part of our operating budget. Your commitment to great jazz enables us to broadcast this important music every day. To all of our renewing members, I want to say that we appreciate you for sticking with us. To all of our new members, welcome aboard. By answering our call you have become part of an exciting experiment in jazz radio that is happening right here in San Antonio.

This experiment starts with a fulltime professional staff that is passionate and knowledgeable about jazz, a music library that continues to add both hard-to-get classics and the latest challenging cuts, community volunteers who give their own time and music for specialty shows, students who receive hands-on experiential learning in broadcast, and a university committed to the arts. Add our members, both old and new, and we have all the ingredients necessary to create and sustain one of the greatest jazz radio stations in the nation.

Whether it's playing great jazz seventeen hours every day of the year, bringing great jazz musicians to San Antonio through our collaborations, or growing jazz in San Antonio by sponsoring workshops and donating concert tickets to middle school and high school students, thanks to your help KRTU is thriving.

Thanks for believing in KRTU.

William Christ,
General Manager

KRTU MANAGERS

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The Gilded Hawk



Of the handful of towering jazz giants - the players whose mastery and innovation shaped the music's future - saxophonist Coleman Hawkins might be the least recognizable to modern jazz audiences. Though he is the acknowledged father of the tenor saxophone, time has faded the Hawkins legend. The marketing of classic jazz has left him somewhat in the shadows of more recent saxophone innovators like John Coltrane and Sonny Rollins. At KRTU, we're doing our part to stem this injustice, with an entire day devoted to Hawkins' music on his birthday November 21.

Born in 1904, Hawkins' first significant gig was with the Fletcher Henderson Orchestra in the 1920s. Hawkins was there when a young trumpet player by the name of Louis Armstrong flew in from Chicago and proceeded to teach the band how to swing and how to take a hot jazz solo. Hawkins learned Armstrong's lessons better than anyone else, and soon he was the star soloist in the Henderson band.

What's remarkable here is that up

to this point (1925) there hadn't been a star saxophone soloist in jazz or any genre of music. The saxophone was a relatively new instrument, having been invented in 1846 by Adolphe Sax. It was mainly used in marching music and as a novelty instrument. In the early days of jazz, the saxophone still played second fiddle to the more established clarinet, and the rare saxophone solos we find on records going back to the early 1920s consist of little more than rhythmic honks. Simply put, no one had figured out how to make the saxophone an expressive instrument. Today we think of the breathy sound of a saxophone as sexy and evocative, but in the 1920s, that sound didn't exist. It was Coleman Hawkins who coaxed soft caresses, coos, and sighs into the tonal palette of the saxophone. In addition to his ability to get many different sounds out of the saxophone, Hawkins was a technical virtuoso, and an improviser of unparalleled melodic gifts. His dominance was such that it wasn't until the end of the 1930s that other saxophonists (Lester Young chief among them) challenged the Hawkins throne. Despite the growing number of rivals, Hawkins remained the gold standard of saxophonists.

To his credit, Hawkins never stopped growing as a soloist. While many swing musicians looked down on the innovations of bebop in the 1940s, Hawkins, always a staunch modernist,

Top Spins

Jason Moran

Artist in Residence

Pianist Moran's latest release seeks to communicate clearly ideas best described as abstract. Incorporating traditional as well as non-traditional instruments and practices, the final result mixes subtlety with overt oration to convey Moran's ideal of social and artistic authenticity.

Madeleine Peyroux

Half the Perfect World

Vocalist Peyroux follows her wildly popular 2004 release *Careless Love* with more of the same. Featuring her characteristically spare arrangements of standards, pop covers, and originals, Peyroux's sultry voice commands attention as it bounces through the album with a uniquely nonchalant swing.

Don Byron

Do the Boomerang

Clarinetist/saxophonist Byron is best known for making cerebral and often challenging music. In a dramatic switch, Byron has just released a bona-fide soul jazz record. Covering the music of the great Junior Walker, the band sounds like they're have a ball. With gritty vocals, rollicking grooves, and punchy bass lines, this is one for your next house party.

Upcoming

BIRTHDAY BROADCAST

Coleman Hawkins

November 21 | 5 am - 10 pm

LUNCH FEATURES

• Monday-Friday, 11 am-1 pm •

Clifford Brown | *Trumpet*

October 30 - November 3

Hubert Laws | *Flute*

November 6 - 10

Lost Masters VI | *Various*

November 13 - 17

Teddy Wilson | *Piano*

November 20 - 24

Brothers in Jazz | *Various*

November 27 - December 1

UPCOMING EVENTS

Kenny Barron | *December 4*

UTSA Monday Night Artist Series

Tickets: (210) 458-5685

This special solo concert puts the modern jazz master center stage.



For more information visit www.krtu.org

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Thursdays

Just "Feels" Good

Come by for **DINNER**
stay for **JAZZ**

DINNER 6 - 10 pm
Tapas (small plates) or Chef's Special

LIVE JAZZ 8:30 - Midnight

NOVEMBER Chef's Special:
Dinner for 2 Mahi Mahi
w/ asparagus risotto
& Carmen's Ha Cha Cha Brownie
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embraced the new music, with its jagged rhythms and complex harmonies. In fact, Hawkins played a significant role in the development and popularization of bebop. Hawkins took part in many of the original bebop recordings and hired youngsters like Thelonious Monk, Miles Davis, J. J. Johnson, Max Roach, Shelly Manne, Don Byas, and Oscar Pettiford.

Grasping Hawkins' open-mindedness is essential to understanding his importance; Hawkins was there at the beginning and was one of the jazz pioneers, but he took part in every major stylistic innovation in jazz up to his death in 1969. The prime of his career lasted well over 40 years, and during that time Hawkins played swing, bebop, hard bop, third stream, bossa

nova, soul jazz, and even avant-garde. His huge tone inspired generations of saxophonists, his surging, dramatic improvisations set the bar for melodic exploration, and his innate competitive spirit lifted the energy level of every recording in which he took part.

While he may not get the same attention these days as some of the glossier, sexier names in jazz, Coleman Hawkins must be recognized as one of the most important musicians in jazz history, and the man who lifted the saxophone from obscurity to prominence. His voluminous body of recordings boasts some of the most exquisite jazz treasures ever. Savor the Hawk's delights all day November 21 during KRTU's third annual Coleman Hawkins birthday broadcast.

AARON PRADO

MATCHING GIFT

Did you know the impact of your contribution to KRTU could be doubled...possibly even tripled?

Many employers sponsor matching gift programs and will match charitable contributions made by their employees. All you have to do is contact your Human Resources or Personnel Department to find out if you work for a matching gift company, then fill out and mail in the proper form. Thanks!

The Laws of Jazz



The challenges of mastering any one genre of music are enough to keep anybody busy, and that's especially true for both jazz and classical music. For this reason, musicians are usually forced to choose between one and the other, since chasing both would spread one too thin. One amazing exception to that rule, however, is 66 year-old Houston native Hubert Laws. Laws has built a career on versatility, and is independently well-

respected in the worlds of both classical and jazz, to say nothing of his work in the pop, gospel, and R&B fields.

As a classical musician, Laws was a member of the Metropolitan Opera Orchestra from 1968-73, and from 1971-74 was a member of the New York Philharmonic. In addition to having a sublime, perfect tone, unflinching intonation, and a prodigious technique, Laws is a master improviser. He has beautifully interpreted the standard jazz repertoire, and has one of the most successful track records of adapting classical compositions to a jazz context. Recording with record label CTI in the early 1970s, Laws produced an exciting series of albums whose wide-ranging repertoire struck a chord with listeners of all stripes. One Laws album might feature pieces by Igor Stravinsky, John Coltrane, and James Taylor. In straddling the worlds of jazz, classical, and pop, Laws became one of the most popular jazz musicians of the 1970s and 1980s.

Laws continues to perform, tour, and record to wide acclaim. His most recent album appearance is *Findin' the Groove*, a new release by vibraphonist Terry Gibbs. In addition to his own records (he has released twenty albums under his own name) Laws' work with stars like Miles Davis, Aretha Franklin, Quincy Jones, Sergio Mendes, Paul Simon, Leonard Bernstein, and Paul McCartney suggest that this three-time Grammy winner is the world's most all-around accomplished flautist.

Join us for an exciting edition of the Lunch Feature November 6-10 as we take a look at the genre-defying work of Hubert Laws.

AARON PRADO

Brotherly Love

The family that plays together stays together. There are many familial bonds: fathers and sons, mothers and daughters, husbands and wives. But the most consistently productive family connection in jazz music is surely fraternal, with plenty of examples of brothers making the transition from playing in the sandbox to playing on the band stand. Let's take a look at a few notable names, shall we?



Dodds: Clarinetist Johnny and percussionist Baby were New Orleans musicians famous for their work with King Oliver and later Louis Armstrong in the 1920s. Both are important jazz pioneers.

Jones: Drummer Elvin powered the John Coltrane Quartet, while trumpeter/arranger Thad helped define the sound of the modern jazz big band. Pianist Hank rounds out this powerhouse jazz family from Detroit.

Heath: bassist Percy anchored the Modern Jazz Quartet, saxophonist Jimmy is the model of bebop mastery, and drummer Albert (Tootie) is a well of taste and swing. Together, the Heath Brothers formed a highly popular group in the 1970s and 1980s.

Montgomery: Guitarist Wes was the biggest star, but pianist/vibraphonist Buddy and bassist Monk make this a first class family act.

Adderley: Cornetist Nat and saxophonist Julian (Cannonball) were natives of Florida and burst on the New York scene in 1955.

They proceeded to help define soul jazz in the 1960s.

Brecker - Trumpeter Randy and saxophonist Michael formed a high-octane fusion band in the 1970s. They have since proved themselves among the most durable, versatile and exciting musicians in modern jazz.

Marsalis - the most famous name in jazz includes trailblazing saxophonist Branford, drummer Jason, trombonist/producer Delfayo, and of course, trumpeter Wynton.

Celebrate brotherly love. Tune in for jazz brothers past and present for the Lunch Feature November 27 - December 1.

AARON PRADO

Early Bird Jazz
weekdays | 5 - 7 am



Transitions
Saturdays 5 - 7 pm
with Jeremy Donald