



KRTU PRESENTS GRAMMY AND TONY AWARD WINNING JAZZ VOCALIST



dee dee bridgewater
to billie with love: a celebration of lady day

FRIDAY MARCH 26 2010 8PM
 LAURIE AUDITORIUM

TICKETS AVAILABLE AT TICKETMASTER LOCATIONS
 OR BY PHONE AT 210.224.9600

Continuing the Tradition of Live, World-class Jazz KRTU brings vocalist Dee Dee Bridgewater for a Spring Concert

by Kate Rawley Wartars

Mark your calendar! KRTU 91.7 FM is proud to welcome jazz vocalist Dee Dee Bridgewater on Friday, March 26 at 8 p.m. to perform in Laurie Auditorium. As the eighth concert in a continuing KRTU tradition of bringing major jazz acts to San Antonio, Bridgewater's concert will inspire with tradition, innovation and improvisation.

This tradition is founded on the idea that experiencing live jazz breathes extra life into an already vibrant music. Live concerts allow a musician to improvise for the audience, and witnessing improvisation always brings a new depth to jazz. Dee Dee Bridgewater comes to San Antonio to present her newest album, *"Eleanora Fagan (1917-1959): To Billie With Love From Dee Dee,"* in which she pays tribute to the classic recordings of Billie Holiday. It will be a concert certain to include plenty of improvisation and imagination. The concert will feature material from the soon to be released album honoring jazz icon Billie Holiday, who died tragically at the age of 44 a half-century ago.

Over the course of a career that has spanned four decades, Bridgewater has risen to the top tier of today's jazz vocalists, putting her unique spin on standards as well as taking leaps of faith in re-envisioning jazz classics.

"This album is my way of paying my respect to a vocalist who made it possible for singers like me to carve

out a career for ourselves," said Bridgewater. Bridgewater performed the role of Holiday in the triumphant theatrical production, "Lady Day" (based on Holiday's autobiography, *"Lady Sings the Blues"*), staged in Paris and London in 1986 and 1987. "I wanted *"Eleanora Fagan"* to be different, more modern and a celebration, not a recording that goes dark and sullen and maudlin. I wanted the album to be joyful."

Bridgewater added that *"Eleanora Fagan"* goes far deeper than being a tribute album of retreaded classics. "Billie deserves to have her music heard in another light," she said, "and I definitely didn't set out to imitate her."

Bridgewater's longtime bandmate and pianist Edsel Gomez is key to the new sound of the classic music. Gomez wrote new arrangements for the 12 songs on the album, including the African polyrhythmic-charged version of "Lady Sings the Blues" and a re-harmonized version of "All of Me." as well as a new gospel-tinged "God Bless the Child."

In her KRTU concert on March 26, the audience can expect to hear these numbers performed in the style of the album, with the added energy, nuance and improvisation typical of Bridgewater's live performances.

Over the course of her career, she has paid homage to monumental figures of the music world, recording

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Live in Concert: Dee Dee Bridgewater:
To Billie with Love - A Celebration of Lady Day
 Laurie Auditorium, Trinity University
 8 p.m. Friday, March 26, 2010
 Tickets: \$35-\$55 at Ticketmaster outlets
 and at (210) 224-9600
 Or pledge \$240 or more to KRTU at www.krtu.org

My Top Three - Jazz for Rockers

by J.D. Swerzenski

My name is J.D. Swerzenski, and I am a recovering rock fan. The sad truth is that even after four years as a student DJ at KRTU, my appreciation for jazz was only surface level. Sure, a few tracks here and there grabbed me, but otherwise it was always back to Bowie and the Stooges. I attribute this partially to a poor self-introduction to jazz. In an

attempt to figure out what all the fuss was about, I jumped headfirst into the deep waters of Charlie Parker and mid-60's Coltrane, before I learned to doggy-paddle. My attempts to love jazz always sunk.

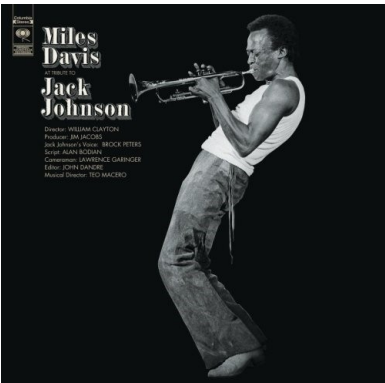
However, as the new KRTU Operations Manager, my desire to enjoy the music has been re-inspired. Thanks to some great recommendations from fellow KRTU staff and some extensive listening, I've finally come around. Here are the top three records that helped me sail the open waters of jazz:

1. Charles Mingus – *Mingus Ah Um* (1959): This was an Aaron Prado recommendation that became the first jazz album I played right alongside my usual Radiohead and Talking Heads records. It's one of those rare albums that manages to be both instantly gratifying and to hold up to repeated listens, simply because it is so melodically strong. Whenever I try to improve someone's attitude toward jazz, this is the record I almost always reach for.

2. Miles Davis – *Tribute to Jack Johnson* (1970): Considering my rock background, this choice is kind of a no-brainer. This tribute to the 1920s heavyweight champion showcases Miles at his grittiest, grooviest and most powerful. With its driving rock back-beat, funky baseline and riff-heavy guitar work, it is often argued whether or not this is jazz (Miles himself claimed it wasn't). However for me, this record was an essential gateway from rock to jazz. Plus, it led me to the greener, or rather *jazzier*, pastures of Miles' earlier stuff.

3. Hank Mobley – *Soul Station* (1960): After laboring over trying to "get" some of the classic jazz recordings, finding Hank Mobley and *Soul Station* felt like an incredible relief. It's an effortlessly cool and enjoyable record, perfect for driving with the windows down. It's also one that for me captures straight-ahead jazz at its peak. Through Hank, I also found my way to the catalogues of the rest of Blue Note's '50s and '60s roster, including Horace Silver, Lou Donaldson and Grant Green, all guys I spin all the time now.

Do you have a "top three jazz" you would like to share, be it three songs, three artists, three albums or three of something else jazzy? Send your short list to krtu@trinity.edu, attn. Top Three Jazz, with a brief introduction to your selection and a list of your top three with descriptions. Submissions should be no more than 400 words. Be sure to include your name, email and phone number. KRTU reserves the right to reprint, broadcast, edit, and use your submission along with your name.



cont. from page 1, Bridgewater concert
albums dedicated to Ella Fitzgerald, Horace Silver and Kurt Weill. In all, Bridgewater's music and theater performances have earned her eight Grammy nominations, two Grammy Awards and a Tony Award.

But with this album Bridgewater delivers one of the most remarkable recording performances of her career. "Dee Dee is a spirited dynamo and a soulful balladeer," says liner note writer Dan Ouellette. "She sings with a razor-edged voice; she scats with abandon; she makes you cry. She even chokes up herself upon descending into the ghoulish drama of 'Strange Fruit,' which serves as the album's poignant finale. She gives a moving read with a sparse arrangement supporting her."

"This album and concert are my way of paying my respect to a vocalist who made it possible for singers like me to carve out a career for ourselves," says Bridgewater.

Instead of playing it safe and recreating her stage performance from "*Lady Day*," Bridgewater reacquaints herself with Holiday, adding a new ray of love on the often misunderstood jazz icon. "I wanted the record to be a collection that would not be like the music of the original show," she said. The philosophy is in keeping with her approach to all of her projects, "I want to move forward, just as I've done with each of my albums."

"Eleanora Fagan (1917-1959): To Billie With Love From Dee Dee" will be released on February 2, 2010, and Bridgewater takes her album on tour with a stop at Trinity University's Laurie Auditorium on Friday, March 26, 2010. And don't forget to tune in to KRTU for the latest cuts on the album.

KRTU invites you to attend the concert to experience the thrill of seeing live jazz breathe extra life into an already vibrant music. Your favorite Billie Holiday classic is guaranteed to be a new experience on March 26, not only because of Bridgewater's new arrangements, but because each song will be unique as it is performed live. We look forward to seeing you in the audience!

For more information, contact KRTU at (210) 999-8917.

The Face Behind the Voice

JC Pagan hosts The Blue Note Hour, Mondays at 7 p.m.

The first time I met JC Pagan, he lifted the sleeve of his shirt to show me a tattoo of the Blue Note logo on his left arm. That was the moment I knew I was with a true jazz fan. Today, JC is the host of KRTU's The Blue Note Hour, a specialty program dedicated exclusively to recordings on the Blue Note label. Take a few minutes to get to know JC Pagan, host of KRTU's The Blue Note hour. You can also find him on the radio every Monday night from 7 to 8 p.m. on 91.7 FM. - Kate Rawley Warters



For you, what is jazz?

JC: Everything. Jazz is everything to me. I don't think I can't sit here and describe what jazz is for everyone, but for me, jazz is life. It is my daily routine. I wake up with it.

I go to sleep with it. In my profession as a creative in advertising, jazz has influenced me professionally. It inspires me with ideas to solve client's problems and needs. It also inspires how I live my life and how I think.

When did you first become interested in jazz?

JC: It all started with Blue Note. In 1994, a coworker introduced me to the album *Blue Train* by John Coltrane, and I was like, wow, this is amazing. Being a graphic artist, I was inspired by the album art of the Blue Note records, and I started exploring jazz music through the album art. I would find an album with art that inspired me, buy the album, and listen and learn about the music. It wasn't until I had made my way through the Blue Note collection that I started to branch out and listen to other jazz musicians and albums. As a graphic designer, the music was so enhanced by the visual art that accompanies the Blue Note albums. The Blue Note album covers designed 60 years ago still have artistic relevance today. They are still hip and significant.

Do you have any favorite musicians or albums?

JC: Well, *Blue Train* by John Coltrane is a personal favorite. It is what started it all for me. And of course anything by Art Blakey is a favorite. Just talking about Art Blakey right now gets my foot tapping. You can't help but start to move when you listen to his music. I am inspired by *A Love Supreme* by John Coltrane. It is challenging music,

but it is so full of everything that makes jazz moving. One of my favorite album covers is *Blue Train*, because Francis Wolff captured the essence of John Coltrane in the photograph.

You have the Blue Note logo tattooed on your arm. Tell me about that. What does that tattoo mean to you?

JC: I like tattoos. I have a few, and on my left biceps, I have the Blue Note logo with the number 1577. It's the catalogue number for Blue Note's *Blue Train* album. It is the one album that John Coltrane did for Blue Note Records. My tattoo doesn't say Blue Note or anything, just the oval with the box. It's a great conversation starter.

For those who say that they don't like jazz, which albums or artists should they listen to?

JC: I always introduce new listeners to jazz with the classic stuff - really straight ahead music from the 50s and 60s, especially *Blue Train* and Miles Davis' *Kind of Blue*. As for the idea that smooth or contemporary jazz is a good way to introduce a new listener, I say no, get rid of it. Burn that stuff. I already burned all of mine because it is not authentic jazz. There is no substitute.

What is one thing you wish more people knew about KRTU 91.7 FM?

JC: We are so lucky to have this station in San Antonio. I have had the opportunity to travel to many of the great jazz cities around the country - New York, L.A. and Chicago - and truthfully when I listen to KRTU, the programming rivals any of the world's most notable jazz stations. KRTU does a phenomenal job. And jazz radio is not something that is everywhere. We are very lucky to have the station here in San Antonio.

[Read more from JC Pagan online at www.krtu.org.](http://www.krtu.org)

A Guide to Watching Jazz on Superbowl Sunday by Ron Nirenberg

Improvisation, audience participation, the unique presence of each player, the unmatched spectacle of a well-choreographed and executed performance - For many jazz fans, February 7 will be just

another Sunday. But consider football and the frenzy of the Super Bowl as another irreplaceable and American treasure celebrated by many and featuring some of the same elements we love about jazz.

The spontaneity that takes place between each interlude and the fact that no two shows are exactly the same keeps the audience on its toes. If you have favorites

on the stage, the friendly competition that erupts between performers makes the event that much more compelling.

Super Bowl Sunday may be a reminder to take a moment to consider all that you love about jazz.

The features of great musical art and the pinnacles of organized sports are not so incongruous. In fact, take a look at the musical metaphors on the gridiron alone: Teams try to control the "tempo" of the game, playing fast or slowing things down when appropriate. When all 11 players seem to be moving in unison, they are referred to as being "in rhythm." In

contrast, when things don't go well, they're "out of sync," or lacking harmony. A player who can adjust creatively on the fly is celebrated as a great "improviser".

Football is the inherent harmony and artful display of teams executing scripted plays from a playbook. It's not unlike the experience of watching expert craftsmen on rhythm, reeds, brass and vocals take a unique composition and make it original, again and again.

Sports fan or not, Super Bowl Sunday may be a reminder to take a moment to consider all that you love about jazz.

Upcoming Events

Black History Month in San Antonio

February 1 - 28 |

www.sablackhistory.com

Tune in for special *Jazz Break* programming Feb. 8 through 12 from 12 p.m. to 1 p.m. with host JJ Lopez.

KRTU Spring Fund Drive

March 5 - March 12

Make your pledge early at krtu.org or by calling (210) 999-8917.

Dee Dee Bridgewater Live in Concert

March 26, 2010 | *Laurie Auditorium*
8 p.m.

Tickets available at Ticketmaster and by calling (210) 224-9600.

Sunday Jazz @ the Witte

April 11 | *Henry Brun and the Latin Playerz*

4 - 7 p.m.

Sunday Jazz @ the Witte

May 9 | *The Divas*

4 - 7 p.m.



JAZZ 91.7 KRTU
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KRTU-FM 91.7

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Featured on-air in
February & March:

Black History Month
New Orleans Jazz
Dee Dee Bridgewater

On the Air

Free Jazz Hour |

with Ben Judson

Mondays from 9 p.m. – 10 p.m.

Over the last two years, Ben has diligently offered up some of the most challenging jazz programming to be found on KRTU. The content of his show ranges from standard acoustic free jazz, such as Ornette Coleman and Albert Ayler, to more experimental music from the likes of Sun Ra, Don Cherry and Pat Metheny. While it may be fair to say that this is not one of the more popularized forms of jazz, it nonetheless occupies an important part of jazz history and remains a relevant component on the current live jazz scene.

The Protagonist Jazz Party |

with Darren Kuper and Barry Brake

Tuesdays from 9 p.m. – 10 p.m.

The Jazz Protagonists are not only knowledgeable and entertaining KRTU on-air personalities, they are also members of a very popular piano jazz trio in San Antonio. Since 2001, they have served up fun, engaging programs featuring classic, mainstream recordings with witty commentary as well as pre-recorded programs featuring San Antonio musicians. Darren and Barry have that rare ability to both entertain and teach when they talk about jazz.

Contempo |

With Richard Ybanez

Sundays from 8 p.m. – 10 p.m.

Richard has been covering the contemporary jazz scene for KRTU since late 2003. His programming showcases the more creative side of contemporary jazz with artists like the Yellowjackets, Four 80 East and Spyro Gyra that largely avoid the predictability and droning of elevator music. Contempo is a calculated effort to shed the negative connotations of the "S" word in jazz. As Richard serves up the more interesting side of contemporary jazz, and his show has become a great place to wind down on Sunday evenings.

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