

Sanchez Joins Baylor Jazz

The Baylor Jazz Ensemble, under the direction of **Alex Parker**, played its final concert of the year with saxophonist **David Sanchez** Saturday, April 25, at Jones Hall on the Baylor Campus..

TJO To Perform 'Band Voyage' Concert

Temple Jazz Orchestra fans will be able to bid the ensemble 'band voyage!' at a special concert June 26.

TJO leaves for Europe on June 28, and the Friday night concert will preview the material it will perform at a series of concerts in France, Switzerland and Holland. The pre-tour concert is scheduled to begin at 7:30 pm Friday 6/26, in the Azalee Marshall Cultural Activities Center, 3011 North Third Street in Temple. Major support for the concert is being provided by **Scott and White**.

TJO flies to Paris on June 28. The first concert is scheduled at **Jazz a Vienne**, a major festival at Vienne near Lyon, on July 2. The following day TJO will travel to Geneva to perform for a special Independence Day celebration at The United States Mission to The United Nations, in Geneva Switzerland. Following the noon concert, the group will hop back on the bus to drive to Glieze, France, for a special shared evening performance with the "Big Band de L'Ouest" at the Beaujolais Festival.

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TJO Director Tom Fairlie

Sanchez is a Grammy award-winning jazz tenor saxophonist from Guaynabo, Puerto Rico. After performing as a freelance artist in New York with many top Latin players, Sanchez joined **Dizzy Gillespie's** United Nation Orchestra in 1990. Since 1993, Sanchez has released eight CDs.

In 2005, he won the Grammy award for Best Large Jazz Ensemble Album for his 2004 album *Coral*, which was two years in the making. He's also been visible in a different sense, as one of the musicians spotlighted in a recent multimedia ad campaign for clothing retailer Banana Republic.

The Ensemble opened the concert with **Frank Foster's** "Blues in Hoss Flat", with solos by trombonist **Bruce Faske** and tenor saxophonist **Mary Gant**. John Fedchock's arrangement of the



David Sanchez

John Coltrane standard "Central Park West" served as a feature for tenor saxophonist **Chase Peeler**, who is currently a Fullbright candidate.

The balance of the concert featured Sanchez with the ensemble. Sanchez, who has been

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CTJS Sets Fall Scholarships

CTJS has announced availability of jazz scholarships for fall 2009. The deadline for submission of applications for one of the twelve scholarships is August 14.

CTJS offers two \$400.00 (full) scholarships and ten \$200.00 (half) scholarships to qualified students. The full scholarships will be awarded based on ability and financial need, while the half scholarships will be based on ability.

All lessons will be taught on the **Temple College Campus**. Small school and home school applicants are welcome. Applicants should be enrolled in grades 7 through 12 for the Fall 2009 semester. Lessons are for Fall 2009 only.

Students applying for a scholarship must be enrolled in their school band and jazz band (if applicable) at the time of application and must maintain enrollment during the period of lessons. Home school students are exempt from this requirement, but will need to demonstrate a strong interest in performing jazz. Directors of students



Paul Atwood, spring 09 scholarship winner

must either be a full member of CTJS, or be an institutional member of CTJS.

Students receiving a full scholarship (\$400.00) will be responsible for a \$35.00 processing fee. Students receiving a half scholarship (\$200.00), will be responsible for the other half of their lesson fees (\$200.00) plus a \$35.00 processing fee.

Each student will receive a total of ten one-hour jazz-based lessons from an instructor chosen by the Central Texas Jazz Society. These will begin in September 2009.

Students will also be required to participate in at least one of the CTJS jam sessions. There will be a jam session in November of 2009. All fees will be handled through the Temple College Academie Musique.

For details, contact **Brent Colwell** at Temple College.

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Evans at Westlake: II, V, I, PLAY!

—story and photos by Greg Bashara

The countdown to success in improvisation might not be cued by the traditional five, four, three, two, one—but rather, II – V – I if saxophonist **Bill Evans** has anything to say about it. And he does...plenty!

“Jazz is a language like any other spoken language,” Evans said during an improvisation clinic at Westlake High School in Austin on Thursday, May 14th, a day before his guest artist appearance with Westlake’s jazz ensemble.

The saxophonist’s thirty-year jazz career includes stints with **Miles Davis**, **John McLaughlin** and the **Mahavishnu Orchestra**, and **Steps Ahead**. He co-leads the **Soul Bop Band** with trumpeter **Randy Brecker** and leads **Soulgrass**, which blends jazz and bluegrass.

In Evans’ easy conversational style he talked about “how to express yourself musically through improvisation.” He said that learning short musical motifs along with various ways to play them is like “learning vocabulary and grammar to put our sentences in an expressive order when we speak.” The musical progression he referred to during the clinic and recommended is the II – V – I.

The II – V – I progression is a cadence and an important building block in jazz and pop music. The pattern is a progression of chords which leads to a resolution and is a unifying factor in many familiar tunes, such as the standard, “Honeysuckle Rose”.

Evans explained that too often jazz improvisation is described as just “playing what you feel.” He prefers to show students concrete jazz “licks” that can be learned and combined to form a musical thought, “much like when we communicate using our spoken language. If students are only told



to play what they feel, it creates a mystique about the language of jazz and leaves them confused about how to begin. “

Evans also talked about the importance of listening to recordings of jazz greats such as **Sonny Rollins**, **Joe Henderson** and **Michael Brecker**. He recommended

listening as much as possible because “you’ll discover your sub-conscious will pick up on more than you think. “

“As you listen, try to figure out what they’re playing and work out the licks on your instrument. This way you continually increase your vocabulary so that you are saying something with your improvisation without having to think about it,” he said. He also discussed the importance of knowing and being able to play the major and minor scales in all variations and to work on technique exercises to gain better facility on the instrument.

Evans also advised his audience to listen to and learn jazz standards on their respective instruments. And as they do, they should try to pick out the II – V – I progressions within those tunes. He followed these comments with a beautifully played solo rendition of “In A Sentimental Mood”, which clearly showed everyone in the room what he was communicating with his horn.

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Evans at Westlake: II, V, I, PLAY!

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In 1981 Evans was referred by saxophonist **Dave Liebman** (with whom he had been studying) to play with **Miles Davis**. After he got over the shock of Miles himself calling him on the phone, they set up an audition and Evans recalled how nervous and intimidated he was. But after Bill played a blues in F, Miles said “Ok, let’s go get something to eat.” Evans couldn’t over-emphasize his relief at that! (Evans toured and recorded with Davis for the next three years).

Evans used that story to underscore how important it is “to practice and keep yourself at the ready, because there will come a time perhaps when you’re given an amazing opportunity to pursue your music in ways you can’t imagine, and all your hard work will pay off in that one moment.” He emphasized, “Work hard to be ready.



Evans also emphasized how important it is to get along with people while keeping a focus on what you want to do. He said this is as true in the music business as in any other profession. He noted that Miles would say, “I’ve never fired anyone, they fired themselves.”



Evans covered a lot conceptually in his hour-long clinic but he still gave the audience individual items and ideas to think about and apply as they relate their own experience levels to the language of jazz. He closed by expressing how grateful he was to be able to travel the world and play his music, all the while continuing to grow and learn himself. “If you love what you’re doing, you’re willing to pay the price to do it.”

And Now, A Word for Our Sponsors

CTJS now has nine active sponsors under the sponsorship program established in February. The program is intended as another means of raising funds to fulfill the CTJS mission while further enhancing its relationship with and presence in Central Texas.

Sponsorship levels range from "Jazz Master" (\$1000 or more) to "Patron" (\$50 to \$100). All sponsors will receive recognition in printed programs for concerts and events sponsored by the CTJS and elsewhere.

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Greg Rhoads, a CTJS Side man Sponsor, brings you two convenient locations to serve the world's best sandwich with that funny name---**Schlotzsky's**. But don't stop. Greg next brings you the Best Ice Cream in America--**MaggieMoo's!** Moo holds Blue Ribbon Awards from the National Ice Cream Retailer's Association for five flavors: Vanilla, Vanilla Bean, Chocolate, Dark Chocolate, and Strawberry.

Neal Jakubowsky is a CTJS Improviser Sponsor. Neal is the proprietor of **Neal's Reeds & Brass**, and considered by his peers to have one of the finest horn repair shops in Central Texas. With a over 30 years of trained repair experience plus a yearly volume of over 1,500 repairs, Neal's shop is located at 2706 Bird Creek Drive, Temple, Texas 76502 , Phone (254) 228-5821. Repairs for Neal can also be left at Von Music, 1401 S 31st Street, Temple, Texas.

David Sanchez at Baylor

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hailed as the most profound young tenor saxophonist working today drew, on his roots and influences to produce an unusual and adventurous blend of Latin Jazz and post bop. He began with "Woody 'n' You", written by **Dizzy Gillespie** originally for **Woody Herman** but considered by many, including Sanchez, as one of Dizzy's most enduring compositions. The group continued with "The Forgotten Ones", a tribute to the city of New Orleans, written by Sanchez and played strictly as a melody with no improvisation. Sanchez next explored the **Michael Philip Mossman** setting of **Mongo Santamaria's** "Afro Blue," a composition frequently performed by **John Coltrane**; it additionally featured solos by **Brian Martinez** on trumpet.

Sanchez next used a combo from within the ensemble to perform his "Ay Bendito". He was accompanied by **Andrew Olmstead**, **Pat Kelly**, guitar; **David Perryman**, bass; and **Daniel Webbon**, drums. Composer-arranger **Maria Schneider** (who visited Baylor several years ago) was represented here by her beautiful "Rich's Piece", in a feature performance by Sanchez. The evening concluded with the Michael Philip Mossman arrangement of Dizzy Gillespie's "A Night in Tunisia." with Sanchez on the tenor sax and Brian Martinez on trumpet.

It was an outstanding evening of contemporary post-bop jazz flavored by the Caribbean, South American and African music that Sanchez listened to while growing up (he started on percussion, switching to saxophone in high school). It also clearly demonstrates the high quality of the Baylor jazz program under Alex Parker.

--Larry Simonette

'Band Voyage' for TJO

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On July 4 and 5 TJO will be in Montreux Switzerland for the **Montreux Jazz Festival**. There are afternoon performances scheduled on both days. After Montreux the band becomes tourists for a few days, with stops in Grindelwald and Lucerne Switzerland and a Rhine River cruise in Germany. On July 10 the band will be in Rotterdam to perform at the **North Sea Jazz Festival**. TJO returns to Texas on July 12.

Tickets are required for the June 26 pre-tour concert but are free.



David Sanchez with the Baylor Jazz Ensemble

SORRY--GONE TO JAZZ

Your editor, his assistant, and most of the board of the CTJS will be off in Europe with the Temple Jazz Orchestra in July. As a result, there will be no July/August CTJS Newsletter. We hope to offer a blog of our activities in Europe, and we are also planning a special look at the tour for early August. The regular bimonthly schedule will resume in September.

THURSDAY JAZZ AT O'BRIENS

There's still time to catch the fabulous **Fifty Fingers** at work at O'Briens, 11 East Central in Temple. The band, led by drummer Michael Morris, performs May 28, June 11, and June 25. The band includes DJ Eisenhart, saxophones; Sparky Thomason, trumpet; Ben Irom, piano and Vince Bryce, bass.