

JULY

2010

The Coastal Jazz Association

P.O. Box 60205 • Savannah, GA • 31420 • 912.920.1317

Larry Dane-Kellogg, Editor



A Nationally Recognized Non-Profit Organization Dedicated To Preserving America's Original Music – JAZZ

Jazz: Live It - Learn It - Love It

The Coastal Jazz Association Presents



JAZZ IN JULY

The Howard Paul Quartet

featuring

Pianist George Mesterhazy

Sunday July 25th – 5pm – Westin Savannah Harbor – Free For Members

Jazz in July, in Savannah Georgia - overlooking the historic Savannah River. And the city's beautiful skyline. WOW ! And to top it all off, virtuoso guitarist Howard Paul will front a Quartet that features the skillful George Mesterhazy on piano.



George Mesterhazy

himself, has a strong foundation in jazz). And this is not the half of it. His copious music resume is filled with such jazz luminaries as Gary Burton, Rebecca Parris, Fran Jeffries, Mark Murphy, Clark Terry, Phil Woods, Steve Gilmore, Red Holloway, Bill Berry, Franky Capp, Les Paul, Karrin Allyson.

Jazz pianist George Mesterhazy has had a diverse career as an accompanist for a broad spectrum of musical legends. This who's who of headliners includes Jaye P. Morgan, Bernadette Peters, Anthony Newley, Jack Jones, Bobby Rydell, Chita Rivera; comedian Billy Crystal (who

He performed nationally and abroad with jazz legend Shirley Horn until her death in 2005. His performing and arranging credits include the two Grammy-nominated Shirley Horn recordings: "Loving You" and "May The Music Never End".

Continued on page 2

Noteworthy

The Howard Paul Quartet Continued

Mr. Mesterhazy currently accompanies and arranges for San Francisco-based jazz singer Paula West.

He is an adjunct professor on the music faculty at Rowan University. The Merion Inn has been home to George and his Steinway for the last 10 years, where he can be heard nightly when not on tour.

Howard Paul is a longtime Savannah resident, a nationally respected jazz guitarist. He serves as president/CEO of Benedetto Guitars, the world's premier maker of jazz guitar.

Jazz – Just Across The River presents: The Howard Paul Quartet, featuring George Mesterhazy, Sunday, July 25th @ 5 pm at the Westin Harbor Resort on Hutchinson Island. The concert is free for Coastal Jazz Association members and \$10 for non-members. It's Free if you join!!!

More info at 912.920.1317

**Sights and Sounds
of Savannah Jazz**

By: Julius "Boo" Hornstein

It is a good time for jazz in Savannah. Part of this musical resurgence can be seen in the increased demand for Savannah author "Boo" Hornstein's historical "Sites and Sounds of Savannah Jazz." Hardcover \$30 More Info: (912) 236-3424 or email at hornsteindrb@aol.com

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Jazz-Just Across the River
The Sean Bolden Group

Sunday, August 22nd
Westin Savannah Harbor

Drummer/pianist, Sean Bolden's intense passion for music has translated into making him one of the most accomplished and much in -demand jazz musician in the Coastal Empire. As a studio musician, he has played and recorded with some top jazz musicians including Robin Eubanks, Big Black (Nee: Daniel Ray), Tom Lure, and Stefan Harris on the national scene, as well as area jazz icons such as Teddy Adams, Eric Jones, Doug Carn, Delbert Felix, Tony Royster Sr. and many others.

Mr. Bolden is currently finishing his soon to be released CD, "My Thoughts."

The Sean Bolden Group will perform at the Westin Resort on Sunday, August 22 @ 5pm. Free for Coastal Jazz Association members and \$10 for non-members.

Attendees who join CJA while at the concert will also be admitted for free. For more info call: 912.920.1317 or go to

www.coastal-jazz.org

The Final Coda

- Andy McCloud, bass, 62
- Bill Dixon, trumpet, 84
- Fred Anderson, saxophonist, 81
- Marvin Isley, bass, 56
- Stanley Martin "Kay" Kaufman, drums, 86
- Tony Cennamo, jazz DJ, 76

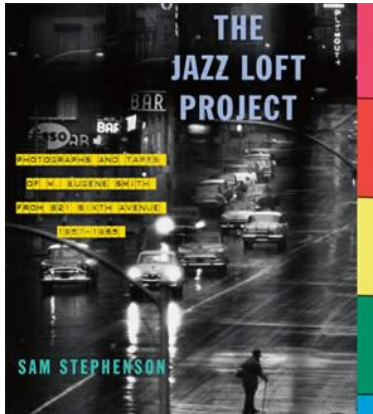
Music Knows No Boundries: Music is a Gift of God. It is not bound by language, country, religion . . . or even instruments

The Word on Jazz . . .

The Jazz Loft Project

Photographs and Tapes of W. Eugene Smith from 821 Sixth Avenue, 1957-1965

By Sam Stephenson



In 1957, Eugene Smith, a thirty-eight-year-old magazine photographer, walked out of his comfortable settled world—his longtime well-paying job at *Life* and the home he shared with his wife and four children in Croton-on-Hudson, New York—to move into a dilapidated, five-story loft building at 821 Sixth Avenue (between Twenty-eighth and Twenty-ninth streets) in New York City’s wholesale flower district. Smith was trying to complete the most ambitious project of his life, a massive photo-essay on the city of Pittsburgh.

821 Sixth Avenue was a late-night haunt of musicians, including some of the biggest names in jazz—Charles Mingus, Zoot Sims, Bill Evans, and Thelonious Monk among them—and countless fascinating, underground characters. As his ambitions broke down for his quixotic Pittsburgh opus, Smith found solace in the chaotic, somnambulistic world of the loft and its artists. He turned his documentary impulses away from Pittsburgh and toward his offbeat new surroundings.

From 1957 to 1965, Smith exposed 1,447 rolls of film at his loft, making roughly 40,000 pictures, the largest body of work in his career, photographing the nocturnal jazz scene as well as life on the streets of the flower district, as seen from his fourth-floor window. He wired the building like a surreptitious recording studio and made 1,740 reels (4,000 hours) of stereo and mono audiotapes, capturing more than 300 musicians, among them Roy Haynes, Sonny Rollins, Bill Evans, Roland Kirk, Alice Coltrane, Don Cherry, and Paul Bley. He recorded, as well, legends such as pianists Eddie Costa, and Sonny Clark, drummers Ronnie Free and Edgar Bateman, saxophonist Lin Halliday, bassist Henry Grimes, and multi-instrumentalist Eddie Listengart.

Also dropping in on the nighttime scene were the likes of Doris Duke, Norman Mailer, Diane Arbus, Robert Frank, Henri Cartier-Bresson, and Salvador Dalí, as well as pimps, prostitutes, drug addicts, thieves, photography students, local cops, building inspectors, marijuana dealers, and others.

Sam Stephenson discovered Smith’s jazz loft photographs and tapes eleven years ago and has spent the last seven years cataloging, archiving, selecting, and editing Smith’s materials for this book, as well as writing its introduction and the text interwoven throughout.

W. Eugene Smith’s Jazz Loft Project has been legendary in the worlds of art, photography, and music for more than forty years, but until the publication of *The Jazz Loft Project*, no one had seen Smith’s extraordinary photographs or read any of the firsthand accounts of those who were there and lived to tell the tale(s).

Published by Alfred A. Knopf, Hardcover,
288 pages Price: \$40.00



n The Record . . .

Jasmine
Keith Jarrett and Charlie Haden



Keith Jarrett: piano
Charlie Haden: bass

Jarrett and Haden back together again! Thirty three years after the break-up of Keith Jarrett's great 'American quartet', the

pianist and bassist Charlie Haden reunited for an album of standards, played with deep feeling. "Jasmine" includes such classic songs as "Body And Soul", "For All We Know", "Where Can I Go Without You", "Don't Ever Leave Me" and more. Intimate, spontaneous and warm, the album, recorded at Jarrett's home, has affinities, in its unaffected directness, with Keith's "The Melody At Night With You". Jarrett and Haden play the music and nothing but the music - as only they can. As Keith Jarrett says in his liner notes: "This is spontaneous music made on the spot without any preparation save our dedication throughout our lives that we won't accept a substitute... These are great love songs played by players who are trying, mostly, to keep the message intact." (ECM)

first discs being recorded for ECM when the pianist was still at work in the adventurous free-jazz group Circle. The beautifully performed 1971 music aside, this collection is a fascinating piece of history, because it was ECM boss Manfred Eicher's idea to reignite a solo piano jazz-improv tradition more or less abandoned since the era of Art Tatum and Errol Garner, and he asked Corea, Paul Bley, and Keith Jarrett to attempt it. A 27-year-old Corea got there first – it would be another year before Bley recorded Open, to Love, and another four before Jarrett's huge Köln Concert hit. Prototypes of Corea's Latin-inflected Return to Forever music are plentiful (Sometime Ago makes its debut here); the second album has a version of Monk's Trinkle Tinkle in which Corea's free-jazz links are reflected in the bold stretching of the song shape; and though the Children's Songs have a tendency to coyness compared with the liquid fluency of the early material, it's a pretty special set. (ECM)



Solo Piano,
Improvisations and
Children's Songs
Chick Corea

This is three Corea solo piano albums, from 1971 (Improvisations 1 and 2 and 1983

Children's Songs), reissued as a box set. The



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SUPPORT LIVE
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Enjoy a patriotic concert
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**Jeremy Davis and the Fabulous
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Two Shows – 3pm And 6pm

On Sunday, July 4th, in the historic
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present the 5th
annual
Savannah
Swings Benefit
Concert; all

net proceeds will go to support the USO Savannah. The show will feature four amazing singers backed by the impressive 20-piece orchestra performing a mix of patriotic music and Rat-Pack-style All-American swingin' standards. For the last few years, Savannah tourists and residents alike have been thrilled and amazed by the voices of Clay Johnson, Trae Gurley and Adam Jones.

The legendary Huxie Scott, who always brings down the house with her soulful singing, will join the cause again this year. One of the standard show-stoppers is the "Armed Forces Salute" which highlights all the military anthems and pays special tribute to all of the veterans and active military in attendance. The show ends with a grand New Orleans style street parade out the front door.

Your show ticket includes a wristband for VIP access to the seating area on River Street for the fireworks after the show -- two shows for the price of one at HALF PRICE! These tickets are located on the ground floor in the center orchestra section and will be assigned upon arrival at will call. Tickets are \$35

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Become a member of the Coastal Jazz Association of Savannah and begin to enjoy the benefits of belonging to a successful organization dedicated to the preservation, scholarship, and promotion of jazz in the Coastal Empire.

The Coastal Jazz Association of Savannah is a non-profit (501)(c)(3) organization and is open to everyone. Members will become a part of our constantly updated database of information and will be able to take advantage of many events, offers, promotions and activities that are organized, promoted and supported on a regular basis by CJA-S

JOIN NOW!

As a member of CJA-S, you will receive the *Noteworthy* newsletter, which is mailed 12 times a year, free admission into our monthly concert series, email reminders of upcoming events. You will also be supporting the week-long Savannah Jazz Festival which is offered every September free of charge.

CJA also administers the Jazz Scholarship Fund which awards tuition assistance to college students for their continued education in jazz studies.



The *Savannah Jazz Festival*, Savannah's biggest free festival, is seeking sponsors and vendors for the 2010 Savannah Jazz Festival which will be held September 19th thru September 26th. Please call: 912.920.1317 or go to www.savannahjazzfestival.org to find out more information about the festival.

Ads in Festival Program are available.

In addition to all the many benefits that a Coastal Jazz Association of Savannah membership provides, you will know that you are contributing to the support of jazz in your community.

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I would like to volunteer for the following:

- Savannah Jazz Festival
- Monthly CJA Events
- Newsletter
- Fundraising
- Securing Festival Vendors

To read your monthly newsletter online please go to: www.coastal-jazz.org.

Mail Application and Check to:
 Coastal Jazz Association
 P.O. Box 60205
 Savannah, GA 31420

For more information Call
 Kim Manigault at
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Membership includes monthly newsletter & free admission into monthly CJA concerts

Larry's Jazz Top 12

1. Anat Cohen - Clarinetwerk Live At The Village Vanguard - Anzic
2. Bill Charlap & Renee Rosnes - Double Portrait - Blue Note
3. Brad Mehldau - Highway Rider - Nonesuch
4. Carrie Wicks - I'll Get Around To It - OAA2
5. Dr. Lonnie Smith - Spiral - Palmetto
6. Jacky Terrasson - Push - Concord Jazz
7. John Fedchock - Live At The Red Sea Jazz Festival - Capri
8. Keith Jarrett & Charlie Haden - Jasmine - ECM
9. Marian Petrescu - Thrivin Live At The Jazz Standard - Resonance
10. Pharez Whitted - Transient Journey - Owl Studios
11. Ray Vega & Thomas Marriott - East-West Trumpet Summit - Origin
12. Tia Fuller - Decisive Steps - Mack Avenue

Jazz "Listenability"

Here are a few publications that might help you to better enhance and understand what you are listening to while embarking on that jazz journey.

1. Jazz - Paul Tanner, David W. Megill, Maurice Gerow - 1997 - 228 Pages
2. Jazz 101: A Complete Guide To Learning And Loving Jazz - John F. Szwed - 2000 - 354 pages
3. Jazz for Dummies - Dirk Sutro - 2006 - 384 pages
4. Listening To Jazz - Jerry Coker - 1978 - 148 pages
5. Listening To Jazz - John H. Martin, William F. Fritz - 1970 - 102 pages
6. Moving to Higher Ground: How Jazz Can Change Your Life - Wynton Marsalis, Geoffrey Ward - 2009 - 208 pages
7. What Jazz Is: An Insider's Guide To Understanding And Listening To Jazz - Jonny King - 1997 - 162 pages
8. What To Listen For In Jazz - Barry Kernfeld - 1997 - 268 pages

Savannah Jazz

The Coastal Jazz Association presents

JAZZ - JUST ACROSS THE RIVER !!! JAZZ IN JULY

The Howard Paul Quartet

featuring

Pianist George
Mesterhazy

Sunday July 25th - Westin Savannah Harbor

Jazz-Just Across the River

The Sean Bolden Group

Sunday, August 22nd

Westin Savannah Harbor

The Coastal Jazz Association and the
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Etymology of "Jazz"

The Word of the Twentieth Century

The origin of the word *jazz* is one of the most sought-after word origins in modern American English. The word's intrinsic interest —the American Dialect Society named it the Word of the Twentieth Century— has resulted in considerable research, and its history is well-documented. The word began as West Coast slang around 1912, the meaning of which varied but did not refer to music or sex. It came to refer to the music in Chicago around 1915. “Jazz” music was played in New Orleans prior to that time but was not referred to by that name.

The word *jazz* makes one of its earliest appearances in San Francisco baseball writing in 1913. Jazz was introduced to San Francisco in 1913 by William (Spike) Slattery, sports editor of the *Call*, and propagated by a band-leader named Art Hickman. It reached Chicago by 1915 but was not heard of in New York until a year later. One of the first known uses of the word appears in a March 3, 1913, baseball article in the *San Francisco Bulletin* by E. T. "Scoop" Gleeson. (Wikipedia)

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THE NEWSLETTER OF THE COASTAL JAZZ ASSOCIATION

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