



**September 2007**

**Edited by Jim Torok and Dick Parker**

*Coda* is the e-mail supplement to the Twin Cities Jazz Society *JazzNotes*. *Coda*, emailed by the first of each month, contains items too new or lengthy for the printed version of *JazzNotes*, and is available free to all TCJS members who give us their email address. Readers are encouraged to submit CD reviews, news items and articles to [torok001@umn.edu](mailto:torok001@umn.edu).

Please e-mail *Coda* as an attachment to friends who might be interested in joining the Twin Cities Jazz Society. They can send an e-mail to [tcjsnews@usinternet.com](mailto:tcjsnews@usinternet.com) or call (763) 862-5694.

If you are interested in receiving your monthly issues of "Jazz Notes" by email instead of first class mail, please contact Starla Barker, <[tcjsnews@usinternet.com](mailto:tcjsnews@usinternet.com)>.

**CONTENTS:**

- ◆ Doc Evans Centennial
- ◆ Public School-Community Partnerships & Gang Violence
- ◆ Jumpin' Jehosafats concert
- ◆ Book review: The Banjo Entertainers
- ◆ Importance of teaching jazz
- ◆ Jazz Vocalists of MN workshop
- ◆ Jazz in Argentina
- ◆ Gigs

## **Carleton College to host Doc Evans Centennial celebration**

Northfield, Minn.— Carleton College will host a weekend centennial celebration honoring nationally renowned jazz musician Paul “Doc” Evans, class of '29, on Friday and Saturday, October 5-6 on the Carleton campus.

In the year of what would have been his 100<sup>th</sup> birthday, the event celebrates Evans' career and examines his influence on the American jazz scene. Organized by Stephen Kelly, the Dye Family Professor of Music, the tribute kicks off Friday with an opening convocation titled “An Introduction to Traditional Jazz” in Carleton's Skinner Memorial Chapel, including a performance by the Doc Evans Memorial Band, led by former "Prairie Home Companion" house pianist and bandleader Butch Thompson and featuring Jon-Erik Kellso on trumpet.



Workshops with student groups will take place throughout the afternoon, with the day's events concluding with a concert by the Memorial Band in the chapel at 8 p.m.

On Saturday, a symposium titled "Doc Evans and Traditional Jazz" will begin at 9 a.m. Featured speakers include John Hasse, '71, the Curator of American Music at the Smithsonian Institution's National Museum of American Music, presenting "Jazz: The First Century... and the American Experience"; Jeffrey Taylor, '81, associate professor of music at Brooklyn College in New York (a stride pianist who performed at the Emporium of Jazz and other Twin Cities venues in the 1980s), discussing "The Dixieland Jazz Revival Revisited"; and Mark Flaherty, '94, Northern Michigan University's assistant professor of music, speaking on "The Cornet Style of Doc Evans." The celebration concludes with a panel discussion, "Remembering Doc," from 1:30-3 p.m.

A 1929 graduate of Carleton, Evans (1907-1977) made it big in the 1940s thanks in large part to a pair of recordings from Disc Records that launched him onto the national scene. That same year the Jazz Limited club in Chicago opened, with Evans leading the band. For the next five years, Evans was a prominent musician in Chicago's jazz scene, playing all of the major clubs, including the Beehive, the Tailspin and the Blue Note, as well as returning to Jazz Limited. His career then went national with tours and engagements all over the country and recordings for Dublin, Joco, Soma and finally Audiophile, for whom he recorded extensively. Evans played in clubs and universities from coast to coast, making stops in Oakland, San Francisco, Los Angeles, Detroit, New York and Boston. He returned to his home state of Minnesota in 1952, toured the upper Midwest as part of the University of Minnesota concert and lecture series and later opened his own jazz club, The Rampart Street Club in Mendota. A mainstay of Minnesota jazz for the rest of his career, Evans played sold-out concerts at Walker Art Center in Minneapolis for ten years.

For more information on the centennial celebration, visit <http://www.docevens.com/> and look for the link to the Doc Evans Jazz Festival. All events are free and open to the public. Contact: Eric Sieger [esieger@carleton.edu](mailto:esieger@carleton.edu) (507) 646-4183

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## **School-community partnerships enhance music programs while maintaining public awareness of gang violence**

*Editor's Note: Ben Doran, a former Murray Junior High student, while a sophomore at Como Senior High in St. Paul, was murdered in a random assault on March 31, 2003, at the Rice Street Recreation Center. To create a platform against violence and reverse grief into beauty, Ben's mother, Maggie Doran, and Rome Hanson, an Afro-Caribbean musician from the group Tropicana, formed the **Ben Doran Foundation**. This foundation is a legacy to Ben's interests as a student of conga drumming, the arts and the sciences.*

*By Vicci Johnson, Murray Jr. High School*

In the spring of 2007, the Park Bugle community newspaper serving the St. Anthony Park area of St. Paul printed an article regarding the Murray Junior High School Challenge Jazz Band Program. The article discussed how young musicians at the school seem to gravitate to the Latin jazz compositions and arrangements of Antonio Carlos Jobim and

Anthony Lopez. So when I received a call from Rome Hanson of the Ben Doran Foundation, offering a trial-after-school program of conga drumming starting this fall, I jumped at the opportunity.

Latin or Afro-Caribbean rhythms are especially challenging to the traditional, rudimentally trained percussion student, for few colleges or universities can find Latin specialists available to be instructors.

The class will focus on the Latin percussion techniques of the conga drum, and Hanson also will include the historical aspects of the art form. Afro-Caribbean rhythms as we know them today have roots in the 1400s, as Spaniards brought slaves into Cuba from two African tribes, the Bantu and Uruaba. While working in the sugar-cane fields, they kept their culture's artistic development underground for 400 years. By the 20<sup>th</sup> century, the integration of African cultures into the Spanish population created two styles of conga hand drumming known today in Cuba as East and West. Murray students will learn specific rhythm patterns such as the Cha Cha, Mambo, Rumba, and the clave of So'n.

For information regarding the Ben Doran Foundation, or in designing a staff-development seminar or student workshop, or engage the group Tropicana, contact Rome Hanson at [rome@bendoranfoundation.org](mailto:rome@bendoranfoundation.org) or <http://www.bendoranfoundation.org/>

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## **Jumpin' Jehosafats to Lead Off the 'Jazz from J to Z' Season**

The Jumpin' Jehosafats will play the first concert of this year's Jazz From J to Z Series on September 22 at 7:00 p.m. at St. Barnabas Center for the Arts, St. Barnabas Lutheran Church, 15600 Old Rockford Road, Plymouth. This is part of a series called "Jazz at St. Barney's." Tickets will be sold at the door, and are \$10 to the general public and \$7 to TCJS members. Parking is free.



*Top, left to right: Fritz Sauer trumpet, Dave Tidball drums, Lyndy Zabel keyboard, Duey Cady trombone. Bottom, left to right: Barbara York vocals, Susanne Mades flute, Elton Brown tuba, Jim Torok soprano saxophone. Not shown are Alan Husby guitar, Joy Judge trombone and flugelhorn, and Kerry Ashmore banjo and clarinet.*

The Jumpin' Jehosafats are a traditional jazz band, but a very unusual one. Instead of the usual gigs, the Jehosafats play only concerts, and play about 40 each year. They have toured widely in the U.S. as well as in Haiti and Jamaica. The concerts are benefits for charities such as Habitat for Humanity and Operation Classroom.

The band is a huge amount of fun. The trumpet plays a strong driving lead, the trombone a gutbucket tailgate, the soprano a Bechet-like obbligato. Leader Lyndy Zabel plays a 4/4 rhythm instead of the usual stride piano, and combines it with a dazzling right hand. Unlike other traditional jazz bands, this one has a flute in the front line. Flute solos such as "Swinging Shepherd Blues" and "Amazing Grace" are a delight as are the duets between flute and reed instruments. The tuba plays a strong bass line, and contributes interesting solos and vocals. Dave Tidball plays remarkably melodic drum solos. The vocalist, Barbara York, sings blues, standards, and gospel. Her range is astonishing. The band has produced two CDs, which include original compositions as well as traditional jazz standards.

The name, Jumpin' Jehosafats, comes from an old explicative commonly used a generation ago. The first Jehosafat was a trumpet player who played for King David and was made his Secretary of State. The name is spelled with an "f" instead of a "ph" in honor of Fats Waller, whose tunes are included in the repertoire. (See the longer article in the September JazzNotes.)

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## Book Review: **The Banjo Entertainers: Roots to Ragtime**

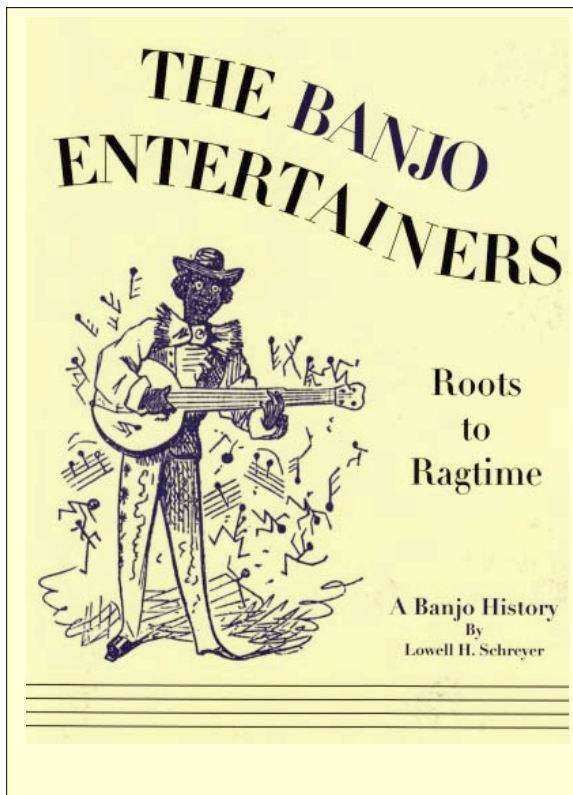
by **Lowell Schreyer**

Minnesota Heritage Publishing

*Reviewed by Dick Parker and Jim Torok*

**T**his is a new book written by a much honored and revered Minnesota musician. In recognition of his writing, research and performance on the banjo, Lowell Schreyer has been inducted into both the Minnesota Music Hall of Fame and the National Four-string Banjo Hall of Fame.

This book is a history of banjo entertainers (Schreyer says they were more than just players), from the beginnings on Southern plantations in the 1700s to the ragtime period at the turn of the 20th century. Schreyer found so much material on that period that the history from that time to the present has been left for a second book.



*Book cover showing banjoist Frank Converse.*



*Photo by Don Jackson*

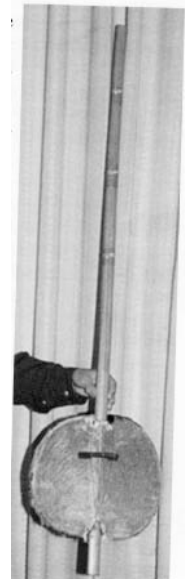
**Lowell Schreyer with daughter Debbie, son Ted (on bass sax) and son-in-law Tom Owens in a 2006 TCJS "Jazz From J to Z" concert.**

Schreyer is well qualified to write a history of banjo entertainers, since he is one himself. He has toured on U.S. riverboats and on concert trips in Europe besides performing on countless gigs and in festivals around the country. He has published a biography of the late Eddie Peabody, perhaps history's best-known four-string (jazz-style) banjo player, whom he knew.

He's also a journalist, retired from careers as a reporter and editor at the Mankato Free Press and directing the news bureau of Mankato State University.

Schreyer did the research for this book during his many years of touring, cranking through the microfilm rolls at local newspapers and libraries in cities and towns he visited. The result is a very complete history of the instrument and the early professionals who popularized it.

The idea of the banjo, regarded as the only American-born musical instrument, was brought from Africa by slaves. It had multiple African ancestors, for example, the Akonting — a papyrus stalk attached to a half gourd whose opening was covered by a stretched animal hide. Three strings went the length of the stalk and transferred their vibrations to the hide via a wooden bridge. There were no frets. An illustration of an Akonting is at right. Frets — wire cross-rails that define the notes on the neck — and more



**Akonting  
front view**

strings were added later, so by the early 1800s the instrument resembled today's five-string banjo, which has a short "drone" or thumb string that sounds a constant note. Some 19<sup>th</sup>-century players continued to use fretless banjos, and Appalachian traditionalists still make and play them today.

Four-string banjos as we know them didn't appear until the early 20<sup>th</sup> century (unless a banjo entertainer broke a string), so we'll have to wait for Schreyer's second volume to learn about the tenor and plectrum players and their instruments. Schreyer, by the way, can play any style of banjo.

The author dug up a surprising number of entertainers, beginning with Joel Walker Sweeney, an accomplished violinist who learned from Virginia slaves in the early 1800s and made the first wood-hoop banjo, based on the gourd instruments. Minstrel troupes grew out of Sweeney's success in the 1830s and 1840s. Schreyer documents the proliferation of those groups with many newspaper ads of the day, along with photos (after photography's introduction in 1839). The cover illustration is an 1850s drawing of minstrel player Frank Converse. And anyone who remembers the New Christy Minstrels from the 1960s will enjoy learning about the original Christy Minstrels in Schreyer's coverage.

The book is encyclopedic in its listing of banjo entertainers and academic in its documentation with footnotes and appendices. One of your humble reviewers fancies himself a banjo player, and upon first glancing at the table of contents noticed a listing of banjoists. Turning to that section, he looked up his own name, for some reason. And found it. "Oh, Lowell, that's nice of you," he thought with a smile. Turning to page 116, he read that Dick Parker (1836-1908) performed during the Civil War years and afterward, and even played in England with Christy's Minstrels.

The book's final chapter takes us into the 20<sup>th</sup> century and ragtime, played on five-string instruments, and some of the earliest recordings. Vess Ossman, for example, waxed "The St. Louis Tickle" in 1906. That piece is central to a question that puzzles hard-core traditional-jazz devotees today: It's a four-strain rag whose second part is the same melody as "Buddy Bolden's Blues," a tune popularized by Jelly Roll Morton decades later. Jelly Roll said Bolden wrote it (circa 1902?), but there's no documentation. Did Morton steal the Tickle strain, or was it lifted from Bolden? Schreyer doesn't address the question. Maybe in the next book.

**THE BANJO ENTERTAINERS: ROOTS TO RAGTIME**

**269 pages, \$35 plus \$5 shipping in USA**

**Available from:**

**Lowell Schreyer,**

**55807 River Fort Drive**

**Mankato, MN 56001**

## Importance of Teaching Jazz to Students

by Barry Zumwalde, President, Minnesota Band Directors Association  
president@mbda.org www.mbda.org

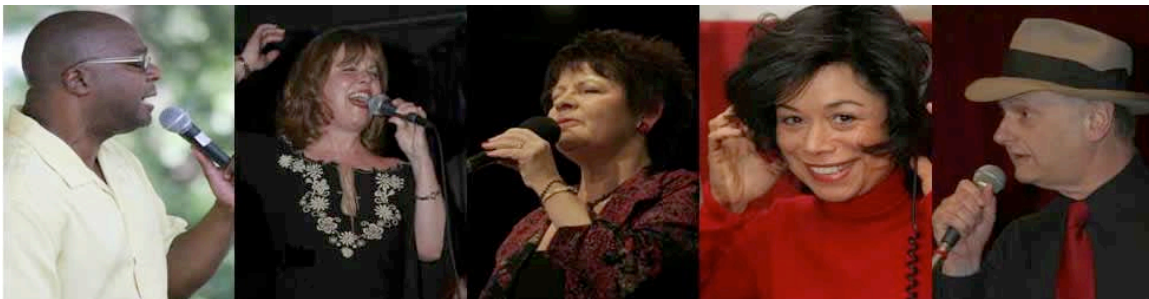
Why is Jazz important to teach to students? There is one glaring characteristic beyond the style and improvisational components that make Jazz an important part of music education – it is uniquely American. In a country where we have so many different cultures and traditions that come from somewhere else, Jazz is one thing that came from here. Most of the arts in our country are inherited traditions from other cultures. Our classical music heritage, for example, is an import from Europe. Jazz has its roots in cultural traditions from other countries, but it became something original. There had never been anything like it until it formed in America. This is part of our heritage. It is a form of expression that no matter our cultural background we can proudly claim it as our own. Students should be exposed to Jazz not only because of its musical value, but also because it is *American*. Jazz is a musical idiom that we should celebrate as a part of our American heritage. There are more Jazz education resources for teachers available than ever before, so it is an exciting time to be able to share this unique art form with students.

Many music educators do not have significant training in Jazz music. However, most of us teach it in some way, shape or form. This should be looked at as an opportunity to learn more about Jazz and as our knowledge and experience grow, so will our enthusiasm. Students' enthusiasm is directly related to the teacher's. It is much easier to teach a subject that we enjoy and are comfortable with. The more we are exposed to Jazz and share Jazz with our students, the more we will appreciate its value in music education as a whole.

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## Jazz Vocalists of Minnesota Offer Public Workshop September 29<sup>th</sup>

Contributed by Andrea Canter



Minneapolis — On **Saturday, September 29<sup>th</sup>**, **Noon – 5 pm**, the Jazz Vocalists of Minnesota will offer a workshop to the public on “Jazz Singing—Getting It Together.” Aimed at student and performing vocalists (age 16+) as well as anyone fascinated by the

art of jazz singing, the workshop will include presentations by acclaimed area vocalists/educators, Bruce Henry, Arne Fogel, Vicky Mountain, Connie Olson and Rhonda Laurie, covering such topics as jazz styles, improvisation and scat, “finding the key,” song forms, charts, band etiquette, stage presence and more. On hand to help with demonstrations and group exercises will be an all-star trio featuring pianist Tanner Taylor, bassist Graydon Peterson and drummer Greg Schutte. The workshop will be held in the lower-level auditorium of *Schmitt Music* at the Galleria in Edina (3200 Galleria at York Av and 70<sup>th</sup> Street).

*Jazz* is an important, unifying cultural force that has grown from a rich multicultural tradition. It is a truly American art form that transcends its roots and is continually growing and changing. A new generation of jazz artists needs to be nourished, educated, inspired, and encouraged by those already proficient in the art. The goal of this workshop is to provide an opportunity to explore the art and craft of jazz singing in a supportive environment with some of the best teaching and performing artists in the Twin Cities. Jazz is one skill that is best learned through experience, and workshop participants will have a full roster of vocal activities, performance coaching and singing jazz.

*The Jazz Vocalists of Minnesota* (JzVMn) is dedicated to the professional advancement of vocal jazz performers and the promotion of vocal jazz to the general public. The organization seeks to create a community of jazz singers in order to share knowledge and experience, offer educational opportunities and to encourage the highest standards of professionalism, musicianship and artistry. In July, JzVMn released its first recording, *Vocalage*, a compilation of work from thirteen member vocalists.

This workshop is limited to 60 participants, so register early! **Workshop registration fee** is \$35 (\$30 seniors 65+ and students): **Mail check** (payable to the Jazz Vocal Coalition) with contact information to: JzVMn Workshop, c/o Donna Wilson, 1052 Ottawa Ave, West St. Paul, MN 55118. Full workshop information will be posted at [www.jazzink.com](http://www.jazzink.com) as of September 1<sup>st</sup>. Questions about the workshop and JzVMn membership should be directed to the President of the Jazz Vocalists of Minnesota, **Rhonda Laurie** at [rljazzsmith@yahoo.com](mailto:rljazzsmith@yahoo.com) or call (612) 802-8398.

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## Jazz In Argentina

by Chris Olson

This summer, Twin Cities-based pianist Laura Caviani and myself were invited to teach at a jazz camp in Jesus María, Argentina, which is located about 400 miles west of Buenos Aires, near the city of Córdoba. The founder of the camp, German Siman (pronounced *Hair-mahn See-mahn*), has visited this country, teaching at the Shell Lake Arts Center, where Laura and I work for a portion of each summer. He has worked closely with Steve Zenz, drummer and educator from Milwaukee, to promote jazz education in both countries. They co-designed the program in Argentina to mirror the jazz camps in Shell Lake.

The camp is held at an old Jesuit monastery, which now houses an elementary school. Needless to say, the architecture is stunning, with an attached museum and a park that is even beautiful in the *winter* month of July. Four teachers and four students from Minnesota and Wisconsin traveled to the other side of the equator to participate in this marvelous cultural exchange. There were several teachers from Córdoba helping with the music and with translations, and each evening we had a chance to perform in groups, mixing the line-up to feature combinations of nationalities and backgrounds.

While Señor Siman is trying to bring North American jazz to Argentina, the students and teachers from this country learned much about the culture and music of South America. An Argentine percussionist gave a master class during which we learned the rhythms (and dance steps!) of traditional forms such as the chacarera and the milonga, which is a predecessor to the tango, for which Argentina is famous.

The warmth and appreciation of the students was overwhelming, as demonstrated when receiving their certificates of achievement after their final performance. Each student thanked us, giving a hug and kiss on the cheek, the traditional greeting in this very European culture. The friendliness and graciousness went beyond the music, as all students, staff, and teachers were acknowledged during meals with words of thanks and applause. The biggest ovation, however, was reserved for the chef, for the fantastic meals, including evening barbeques that went on for hours.

After the camp was over, we experienced the city of Córdoba and traveled to a Tango festival in the beautiful hills of La Falda. There is so much to see in this country and I look forward to visiting again and staying longer. If you are interested in learning more about this special event, or in participating or otherwise supporting it, please visit [http://escuelamusica.com.ar/articulo\\_1.htm](http://escuelamusica.com.ar/articulo_1.htm), a website that has information in both languages. Or contact me through my website, [www.knowtheneck.com](http://www.knowtheneck.com).

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# Gigs

**Doug Little:** Saxophonist and composer Doug Little is leading world-class quartets the first Thursday every month at the Beat Coffeehouse (1414 West 28th Street near the corner of 28th and Hennepin). The shows start at 8:30 pm and the cover is \$6.

## **Lee Engele:**

September 18 at 7:00 pm at the **Times**, 201 East Hennepin Avenue, Minneapolis, in "The Singer Showcase" hosted by Lori Dokken.

September 25 at 6:00 pm. Appearing with Carolyn Jackson - piano, Dave Graf - Trombone, Tom Pieper - bass, and drummer Nathan Norman. At **Twin Cities Jazz**

**Society Annual Meeting.** Open to all Jazz Society members. Contact a TCJS Board Member for information.

**Dhafer Youssef: New World Jazz** Thursday, September 27, 8 pm McGuire Theater A part of the Walker Art Center's 2007-2008 Performing Arts Season \$22 (\$18 Walker Art Center Members)

“The kind of gig you watched and prayed would never end, charged with such magic that you knew you would be telling people about it in years to come.” —*Straight No Chaser* Tunisian-born singer and oud (Arabic lute) virtuoso Dhafer Youssef’s hypnotic, Sufi-inspired music connects the ancient with the modern, the east with the west in an enticing coalescence of culture. Youssef draws on the evocative sound of his Islamic heritage, combining it with new directions in European jazz and “a voice that could stop wars” (*Songlines*) to create timeless atmospheres of sound. In his Minnesota debut, Youssef will be joined by a string quartet and the omnidextrous U.S. percussionist Satoshi Takeishi.

### **"Five By Design" at Shakopee Performing Arts Center:**

On September 8 (7:30 pm) and September 9 (2:00 pm), Five By Design's "Stay Tuned" is inaugurating the grand opening of the magnificent, 800-seat Shakopee Performing Arts Center at Shakopee High School, 100 - 17th Avenue West, Shakopee. Backed by the Robert Baca Jazz Orchestra, "Stay Tuned" is Five By Design's nod to the television variety shows of the 1950s and '60s featuring the music of Henry Mancini, Rosemary Clooney, Bobby Darin, and The Four Lads. See the August Coda for more details

### **Christine Rosholt:**

Note: Appearance at the **Dakota Jazz Club on September 24** is being rescheduled for another date.

I will be going on a Midwest tour in September of 2008 and Spring of 2009 with Tanner Taylor, Graydon Peterson, Jay Epstein and Dave Karr. We will be making a new CD in preparation for the tour, "**Live at the Dakota Jazz Club.**"

Friday, September 7 — **The Norton's Restaurant** (just over an hour from the Twin Cities) W. 7171 135th Avenue, Bay City, Wis. (715-792-2464) 8:00 p.m. to 10:00 p.m

Saturday, September 8 — **Club Saratoga** 331 Canal Park, Duluth, 3:00 pm to 7:00 pm. For 23 years, Billy D & the Route 66 Quartet has been playing every Saturday afternoon from 3:00 pm to 7:00 pm. There is a different guest vocalist every week and the audience is welcome to jam with the band. Club Saratoga is a fun, retro (1950's) bar and a very nice place to spend an afternoon. Christine Rosholt - featured vocalist with The Route 66 Quartet

Friday, September 14 — **The Lodge On Lake Detroit** 1200 East Shore Drive <http://www.thelodgeonlakedetroit.com> Detroit Lakes, Minn., 5:30 -7 p.m. — Wine Tasting Event \$25 per person, no cover for the music from 7:00 to 10:00

Thursday, September 20 — **Wabasha Street Caves**, Swing dance, 215 S. Wabasha Street, St. Paul 55107 — 7:00 to 10:00, \$7.00 cover

Saturday, September 22 — Featured vocalist with Beasley’s Big Band, **Dakota County Music Café**, Nicollet Ave South and County Road 42, Burnsville, 8:00 pm to 12:00 am

Friday, September 28 — **Cafe Havana** 119 Washington Ave N., Minneapolis ,(612) 338-8484 — 8:30 to 12:00 no cover.