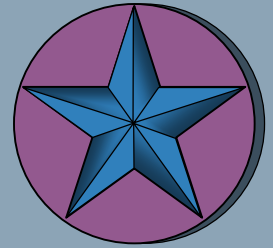


Texas Jazz Educators Association Newsletter



Highlighting Jazz Activities in the State of Texas

May 2011

THE PRESIDENT'S MESSAGE



Hello TJEA Members. I hope that you have had a great school year and that you're looking forward to some time off. I think we all look forward to that at some point in the teaching year.

I do hope that you will make plans to attend the **TJEA Jazz Symposiums** that will take place at the University of Texas Arlington, hosted by our President-Elect **Tim Ishii**. The date is set for June 11, 2011. See details on page 12 of this newsletter.

No doubt some of you will be involved in Summer Jazz Camps. I want to tell you about a Summer Camp that your students don't have to leave home to enjoy. Trumpeter **Willie Thomas** is offering a Student Summer Special on his web site. Check it out at www.jazzeveryone.com. He is using SKYPE video technology to teach students. There is a fee and one gets one lesson a week through September 20, 2011; you also get a free **Jamey Abersold** play-a-long CD once registered. To see more info about the Student Summer Special go to www.jazzeveryone.com/general/sss/. Besides the student summer special he offers plenty of free material to help you with your improvisation. Go check it out I think you will enjoy Willie's laid back approach.

New officers will be taking their position on July 1, 2011. Elected to the Board of Directors is **Roland Sandoval**, President-Elect **Greg Ball** and Treasurer will remain with **Heather Mensch**. I want to congratulate each of these people for stepping up to continue helping to make TJEA a strong organization in the state of Texas.

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Born in Louisiana, moved to Texas at 6 months old and would later play a role in breaking down the segregation of audiences in Houston. You know the name. See complete story, page 2

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Speaking of Greg Ball he will be taking over for me as the TMEA High School Jazz Audition Coordinator. So when Greg calls upon you to serve on a judging panel for selecting the All State Jazz Ensemble I hope you will volunteer as many of you have done for me and for this worthy cause.

This will be my last president's message. I know that **Tim Ishii** and the new officers will

continue to guide TJEA over the next couple of years and continue to strengthen the organization. I want to thank everyone who continues their membership in TJEA and for all the help the Board and Officers have given me during my time as president of TJEA.

Musically,
Sparky Koerner, President TJEA

Illinois Jacquet:

Integrating Houston Jazz

Audiences . . . Lands

Ella Fitzgerald and Dizzy

Gillespie in Jail

By Aimee L'Heureux

[Editor: Coming on the heels of February's Black History Month and April's Jazz Appreciation Month the following article reflects backward in time to give us an appreciation for how the integrated celebration of jazz we take for granted today struggled through difficult growing years. This article first appeared in *Houston History Magazine* and is reprinted here with permission.]

The integration of Houston jazz audiences followed a route of unexpected twists and turns that included the Catholic Church and the arrest of two jazz legends—singer Ella Fitzgerald and jazz trumpeter Dizzy Gillespie. The man behind this mayhem was Jean-Baptiste Illinois Jacquet, a tenor saxophonist from Houston, Texas.

Born in Broussard, Louisiana, in 1922, Jacquet moved to Houston's Sixth Ward with his family at six months old. His mother was a Sioux Indian, and his nickname, Illinois, came from the Indian word "Illiniwek," which means superior men. Playing music ran in his family, with both his father and grandfather playing multiple instruments, and he counted his siblings among some of the many music teachers throughout his life. At age three, Illinois, one of six children, began tap dancing with his siblings for his father's band and later played drums in the Gilbert Jacquet band until he discovered his true love, the saxophone. Illinois Jacquet went to Phillis Wheatley High School in the Fifth Ward and could not wait to start playing in the marching band, which, like the football team, rivaled Jack Yates High School in the Third Ward.

Discussing his time in Houston during segregation, Jacquet recalled, "When I was here I didn't even know there was segregation in Houston until I would leave school or something and go downtown, and I'd see the signs because Phillis Wheatley was such a school [that] there was so much happening . . . they were winners in football team, basketball team, track. We had the best band at Phillis Wheatley, the better-looking girls, and they were light, just like white girls. They were black. They were all kinds. We didn't think about segregation at that time. We didn't realize that was really



Illinois Jacquet played an instrumental role in changing racial attitudes through jazz music, which Norman Granz called "the music of democratic America."

Photo courtesy of the William P. Gottlieb Collection, Library of Congress.

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happening because we had such a great band, you know. . . .” As Jacquet grew older, he began noticing signs of segregation, but he maintained his focus on learning to play music and getting an education.

By contrast, Catholicism, Jacquet explained, influenced integration of audiences and the jazz scene, both in Louisiana and Houston. In Louisiana, when bands would make their way through the state en route to New Orleans, Kansas City, or Texas, the Catholic churches would give them a place to stop and host dances. The Catholic Church, Jacquet said, “played a big role in jazz music, which probably had never been recorded in history.” Jacquet attended St. Nicholas Catholic Church, a black congregation in the Third Ward, where Father Shepherd hosted similar dances on Sundays. Jacquet remembered the integrated audiences for the Sunday dances, “The white people want[ed] to come. They want[ed] to hear the music. There was no one going to stop them. . . .” He reminisced, “And I grew up under that influence . . .”



Elaine Clauder, though not allowed to go to the Houston show, received a signed photograph from Ella Fitzgerald. Fitzgerald's signature is on the back of the photo, encased in matting, which would have damaged the photo if removed.

Photo courtesy of Elaine Van Horn.

In the 1930s, Illinois Jacquet's Phillis Wheatley band was set to play the mezzanine at the Rice Hotel; however, because it was an African American band, the hotel instructed them to enter through the back door. Jacquet became the spokesman for the group and informed the band director that they would not play the gig unless they could come in through the front door like everyone else. Finally, the Rice Hotel agreed to the demand. Jacquet's comments about the incident were quoted in an article in the *Houston Press*: “If you don't say anything, nothing happens.”

Jacquet left Houston after high school to pursue his dream of playing music around the world. At age nineteen, during the first recording session of his career, his classic solo on “Flying Home” recorded with Lionel Hampton Band at Decca Records in New York City on May 26, 1942, produced a new sound and style for tenor saxophone. This solo boosted Jacquet to international fame and the solo became more famous than the song itself. Just two years later, jazz impresario Norman Granz produced a benefit on July 2, 1944, at the Los Angeles Philharmonic Auditorium in which Jacquet played for an integrated crowd. “I seem to excel on my instrument when I play for an integrated audience,” he said. “When I look out there and it looks like polka dots and moonbeams, I play better. . . .” And he did indeed. While improvising with Nat King Cole on piano and Les Paul on guitar, Jacquet discovered what would become a permanent expansion of the upper register on the tenor saxophone. He contrasted these notes with sounds from the lowest notes on the horn and gave birth to “the honking tenor,” which became the hallmark of rock and roll and greatly influenced rhythm and blues.

Norman Granz believed in using jazz as a vehicle for social change to fight discrimination and segregation. He told Scottish radio and record producer Elliot Meadow in 1987: “I used jazz because I loved jazz.” The first Jazz at the Philharmonic followed the Zoot Suit Riots

in Los Angeles where a series of brutal and bloody confrontations took place between Hispanic zoot suiters, police, and military during World War II. Granz used this concert to raise money to support the defendants in the Sleepy Lagoon Case, a trumped-up murder case involving twenty-two alleged gang members. Occasionally, Jazz at the Philharmonic raised funds to support the NAACP, and also to further the cause of anti-lynching legislation, which stalled in Congress in the 1940s.

Witnessing how jazz had the potential to change racial attitudes, Jacquet told Granz that he would not play for a segregated audience in his hometown. “I didn't want to come to my hometown after playing all around the world without doing something,” Jacquet explained. “I love Houston, Texas. . . . This is where I went to school. This is where I learned everything I know. I was just fed up with coming to Houston with a mixed cast on stage and playing to a segregated audience. I wanted Houston to see a hell of a concert, and they should see it like they were in Carnegie Hall. I felt if I didn't do anything about the segregation in my hometown, I would regret it. This was the time to do it. Segregation had to come to an end.” And so Jazz at the Philharmonic featuring Illinois Jacquet, Dizzy Gillespie, Ella Fitzgerald, Oscar Peterson, Buddy Rich, and others, scheduled their annual tour—stopping in Houston on October 5, 1955, to play Houston's Music Hall.

Continued, next page.

Granz recalled: "I knew the story of Houston. It was one of the richest, if not the richest, city in America in terms of the oil that it has and what it represents. Usually a city that's very rich is a difficult city to break and change tradition. The people who run things, the rich whites, could come as strong as they wanted, and the police department would of course agree with that. Their point is 'Don't come here.' But I wanted to play one southern city where, being a rich city, we had a chance to sell out."

In Dizzy Gillespie's out-of-print autobiography, *To Be, or not ... to Bop*, Granz stated that when he rented the Music Hall, he added a non-segregation clause to the contract. Granz removed the racial signs denoting the "white" versus "black" restrooms, and refused to pre-sell tickets in case patrons attempted to section off parts of the venue for whites only. Maintaining his spokesman role, Illinois Jacquet discussed the reasons for not pre-selling tickets at Texas Southern University, local high schools, and on the radio. Granz and Jacquet intended for the gig to become the first major concert in Houston with a desegregated audience.

Granz knew that with such a prominent line up, he could make some demands of Houstonians. "A lot of people never saw Ella, or they may have seen Ella but not a lot of the musicians. I got to the concert hall early, and somebody came up and wanted to change tickets because they were sitting next to a black. And I said, 'No, you can have your money back, but we're not going to change your seat.' (The customer took the money.) We did everything we could, and of course I had a strong show. People wanted to see my show. If people wanna see your show, you can lay some conditions down."

Fearing problems from the audience because of the forced integration, Granz hired eight Houston Police Department officers as guards, including Lieutenant Sam Clauder, the driver for Mayor Roy Hofheinz. At the time, Sam Clauder's daughter was eighteen-years-old and wanted nothing more than to go see Ella Fitzgerald perform. Her father refused to let her go to the show for fear of the risk of violence from the crowd but promised he would bring her something to make it up to her. True to his word, when Clauder returned from work, he brought his daughter, Elaine Clauder (now Van Horn), a signed photograph of Ella Fitzgerald. [see side bar and photo page 3]

Although no crowd disturbances or violence occurred that evening, for Ella Fitzgerald, her personal assistant Georgiana Henry, Dizzy Gillespie, and Illinois Jacquet, trouble was waiting in the wings. Houston's vice squad, headed by Sergeant W. A. Scotton, planned and operated a racially motivated sting mission to arrest the performers. Five officers in regular clothes obtained backstage access and burst into Ella Fitzgerald's dressing room with guns in hand. In the corner, Jacquet and Gillespie played craps, while Fitzgerald and Henry drank coffee in between sets.

Granz recalled the incident in Gillespie's book stating that he heard the commotion, and when he came in, he saw a police officer headed to the bathroom, and immediately suspected he would plant drugs. Granz said to the officer, "I'm watching you," and the officer put his gun on Granz's stomach and said, "I oughta kill you."

The vice squad made their arrests of Gillespie, Jacquet, Fitzgerald, Henry, and Granz for gambling. Granz told the manager of the Music Hall that the second set would have to be cancelled, which would likely cause the crowd to react unfavorably in an already tense situation. The vice squad brought the group to the police station, booked them, made them pay a fine, all the while asking for autographs. Reporters and photographers greeted the group at the station—suggesting the operation was indeed planned. The performers made it back to play the second set of the show, without the audience ever knowing what happened.

Although that night was eventful, the Jazz at the Philharmonic concert did make way for more integrated audiences in Houston. In 1956, the concert returned, this time without Illinois Jacquet, and played to an

Elaine Clauder Van Horn recalled attending a Nat King Cole show at Club Matinee on Lyons Ave in the center of Fifth Ward. A large restaurant and club, it stayed open all night and brought in many big names. Her dad was friends with the owner, a black man, whose name escapes her. Elaine's parents went there occasionally to eat in the late 1940s and early 1950s. Club Matinee had a special room that the Clauder's entered from the side parking lot, which was for "Whites." Elaine remembered that the restaurant/club had a nice large dance floor, but that whites could only watch the show; they could not enter the other area, dance on the dance floor, or mingle.

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audience of black and white with no police interference. "Houston is a hell of a city," Jacquet stated. "It's always been a hell of a city, but it had its habits, and segregation was one of those bad habits. I'm proud of what I did because I had no choice. If you're not going to do anything about it, then you don't care about where you came from. I wanted to do it for the younger people that were coming up. Whatever I could do to improve our standards of life, I thought that was the appropriate thing to do, and it worked."

Illinois Jacquet is said to have recorded over 300 original compositions, with many of these tunes conceived between 1945 and 1951. In 1983, Harvard University invited Jacquet to speak, and subsequently offered him a two-semester Kayden Artist-in-Residence position—the only jazz musician to ever serve a long-term residency there. His Harvard students encouraged him to form his professional big band in 1983, which performed all over the United States and Europe. His grammy-award nominated song, "Jacquet's Got It," was recorded with his band in 1987 for Atlantic Records. Illinois Jacquet and his band became the subject of Arthur Elgort's award-winning documentary, *Texas Tenor, The Illinois Jacquet Story*, released in 1991. Jacquet went on to play *C-Jam Blues* with former President Bill Clinton on the White House lawn during the 1993 inaugural ball. The Juilliard School of Music awarded Illinois an honorary Doctorate of Music degree on May 21, 2001. Illinois Jacquet died on July 22, 2004, of a heart attack, and the Illinois Jacquet Scholarship in Jazz Studies at The Juilliard School of Music was established to honor his memory. Jacquet will be remembered for his swinging improvisations, his screech and honk style, but Houstonians will likely remember him for his leadership role in desegregating jazz audiences in the Bayou City.

About the author: **Aimee L'Heureux** is a master's student in history at the University of Houston and associate editor of *Houston History*.

Reporters and photographers greeted the group upon their arrival at the police station—indicating that the operation was planned. From left to right: Ella Fitzgerald, Georgiana Henry, Illinois Jacquet, and Dizzy Gillespie.

Photo courtesy of the Houston Metropolitan Research Center, Houston Public Library.



Buna H.S. Jazz Band to feature clinician

The Buna H.S. Jazz Band will be bringing a close to the year with an evening of jazz on Thursday, May 19. The evening's concert will feature music by Quincy Jones, J.J. Johnson, Dean Sorenson, and Mike Tomaro. The group will also feature trombonist **Wayne Dyess** from Lamar University. Dr. Dyess will join director **Dean McCarty** and the group's two all-state jazz trombonists, **Kolton Hughes** and **Bradley Warren**, for a few trombone ensembles.

The concert will take place at the Buna I.S.D. Activity Center and starts at 6:30 PM. Admission is free.

Thelonious Monk Institute of Jazz selects group, individuals from Dallas' Booker T. Washington HSPVA

Booker T. Washington HSPVA jazz students **Michael Mitchell** and **AJ Durham** have been selected to the 2011 edition of the Thelonious Monk National Performing Arts High School All-Star Jazz Sextet. Students selected participate in a weeklong performance tour with internationally renowned jazz recording artist **Antonio Hart**, destination Washington, DC, and Annapolis and Baltimore, MD, May 9-14, 2011. These students and others selected from across the country and Mr. Hart, will perform and present peer-to-peer master classes in public schools along the Beltway in an effort to teach their like-age audiences about jazz and the important American values it represents: teamwork, unity with ethnic diversity, and democracy. They also will perform in a major venue open to the public.

In addition, The Booker T. Washington High School for the Arts Jazz Quintet – comprised of **Matthew Babineaux**, **Andrew Durham**, **Michael Mitchell**, **Grayson Schweers**, and **Lessie Vonner** – is one of two performing arts high school jazz combos nationwide selected this year by the Thelonious Monk Institute of Jazz to be provided a weeklong jazz “informance” tour with a major artist, all expenses paid. Sponsored by the National Endowment for the Arts, this series is a component of the Institute's Peer-to-Peer Jazz Informance Program, a national initiative designed to teach public school students around the country about America's indigenous art form, jazz.



The Booker T. Washington High School for the Arts has a long history of successful students who have been honored by receiving the prestigious Downbeat Student Music Awards. In 2011 the school continued its long history of success by placing students in six categories. The students of Booker T.

Continued, next page.

Washington HSPVA have now won 221 "DownBeat Student Music Awards" since 1983.

The awards listed below show category, school, individual and director.

Jazz Soloist

Performing Arts High School Outstanding Performance

Andrew Durham, guitar
Bart Marantz, instructor

Blues/Pop/Rock Soloist

Performing Arts High School Outstanding Performance

Matthew Babineaux, alto saxophone
Bart Marantz, instructor

Jazz Group

Performing Arts High School Outstanding Performance

Jazz Combo I
Bart Marantz, instructor

Original Composition – Lead Sheet

Performing Arts High School Winner

Austin Allen, "Waiting Station"
Bart Marantz, instructor

Classical Group

Performing Arts High School Winner

String Orchestra
David Large, instructor

Engineered Studio Recording

Performing Arts High School Winner

Tiger Darrow
Luis Martin, instructor

College of the Mainland, Texas City

Sparky Koerner, Chairman of the Fine Arts and Instrumental Studies at College of the Mainland (COM) adjudicated at the Blinn College Buccaneer Jazz Festival March 10, 2011.

The **COM Jazz Ensemble** and **COM Jazz Combo**, directed by **Sparky Koerner**, participated in the **GCIC Jazz Festival** hosted at San Jacinto College Central in Pasadena, TX.

The following students received Outstanding Musicianship Awards at the Festival:

Kim Chavez – trumpet
Trent Minter – guitar
Wesley Mosley – piano

Robby Parker – drums
Dean Artall – lead trumpet

.....Texas City High School Resurrects Jazz Program

For *Jazz Appreciation Month* in April the **College of the Mainland Jazz Ensemble** performed a combined concert with the **Texas City High School Jazz Ensemble** directed by **David Richard** and the **Blocker Middle School Jazz Ensemble** directed by **Barbara Figarelli**. Guest artist on the concert was **Mike Steinel**, Professor of Jazz Studies at the University of North Texas.

"This was a chance to inspire the young jazz musicians in the Texas City schools," said COM director Sparky Koerner. Thanks go to **Joseph Figarelli** the Fine Arts Coordinator with TISD for helping to make this happen. "There hasn't been a jazz band in the schools for years in Texas City; I hope

Continued, next page.



Above: Guest trumpet, Mike Steinel, rehearses with the Texas City High School Jazz Ensemble. Below: Steinel in concert with the Blocker Middle School Jazz Ensemble.

that this can be the start of recruiting new musicians into the COM music program,” Sparky concluded.

Sparky also reported, “The COM Jazz Combo will play for the COM Graduation on May 11th. We have been doing a jazzy graduation at COM for many years. We do a swing version on *Pomp and Circumstance* and blend that in with the *March for Aida* for the entrance. The combo always provides some pre-graduation music of jazz standards for the anticipating crowd of family and friends. For the conclusion of the evening the combo plays “*When the Saints Go Marching In*” as the graduates leave.”

Sparky’s Jazz Express will be back at the Texas Arts Alliance Center of Clearlake, Texas on May 12th from 6:30 pm to 8:30 pm. During the evening the group invites musicians to sit in, so if you’re in the area that night stop by and listen or bring your ax and sit in. 🎵



Visit the Texas Jazz Educators Association web site for all the latest association news.

<http://tjea.org/>

University of North Texas

Summer Vocal Jazz Workshop

Enjoy a full week of vocal jazz, and only vocal jazz. From June 19 - 24, the North Texas Summer Vocal Jazz Workshop features every aspect of vocal jazz from solo and ensemble performance to improvisation, pedagogy, theory, and more.

- Participants are placed in ensembles by age and experience. (Middle school through educators and other professionals). And, you'll receive your music in advance!
- Ensembles (both large and small) rehearse daily, in preparation for the Friday evening public concert. (There is no admission charge for our audience.)
- Classes in theory and improvisation begin with the basics--everyone solos.
- Solo coaching sessions prepare singers for their evening solo performances.
- Music Educators will focus on repertoire, vocal production, sound equipment, and leave with a complimentary copy of *The Vocal Jazz Ensemble*, by Paris Rutherford.
- Writers may pursue a separate track: their work is performed and recorded.

Workshop faculty for 2011 include:

Paris Rutherford (Published composer/arranger, noted vocal jazz clinician)

Rosana Eckert (UNT vocal jazz faculty, professional singer and recording artist)

Jennifer Shelton Barnes (Sixth Wave member, noted singer/arranger/clinician)

(Note: as of August 2011 Jennifer Barnes is the new Vocal Jazz Professor for UNT!)

Rodney Booth (UNT instrumental faculty, professional jazz artist)

Gary Eckert (Professional singer/writer/producer of commercials and CD projects)

For more information including registration, go to <http://jazz.unt.edu/node/124>

Touch "registration form" for information on costs, rooming, meals, etc.

You may also contact **Paris Rutherford** (940) 368-0773

email: paris.rutherford@verizon.net

Jazz and Classical Brass Join Forces at San Jacinto College Central in Brass Symposium

[TJEA Journal editor, John Goode writes the following report.] It was my pleasure to attend a great brass symposium held at San Jacinto College Central campus in Pasadena, Texas the last weekend in April. SJCC band director and instructor of low brass, **Karen Marston**, was host and organizer for the event. The symposium had sponsorship by *Yamaha*, *Courtois*, and *Selmer*.

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Guest soloists Thomas Bacon (l) and Allen Vizzutti (r) in post-concert pose with Symposium organizer, Karen Marston.

Bach. Exhibitors included *Music and Arts, Dowling Music* and *S.E. Shires Co.*

The guest artists and presenters for the weekend included:

Allen Vizzutti-International Trumpet soloist, recording artist, Yamaha artist

Thomas Bacon-International Horn soloist, St. Louis Brass/Summit Brass, formerly principal horn Syracuse Symphony, Detroit Symphony, Houston Symphony and the Berlin Radio Symphony Orchestras

Marie Speziale-Professor of Trumpet, Rice University, formerly Cincinnati Symphony

David Kirk-Principal Tuba, Houston Symphony, Rice University

Randy Adams- Professor of Trumpet, Sam Houston State University, Houston Ballet Orchestra

Jan Kagarice-Professor of Trombone, UNT

Darryl Bayer, Trumpet instructor, San Jacinto College Central

The Maniacal 4 Trombone Quartet

The Sam Houston State University Jazz Band directed by **Aric Schneller**

Jeremy Stones-bass trombone and **Julie Gray**-tenor trombone

Current and former graduate students of **Rice University's trumpet studio**

The San Jacinto College Central Brass Choir directed by **Karen Marston**

The weekend included open rehearsals with the ensembles and artists, an opening concert by the SJCC Brass Choir, Recitals, Master Classes, Lecture Recitals, and additional concerts.

The Maniacal 4 Trombone Quartet played a variety of arrangements during their Friday concert that drew together elements of jazz and classical. Most of the members have played in the UNT One O'Clock Jazz Band and all have strong jazz backgrounds and skills. The Sam Houston State University Jazz Band's rhythm section joined the quartet to perform the Kansas hit, *Carry On Wayward Son*. During the piece group member Alex Dubrov fascinated the audience with his use of an electric pickup trombone mute with guitar wah pedal.

Friday evening concluded with a concert by the **Sam Houston State University Jazz Band** directed by **Aric Schneller** with guest soloist, **Allen Vizzutti**. The band's playing was tight and always swinging and they displayed high performance standards on their first three numbers. When Mr. Vizzutti joined them on the stage his playing seemed to exceed the limits of brass artistry, which is what we all have come to expect whenever Mr. Vizzutti performs. One of the concert's highlights was an astounding Vizzutti trumpet solo followed by a high energy captivating scat solo by band director, Aric Schneller. The concert concluded with the Allen Vizzutti and Jeff Tyzik original, *Firedance*, which presented a canvass on which Vizzutti painted a musical masterpiece of technical artistry and musicality highlighted by his singular effortless command of the entire range of the instrument.

Saturday offered great opportunities to spend time with all of the artists. Seven different Master Classes afforded both the participants and the audience the chance to ask questions and gain valuable knowledge.

Aric Schneller and the **Sam Houston State University Jazz Band** presented a clinic/concert on improvisation (photo at right). In a well-received session Director Schneller had the audience participating in



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several vocalization exercises to bring home the idea of the simplicity of the scale choices available for improvisers in certain tunes.

The **SHSU Trumpet Ensemble** of over 30 players, conducted by SHSU trumpet professor, Randy Adams, gave a wonderful afternoon concert Saturday. They ended their program with a well-received version of the Led Zeppelin tune, *Stairway to Heaven*, arranged by Randy Adams.



The weekend's symposium closed with a concert by the **SJCC Brass Choir** directed by Karen Marston and featuring soloists Vizzutti, Bacon and Kirk. One soloist was featured on each of the three movements of Allen Vuzzutti's composition, *Prism: Shards of Glass*. **Thomas Bacon** changed the musical mood with *Doina Fantasy*, a collection of three klezmer melodies spectacularly arranged by **Don Elam**. SJCC's own trumpet instructor **Darryl Bayer** joined the brass choir's trumpet section on this piece. Bayer played the tremendously challenging first trumpet solos and the up-tempo piccolo trumpet lines in flawless fashion. The piece contained bluesy elements and much virtuosic playing by Bacon and the ensemble.

Allen Vizzutti concluded the evening by soloing with the ensemble on *Episode 5*, from *Five Episodes for Brass*, a piece written originally by Vizzutti and Jeff Tyzik for Doc Severinsen and the Summit Brass. Again, he displayed complete command of the instrument and his expressive musical phrases. In a rare combination of talent Kirk, Bacon and Vizzutti treated the audience to masterful performances that were a fitting conclusion to a marvelous brass symposium. 🎵



San Jacinto College Central
Brass Symposium 2011

Texas Jazz Educators Jazz Symposium

For All Members and Non-Members !

Date: June 11, 2011

Location: UT Arlington Music Department
700 Greek Row
Arlington, TX 76019

Time: 9am – 3pm (8:30am Registration, lunch provided)

Tuition: \$25 for TJEA members/\$40 for non-members

Contacts: Tim Ishii – Host (817) 320-8097 tishii@uta.edu
Sparky Koerner (409) 771-7683 skoerner@com.edu
Alex Parker (254) 710-4625 Alex_Parker@baylor.edu

Topics:

- * **Big Band Rehearsal Techniques – Active Participation
(Bring your horns!)**
- * **Inside The Score**
- * **New Music Reading Session – Active Participation
(Bring your horns!)**
- * **Rhythm Section teaching strategies**
- * **Jazz Festival Tips: Judges Perspective**
- * **Improvisation: Strategies to help your soloists**

TJEA NEWSLETTER ARTICLE SUBMISSION GUIDELINES

The **TJEA Newsletter** is compiled four times a year, in February, May, August and November. Articles should be sent by email to the editor in a Word formatted attachment. Any photos should be placed in your Word formatted article or at the end of the article. Large files should be separated into smaller attached files.

Email should be sent to the newsletter editor, John Goode, at newsletter@tjea.org.

DEADLINES:	January 15	(Feb. Edition)
	April 15	(May Edition)
	July 15	(August Edition)
	October 15	(Nov. Edition)

Texas Jazz Newsletter reserves the right to approve and edit all materials proposed for distribution.