
August, 2016

The ATJS Jazz Messenger is circulated mostly by e-mail, and is published as we have an important message or gather enough material to assemble a new issue. The 2016-17 season is upon us, as good an occasion as any to crank out a new issue.

President's Message



The 2016-17 ATJS season is about to begin. It looks like a good one, with a strong run of good area traditional jazz bands leading up to an exciting concert by a Dallas jazz band in May and our usual rousing ATJS All-Star concert in June. As always, we want everyone with an interest in traditional jazz to come to Cap City Comedy Club, have a good time, and help keep the wonderful music that is traditional jazz alive and well in the Greater Austin Area.

The 2015-16 season had some highs and lows. The highs included the music. We had a very good selection of bands, highlighted by fine shows by the Thrift Set Orchestra, the Mission City Hot Rhythm Cats and the 2016 ATJS All-Stars. Our new band for the season was the fine young jazz ensemble, the Dirty River Dixie Band from the San Antonio area. The ATJS Jam Session drew over 200 onlookers and players.

Attendance at ATJS events has been erratic in recent years, a continuing concern for an organization holding concerts in a venue which will comfortably hold 300 patrons. Cap City Comedy Club has been a good home for ATJS for ten seasons, and we want to stay put. The ATJS Board of Directors greatly values its working relationship with Cap City, and goes through anxious moments when a good jazz band fails to draw much of a crowd. We try to schedule around important events and holidays, but it is sometimes hard to say when a good crowd will show up on Sunday afternoon.

This year, we have one new band to present. Ron Fink and the Rowdies will be joining us from the Dallas area. We anticipate that the band will be spearheaded by three mainstays of recent All-Star concerts: Bob Krenkel on reeds, Brian Standridge on trumpet and Gene LeBeaux on trombone. This should be a splendid concert, and I hope everyone can attend.

Returning bands include three groups from the San Antonio area: the Mission City Hot Rhythm Cats, the Dirty River Dixie Band and the ever-popular Band Aid Jazz Band. Three local bands will return: Silver Creek Jazz Band, La Grosse Tete and Tommy Griffith and the New Orleans Jazz Band of Austin. The slate will be completed by the 15th Annual ATJS Jam Session on January 8.

We live in an age when traditional jazz festivals and societies are cutting back or going out of business. Here in Austin, we have managed to hold the line, and preserve our great music for a few more years. Someday, it would be great to break whatever invisible barriers have been holding us back, and begin drawing 200 people per concert. In the meantime, we will move forward one event at a time, one season at a time.

Dave Stoddard

Thanks to our Poster Hosts!

Every month, the Society puts up posters for its concerts. Here are our current poster venues.

Cedar Park Public Library	Leander Public Library	Round Rock Public Library
Music and Arts 2541 South I-35 Round Rock, TX	Premier Music Academy 1400 E. Old Settlers Blvd. Round Rock, TX	Half-Price Books 1601 South I-35 Round Rock, TX (and occasionally in other stores)
Strait Music Company North 13945 Research Boulevard Austin, TX	Strait Music Company South 2428 W. Ben White Blvd. Austin, TX	Sam Bass Music 801 Brandi Lane Round Rock, TX
Capital Music Center 6101 North Burnet Road Austin, TX	Austin's Musical Exchange 6015 Burnet Road Austin, TX	

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ATJS Musical Outreach

The Austin Traditional Jazz Society seeks to engage new groups of potential fans, especially school students. It has formed a speakers' bureau to present traditional jazz awareness to interested groups. If your group would like to hear about the birth of jazz, how traditional forms took hold and have evolved, and how music impacts education and learning, give Martha Stoddard an e-mail at info@atjs.org. There is no charge for these presentations.

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Current ATJS Board of Directors

(All incumbent Directors are running for re-election at the September 11 General Meeting)

Dave Stoddard	President
Tom Straus	President Emeritus
Wes Lokken	Treasurer
Martha Stoddard	Recording Secretary
Ron Snell	Financial Secretary
Becky Maddox	Director
Lynn Serrano	Director
Bill Troiano	Director
Nancy-Jane Griffith	Director

Nominations for Director are currently open, and will remain so until closed at the September 11 ATJS General Meeting. This will be followed by election of Directors.

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HELP WANTED: Your Austin Traditional Jazz Society is in need of volunteers. Help in staging concerts is always welcome (front desk folks), and we could really use someone with expertise in social media such as Twitter and Snapchat.



JOIN NOW...

To enjoy and preserve traditional jazz in Austin and Central Texas!

 The Austin Traditional Jazz Society's year runs from July 1, 2016 to June 30, 2017. Dues are: \$50 per person or \$90 per couple. Student memberships are \$25. Membership entitles you to free admission to eight regular concerts and e-mail notifications about traditional jazz events of interest in Central Texas. Please include your e-mail address to receive announcements. Voluntary contributions to the Society for educational outreach are tax-deductible.

Please print legibly

Name: _____ Spouse/Partner: _____

Address: _____

City, State, ZIP: _____

Phone: _____ E-Mail: _____

Musician? If so, what instrument(s)? _____

ANNUAL DUES

Individual, \$50: _____ Couple, \$90: _____ Student, \$25: _____ \$ _____

Tax-deductible contributions to ATJS Education Outreach Fund \$ _____

TOTAL (please make checks payable to ATJS) \$ _____

Cash or Check: _____ Credit Card: _____ Online Payment (PayPal): _____

Please present this application at the September 11 concert or mail it with a check to:
 Austin Traditional Jazz Society, P.O. Box 27694, Austin, TX 78755-7694

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AUSTIN TRADITIONAL JAZZ SOCIETY
 Retain for your records.

Membership in the Austin Traditional Jazz Society for 2016-17 \$ _____

Education Outreach Contribution (tax-deductible) \$ _____

Date: _____ Check #: _____

ATJS is a 501(c)(3) non-profit organization, dedicated to the preservation and performance of traditional jazz in Austin and Central Texas.

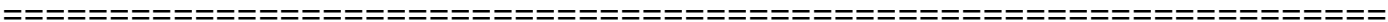


2016-17 Schedule

September 11	Silver Creek Jazz Band
October 16	Dirty River Dixie Band
November 13	La Grosse Tete
January 8	ATJS Jam Session
February 12	New Orleans Jazz Band of Austin
March 12	Band Aid Jazz Band
April 9	Mission City Hot Rhythm Cats
May 7	Ron Fink and the Rowdies
June 11	ATJS All-Stars

All concerts will be from 2 to 5 p.m. at Cap City Comedy Club, 8120 Research Boulevard, Austin, TX (US 183 at Anderson Square).

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Red Nichols and the New York Style of Jazz

In the March, 2015 edition of the ATJS Jazz Messenger, we took a long look at the San Francisco Style of Jazz, which emphasized drive and power over much else. Now let's take a look at a style of jazz which emphasized subtlety and harmonic inventiveness. This is the New York Style, which influenced later jazz styles but didn't last long.

New York Jazz revolved around cornetist Red Nichols, who was born in Ogden, Utah, but migrated as a young man to New York and left an indelible mark. He was quite unlike the clowning buffoon portrayed by Danny Kaye in the movie Five Pennies, which for all of its inaccuracies and flaws helped to revive Nichols' musical career in the 1950s when he had left music and was making a living as a shipyard welder.

Nichols was a tireless self-promoter, bandleader and studio sideman who appeared on an amazing 4000 record sides. His ability to get into recording studios made him the center of a remarkable group of like-minded musicians who became the heart of the style. The core group, initially known as Red and Miff's Stompers, made a series of very successful Edison acoustical recordings in 1926. Edison made by far the best acoustical recordings of the day. They featured vertical grooves, with the variations in the groove in the bottom rather than on the sides. Edisons not only sounded good, but a 78 rpm record could hold up to five minutes of music, allowing for greatly expanded solo passages.

This was a good thing, because Red and Miff's Stompers featured an extraordinary group of soloists. In my view, Nichols comes through on these recordings as highly competent but somewhat outshone by other soloists. The Stompers featured Miff Mole (the first really outstanding jazz trombone soloist), Jimmy Dorsey on clarinet and alto sax, pianist Arthur Schutt, Joe Tarto on tuba, and Vic Berton on drums.

Nichols recorded tunes with a variety of bands and band names (some of which were either pseudonyms of performing groups, or made-up names of recording studio bands). As it evolved, the New York sound featured progressive chord changes reminiscent of European Impressionist classical music. Minor ninths, and elevenths and thirteenths can be heard, a sea change from the classic blues chord pattern. The New York ensembles also featured unusual instruments such as chimes, tympani, and the bass saxophone.

The New York Style fizzled out during the Depression years, replaced by a less-sophisticated, harder-driving sound. In small-group jazz, the Chicago Style as exemplified by Eddie Condon and his ensembles took over. The larger ensembles gravitated to what became the Swing Era. The New York sound influenced later jazz styles, however. Its influence can be found in small swing ensembles such as Artie Shaw's Gramercy Five. The search for unusual chord patterns continued and flowered during the early modern jazz styles.

The New York Style is as close as your computer. If you want CDs, you can find most of what you want on Jazz in a Vertical Groove (Biograph 12057) and Rhythm of the Day – Red Nichols and his Five Pennies (Academy Sound and Vision ADA 5025). On YouTube try plugging in Red Nichols and the song title. The actual ensemble as named on the recording may vary, but you will hear the musicians named above plus Joe Venuti (violin), Eddie Lang and Dick McDonough (guitar), Adrian Rollini (bass sax) and Fud Livingston (a talented clarinetist and arranger who sank into alcoholism much too soon).

Try these tunes on for size. There is some truly great jazz here.

Stampede, Alabama Stomp, Hurricane, Rhythm of the Day, Five Pennies (also check out the Phil Napoleon version), Delirium, Imagination, Mean Dog Blues, Cornfed, Eccentric, Slippin' Around (featuring Miff Mole) and Feelin' No Pain.