

THE CAT'S MEOW



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Everybody Gets To Lead!

Lourie Center at Maxcy Gregg Park (just off Pickens near Blossom)

2:30-5:00 pm Sunday, May 6, 2018

That is, everyone in the band will take turns leading the group this Sunday (members in the audience can relax – they won't be asked to lead). And as always, you will hear great music from outstanding musicians.

Last May the band members took turns leading during the concert. It was so much fun the band is doing it again. Each member gets the chance to pick a tune, set the tempo and choose who gets to solo and in what order. This is a way to showcase the talent we have on the bandstand. And in this case, the list of leaders will include Charlie Willbanks. Charlie is not a paid performer. But he makes the trek down from the upstate to play with our guys each month. If you know Charlie only as the guy playing banjo, you might be surprised to learn that his day job was at the Milliken Research Center where he holds over 20 patents. We've offered to pay Charlie but he always turns it down. However, if he ever changes his mind, I would vote to hire him because he is a fine banjoist.

Long time members will remember that Charlie led a group from Spartanburg called the Windjammers. In days long past (when our concerts were longer), the Windjammers often played an opening set before our regulars took over.

Changing the subject, I would be remiss if I didn't comment on how good Bruce Clark sounded last month. In addition to being our trombonist, Bruce was one of the unsung heroes of music education, a middle school band director for many years. If that didn't keep him busy enough, he also led a trombone group called "Dem Bones".

And lots of our members were entranced with Jim Ruth's soprano sax last month. The soprano is my favorite in the sax family & next is the bass sax.

THE CAROLINA JAZZ SOCIETY was founded in 1958 to enjoy Dixieland Jazz, one of America's original art forms

Soprano Sax, cont.

Of course any mention of soprano sax brings Sidney Bechet to mind. Bechet got a unique sound out of his soprano. But he was a fine clarinetist also and whose improvisations were always inventive and unique.

Then, one of Sidney's proteges, Bob Wilbur, formed a group with Kenny Davern called Soprano Summit. They didn't sound like Bechet but if you can find any of their recordings I think you will enjoy them.

Special Thanks to our Volunteers

As you all know, we are one of the oldest continuously active jazz clubs in the world! Obviously, that could not have happened without a long line of fine musicians on our bandstand. **But it would never have happened without a long line volunteers too.** I might add that the volunteers are just as important as the musicians in putting on a concert. Many volunteer organizations fail when they lose one or two key people. But whenever we've lost a key person, whether musician or volunteer, someone else has always stepped up. Most clubs must plead to find a replacement. **But not with this club! Therefore, let me add a special thank you for all our volunteers, past and present.**

You Tube

For the computer literate, there is a wide range of music available on-line (if you really want to know how to navigate the web, probably your best bet is to ask your grandchild). But I dabble a bit.

And that's how I found an amazing young pianist, Stephanie Trick. If you google "Stephanie Trick" it will lead you to a whole series of recordings on "You Tube". In particular check out "By Mir Bist Du Schoen" and a piece by Richard Wagner known (I think) as the Pilgrim's Chorus". And another called "Bach Up to Me", which might be a Fats Waller tune.

Even more impressive to me is that Stephanie does all this without the sheet music in front of her (as near as I can tell by watching the videos). This really blows my mind.

And my cousin who lives in California, recommended Frederick Hodges who works out of San Francisco. Here's a link (<https://www.youtube.com/watch?v=-1YXwo1UI0A>). **He is also a fine young pianist in the same vein.**

One last tidbit; there is a strong connection between music ability and Math. Einstein played the violin for example. But somehow just being able to keep the tempo doesn't seem like enough. And data shows that music majors who change fields do better in that field after 10 years than students who majored in that field. Perhaps it's the discipline involved or recognizing patterns???

Red Smith, Editor