



A Non-Profit Corporation to Enhance the Awareness of Jazz  
as a Performing Art.

Email *JAM SESSION* Volume 1, Number 2, Fall 2008

## Library Series continues for Second Year 2008-2009



Photographs from the October Library  
Concert with the Jay Flippin Trio

- November 13 Jamey Aebersold Quartet
- December 11 Rusty Burge/Mike Sharfe
- January 8 Higgins Brothers Quartet
- February 12 Todd Hildreth Trio
- March 12 Louisville Jazz Quartet
- April and beyond to be announced

For complete photographic  
coverage of area jazz events  
and schedule go to  
[www.jazzartsfoundation.org](http://www.jazzartsfoundation.org)

## What an Experience! Jamey Aebersold Jazz Camp

Where do I begin? There was so much to learn from this experience. I met a lot of great people from other countries all over the world, and great teachers from across America. As soon as I got to the camp I could feel the jazz in the atmosphere. It's a feeling you just can't quite put your finger on. The place was flooded with musicians from all age groups and every one of them seemed to be excited that they were there. The campus at the University of Louisville was really nice and had great dorm facilities. I was one of the lucky ones that got their own room and my three dorm-mates were easy to get along with as well.

After I unpacked all of my things and registered, I auditioned for my combo group. The combo group is the group that I would be playing with for the entire week (they put you in a combo with other campers based on your skill level). I was placed in a great combo where I was the youngest one in the group. During combo time we worked on various tunes from many famous artists and focused on improvising.

The meals were catered at a place called "Mastersons". During the meal there were performances by the staff and you could meet people and get to know them. I met people from Germany, the Virgin Islands, U.K., India, Canada, Italy and Spain. Each of them had a story to tell me about their culture and how they discovered Jazz.

The classes were very informative as well. The master class was probably my favorite because you get to meet other people that play your instrument and learn valuable information from the teachers.

In my master class I often got behind the kit and played next to a teacher who was giving out advice to people listening and critiquing my performance. The biggest thing I learned in master class was that you have to focus on hitting the bass drum and snare on the off beats while playing time and to rarely use counts 1,2,3, and 4.

Another good thing I learned was that during solos you want to try and play the melody of the song you are playing on the drums.



**Cooper Harbert performing with the JAO during the July 4<sup>th</sup> Celebration at downtown Lexington**

Near the middle of the day you would go to an ear training class with Jamey Aebersold himself. Jamey has a lot of knowledge of jazz, one staff member referred to him as "the Yoda of jazz". He is the father of jazz study books and is a great teacher who uses sarcasm to spice up his lectures. The most amazing thing that he showed us was his awesome relative pitch. He had a picture of a keyboard on his projector that he used to show intervals. "Somebody give me a tune!" he said, and when someone gave him a tune he would sing the melody and point to the pitches with ease. He would later explain that he did not have perfect pitch but he has been practicing his intervals with a pitch pipe for years.

During the night there were performances from staff. These guys were so good, you could really learn a lot just from watching them. Each of the performers had a new flavor to add to the mix, and it was interesting to see which staff they would put together each night.

When the camp was over on Friday our combo had a performance, we played Blue Bossa but in a swing feel. The camp went by fast, and all of my friends said they would see me next year (I'm going to have to start saving my money).

I want to thank everyone responsible for awarding me with this scholarship, the camp really opened my eyes to a lot of ideas and showed me the path

to becoming a better drummer.

And finally I would like to dedicate this scholarship to my late Aunt Deborah Bonfield who passed away shortly after it was awarded to me. I will never forget the things you taught me and the time we spent together, you were my best friend and I will forever cherish our memories.

Cooper Harbert

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## **Chevy Chase Café Opens with Jazz**



### **Jay Flippin Trio Performs at Annette's**

“The Gig at Annette’s” is a continuation of a personal mission I have embraced for almost two decades. The Mission: Nurturing the Jazz Community. Simply put, it is finding folks who enjoy hearing live jazz music, communicating with them and entertaining them. This endeavor employs local and regional musicians, which, in turn, helps keep us all connected as a musical family. And connecting the two components, fans and performers, creates The Jazz Community. I did not always see what I do from this perspective, but since the passing of my friends Duke Madison, Mike Allen and Norm Higgins, I have asked myself “What can I do to keep jazz alive in our community?” The Library Concert Series was one answer, working with The Jazz Arts Foundation utilizing LexArts Grant money and getting help from Jamey Aebersold to produce live shows

every month in the theatre at the Lexington Public Library Downtown. We are getting ready to produce show #19!

Another answer came from Annette Jett who invited me to produce an evening of music at her place: Annette’s City Café at 431 Old Vine Street (859) 296-6444. It began in August with a one-night, sold-out event, & was repeated in September. She saw so much promise that she decided that live jazz worked very well within her business plan. She asked me to coordinate the music, much like I did years ago at the Coach House (1994-2001) and I accepted her invitation.

Annette’s is located where Phil Dunn’s Cook Shop used to be and it’s perfect for several reasons. First: The food is fabulous, so going out to dinner at her place, instead of a chain restaurant, becomes a dining experience. It is an extra measure of self-indulgence that is needed in tough economic times, when you are scrimping on many other things. You deserve a night out and nice dinner. Second: The Music. If you enjoy listening to live jazz with a meal (aka a Supperclub) this is the place for it. And for variety, you will hear over 20 different musicians in different group configurations in the October line-up, plus I’ll be there, as host and drummer. Third: Annette’s seating allows for both types of customers: the ones that want to sit close and listen to the music, and for others that want to listen to conversations at their table with the music in the background. The staff is flexible and can help you find your comfort zone for your visit.

Annette’s City Café is also an Event Center. She has things going on there during the day that has not allowed for the building of a bandstand, professional lighting or sound, so initially we clear out the tables and make the space to make the music, but she has committed to having live jazz their through the end of the year! That is the “crawl before you walk” part of the plan. As performers, we are grateful for a corner of the room and the opportunity to play for our old friends and new fans that continue to find the music they love.





### **Jay Flippin at the Keyboard at Annette's**

Because of your membership in The Jazz Arts Foundation, I consider you a very vital member of the Jazz Community. Your support of our organization validates our existence and helps us keep the music alive. That's why I accepted the job as President. JAF can do (and has done) things on a bigger canvas than what I can do as an individual. The gig at Annette's is a very personal business endeavor for me to continue connecting with all the components to build the jazz audiences for the Library and for Annette's. I feel very blessed to find myself with the opportunity to see the smiles and watch the tapping feet of all the folks of the Jazz Community that now have a place to hang and hear, eat and drink and keep our music ALIVE. Hope to see you there.

“Drummer Dave” McWhorter  
President, The Jazz Arts Foundation, Inc.

**2008 – 2009**

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**For membership in JAF, you can download and print an application from our website ([jazzartsfoundation.org](http://jazzartsfoundation.org)) and mail it, along with your check, to:  
The Jazz Arts Foundation, Inc.  
PO Box 163  
Lexington, KY 40588-0163  
Remember, since we are a 501(c)3 organization, your membership fee is fully tax deductible!**

**NEW RELEASES** by Ron (Dr. Jazz) Allen  
**GERRY EASTMAN – *Brown Skin Gal***, Pacific Coast Jazz, Street date: October 28, 2008. Gerry Eastman/guitar; Mamiko Watanabe/piano; Shawn Whitley/electric bass; Joe Ford/soprano sax; Taru Alexander/drums; TC III/vocals; Mfergue/piano; Kiane Zawaqdi/trombone; Stanley Banks/electric bass; Newman Baker/drums. More info at: [www.pacificcoastjazz.com](http://www.pacificcoastjazz.com).

**BRADLEY LEIGHTON – *Soul Collective***, Pacific Coast Jazz, 2 60001-8, released March, 2008. Leighton on flute and alto flute is joined by Greg Adams/trumpet & flugelhorn, Mic Gillette/trumpet & trombone; Tom Scott/alto & tenor sax; Tom Braxton/alto sax.; Jason Miles/keyboards; Evan Marks, Sherrod Barnes/guitar; Paula Prophet/vocals; with Allan Phillips/keyboards, bass, drums, percussion & programming; Cesar Lozano/drums; Cecil McBee, Jr., Rhonda Smith /bass; Brian Dunne/drums; Katreese Barnes/vocals. For more info: [www.pacificcoastjazz.com](http://www.pacificcoastjazz.com) and [www.bradleyleighton.com](http://www.bradleyleighton.com).

**HORACE ALEXANDER YOUNG – *Acoustic Contemporary Jazz***, Pacific Coast Jazz, PCJ75100, Add date: August 18, 2008. Young on saxophones & flute and featuring Travis Milner/keyboards, electric bass, synthesizer bass, organ, vocals; Johnny Kemp, Brent Carter/vocals; Onaje Allen Gumbs/acoustic piano; Dwight Sills/guitar; Dre Hayward/trombone. For more info: [www.pacificcoastjazz.com](http://www.pacificcoastjazz.com) and [www.horacealexanderyoung.com](http://www.horacealexanderyoung.com).

**DR. BRUCE ESKOVITZ – *One for Newk II***, Pacific Coast Jazz, PJ82103, Street date: Sept. 2, 2008. Dr. Bruce Eskovitz/tenor sax; Charlie Shoemake/vibes; Bill Mays/piano; Ray Drummond/bass; Larance Marable/drums; & Ernie Watts/tenor sax (track 8). For more info: [www.pacificcoastjazz.com](http://www.pacificcoastjazz.com) and [www.bruceeskovitz.com](http://www.bruceeskovitz.com).

**KIM PENSYL – *When Katie Smiles***, Penton Music Productions, Release date: October 28, 2008. Pianist Kim Pensyl is backed by Andy Woodson/bass ; Reggie Jackson/drums; Kevin Turner/electric and acoustic guitars; Jim Ed Cobbs/ percussion. Represented by Great Scott

P.R. oduction at [greatscottpr@pacificnet.net](mailto:greatscottpr@pacificnet.net). More info at [www.kimpensyl.com](http://www.kimpensyl.com).

These labels have been generous enough to send promotional copies of their releases to JAF, so please support them by purchasing their various offerings and introducing their music to our jazz community. And, when writing to the labels for information, please be sure to mention that you read about them in the Jazz Arts Foundation's newsletter, the *JAM SESSION*. Thank you.