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Edited by Dick Parker and Jim Torok

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 to those who choose Jazz Notes by email. Readers are encouraged to submit CD reviews, news items and articles to 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 or call (763) 862-5694.

The uncommon Leigh Kamman

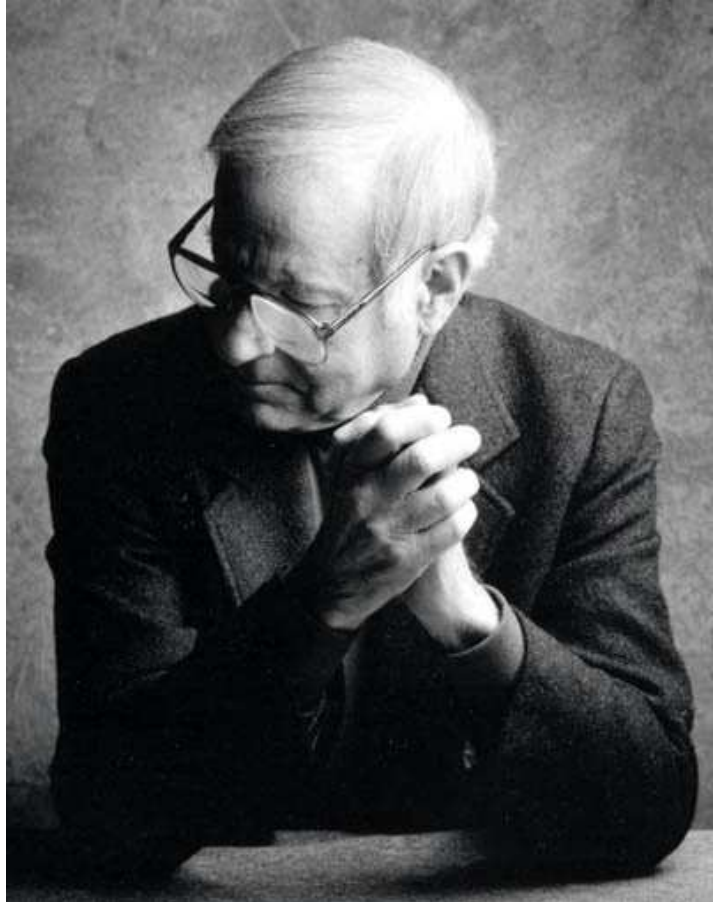
By Dick Parker

Listen up, jazz fans. In just a month Leigh Kamman, whose voice has been projecting "The Jazz Image" in the Twin Cities for decades, will observe his 84th birthday.

Not that this birthday is any particular milestone. He's not retiring, to our knowledge, or receiving a lifetime achievement award, though he should. (And did, in effect, when the community honored him on his 80th birthday in 2002. And in 2003, he was inducted into the Pavek Museum of Broadcasting's Hall of Fame.)

Just take note, if you will, that he was born Sept. 2, 1922, and celebrate with us the fact that he's still going strong.

Kamman has a national reputation for his knowledge of all genres of jazz, from New Orleans to modern. He's a loyal and influential



supporter of the local jazz scene while remaining a respected and authoritative commentator on national artists. His radio tentacles reach out across the country, via telephone lines, every Saturday night to catch performers for candid interviews between sets. He'll also talk with Twin Cities musicians, singers and their friends about significant gigs or noteworthy achievements.

He always can find time on his show for a tribute to a musician who has recently passed away, combining samples of the lost artist's music with comments from colleagues and friends.

Six decades on the air

Nearly six and a half, actually. Kamman had been interested in the popular music of his day -- jazz and swing -- since childhood. As a St. Paul Central High student, age 17, he interviewed Duke Ellington at a train station. In 1940, at age 18, he made his first broadcasts on WMIN, where he was working as a janitor. He did live remotes from Mitch's nightclub in Mendota where the interchange of Hws. 55 and 110 is now.

Before World War II Mitch's house band, led by pianist Red Dougherty, included Harry Blons, Don Thompson, Eddie Tolck, and often Doc Evans. And then there were the sit-ins. Some of the top names in jazz, in town to play at the big hotels, would stop by, such as pianists Bob Zurke and Joe Sullivan, and trombonist Jack Teagarden.

Mitch's closed during the war, and after a stint with WEBC in Duluth that began in 1942, Kamman enlisted. in the Army. He broadcast jazz and interviews with wounded soldiers over Armed Forces Radio from Denver. He says now that the experience solidified his desire for a career in radio.

After Mitch's reopened, WMIN listeners could hear Kamman introducing such celebrities as Peggy Lee, Mel Torme and Tommy Dorsey along with the regular band, the Mendota Buzzards. Kamman then worked for WLOL for a while, but in 1950 -- as Garrison Keillor did years later -- he left the Twin Cities for New York, though not permanently. In the Big Apple he interviewed major



jazz figures at the Apollo Theater for radio station WOV.

From the Pavek Museum collection

Kamman with Diahann Carroll in New York, 1953.

Back home 50 years ago

He returned to the Twin Cities and WLOL in 1956, then moved to KSTP-AM. My introduction to "The Jazz Image" came in the fall of 1960, as a freshman at the College of St. Thomas, listening after lights out in Dowling Hall to tracks by such players as Cannonball Adderly and Barney Kessel served up by Kamman in a voice that hasn't changed an iota since.

"His instrument is a microphone," saxophonist and old friend Percy Hughes told the Star Tribune's Chuck Haga in 2002. "There's only one voice like that in this world."

"The Jazz Image" has been on Minnesota Public Radio since 1973. Originally it ran overnight, from 10:30 p.m. Saturday to 7 a.m. Sunday.

Imagine, if you will, the amount of work involved in selecting the music, arranging the interviews and sketching out the commentary for an 8-1/2-hour show (with no commercials) every week.

Around the time Kamman reached age 80, the show was cut back to three hours following "Prairie Home Companion" on Saturday nights. One would assume that was in deference to Kamman's age.

But no. Ever the night owl, he expanded it back to four hours, starting later. He's on from 9 p.m. Saturdays to 1 a.m. Sundays now. Still no commercials, and still those poetic, outer-space metaphors for music -- Leigh highballing solo down two-lane asphalt that spans midnight every weekend.

. *Dick Parker is a member of the TCJS Board of Directors, as is Leigh Kamman.*

Spring Street Club Underground announces new Schedule

Peggy Jo Dunnette, who had cancelled her Sunday evening jazz series for the summer, has announced a new jazz schedule. The jazz concerts will start in mid-September, and will be on Saturdays rather than Sundays. This is important, because it eliminates the conflict with other traditional jazz clubs on Sundays.

There are scheduled three jazz events on Saturdays in September from 4 to 8 pm:

Sat. Sept. 16: The Pig's Eye Jass Band (Traditional and uplifting New Orleans Jazz)

Sat. Sept. 23: The Twin Cities Hot Club

Sat. Sept. 30: The Bill Evans/Charlie DeVore New Orleans Jazz Band

There is one and only one gig in August:

Sunday Aug. 13: The fourth Prairie Lindy Exchange, a swing dance extravaganza open to the public with The Pig's Eye Jass Band. 5 to 8 p.m.

All above shows are with a \$5 cover charge. Full menu, full bar, and hopefully full house!

Club Underground is underneath the Spring Street Tavern at 355 NE. Monroe St, Mpls. 55413, tel. 612 627 9123.

Stefan Kac: Profile of a Young Tuba Player

By Nancy Hite

This international award-winning tuba player excels at classical music as well as traditional jazz and modern jazz. Stefan Kac (pronounced Katz), now the leader of Pan Metropolitan Trio, was raised in southeast Minneapolis.

He began learning music in the school orchestra at Anwatin Middle School, playing the euphonium. He credits his great band director there, Tom Muehlbauer, with inspiring his early interest in jazz. Muehlbauer asked members of the orchestra who were interested to volunteer to join the jazz band. The teacher wrote out arrangement sheets for each instrument, including solos, and worked with the kids to produce a big-band sound from the swing era.

In 9th grade Stefan switched to the tuba because, as he said, "they needed a tuba in the school orchestra." He also dabbled in trumpet, but didn't like the way his sounded. He took some private lessons on and off starting in 10th grade. While at Henry High School in Minneapolis, he joined some other school band members who were interested in trying to play Dixieland jazz. They bought some books and listened to recordings to learn. In his last year at Henry High, local band leaders Jim Torok (Pig's Eye Jass Band) and Kerry Ashmore (Minnesota Dixie) volunteered to teach traditional jazz to students there, and Stefan became one of their students.

Another youth experience that Stefan cites as having a major influence on him was a jazz workshop called "Motion Poets" that he attended a couple of times in south Minneapolis. He really liked it because the participants composed everything that they played. By the time he was a senior in high school he had decided to focus on modern jazz and classical performing. "Modern jazz instructors work to get you to produce what is organic, they encourage you to find the tune that is inside yourself;" he says. Stefan always has been most interested in writing his own music and performing in ways that use his own ideas.

He went on to major in music at the University of Minnesota. There, he says, "I was in every possible ensemble -- classical, jazz, orchestra". He spent one of his college years at the prestigious modern jazz program at the University of Northern Colorado, returning to the U of M for his final year.

Since graduating in the spring of 2005, he has been busy performing and recording with a wide range of groups, including the St. Paul Civic Orchestra, rocker Mick Sterling, a tuba/piano duo at the Schubert Club, the Pig's Eye Jass Band, and a "free jazz" group called "Tanya and the Holsum Family Fiscal Planner," which works with a conductor to compose on the spot. In July of 2005, he got together with Owen Weaver, a drummer and percussionist, and Japhlet Bire Attias, who plays the Chapman Stick to form Pan Metropolitan Trio. They rehearse weekly, which Stefan says is necessary to improve playing, and to connect with each other. They have been performing at local jazz clubs for about six months now, doing mostly original compositions by Stefan.



Stefan playing his F tuba



Pan Metropolitan Trio, with Owen Weaver (drums), Japhlet Bire Attis (Chapman Stick) and Stefan Kac

The Chapman Stick is an electric guitar-like instrument having ten strings, a long fingerboard and no resonating body. No pick is used. Instead, the player taps a string at one of the fret positions, causing the string to vibrate (see website below).

It is unusual for a tuba player to lead a jazz band and be the melody instrument. Stefan chose the tuba because "it is a melody instrument and has such a wide range. It has a four to five octave range, depending on the player." When asked, though, Stefan admits that most tuba players probably use only one and a half to two octaves. He sees the level of tuba playing evolving and continually improving, due to better design and teaching. He notes that even rock bands are starting to use tubas -- "they are very versatile, and people are figuring that out".

Although he's very early into his jazz career, Stefan has already won a jazz competition at the recent International Tuba and Euphonium Conference in Denver. He was a WAMSO Young Artists' Competition finalist last year, and also won a residency at the Betty Carter's Jazz Ahead at the Kennedy Center in Washington, D.C. This prestigious workshop selects fewer than 30 people under age 30 from throughout the country to learn from nationally famous performers and composers. Stefan Kac is the only tuba player ever selected to attend.

In addition to composing and performing with his Pan Metropolitan Trio, Stefan also teaches tuba, trombone and euphonium at the West Bank School of Music, and conducts private lessons.

You can see and hear Stefan live at these upcoming performances:

With his Pan Metropolitan Trio at: Acadia, 1931 Nicollet Ave in Minneapolis, on September 3 from 7 to 11 p.m.

With the Pig's Eye Jass Band at: Spring Street Tavern, corner of NE. Spring and Monroe Sts. in Minneapolis, on Sunday, August 13 from 4 to 7:30 p.m. and Saturday, September 16 from 5 to 8 p.m.

To learn more about the Pan Metropolitan Trio go to the website www.PanMetropolitanTrio.com

Don't wait too long, though, because this amazing musician has plans to attend graduate school in a couple years, toward the goal of making a living playing jazz and teaching music at the college level in New York City!

Music Education: an appeal

The following was forwarded to us by Vicci Johnson the new TCJS Jazz Education Chairperson:

Do you have an opinion on the *No Child Left Behind Act*? Are you concerned with the state of arts education in America?

If so, your help is needed to ensure a place for the arts in every child's education. As you may know, the *No Child Left Behind Act* (NCLB), which authorizes the U.S. Department of Education's major programs for public schools, is up for reauthorization next year.

Congress has recently begun preliminary hearings and will continue to gather information and feedback through early next year, when an actual drafting process will begin. As Congress starts this process, it is important that arts advocates speak up and make their support for arts education known.

Currently, the Commission on No Child Left Behind, a bipartisan independent commission, is soliciting comments in all areas of K-12 education. The Commission will make formal recommendations to Congress in early 2007. Therefore, this is a key opportunity to offer constructive feedback on the importance of the arts in the next version of NCLB.

To facilitate the collection of these comments, Americans for the Arts has designed a <http://capwiz.com/artsusa/utr/1/KZBNGDVKTW/LAUTGDXDWK/805240266> website that will send your comments to both the Commission and to our congressional delegation. With your action, we hope the Commission will report to Congress that parents, teachers, students, artists, businesses and advocates around the country are insisting on a stronger place for the arts in NCLB and every child's education. The Web address:

<http://www.capwiz.com/artsusa/issues/alert/?alertid=8912656&type=ML>

We encourage you to submit your personal comments about the importance of arts education. Specifically, the Commission needs to hear firsthand accounts of how NCLB has impacted arts education in your public schools. Many parents feel that the arts have been pushed out of the way to make room for a greater emphasis on math and reading – Have you experienced that? Has the number of art teachers or the number of hours devoted to arts education been reduced in your local schools? Please provide *your* story to the Commission as well as any ideas that you may have to improve the quality of arts education in your schools.

Please visit the Americans for the Arts E-Advocacy Center and [send your comments to the Commission on No Child Left Behind](#). Your action today will help secure an integral place for the arts in schools tomorrow.

Addendum:

Dr. Henry Blackburn wrote a wonderful article for us about the French Quarter Jazz Festival, which appeared in last month's *Coda*. He included photos of two bands in the article: The Pontchartrain Owls and the Magnolia Band.

The names of the members of those bands arrived after the article was published, so we are providing them here:

Magnolia:

Jack McLaughlin, Eb

Kjeld Brandt, Bb

Henry Blackburn, Alto sax

Toby Hughes, Tenor sax

Ben Smith, Brian Towers, Trombone

Joe van Rossem, Patrick Tevlin, Marla Dison, Ttrumpets

Kid Dutch Sousaphone

Malc Murphy, Snare drum

Roberta Hunt, Bass drum

Alex Ralph, Grand Marshal

Pontchartrain Owls

Geoff Bull, Bill Evans, Henry Blackburn, Dave McCurdy, Doggie Berg, Pete Clancy on Bass, Marcello Bona on Piano.

Vicci Johnson is elected new Education Outreach Chair

TCJS's new Education Outreach Chair is Vicci U. Johnson, who currently teaches band at Murray Junior High School in the Saint Anthony Park area for the St. Paul Public Schools.

Vicci started teaching wind and string instruments privately at age 19 for Torp's Music in St. Paul and Schmitt Music Company in Minneapolis, while a music student at MacPhail College of Music in Minneapolis. Her instructors include Ruben Haugen, Marvin Dahlgren, Doc Gibson, and Sam Flor. She also attended the National Music Camp at Interlochen, Michigan, as a theater arts student.

When the University of Minnesota purchased MacPhail in 1966, Ms. Johnson matriculated at Mankato State University to complete her bachelor's degree in music education, and later earned an M.A. in Education from Hamline University. Recently, while earning an M.A. in Arts Administration from St. Mary's, she worked in the marketing department of the Minnesota Orchestra and as a marketing consultant for the JazzMN Big Band.

"I hail from a music-coaching family," Ms. Johnson said. Ed Kitzberger, her father, and Ben Kitzberger, her uncle, both earned M.A.s in music education and coached their high

school bands to win several state music contests in Iowa and Illinois. Ben and Ed descended from German-Bohemian immigrants who settled in New Ulm, Minn., famed as a town where nearly every citizen living there between 1880 and 1950 played a musical instrument. Even today, Kitzberger cousins such as the Hofmeister and Meidl families are still in the music business in southern-Minnesota.

Returning from WWII, Vicci's uncle Ben Kitzberger became a member of the Twin Cities Musicians Union, rotating gigs between old styles (as with the Six Fat Dutchmen) and big-band swing (as with Curly Karels). Vicci's father, Ed, became the director of bands at the old Mechanic Arts High School in St. Paul. Vicci recalled, "Almost daily, I observed my father and uncle coach private students at home, practicing, rehearsing, and or directing musical groups."

Vicci is married to Bill Johnson, pianist with the Pigs Eye Jass Band, who holds a degree in music composition and is a former music faculty member during the 1960s and early 1970s at the Universities of Minnesota and Indiana, and has recently retired as a hearing-aid engineer.

All in all, Vicci says she "feels privileged to be invited to join the board of directors of the Twin Cities Jazz Society."

Gigs

The TCJS *Jazz Notes* has a very complete list of gigs for the month of August. The following is a list of additional gigs:

Pork & Beans (members of the Pig's Eye Jass Band and Red Beans and Rice) -- 9:30 a.m. Sunday, Aug. 6, Lake Harriet Bandshell, providing music for the annual outdoor service by Linden Hills Congregational Church. Free, but the collection plate is passed.

Debbie Duncan

Friday & Saturday August 18th & 19th
Sophia's in Riverplace
(612-379-1111)
25 Main St. SE, Mpls.

Coffee Grounds

August 4: Katy Wehr 8 pm

August 5: Roger Anderson Trio with Raymond Yates, 8 pm

August 6: Open mic with host Bill Hammond, 6 pm

Lila Ammons

Downtowner Woodfire Grill August 8 and 26, 8-11 pm
