

U3A MERTON JAZZ APPRECIATION GROUP 2017 PROGRAMME

27 January	"Larkin's Jazz"	Poet, novelist, critic and librarian Philip Larkin (1922-1985), was a life-long jazz lover, BUT he considered that there was no "real" jazz after 1961, when music changed from 32-bar compositions to more R&B-influenced material. In 2010, to mark the 25 th anniversary of his death, a 4-CD box set was issued, providing an anthology of his favourite records that includes not only "classic" jazz performances, but also Larkin's "private" preferences. From the tracks (a list will be provided in advance), Members choose two, to illustrate their own personal preferences.
24 February	Contra-factual	A contrafact is a <u>musical composition</u> built using the <u>chord progression</u> of a pre-existing tune but introducing a new <u>melody</u> and <u>arrangement</u> . Typically the original tune's progression and song <u>form</u> will be reused but occasionally just a <u>section</u> will be reused in the new composition. Contrafact can also be explained as the use of borrowed chord progressions. From website en.wikipedia.org/wiki/List_of_jazz_contrafacts , Members choose 2 examples of contrafacts, explaining the similarities (possibly with other compositions also) & their preference between their choices.
31 March	"It's Not Benny Goodman"	Internet website en.wikipedia.org/wiki/List_of_clarinettists , can provide Members with notable players of the clarinet from which to present 2 tracks of jazz clarinetists who might rival the maestro Benny Goodman.
28 April	Exploring <i>The Great American Songbook</i> : Irving Berlin	Members talk about their choices of 2 of Irving Berlin's compositions played or sung in jazz versions. (See website en.wikipedia.org/wiki/List_of_songs_written_by_Irving_Berlin for a long list of songs from which to choose)
26 May	The Influence of Frank Sinatra	In <u>popular music</u> , a cover version or cover song , or simply cover , is a new <u>performance</u> or <u>recording</u> of a previously recorded, commercially released <u>song</u> by someone other than the original artist or composer. Although many argue Frank Sinatra did <u>not</u> sing jazz, jazz musicians regard his treatment of a song as the definitive version of the composition. Members choose Sinatra's version of a song, plus a jazz cover version of that tune, plus details of its original version (if not by Sinatra).
29 June	German Jazz	en.wikipedia.org/wiki/Jazz_in_Germany tells us that the evolution of Jazz music in Germany reveals that the development of jazz in Germany and its public notice differ from the "motherland" of <u>jazz</u> , the USA, in several respects. Possibly using the website from which to begin their research, Members bring 2 tracks each of examples of this source of European jazz.

<p>28 July</p>	<p>Jazz Divas, Old & New</p>	<p>As late as the 1980s, the argument that there was no such thing as a “jazz singer” was being advanced by Mel Tormé - in the misogynistic context of a reference to women jazz vocalists! The argument is rarely heard these days, mostly due to the large influx of talented individuals who have proved themselves by the quality and content of their performances. Members are encouraged to view <i>Queens of Jazz: The Joy and Pain of the Jazz Divas</i> (specifically Sara Vaughan, Nina Simone, Peggy Lee, Ella Fitzgerald, Billie Holiday, but mentioning others of that era too) on www.youtube.com/watch?v=-r59HKeCM4U, BUT at our meeting, to offer 2 tracks of <i>other</i> past & present female jazz vocalists whom they believe fellow-Members definitely should hear.</p>
<p>25 August</p>	<p>Innuendo or the Double Entendre (A list of examples will be offered in advance)</p>	<p>Things the young don’t believe the retired generation know anything about! Cole Porter is but one of the masters (or mistresses) of innuendo in his many song lyrics that have become jazz standards, Shakespeare being amongst the many others whose words on one topic could be interpreted by the less-than-innocent with an alternative focus, rather than making the meaning (often sexual) explicit. Blushes are permitted, but can be attributed to the wine, as Members play 2 tracks that give examples of innuendo or the <i>double entendre</i> in jazz.</p>
<p>29 September</p>	<p>Big Band A to Z: Members’ Lottery</p>	<p>At the August meeting, each Member will draw the name of a Big Band leader, & at this meeting, will present details about the leader & his band & 2 tracks of examples of the band’s music.</p>
<p>27 October</p>	<p>Smoking</p>	<p>Jazz & smoking (cigarettes or “reefers”) are seemingly synonymous, & certainly it was prevalent throughout the twentieth century. From the many tracks that make reference to smoking, Members offer 2 tracks in a smoke-free atmosphere.</p>
<p>24 November</p>	<p>“Kitten on the Keys”</p>	<p>Members offer recordings by female pianists in a variety of contexts – solo performances, trios, quartets or even larger combinations up to the Big Bands.</p>
<p>15 December</p>	<p>Jazz Interviews & Christmas Party</p>	<p>Many famous jazz musicians have been interviewed, & thanks to the magic of YouTube & DVDs, Members can watch & comment on these, as we eat & drink our way through our annual Christmas Party.</p>