

Song: This Joint is Jumpin'

That was the song „This Joint is Jumpin“ from Fats Waller and I must say, that it's absolutely true. We have a great line up of songs for you today, ranging from Fats Waller to Herbie Hancock and we hope to play a couple of your favorites.

At this time I would like to thank our very gracious hosts, Karin Waiblinger and her Family who opened their garden for us where we planed to hold this concert. Thank you very much for standing by us and for giving this concert a home. Because of the threat of rain, we have moved indoors to this lovely location in the Dodel company cantina. A big thanks to the Dodel family, particularly Isabelle Dodel. They have made us feel so welcome here today! Also a big thanks to the University of Ulm and to the Humboldt Center of Learning for their generous cooperation with the Live-Streaming, donating personell and Equipment, allowing us to reach out to an even bigger audience. Also many thanks to the Theater of Ulm, where we all work, for the rehearsal spaces and for giving us the time to rehearse.

And now, it is time to meet the band. May we hear a warm welcome for Tobi Räggle, Hans Lehmann, Yannick Sartorelli, Hendrik Haas, and Binh Ngo. My name is Girard Rhoden and I have the honor and the pleasure of singing a few songs for you this evening with this great group of musicians.

Hi Lisa, hi Mat, what are we going to hear now?

Lisa: Hi Girard, we are so glad to be a part of this exciting event. Thank you for inviting us to do the Moderation.

We are beginning the program with two great jazz-pioneers, Fat Waller and Louis Jordan.

There are many anecdotes about Fats Waller. Most of them are about his extraordinary ability to write music in a couple of minutes and about the ease with which he is able to do this.

For example, this story: Fletcher Henderson bought him nine Hamburgers, which he ate one right after the other and received as payment, nine songs, written in the wink of an eye. That is how such songs as „Whiteman Stomp“ and „Hot Mustard“ came to be.

Mathias: Waller's great talent was never afforded the recognition in America which pianists normally receive.

The jazz producer John Hammond said the following about Waller. America does strange things with it artists. In every other part of the world, Fats Waller would be a famous artist, but Fats is not white...

It was easier to present him as a clown rather than as an artist or a great composer, who in the eight years between 1934 and 42, composed and recorded over 400 titles.

Thomas Wright Waller, who because of his girth, was called „Fats“ was a pianist, organist, composer and singer who played an enormous part in the development of early jazz one the 1920's and in swing in the 30's and 40's.

LISA: Our second pioneer, Louis Jordan is called father of R&B and grandfather of rock and roll.

His music combines elements of swing and blues and also uses Afroamerican slang, humor and singing style as well as call-and -response between Jordan and his band.

Mathias: One of his most famous songs is known to many of us from the 1946 version with Ira „Buck“ Woods as Tom Cat in the cartoon „Solid Serenade“. The song is called „Is You Is or Is You Ain't my Baby?“

Girard: But before we play that song from Louis Jordan, we have one more from Fats Waller for you, „Ain't Misbehavin“.

Songs: Ain't Misbehavin' / Is You Is or Is You Ain't my Baby?

Moderatkon 2

Jonas/ Elisabeth: Hi Girard

Girard: Hello Elisabeth, hi Jonas. What's next on the menu?

Jonas: Girard, now we are serving „Stompin at the Savoy“ from 1933, named after the Savoy ballroom in Harlem..

Elisabeth: Even though this song is credited to Andy Razaf and Benny Goodman it was actually composed and arranged by Edgar Samson for the Rex Steward Orchester. But Stompin at the Savoy first became a jazz-classic after the recording by Ozzie Nelson and Benny Goodman in 1936.

Jonas: Benny Goodman was officially crowned „The King of Swing“ on the evening between the 16th and 17 of January 1938 during a huge concert in Carnegie Hall in New York with several famous soloists.

Elisabeth: One of those special guests was Count Basie, who just a few hours later, won an orchestra „battle „ against the Chick Webb orchestra. The Basie Orchestra was soon after called on of the best in the very talent rich swing era.

Jonas: Count Basie rarely used written arrangements. Everything was in the heads of the musicians (so called „Head Arrangements“) and somethings were even just left to chance.

Hans, here is a story for you. When the trumpet player Harry Edison joined the band in 1938, he said. „When we finish a song, I don't know what note to play“. Basie answered him. „Well if you blow a note tonight and it sounds right...then just play the same note tomorrow.“

Elisabeth: Enough history! Now we will hear „Until I met you“ which was made famous through a recording from Count Basie and „Stompin' at the Savoy“.

Moderation 3

Girard: „More than Paris, or the Shakespeare country or Berlin or the Alps, I wanted to see Harlem, the greatest Negro city in the world. “

Elisabeth: That is what Langston Hughes said before he came to the city for the first time in 1921.

Mathias: In the 1920's the streets of Harlem were full of life. The mainly Afroamerican populated part of the city was packed with nightclubs where jazz and blues mirrored the feelings of the black inhabitants of Harlem.

Elisabeth: Many young artists, poets and musicians flocked to Harlem to experience the carefree lifestyle.

Mathias: Either live or through radio programs from the famous clubs, like the Cotton Club or the Savoy Ballroom you could hear the top musicians; - Cab Calloway, Fletcher Henderson, Benny Goodman...

Lisa: ...Or Duke Ellington. His work as composer, arranger or orchestra leader were inseparable.

The Orchestra with certain instrumental sounds was his instrument, the means with which he expressed himself. So seen, Duke Ellington was perhaps the only real jazz composer in the true sense of the word, but definitely by far the greatest.

Mathias: Now let's take the A-Train to Harlem and listen to a song which is perfect after a year living with Corona. Don't get Around much anymore.

Song: Don't get Around much anymore.

Moderation 4

Jonas: The Song „Invitation“ from Bronislaw Kaper and lyrics from Paul Francis Webster was nominated for a Golden Globe Award for the best score in for the film „A Life of Her Own“. The song with its hypnotic melody first became a jazz standard a year later when it was used as the title song for the film „Invitation“ in 1952. In this film, Van Johnson and Dorothy McGuire play a couple which is happily married until the wife discovers a secret about her husband.

But before we hear Invitation, we are going to play a song which came to being through a bet.

Mathias: This song was composed by Cole Porter in 1944 for the musical „Mexican Hayride“ . Someone made a bet with Cole, that he could never write a song with such a stupid text like: „Its Spring again, birds on the wing again start to sing again“. Porter took on the bet.

Girard, is there a special occasion for this song?

Girard: Yes etc.

Songs: I Love You / Invitation

Moderation 5

Lisa: Your question please.

Elisabeth: Who is Cab Calloway?

Lisa: That is correct. Congratulations. Now we come to the last round. The Answer is...

MATHIAS: 1984: Best R&B Instrumental Performance: Rockit
1985: Best R&B Instrumental Performance: Sound-System

JONAS: 1988: *Best Instrumental Composition: Call Sheet Blues*
1995: Best Jazz Instrumental Performance, Individual Or Group: A Tribute to Miles

MATHIAS: 1997: *Best Instrumental Composition: Manhattan (Island Of Lights And Love)* 1999: *Best Instrumental Arrangement Accompanying Vocal(s): St. Louis Blues*
1999: Best Jazz Instrumental Performance, Individual Or Group: Gershwin's World

JONAS: 2003: *Best Jazz Instrumental Album, Individual or Group: Directions in Music: Live at Massey Hall (mit Michael Brecker und Roy Hargrove)*
2003: Best Jazz Instrumental Solo: My Ship

MATHIAS: 2005: Best Jazz Instrumental Solo: Speak Like A Child
2008: Album of the Year: River: The Joni Letters

Elisabeth: BZZZZZ The Question is...Who is Herbie Hancock

Lisa: That is right!. After the intermission we will travel with Herbie Hancock back to the year 1964 to Cantaloupe Island and enter a world of modal jazz and funk. But now let's stay in the Cotton Club and celebrate one of the most famous band leaders and performers of his time; Cab Calloway.

Song: Minnie the Moocher

Moderation 6

Elisabeth: Girard, what are you doing?

Girard: I am trying to teach our friends Bebop.

Elisabeth: Should I come back later?

Girard: No, thats OK. I was just finishing up.

Lisa: Bebop! Presumably a chain of events led to the birth of this new style, Bebop. Towards the end of the 1930s, Swing was a big business and the music was starting to become stiff and formalized. Many of the orchestra members were bored with the routine and starting to have private jam-sessions after they had played with their respective orchestras. In these sessions in small combos, they looked for music forms and playing styles which were far removed from swing.

Lisa: Younger musicians, like Clifford Brown built on the fundament from the creators of Bebop and discovered what we now call Hard-Bop. The qualities of the music are: lots of repetitions (melodies, phrases) broken off melody lines and more complex harmony. Sometimes as in „A Night in Tunisia“ a Swing section will be right next to a Hard-Bop section creating an interesting contrast.

Jonas: Out of this world of Hard-Bop lets listen to two of the biggest hits from Clifford Brown: „Joy Spring“, also the pet name of his Wife , Laue and „A Night in Tunisia“.

Songs: Joy Spring / A Night in Tunisia

Moderation 7

Mathias: Now lets travel „Out of Tunisia“ and back to Harlem in a musical Caravan.

„Juan Tizols melody is ok but it is the arrangement from Duke Ellington that makes the piece what it is. In the first chorus Duke supports the melody mit a short repeated contrasting theme and throws in a few growls from the trumpet zu support the the haunting, exotic mood.“

Caravan from the year 1936 is one of the greatest hits Duke Ellington ever had.

Song: Caravan

Moderation 8

Elisabeth: „You don't know what love is“ is a song from the great American Songbook and was written by Don Raye and Gene de Paul for the Abbot and Costello film- „Keep em Flying“.

Lisa:but the song was cut before the opening. The film premiere of this song came in the 1942 comedy „Behind the Eight Ball“. After Miles Davis recorded an instrumental version in 1954, the song became a jazz standard. Dinah Washington recorded the definitive Vocal version one year later.

Song: You don't know what love is

Moderation 9

Jonas: Baubles, Bangles and Beads is a song credited to Robert Wright and George Forest from the musical Kismet from 1953.

Just like almost all of the music from this show, the melody is based on a theme from the composer Alexander Borodin. Jazz musicians have always been fascinated by the bewitching melody and the advanced harmonic structure of this song and for decades have enjoyed its musical challenges.

Lisa: „All the Things You Are“ is a song from the 1939 Broadway musical „Very Warm for May“ . Although this musical was terminated after only 59 performances, the song „All the Things You Are“ became a hit! Tommy Dorsey stayed in the Hitparade for 13 consecutive weeks from 1939-40 and made it all the way to the top. The recording from Frank Sinatra, as part of his first Album „The Voice of Frank Sinatra“ from 1945, made it to first place on the Hitparade in 1946.

This composition belongs to the classical repertoire from Bebop and was recorded by many modern-jazz performers.

Moderation 10

Lisa: The composer Oscar Levant composed a number of popular songs between 1929 and 48. Additionally he also wrote the music for more than twenty movies...

Mathias: ..and was not just a composer but also made a name for himself as a concert-pianist and as an actor. In just a second we will play on of his most famous songs.

Elisabeth: The text was written by Edward Hermann; songwriter on Tin Pan Alley and musical librettist on Broadway. Hermann wrote the lyrics for „Body and Soul“ and „When I fall in Love.“

Jonas: AND one of the most successful bandleaders of the dance-band-era, Freddy Martin had his breakthrough with hits like...“Blame it on my Youth“

Song: Blame it on my Youth

Goodbye

Girard: Thank you all for listening and watching. If you have enjoyed this concert please feel free to tell all of your friends.

Once again we would like to give a special thanks to the Dodel Company and to Isabel and Ralf Dodel for letting us perform here in this wonder glass oasis. Also we would like to thank Karin and Jörg Waiblinger for all of the special arrangements and support as well as allowing us to rehearse in their Garden.

I would like to offer special thanks to our Sound engineer Jens Schalle; our Computer-Expert, Jan Braitingner and of course our 4 moderators Elisabeth Sohn, Lisa Schönherr, Mathias Windeisen and Jonas Häusler. They are all students at the University of Ulm and have taken part in a seminar with me called, „Voice, vocal training and the development of your personality“.

The biggest thanks of course goes from all of us to this fabulous group of musicians here on stage. Let us please once more give a show of appreciation for:
Tobias Rägler- Euphonium, Hans Lehmann- Trumpet, Hendrik Haas- Klavier, Yannick Sartorelli-Bass and Binh Ngo Percussion.

Once again I am Girard Rhoden and it has been a tremendous pleasure to share this time and this music with you tonight or today in case you are tuning in at another time.

And now, we will celebrate this great atmosphere and the wonderful relationship we here on stage have enjoyed with our entire team and with you, our audience live and online. Let's celebrate with this song. Hans, would you please show us the way.