

JAZZSATIONAL

WUCF FM 89.9

A Listener Supported Service of the University of Central Florida

Spring 2009

Dear Listeners,

This issue of Jazzsational marks our move to a smaller, greener format in which to pass along our news and items of interest. Our reduced pages and size will allow us to enjoy significant cost savings, while still being able to impart all of our timely news to you.

As always, thanks for listening to 89.9 fm, and don't forget to tell your friends and family about us!



Lou Donaldson

Bop and Soul Jazz

Lou Donaldson has long been a standout bop altoist influenced by Charlie Parker, using a blues-based style of his own. Donaldson started playing clarinet when he was 15, soon switching to the alto. He attended college and performed in a Navy band while in the military. Donaldson first gained attention when he moved to New York and in 1952 started recording for Blue Note as a leader. At the age of 25, his style was fully formed, and although it would continue growing in depth through the years, Donaldson had already found his sound. In 1954, he participated in a notable gig with Art Blakey, Clifford Brown, Horace Silver and Tommy Potter that was extensively documented by Blue Note and directly predated the Jazz Messengers. However, Donaldson was never a member of the Messengers, and although he recorded as a sideman in the 1950s and occasionally afterwards with Thelonious Monk, Milt Jackson and Jimmy Smith, among others, he has been a bandleader from the mid-1950s until the present.

Donaldson's early Blue Note recordings were pure bop. Starting in 1961 his bands often had an organist rather than a pianist. Donaldson's bluesy style was easily transferable to soul-jazz, and he sounded most original in that context. His association with Blue Note (1952-63) was succeeded by some excellent (if now-scarce) sets for Cadet and Argo (1963-66).

However, after a few years off records, Lou Donaldson's artistic return in 1981 and subsequent soul-jazz and hard bop dates for Muse, Timeless and Milestone have found the altoist back in prime form, interacting with organists and pianists alike and showing that his style is quite timeless.

At this year's UCF Jazz Festival (March 20-21), Lou will headline the Saturday night program, performing with Hammond B-3 organ player, Akiko Tsugura. For tickets visit ucforlandojazzfestival.ucf.edu

Kenny Drew Jr

Hard Swinging Bluesy Jazz

Kenny Drew Jr., son of jazz pianist Kenny Drew, was born in New York City in 1958. He started music lessons at the age of four, studying classical piano with his Aunt Marjorie, then branching out into the area of jazz music.

Kenny Jr. has performed worldwide with a comprehensive variety of musicians, including Stanley Jordan, Stanley Turrentine, Slide Hampton and the Jazz Masters, the Mingus Big Band, Steve Grossman, Sadao Watanabe, Smokey Robinson, Frank Morgan, and many others.

Kenny Drew Jr. was the winner of the 1990 Great American Jazz Piano Competition in Jacksonville, Florida. He has appeared as a leader at many major festivals and jazz clubs around the country. He has recorded nine albums as a leader and has also made numerous recordings as a sideman.



Within the last couple of years, Kenny has performed at concerts and in clubs with: The Carnegie Hall Jazz Band, the Faddis/Hampton/Heath Sextet, Steve Turre, Jack Walrath, David Sanchez, Jack Wilkins, Michael Mossman, Ronnie Cuber, Steve Slagle, and Marlana Shaw.

Kenny will be performing with the Guisando Caliente group in the Saturday night lineup of the UCF Jazz Festival, March 21st. Tickets: ucforlandojazzfestival.ucf.edu



WUCF and the UCF Department of Music present the 2nd annual UCF-Orlando Jazz Festival including clinics, master classes and performances by internationally acclaimed artists, UCF jazz bands and select high school musicians from across the country. Everyone is invited to attend!

The opening event on Friday March 20th at 8pm, features jazz vocal sensation **Kevin Mahogany** backed by the UCF Jazz Professors and the UCF Jazz Ensemble.

On Saturday March 21st, students will take the stage and participate in clinics and workshops with Lou Donaldson and Akiko Tsugura, culminating in another 8pm concert where legendary alto saxophonist **Lou Donaldson**, and Hammond B-3 organist **Akiko Tsugura** will perform. The first set will be followed by a Latin jazz set by **Guisando Caliente**, featuring pianist **Kenny Drew Jr.** and trumpeter **Tom Parmenter**. Capping the evening is the debut performance of the **UCF All Star High School Jazztet** - a hand-picked group that will feature high school students who competed to work with the UCF Jazz Faculty for this concert performance. *Don't miss it!*

Tickets: \$25/night or \$40 for both evenings • ucforlandojazzfestival.ucf.edu

Kevin Mahogany

Bebop, Ballads, Blues and Swinging Jazz

Writing about Kevin Mahogany's arrival in New York at the age of thirty-six, the celebrated critic and author Whitney Balliett said "New female jazz singers seem to appear regularly, but for a long time the space behind Joe Williams, Mel Tormé, and Ray Charles has been empty...there is little (Mahogany) cannot do. He has absorbed Billy Eckstine, Williams, Charles, Al Hibbler, Betty Carter, and Leo Watson. He can sing the blues and he can sing ballads. He can scat. He can sing Monk and Gillespie and John Lewis and Miles Davis, and he can sing soul songs and novelty songs. And he is a startling gospel singer who shouts, hums, bends notes in two, growls, and locks every syllable to five or six notes." Stylists who matured long after the golden era of Tin Pan Alley have developed with pop, soul, and rock music of the sixties, seventies, and eighties.



Mr. Mahogany, born on July 30, 1958 in Kansas City, a historically significant cradle of jazz, is a product of the previous three decades. He grew up in the aftermath of the city's all-night, bawdy, no holds-barred heyday. He attended the Charlie Parker Foundation in his hometown and was teaching clarinet by the time he was 14. He studied piano and became an accomplished baritone saxophonist, performing with three jazz bands while still in high school. At Baker University in Kansas, Mr. Mahogany's interest in singing developed and he founded a jazz choir. After graduating from college with a B.F.A. in music and English drama, he led two other groups that focused on the pop-oriented material of contemporary R&B, crossover jazz, and classic 1960s soul music. Mr. Mahogany continued to feel the influence of traditional jazz singers such as Tormé, and Hendricks and Ross. A selection of seldom-heard ballads, bop tunes and blues, recorded with Kenny Barron, Ralph Moore, Ray Drummond and Lewis Nash, appears on *Double Rainbow*, his debut album (Enja, 1993). The CD received much critical acclaim including "Newcomer of the Year (Penthouse)," and the first of four consecutive designations as the #1 Jazz Singer of the Year (Down Beat Critics Poll). He appeared in the role of Big Joe Turner in Robert Altman's 1995 film *Kansas City* and the film's original sound track was released on Polygram. Mr. Mahogany's CDs for Warner Brothers include *Portrait of Kevin Mahogany* (2000), *My Romance* (1998), *Another Time Another Place* (1997), and *Kevin Mahogany* (1996). For Enja he appears on *Ballads in Blue* (2001) and has also recorded the albums *Pussy Cat Dues: The Music of Charles Mingus* (2000), *You Got What It Takes* (1995), and *Songs and Moments* (1994). Kevin Mahogany can also be heard on 18 other albums recorded on various labels.

Kevin Mahogany is the headline performer of the Friday, March 20th, 8 pm concert that opens the UCF Orlando Jazz Festival. Tickets: ucforlandojazzfestival.ucf.edu

Humankind, Voices of Hope & Humanity

A New Series on 89.9 HD2, hosted by David Freudberg



Award winning producer David Freudberg hosts *Humankind*, a new series that profiles humanitarians, idealists, and visionaries. The hourly program airs Saturdays at 8pm, and is rebroadcast Sundays at 9pm on WUCF's HD2 "News and More" service.

David Freudberg has written and edited over 100 full-length nationally broadcast documentaries on such themes as: human values, personal growth and recovery,

ethics, preventive and natural medicine, and history.

His series and specials have included: *Humankind*, *Kindred Spirits*, *In Search of Global Justice*, *The Medicine Garden*, *The Vegetable Chronicles*, *Inner Calm*, *An Optimist in Spite of All: Helen Keller's Life Story*, *The Corporate Conscience*, *Drug-Proofing Your Children*, *Everyday Healing Foods*, and *Thinking about Drinking*. His productions have received awards from the Corporation for Public Broadcasting, Columbia University (duPont Award), and National Federation of Community Broadcasters.

Humankind airs Saturdays & Sundays on 89.9 HD2. Listen online at wucf.org.

Bryan Anthony with the Greg Parnell Trio

Concert Review by Ken Rabac

Betty Carter's tune "Tight" could have been the theme of a recent Bryan Anthony performance with the Greg Parnell Trio at the Plaza Theatre. First of all, Greg's drums are "tight," so properly tuned that his kit sounded like it had an eight-microphone array, but it was acoustic. Greg plays in a manner in which no notes or nuances are lost; it's all audible and expertly tuned. Greg also plays "close to the vest" in a tight, lean posture that affords rich detail and resonance. The brushes dance and skim the surface like it was ice, but pour out limitless texture.

My son, Ryan, noted that every time the trio hit a change - usually a crisp, sudden increase in tempo - I exclaimed, "All right!" The time changes were galvanic, sensed and not telegraphed ahead of time, requiring no adjustment or squishing of quarter notes. The trio merely glided into time changes effortlessly. The plan-ahead factor was to bring it back down into the familiar groove that vocalist Bryan Anthony forged all night. Again, the tempo was right there on his doorstep when he re-entered.

Everyone has seen that eagle-eyed glance that drummers give bassists, and eye contact was all Ben Kramer and Greg needed to maintain cohesion. It's unfair to make superlative comparisons with a young professional who's still developing a personal style, but all the earmarks of individuality are there with Ben. While he is obviously aware of the jazz vernacular, and at times echoes of Charlie Haden or Ron Carter are heard, the distinctives of Ben's personal style include a rich, resonant intonation, total immersion in time and timbre, and blinding, undeniable elation.

The keyboard work of Michael Kramer is redolent with everyone from Oscar Peterson to Bobby Short, with some Gene Harris and Bill Evans mixed in. Exquisite chording could be Michael's main strength, but that is like saying Schwarzenegger has good pecs. Michael is the equivalent of a prize winning body builder in the sense that each area of finesse is equally developed. My summary sentiment was that Michael could play anywhere in New York or Paris, in any club or café, and excel. His comping is gleeful, providing exuberance for the trio.

Cool, unflappable, master vocalist Bryan Anthony is skilled in all of the techniques of jazz singing. In an era when many, if not most, vocal albums are performed in the manner of standards or pop singers, Bryan continues to display the specifics of the genre. Bryan's superior skill is interpretation, "telling the story of the song" as I overheard him remarking to someone at the bar. But equally evident is technique, not in a master class demonstration, but as a vocalist who employs and displays the entire toolbox. It is very rare to hear a singer who still uses the techniques of jazz so fully. Bryan does not even employ the Frank Sinatra/Tony Bennett bel canto style sustained endings to songs. He tells the stories and hits the notes, but he is hitting the notes in the chord structure, not just the vocal line in the sheet music. In an era where pitch bending is common, Bryan maintains excellent pitch and modulates tones exquisitely. It is a rare opportunity to see a singer of this professional and musical caliber. We are accustomed to instrumental virtuosos here in Orlando, but a vocalist of this stature is rare.



Finally, the Plaza itself: the lobby is just like a 60-70's night club, the risers, the tables, the seats, the bar...with popcorn! Just as the Plaza auditoriums are sumptuous and comfortable, the lobby is swanky and convivial, affording the complete live jazz experience.

**Jazz Specials from National Public Radio, Public Radio International, and Network Chicago
airing Monday-Friday 7-8 pm, Sundays 10 am - noon, & 5 - 9 pm on WUCF 89.9 FM**

Jazz at Lincoln Center



with **Wynton Marsalis**
Sundays/Mondays at 7pm

engineer Rudy van Gelder, harmonica and guitar player Toots Thielemans, saxophonist Lee Konitz and trumpeter Snooky Young join the biggest band around -- the National Endowment for the Arts Jazz Masters. (airs 4/5 & 6)

Central Avenue Breakdown... Join us for a lesson in swing from octogenarian composer and conductor Gerald Wilson with Wynton Marsalis and the Jazz at Lincoln Center Orchestra. (airs 4/12 & 13)

New Orleans Jazz Orchestra... The NOJO stops in on their northern cousin when the orchestra visits the House of Swing. (airs 4/19 & 20)

Darin Atwater Gospel... Pianist and composer Darin Atwater draws on deep roots in Gospel, Jazz, and Classical traditions for his 15-piece gospel choir. With special guest singer Kim Burrell -- they shake the roof of the Allen Room in this heavenly concert. (airs 4/26 & 27)

Essentially Ellington... High school jazz bands across the nation try to settle the score in the annual Essential Ellington Competition. Fifteen high school jazz bands compete. (airs 5/3 & 4)

Duke Ellington's Degas Suite... We take you deep into the vaults for this extremely rare work, commissioned for an uncompleted film and barely played by Ellington's own band. Inspired by Edgar Degas's famous paintings of racetrack scenes, it shines like new in this Jazz at Lincoln Center Orchestra concert. (airs 5/10 & 11)

Big Band Bash... The Clayton-Hamilton Jazz Orchestra from Los Angeles and the Jazz at Lincoln Center Orchestra with Wynton Marsalis come out swinging and duke it out in the band stand. (airs 5/17 & 18)

New Composers: Derek Bermel, Dafnis Prieto... Two new composers - two premiere works. Derek Bermel brings us his Migration Series. Then, Dafnis Prieto debuts an Afro-Latin Jazz Orchestra commission, *A Song for Chico*. (airs 5/24 & 25)

Tijuana Moods: Charles Mingus... Feel the fire of the mariachi, as the JALC Orchestra romps through Charles Mingus' *Tijuana Moods*. (airs 5/31 & 6/1)

Best of the Cuban Big Bands... Bandleader and composer Paquito D'Rivera guides us through a tour of the Cuban composers of his homeland - Mario Bauza, Arturo 'Chico' O'Farrill, Ernesto Duarte and more. (airs 6/7 & 8)

Chasin' the Trane... In the 1960s, saxophonist John Coltrane took his jazz saxophone in giant steps forward -- many musicians took decades to catch-up. For his 80th birthday, The Jazz at Lincoln Center Orchestra with Wynton Marsalis remakes Coltrane's masterpieces. (airs 6/14 & 15)

One Family of Jazz... An all-star cast celebrates a shining addition to Broadway in the premiere performance from Jazz at Lincoln Center's Frederick P. Rose Hall in 2004. Ellis, Branford, Delfayeo, and Jason Marsalis join Tony Bennett, Dr. Michael White, Roy Haynes, Marcus Roberts and the Jazz at Lincoln Center Orchestra to celebrate the world's first auditorium designed for the sound of Jazz. (airs 6/21 & 22)

Nursery Song Swing... The Jazz at Lincoln Center Orchestra try their hand at another book of classics -- these standards include *Chicken Rhythm*, *Three Blind Mice* and *Liza Jane*. (airs 6/28 & 29)



Sundays at 10 am
& Tuesdays at 7pm

National Public Radio's **Jazz Profiles** has ceased new program production and now offers archived programs from this long-running award-winning documentary series.

Mel Torme - April 5 & 7	Duke Ellington Pt 1 - May 31 & Jun 2
Erroll Garner - April 12 & 14	Duke Ellington Pt 2 - Jun 7 & 9
Wes Montgomery - April 19 & 21	D Ellington Bandleader Pt 2 - Jun 21 & 23
Billie Holiday - April 26 & 28	D Ellington Bandleader Pt 1 - Jun 14 & 16
Thelonious Monk - May 3 & 5	Carmen McRae - June 28 & 30
Buddy Collette - May 10 & 12	Frank Sinatra - July 5 & 7
Red Norvo - May 17 & 19	
Sun Ra - May 24 & 26	



JazzSet
with **dee dee bridgewater**
Sundays at 8pm &
Wednesdays at 7pm

Steve Wilson at the Kennedy Center... Alto and soprano saxophonist Steve Wilson leads a quartet that features Orrin Evans, Ugonna Okegwo and Bill Stewart in the rhythm section. (airs 4/5 & 9)

Matt Wilson's Arts and Crafts... Matt Wilson headlines the Marblehead Jazz Festival in Massachusetts. (airs 4/12 & 16)

Mingus Big Band at Jazz Standard... The band plays Charles Mingus compositions from three classic 1959 albums. (airs 4/19 & 23)

Marlon Jordan Quartet at Summer of Jazz... From New Orleans, this excellent trumpeter and his hometown group travel to the Rockies to play under the western sun in Two Rivers Park. (airs 4/26 & 30)

Keys to New Orleans... Jon Cleary, Henry Butler and Allen Toussaint take turns playing piano with a delighted audience at the Kennedy Center. (airs 5/3 & 7)

Turtle Island Quartet plays music of John Coltrane... From Merkin Concert Hall at Kaufman Center in New York, the string quartet plays songs from the album for which they won a Grammy. (airs 5/10 & 14)



Jazz Inspired

Jazz pianist Judy Carmichael is one of the leading interpreters of classic jazz piano. Judy Carmichael's **Jazz Inspired** airs Sundays at 5pm and Thursdays at 7pm. Complete program listings available at ...

www.wfmt.com/radionetwork/jazzinspired.html



Marian McPartland's
**PIANO
JAZZ**
from NPR
Sundays 11am &
Fridays 7pm

Piano Jazz begins its 30th anniversary season with the show that started it all. In this inaugural program from April 1979, pianist and educator **Dr. Billy Taylor** talks with McPartland about everything from Bach's figured bass to Ellington's comping style. (airs 4/10 & 12)

Bassist and singer **Esperanza Spalding** has taken the jazz world by storm with her grooving bass lines and her neo-soul inspired vocals. (airs 4/17 & 19)

Piano Jazz celebrates its 30th anniversary with a return visit from pianist, composer and arranger **Dick Hyman**, who appeared on the show during its first season in 1979. (airs 4/24 & 26)

Piano Jazz pays tribute to singer and entertainer **Eartha Kitt**. She joined McPartland in 1993 to talk about Orson Welles, Nat King Cole and her catty role on the Batman television series. (airs 5/1 & 3)

For the 7th annual Piano Jazz show at the Tanglewood Jazz Festival, McPartland hosts three amazing guests. Pianist **Mulgrew Miller**, singer **Nnenna Freelon** and singer/pianist **Spencer Day** each take their turn on stage with McPartland. (airs 5/8 & 10)

Vocalist **Melissa Walker** is an exciting presence on the jazz scene, singing with impeccable phrasing, a soulful swing and a warm sensuous tone. She and McPartland spend a delightful hour talking about the jazz life and performing together. (airs 5/15 & 17)

Grady Tate began his jazz career as a much-celebrated drummer, backing such icons as Wes Montgomery, Ella Fitzgerald, and Quincy Jones. Tate has since traded in his skins for a microphone at center stage where he delivers smooth and soulful baritone vocals. (airs 5/22 & 24)

Studs Terkel was one of the legends of public radio and a longtime friend of Marian McPartland. In this encore presentation, the two shared a love of jazz, a love of radio and a love of Stud's hometown, Chicago. (airs 5/29 & 31)

Italian import **Daniela Schaechter** is a brilliant young pianist and singer, taking the jazz scene by storm. Judging by her list of awards or the number of jazz luminaries she's played with, one might think she'd been gigging professionally for dozens of years. (airs 6/5 & 7)

Sherrie Maricle is a musician of many talents -- she's a drummer, an educator, a writer and a band leader. She's also the beating heart of the all-female big band the Diva Jazz Orchestra. (airs 6/12 & 14)

Piano Jazz celebrates the centennial of songwriter and lyricist Johnny Mercer. Pianist/singer and Mercer enthusiast **Daryl Sherman** brings her sophisticated swing and witty charm to the show. (airs 6/19 & 21)



Sundays at 6pm

Riverwalk,
Live from
the Landing

The Tio Family: A New Orleans Clarinet Dynasty... The Creole Tio Family in New Orleans, produced many master clarinetists and music teachers who influenced the first generation of jazz in the Crescent City. (airs 4/5)

Boogie Woogie Trio: Albert Ammons, Meade Lux Lewis, & Pete Johnson ... The Jim Cullum Jazz Band and special guest Dick Hyman revive the music of the Boogie Woogie Trio, Albert Ammons, Meade Lux Lewis, and Pete Johnson. (airs 4/12)

The Inventive Mr. Edison: The Life & Music of Harry 'Sweets' Edison... An encore presentation, honoring trumpeter Harry 'Sweets' Edison - a star with the Count Basie Band in the 30s and 40s. In this 1994 performance at The Landing, 'Sweets' Edison joins The Jim Cullum Jazz Band to talk about his life in music and play music from the Basie years. (airs 4/19)

Benny Goodman Swinging at 100: A Centenary Celebration... Reedmen Allan Vache and Harry Allen, and vibists John Cocuzzi and Lionel Hampton join The Jim Cullum Jazz Band to celebrate Benny Goodman. (airs 4/26)

Remembering Ralph Sutton: Long Way From St. Louis... Stride piano legend Ralph Sutton visits The Landing and demonstrates his impeccable sense of rhythm, his robust piano style, and his melodic innovations in performance with The Jim Cullum Jazz Band. (airs 5/3)

WUCF 89.9 FM

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Alan Rock Weekdays 6-10am
 Kayonne Riley. Weekdays 10am-2pm
 Ken Rabac Weekdays 2-6pm
 Ken Jenkins Saturdays 7-10am
 Jack Simpson Jazz on the Beach
 Gina "G.G." Brooks. Saturdays 4-8pm
 John Segers..... 4-6p Sat, 12-4p Sun
 Marvin/Tommy/Paul/Rob Sat 8-11pm
 Trainor's Reggae Reflections..... Sunday
 Rebecca Morgan Artbeat

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WUCF 89.9 Weekly Program Schedule

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6 am	Newsbeat / Jazzbeat						Jazzworks	6 am
7 am	Fresh Air Weekend	WUCF Morning Jazz with Alan Rock					Jazz Morning with D. Kenneth Jenkins	7 am
8 am	Weekend Edition Sunday							8 am
9 am								9 am
10 am	Jazzworks	WUCF Midday Jazz with Kayonne Riley					Jazz on the Beach with Jack Simpson	10 am
11 am	McPartland's Piano Jazz							11 am
12 pm	Sunday Jazz with John Segers							12 pm
1 pm		WUCF Afternoon Jazz with Ken Rabac					The Metropolitan Opera	1 pm
2 pm								2 pm
3 pm								3 pm
4 pm	Jazz Inspired	Fresh Air					Jazz with Gina "G.G." Brooks	4 pm
5 pm	Riverwalk							5 pm
6 pm	Jazz at Lincoln Center	Jazz at Lincoln Center	Riverwalk	Jazznet	Jazz Inspired	Merian McPartland's Piano Jazz		6 pm
7 pm	Jazznet	Jazzworks with Tony Mcswaid					Smokeback Lightnin' (Blues) w/ Tony, Marvin, Paul & Bob	7 pm
8 pm	Reggae Reflections with Trainor							8 pm
9 pm								
10 pm								
11 pm	Jazzworks with Jeff Fox							11 pm
12 am								
1 am								

Your Legacy And Public Radio

So much has changed in the 30 years since WUCF first began. From our humble low-power birth in 1979 through our evolution to Central Florida's straight ahead jazz music source - we remain thrilled with our positive presence in the lives of so many Central Florida and worldwide listeners.

As an active non-profit broadcast organization, we depend on regular contributions from listeners, as well as sponsorships from businesses and organizations. Additionally, we realize our future increasingly depends on special gifts from long-time friends who want to assist *Jazz and More 89.9* in becoming stronger and more stable in the future.

One of the many ways our supporters can choose to express their deep commitment to Jazz and public radio is by naming WUCF in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

Is this planning expensive? That depends on the complexity of your situation. In most cases, the cost of planning is much less than you might think and may be less than the fees that might otherwise be due in the

absence of good planning. An attorney can give you an estimate in advance.

Leaving a Legacy ... one of the most satisfying things about planning your estate, apart from taking care of loved ones, is to make decisions that benefit the worthy organizations you now support.

WUCF's long-term stability is based on solid planning, which will ensure that we are here in the future to serve Central Florida. Your thoughtful choice to include WUCF in your estate plans would go along way toward helping make this future a reality.

Is my will private? Unless you choose to share it, your will remains private as long as you are living. If you choose to remember us in your plans, please be so kind as to let us know so we can discreetly or publicly thank you.

For more information on how you can help WUCF on an ongoing basis call 407.823.0898, or email admin@wucf.org

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What Did Lincoln Listen To?

In celebrating the anniversary of Abraham Lincoln's 200th birthday, National Public Radio classical music commentator Miles Hoffman explored the 16th president's musical tastes.

Lincoln enjoyed all sorts of music and loved opera. His love of opera apparently got him into trouble during the Civil War, when he was taken to task for attending a performance while the war was ongoing. To this, the president responded, "The truth is, I must have a change of some sort, or die." "We also know that one month before he died — on March 15, 1865 — Lincoln attended a performance of Mozart's *Magic Flute* at the National Theatre in Washington," Hoffman says.

Another big favorite of Lincoln's was a kind of "crossover" artist, Louis Moreau Gottschalk. A Southerner by birth, born in New Orleans, Gottschalk was a one-of-a-kind composer, a virtuoso pianist and, perhaps surprisingly, a supporter of the Union cause. One of his most famous pieces is "The Union (Fantasy on Patriotic Airs)."

Lincoln was also partial to popular music and sentimental ballads, such as the songs of Stephen Foster. One of his favorites was an old Scottish love ballad called "Annie Laurie." And Lincoln was known to favor the tune, "Dixie." "It had already been a popular song before the Civil War and came from a minstrel show," Hoffman says. "Lincoln had been quoted as saying, 'I have always thought "Dixie" one of the best tunes I have ever heard.'" "After the war," Hoffman adds, "he is reported to have said, 'That tune is now federal property, and it is good to show the rebels that, with us in power, they will be free to hear it again.'"

