

◆ TOKEN CREEK ◆  
CHAMBER MUSIC FESTIVAL

Jazz at Token Creek 2008  
One-Hit Wonders



\* LIMITED EDITION \*

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One-Hit Wonders

The case of the one-hit wonder exists in all the arts. Opera, especially, has some interesting instances—Bizet's *Carmen*, Humperdinck's *Hansel and Gretel*, Mascagni's *Cavalleria Rusticana*, Ponchielli's *La Gioconda*. The novel, also: Paton's *Cry the Beloved Country*, Ellison's *Invisible Man*, Harper Lee's *To Kill a Mockingbird*.

In the smaller form of the American pop song, it is a phenomenon often noted, and typically hard to explain: it would seem that in the pragmatic world of commercial songwriting the professionalism needed to generate one successful song would naturally spawn many others. Often it does, but just as often the gates close.

Is it fate, failure of inspiration, poor marketing, changes in taste?

We don't know, which is what makes the high quality of the songs on this program so fascinating.

You must believe us when we say we have researched each case. Often a favorite song we longed to play, and expected was an "only child," turned out on investigation to have a plausible brother or sister (or two) and left the program. And except in the



Photograph by Samir Safwat

case of Brooks Bowman (“East of the Sun”), who died very young, all the composers (lyricists were not the subject of our study) toiled diligently, often protractedly, at their chosen métier.

These are strong, original songs, distinctly profiled, with no easy “hooks” or sure-fire formulas. They are, many of them, jazz standards, to whom players for decades owe flights of imagination. So as we listen to them again we marvel at the small miraculous collision of luck and work it takes to write just one good song.

—John Harbison, summer 2009

## THE ARTISTS

**TOM ARTIN**, trombone, has played throughout the U.S. and Europe with a number of world renowned jazz groups, including the Smithsonian Jazz Repertory Ensemble, the Louis Armstrong Alumni All-Stars, and the Benny Goodman revival big band. He has appeared at jazz festivals throughout the world, performed on movie and television soundtracks, and appears on numerous recordings. He is leader of three jazz ensembles.

**JOHN HARBISON** formed his first band, with trombonist Tom Artin, at the age of eleven. His junior high school principal called it "not the best but the loudest band" he'd ever heard. At a fateful moment during college, offered a scholarship at the Lenox School of jazz, Harbison opted for the Berkshire Music Center instead. The consequences are not yet clear.

**ROSE MARY HARBISON** began playing solo piano jazz in roadhouses and cafés while she was still in high school. Later on she moved to violin, looking to combine the elegant concert music sound of Grapelli with the more percussive down-home approach of Snuff Smith.

Vocalist **NICOLE PASTERNAK** has been a mainstay of the Northeast jazz scene for more than twenty years, carving her niche with a repertoire that embraces the powerful traditions of swing, bebop, Brazilian, ballads, and big band music. A natural improviser known for the conversational tone of her lyric delivery, she can be heard frequently in concert, radio, and nightclub appearances, and her CDs are widely available.

**JOHN SCHAFER**, bass, began playing in dance bands and for touring shows in Detroit at the age of twelve. He freelances actively in the Madison and Milwaukee areas, and can be heard regularly with the Michael B.B. Quartet, the Jim Erickson Trio, and the Jan Wheaton Quintet. He is also Professor of Music Theory and Director of the School of Music at the University of Wisconsin-Madison.

**TODD STEWARD**, drums, has spent more than twenty years performing with various musical groups, including Madison Chamber Orchestra, Madison Jazz Orchestra, Brad Pregeant's New Orleans Low-Down, the Ed Anders and Michael BB quartets, and Tight Like That with Lynnea Godfriaux. He also toured the world performing in the orchestras of ten cruise ships.

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