



BLUE NOTES

Music Industry Feeling the Effects of COVID-19 Pandemic

The coronavirus pandemic is proving to be the most devastating challenge ever to face the live music industry and the creative community as a whole. It's clear that everyone in the local jazz scene has seen an economic fallout that nobody was ever anticipating.

The entire live music industry has come to an abrupt screeching halt in a matter of weeks and, unfortunately, everyone is still struggling to adapt to these immense changes. The live events industry will continue to face further economic impact, as more large-scale music festivals will close their doors due to fears for public safety. The enormous potential losses may force some event organizers to go out of business due to the business relying so heavily on revenues from attendees.

Hopefully, many of the organizers we rely on to deliver quality music events around the world will be able to weather the storm and remain resilient in the face of such a period of adversity.

Those who have been successful at making a living in the music industry could not have done so without also being creative. Within the industry, there's no obvious and easy path to income – it's not like any other kind of job. Artists are always finding ways to adapt and will surely figure out creative ways to get past this.

Greg Parnell has been very busy trying to reschedule Glenn Miller Orchestra shows. He suspects that the CFJS 2020 Scholarship Competition originally scheduled for April 25th will

have to be rescheduled. "All I can tell you is that everything has been cancelled through April and maybe longer."

In support of national efforts to combat the spread of the coronavirus, the Blue Bamboo made the difficult decision to postpone all public events until further notice. Chris Cortez has been working around the clock to create an online alternative that provides the same level of quality and musicianship you have come to expect from their live events. They are converting as many public events to online events as possible, through the month of April or for as long as necessary. Advance tickets for online streaming events are on sale for \$15, or \$20 at time of event. Advanced ticket holders will be sent a special code via email to attend the online event on the day of the show. Proceeds from these efforts will be shared with the artists, so this is a great opportunity to continue to support the arts from the safety and comfort of your home. Through the online portal, our local artists can continue to work, and virtual guests can continue to listen and enjoy. There will be community tickets for those who can't afford it, and free events too. They hope this helps everyone continue to connect and enjoy the arts, which are more important now than ever.

<https://bluebambooartcenter.com/pay-per-view-live-and-streaming-video>

I would like to express confidence that our friends in the Central Florida jazz scene will prevail. - Pat Stucky

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Pat Stucky, Contributing Editor

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President's Improv



By Carla Hays

It's March 25th and I just finished making a voice recording that will go out this evening advising you all that our April 5th concert has been cancelled. We sent an email to that effect earlier in the week but, if you're anything like me, sometimes you may neglect or forget to check your email. We were able to reschedule that concert, the Kramer2 & Parnell Fundraiser / "Name That Tune," for Sunday, July 12th at 3:00.

In January we presented the UCF Flying Horse Big Band under the direction of Jeff Rupert. The show was sold out and fabulous! If you closed your eyes and couldn't see the youthfulness on the stage, you'd have had no idea that these were "kids" playing. They were professional and perfect.

Our February concert was also fantastic! Michelle Mailhot did an outstanding job working with many of our previous scholarship winners to put together a program that not only showed their talent and versatility, but also they spoke of their love of Jazz and what had inspired them to study jazz and choose it as a career. They were inspiring!

Dave MacKenzie and Ron Mills did a tribute to Dave Brubeck in March, joined by Greg Zabel on bass and Walt Hubbard on drums. It was a remarkable performance! In fact, many of you said it was truly "classic jazz."

Let's get back to our April concert that was moved to July. At this event you can have your favorite songs played and sung by some of your favorite musicians. The cost is \$100.00 per song. That may sound like a big number, but I want to reassure you that every dime goes directly to the scholarship fund. Through our scholarships we *Keep Jazz Alive* by supporting some of the jazz musicians of the future. Many of our winners go on to be renowned professionals playing all over the world. We'd like to have your selections by the 1st of June. That will give Michael, Ben, Greg, Michelle and Charlie time to find and learn the music. Remember, it's also 100% tax deductible.

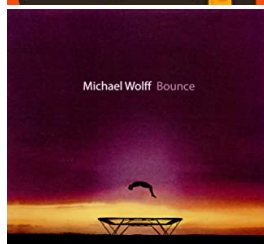
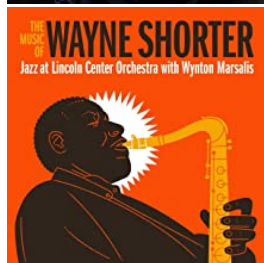
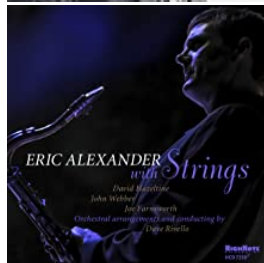
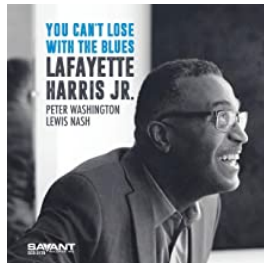
We are hopeful that our May concert will go as scheduled. We will keep you posted. Also, mark your calendars for *All That Jazz* on Sunday, August 23, 2020.

During this trying, terrifying and uncertain time, it's important for each of us to do what's required to keep ourselves and those around us safe. It's not easy! I, for one, hate being shut in, but it's the responsible thing to do.

Looking forward to spending a Sunday afternoon with you very soon!

God bless you and God bless America! -- Cheers, Carla

Top of the Charts!



RALPH PUCCI
4TH ANNUAL JAZZ SET

The showroom for luxury furniture, lighting, artwork, photography and mannequins raised \$280,000 for Jazz House Kids.



Christian McBride, Diana Krall,
Melissa Walker, Ralph Pucci

Once a year, Ralph Pucci turns his New York gallery into a version of the “Conversations with Christian” radio show, to benefit Jazz House Kids, a community arts organization in Montclair, N.J., educating children through music programs, mentoring and apprenticeships. McBride’s wife Melissa Walker is founder and president of Jazz House Kids

“I’m a huge jazz fan so it’s a thrill to host Jazz House Kids in our gallery,” said Ralph Pucci. “This was the fourth annual show and it keeps getting better. Diana Krall is just a major talent and she and Christian have such a wonderful friendship and energy together.” Pucci said the 225 guests raised nearly \$280,000 for Jazz House Kids, which he said nurtures “the next stars of jazz.”

The two jazz greats took a conversational stroll down memory lane recounting being together on the road, in the recording studio and just hanging out. In between McBride lobbing questions at Krall, the two performed some hit songs including “All or Nothing at All” and “Cry Me Down a River” and jammed with students from Jazz House Kids.

If you’re thinking, “Hey, I’d like to attend this next January,” keep in mind that it is a fundraiser that comes with a hefty donation. The 2020 levels were:

TICKETS:

VIP Patron - \$1,000 (Includes a tax deduction of \$720)

Patron - \$500 (Includes a tax deduction of \$305)

Young Patron (30 and under) - \$250 (Includes a tax deduction of \$55)

SPONSORSHIPS:

VIP Event Sponsor - \$10,000

Event Sponsor - \$5,000

100% of the proceeds benefit Jazz House Kids.

<https://www.tickettailor.com/events/jazzhousekids/311334>

<https://wwd.com/eye/parties/ralph-pucci-jazz-night-1203430944/>

CEJS CONCERTS

*Jan/Feb/Mar
2020*



*2019 Scholarship
Contestants*

MacKenzie/Mills Quartet

ONE FOR JAZZ AND JAZZ FOR ALL!



Trumpets -

Jordan Detz
Kaylie Genton
Angel Medrano
Alex Savinon

Saxophones -

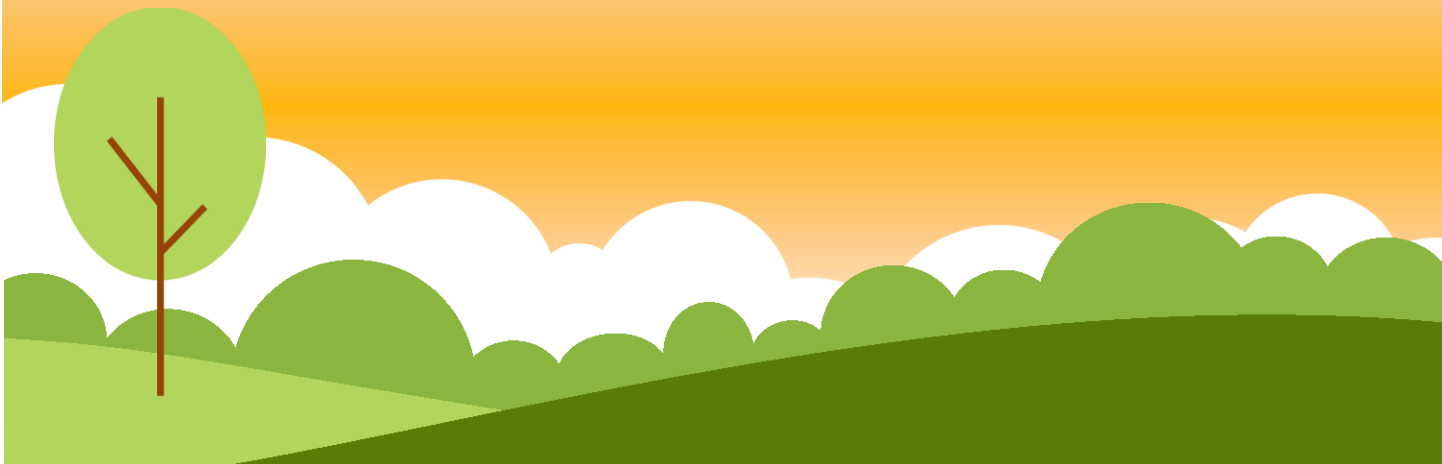
Declan Ward
Steven Grant
Ryan Devlin
Quint Johnson
Justin Dudley

Trombones -

Garrett Gauvin
Marcus Sandoval
Jeremy Fielder
Banjamin Fuller

Percussion -

Leon Morgan - piano
Alfredo Fisher - guitar
Michael Santos - String Bass
Devon Costanza - drums
Howard Peters - drums



2019 SCHOLARSHIP CONTESTANTS



Piano:

Mudel Honore

Saxophones:

Sebastian Dones, Ryan Devlin, Steven Grant, Joel Klein

Trombones:

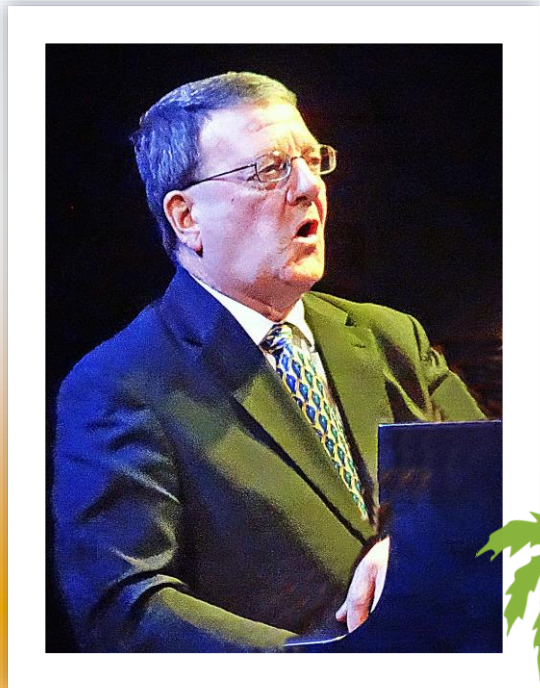
Marcos Gonzalez, Christian Herrera

Bass:

Michael Santos

Drums:

Gabe Berti





McCoy Tyner, Jazz Piano Powerhouse, Is Dead at 81

With his rich, percussive playing, he gained notice with John Coltrane's groundbreaking quartet, then went on to influence virtually every pianist in jazz.

McCoy Tyner, a cornerstone of John Coltrane's groundbreaking 1960s quartet and one of the most influential pianists in jazz history, **died on Friday, March 6th** at his home in northern New Jersey. He was 81.

His nephew Colby Tyner confirmed the death. No other details were provided.

Along with Bill Evans, Herbie Hancock, Chick Corea and only a few others, Mr. Tyner was one of the main expressways of modern jazz piano. Nearly every jazz pianist since Mr. Tyner's years with Coltrane has had to learn his lessons, whether they ultimately discarded them or not.

Mr. Tyner's manner was modest, but his sound was rich, percussive and serious, his lyrical improvisations centered by powerful left-hand chords marking the first beat of the bar and the tonal center of the music.

That sound helped create the atmosphere of Coltrane's music and, to some extent, all jazz in the 1960s. (When you are thinking of Coltrane playing "My Favorite Things" or "A Love Supreme," you may be thinking of the sound of Mr. Tyner almost as much as that of Coltrane's saxophone.)

To a great extent, he was a grounding force for Coltrane. In a 1961 interview, about a year and a half after hiring Mr. Tyner, Coltrane said: "My current pianist, McCoy Tyner, holds down the harmonies, and that allows me to forget them. He's sort of the one who gives me wings and lets me take off from the ground from time to time."

Mr. Tyner did not find immediate success after leaving Coltrane in 1965. But within a decade his fame had caught up with his influence, and he remained one of the leading bandleaders in jazz as well as one of the most revered pianists for the rest of his life.

Alfred McCoy Tyner was born in Philadelphia on Dec. 11, 1938, to Jarvis and Beatrice (Stephenson) Tyner, both natives of North Carolina. His father sang in a church quartet and worked for a company that made medicated cream; his mother was a beautician. Mr. Tyner started taking piano lessons at 13, and a year later his mother bought him his first piano, setting it up in her beauty shop.

He grew up during a spectacular period for jazz in Philadelphia. Among the local musicians who would go on to national prominence were the organist Jimmy Smith, the trumpeter Lee Morgan and the pianists Red Garland, Kenny Barron, Ray Bryant and Richie Powell, who lived in an apartment around the corner from the Tyner family house, and whose brother was the pianist Bud Powell, Mr. Tyner's idol. (Mr. Tyner recalled that once, as a teenager, while practicing in the beauty shop, he looked out the window and saw Powell listening; he eventually invited the master inside to play.)

While still in high school Mr. Tyner began taking music theory lessons at the Granoff School of Music. At 16 he was playing professionally, with a rhythm-and-blues band, at house parties around Philadelphia and Atlantic City.

Mr. Tyner was in a band led by the trumpeter Cal Massey in 1957 when he met Coltrane at a Philadelphia club called the Red Rooster. At the time, Coltrane, who grew up in Philadelphia but had left in 1955 to join Miles Davis's quintet, was back in town, between tenures with the Davis band.

The two musicians struck up a friendship. Coltrane was living at his mother's house, and Mr. Tyner would visit him there to sit on the porch and talk. He would later say that Coltrane was something of an older brother to him.

Like Coltrane, Mr. Tyner was a religious seeker: Raised Christian, he became a Muslim at 18. "My faith," he said to the journalist Nat Hentoff, "teaches peacefulness, love of God and the unity of mankind." He added, "This message of unity has been the most important thing in my life, and naturally, it's affected my music."

In 1958, Coltrane recorded one of Mr. Tyner's compositions, "The Believer." There was an understanding between them that when Coltrane was ready to lead his own group, he would hire Mr. Tyner as his pianist.

For a while Mr. Tyner worked with the Jazztet, a hard-bop sextet led by the saxophonist Benny Golson and the trumpeter Art Farmer. He made his recording debut with the group on the album *Meet the Jazztet* in 1960.

Coltrane did eventually form his own quartet, which opened a long engagement at the Jazz Gallery in Manhattan in May 1960, but with Steve Kuhn as the pianist. A month later, halfway through the engagement, Coltrane made good on his promise, replacing Mr. Kuhn with Mr. Tyner.

That October, Mr. Tyner made his first recordings with Coltrane, participating in sessions for Atlantic Records that produced much of the material for the albums *My Favorite Things*, *Coltrane Jazz*, *Coltrane's Sound* and *Coltrane Plays the Blues*.

Mr. Tyner was 21 when he joined the Coltrane quartet. He would remain — along with the drummer Elvin Jones and, beginning in 1962, the bassist Jimmy Garrison — for the next five years. Through his work with the group, which came to be known as the "classic" Coltrane quartet, he became one of the most widely imitated pianists in jazz.

The percussiveness of his playing may have had to do with the fact that Mr. Tyner took conga lessons as a teenager from the percussionist Garvin Maseaux, and learned informally from the Ghanaian visual artist, singer and instrumentalist Saka Acquaye, who was studying at the time at the Pennsylvania Academy of Fine Arts.

Harmonically, his sound was strongly defined by his use of modes — the old scales that governed a fair amount of the music Mr. Tyner played during his time with Coltrane — and by his chord voicings. He often used intervals of fourths, creating open-sounding chords that created more space for improvisers.

"What you don't play is sometimes as important as what you do play," he told his fellow pianist Marian McPartland in an NPR interview. "I would leave space, which wouldn't identify the chord so definitely to the point that it inhibited your other voicings."

The Coltrane quartet worked constantly through 1965, reaching one high-water mark for jazz after another on albums like *A Love Supreme*, *Crescent*, *Coltrane Live at Birdland*, *Ballads*, and *Impressions*, all recorded for the Impulse label.

Between tours, Mr. Tyner stayed busy in the recording studios. He made his own records for Impulse, including the acclaimed *Reaching Fourth*. He also recorded as a sideman, particularly after 1963; among the albums he recorded with other leaders' bands were minor classics of the era like Joe Henderson's *Page One*, Wayne Shorter's *Juju*, Grant Green's *Matador* and Bobby Hutcherson's *Stick-Up!*, all for Blue Note.

When Coltrane began to expand his musical vision to include extra horns and percussionists, Mr. Tyner quit the group, at the end of 1965, complaining that the music had grown so loud and unwieldy that he could not hear the piano anymore. He was a member of the drummer Art Blakey's touring band in 1966 and 1967; otherwise he was a freelancer, living with his wife and three children in Queens.

Mr. Tyner's survivors include his wife, Aisha Tyner; his son, Nurudeen, who is known as Deen; his brother, Jarvis; his sister, Gwendolyn-Yvette Tyner; and three grandchildren.

Just before Coltrane's death in 1967, Mr. Tyner signed to Blue Note. He quickly delivered *The Real McCoy*, one of his strongest albums, which included his compositions "Passion Dance," "Search for Peace" and "Blues on the Corner," all of which he later revisited on record and kept in his live repertoire.

He stayed with Blue Note for five years, starting with a fairly familiar quartet sound and progressing to larger ensembles, but these were temporary bands assembled for recording sessions, not working groups. It was a lean time for jazz, and for Mr. Tyner. He was not performing much and, he later said, had considered applying for a license to drive a cab.

He moved to the Milestone label in 1972, an association that continued until 1981 and that brought him a higher profile and much more success. In those years he worked steadily with his own band, including at various times the saxophonists Azar Lawrence and Sonny Fortune and the drummers Alphonse Mouzon and Eric Gravatt.

His Milestone albums with his working group included "Enlightenment" (1973), recorded at the Montreux Jazz Festival, which introduced one of his signature compositions, the majestic "Walk Spirit, Talk Spirit." He also recorded for the label with strings, voices, a big band and guest sidemen including the drummers Elvin Jones, Tony Williams and Jack DeJohnette.

Mr. Tyner did not use electric piano or synthesizers, or play with rock and disco backbeats, as many of the best jazz musicians did at the time; owning one of the strongest and most recognizable keyboard sounds in jazz, he was committed to acoustic instrumentation. His experiments outside the piano ran toward the koto, as heard on the 1972 album *Sahara*, and harpsichord and celeste, on *Trident* (1975).

In 1984, he formed two new working bands: a trio, with the bassist Avery Sharpe and the drummer Aaron Scott, and the McCoy Tyner Big Band. His recordings with the big band included *The Turning Point* (1991) and *Journey* (1993), which earned him two of his five Grammy Awards. He also toured and made one album with the nine-piece McCoy Tyner Latin All-Stars.

He was signed in 1995 to the reactivated Impulse label, and in 1999 to Telarc. From the mid-'90s on he tended to concentrate on small-band and solo recordings.

In 2002, Mr. Tyner was named a National Endowment for the Arts Jazz Master, one of the highest honors for a jazz musician in the United States.

He resisted analyzing or theorizing about his own work. He tended to talk more in terms of learning and life experience. "To me," he told Mr. Hentoff, "living and music are all the same thing. And I keep finding out more about music as I learn more about myself, my environment, about all kinds of different things in life. I play what I live. Therefore, just as I can't predict what kinds of experiences I'm going to have, I can't predict the directions in which my music will go. I just want to write and play my instrument as I feel."



*McCoy Tyner and
John Coltrane,
1963*

<https://www.nytimes.com/2020/03/06/arts/music/mccoy-tyner-dead.html?searchResultPosition=2>



John DePaola (trumpet), Heather Thorn (xylophone), Midge Bowman, Jeff Phillips (piano), Greg Zabel (bass)

Happy Birthday!

On Saturday, December 21st, CFJS's own lifetime honorary member **Midge Bowman** celebrated her 98th birthday surrounded by friends and well-wishers. (She is one classy lady!) Entertainment was provided by *Vivacity*, who gave a terrific performance.

— Jon Grushka

Kenny Rogers passed away peacefully at home on March 20th of natural causes. CFJS member Bev Bergeron worked a fair with Kenny Rogers in the early 1960s. "Our sub-drummer at the Diamond Horseshoe Revue, Linc, worked with Kenny in a private club in Beaumont, Texas when he was singing jazz." Yes, Kenny performed short stints as a sideman in jazz for years before his explosion onto the country scene.



If you have experience in procuring sponsorships and/or grants and endowments, the CFJS welcomes your input. They have some exciting ideas that they hope will come to fruition – all in keeping with the society's mission of perpetuating the great American art form of jazz! Please contact any of the Executive Committee or Board of Directors. The Board could use someone who has a passion to see the CFJS thrive!

Are you social media savvy?

Of course, you are!

Did you know that the Central Florida Jazz Society is active in social media?

Check out our [Facebook](#) page:

www.facebook.com/centralfloridajazzsociety/

We are on [Instagram](#) at @centralfloridajazzsociety

And check us out on [Twitter.com](#) -- look for @CFjazz

Any of these sites will give you photos, information about the CFJS, and publicity about our jazz society. Tell your Friends!



Support the BEST jazz station in the land!

wucf.org



Date: Thursday–Saturday, May 21–23, 2020
Time: 8 p.m.
Tickets: \$49.50

Led by internationally renowned bassist Rodney Whitaker and founded with the support of Jazz at Lincoln Center, our orchestra's performances give you an opportunity to hear a cross section of jazz—from The Great American Songbook to Miles Davis.



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Date _____

Youth Member (25 and under)		\$5
Newsletter Only (Non-Resident)		\$20
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Couple		\$55
Golden Patron	\$300 Single	\$500 Couple
Corporate	\$500	\$1000 GOLD
Publication (Blue Notes)		\$350
Venue		\$600
Music		\$500 up
(Event _____)		



Welcome New Members!

Dee Dee Driver
Mark Fivars
Michael Morrilla
Mr. & Mrs. Erol Ozan

Members Who Renewed

Joan Agnew	Bob Kelley
Carolyn Bourland	Charlene Kuhn
Sandra & Russ Bove	Jose Marrerro
Hendrik Brouwer	Marc Monteson
Larry & Jennifer Coates	Mack & Dorothy Palmer
Richard Collins	Greg Parnell
Linda Dirienzo	James Raue
Samuel Dixon	Ed Sabori
Marly & Rob Dombrowski	Meryl & Steve Schwartz
Robed Fenelius	Dave & Charlene Sheffield
Alan Finfer	Sigi & Rudi Stockhammer
Ann Funk	Mary Jane Williams
Robert Geller	Loyd & Jeanie Warren
Doug Glicken	Hattie Wolfe
Anne Jones	

Golden Patrons

Bill and Carol Boardman	Alice & Richard Joossens
Douglas Glicken	Lynn and Jerry Rickman
Ray Greeley	Don Rogers
Gene Hays	Loyd and Jeanie Warren
	Peter and Frances Weldon

Lifetime Honorary

Mildred Bowman	Dolores Neville
Marge Ann Coxey	Roxanne Faye Noles
Bess Doggett	Ginger Robinson
Alyce Francis	Louis Shader
Barbara and Howard Gold	Jack and Lorraine Simpson
Michael and Sheila Kramer	Dutch Uithoven
Moe Lowe	Mary Uithoven
Sonja Marchesano	Gregory Winters

MESSAGE FROM THE MEMBERSHIP TABLE

Many people have told me they no longer wish to receive the printed copy of the Blue Notes – they are enjoying the colorful version online each month! If you would like to discontinue the mailed version, call or send me an email and I'll be glad to make that change.

Have you lost your membership card? Is something misspelled or incorrect? Are you not receiving your requested Blue Notes newsletter or monthly phone message from Carla Hays? (Carla sends a message at least once a month before each concert.)

Have a suggestion or question?

Mary Uithoven can help:
407-719-0521 or CFJSMemberships@gmail.com



ADDRESSEE



ENJOY LIVE JAZZ

2019-2020 SEASON CONCERT SCHEDULE

SEPTEMBER	8	SCOTT WHITFIELD JAZZ ORCHESTRA Exciting Big Band Music
OCTOBER	13	LISANNE LYONS Jazz Vocalist
NOVEMBER	10	PER DANIELSSON GROUP Pianist Extraordinaire
DECEMBER	8	RESOLVE Vocal Jazz Group - Four Part Harmony and Rhythm Section
JANUARY	12	UCF BIG BAND Under the Direction of Jeff Rupert
FEBRUARY	9	2019 SCHOLARSHIP CONTESTANTS Presented by Michelle Mailhot
MARCH	8	DAVE MACKENZIE/RON MILLS QUARTET Tribute to Dave Brubeck
APRIL	5	KRAMER ² & PARNELL FUNDRAISER Requests Accepted for Tax-Deductable Donations
MAY	3	GREG PARNELL OCTET Duke Ellington/Oliver Nelson Tribute Concert



ALL CONCERTS START AT 3:00 P.M.

MEMBERS: \$20 | NON-MEMBERS: \$25

Youth Members Under 25: \$5.00

Youth Non-Members under 25: \$10.00

High School & Younger: FREE | Tickets Available at the Door
 or www.CentralFloridaJazzSociety.com



Central Florida Jazz Society is a 501(c)(3) nonprofit corporation

KRAMER² & PARNELL



The Central Florida Jazz Society and the Blue Bamboo are 100% committed to doing the right thing for our members and jazz enthusiasts. Given the rapidly changing COVID-19 guidance, in support of national efforts to combat the spread, **we have rescheduled our April 5th concert to July 12th.**

GREG PARNELL OCTET

