

Celebrating 30 Years



By **GIOVANNI RUSSONELLO** SEPT. 13, 2017 *THE NEW YORK TIMES*

Anyone who likes jazz is probably familiar with Jazz at Lincoln Center. This season, the organization celebrates its 30th anniversary. What started off as a summer concert series at Lincoln Center back in 1987 eventually grew to be the world's first performance, education and broadcast facility devoted to jazz.

When the curtain rose on Thursday, September 14, 2017 on the opener of Jazz at Lincoln Center's 30th season, its flagship orchestra debuted arrangements of Jelly Roll Morton's compositions, some of which are a century old. That's no surprise: The organization has never wavered from its commitment to jazz's thickest roots.

But recently, Jazz at Lincoln Center has embraced plenty of contemporary tactics. In the last five years, its education operation has blossomed, and now reaches thousands of schools nationwide. Its multimedia offerings — including hundreds of educational videos and streams of most concerts — have been accessed millions of times.

It has been busily pioneering new angles of engagement and outreach, even as it holds the line against broader artistic changes sweeping the jazz world. At a time when canon-busting is nearly the national consensus, Jazz at Lincoln Center's founding artistic director, Wynton Marsalis, maintains that jazz is a classical music with a fixed roster of heroes, and a nonnegotiable rhythmic foundation.

"There's always going to be new things that people do," Mr. Marsalis said in a recent interview. "Inasmuch as these forms have jazz at their root, we'll try to bring them to Lincoln Center.

"We are a music that is constantly asked to abandon its own identity to become another thing. Why? What's wrong with our identity?" he added. "We're not going to do that at Jazz at Lincoln Center as long as I'm here." (In 2015 the organization took over the URL jazz.org, echoing Mr. Marsalis's decades-old argument that his definition — and now, his programmatic choices — divides "what jazz is — and isn't.")

Jazz at Lincoln Center typically sells out more than 90 percent of its seats for these major shows, so there is clearly a New York audience still interested in standard-issue jazz. Still, other performing arts centers have expanded their

CFJS

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President's Improv

By Carla Page



It's hard to believe that our 2017 - 2018 season is about to come to an end. The last concert will be on Sunday, May 20th. We're presenting Kate Reid who is considered one of today's very best jazz vocalists.

In March, Michael Kramer, Ben Kramer and Greg Parnell gave us a wonderful concert to totally benefit our scholarship fund. Singers Charlie Russo and Suzy Park performed along with them and were fabulous! In April we had two outstanding concerts. On the 8th, the Greg Parnell Quintet paid tribute to great former quintets and on the 29th, Dr. Bill Prince put on a great show as well. Dr. Bill was to have been our opening concert in September, but we were forced to re-schedule it because of a little inconvenience called Hurricane Irma.

We're putting together our 2018 - 2019 concert schedule. We really welcome suggestions from you as to the jazz you most enjoy and would like for us to present.

I want to remind you again that *All That Jazz*, our annual fundraiser and kick-off party, is scheduled for Sunday, August 26, 2018. This year it will be an hour longer, from 4:00 to 8:00. The venue is the Hilton Inn in Altamonte Springs. Their banquet room is beautiful with a great dance floor and a stage for our band. And everybody's favorite, The Orlando Jazz Orchestra, will be playing.

You are all invited to our scholarship competition. It's exciting and fun and free. It's at 10:00 AM on Saturday, May 19th at Rollins College in Keene Hall. Ten extremely talented students will perform for 5 scholarships. Every year I'm grateful that I'm not a judge because I always want to award every one of them a prize. They are that good! Hope to see you there.

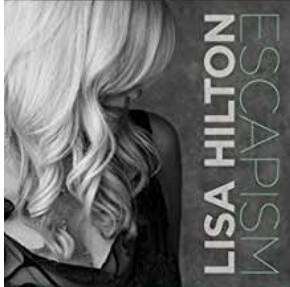
We believe that we made an excellent decision to move to the Blue Bamboo. The acoustics are remarkable, the musicians love working there, the staff is wonderful and the popcorn is FREE!

Looking forward to seeing you all at the May concert on the 20th!!

carlampage@yahoo.com • 407-415-4345

JazzWeek

Top of the Charts!



Jack Simpson

JAZZ

ON THE BEACH

JOTB archived programs are broadcast on WUCF-FM Orlando (89.9) on Saturdays from 12-3pm.

The mind is a wonderful thing, isn't it? It's also quite strange in some ways. You have probably said "Boy, I can't get this tune out of my head!" It keeps coming back. Maybe it's more likely to happen if you are awake but trying to go to sleep.

I recently took a fall that resulted in a broken rib! While resting in bed, I started thinking about all the lyricists who produce such clever, appropriate, poetic and rhyming phrases. They can illustrate a meaning of a song or describe the feelings of its singer. My mind began working some clever lyrics. One example did it! It included the following words: *He showed me the groundwork, the go around work.* Can you guess which tune that lyrical phrase came from? Another clue: *You've heard of Pavlova. Well, Jack, move over.* Both of those lines came from a song that was sung by Betty Hutton in the movie *The Fleet's In*. I love both of them, and my mind continues to remind me. Yes. The Johnny Mercer tune is "Arthur Murray Taught Me Dancing in a Hurry." Not everyone remembers that Murray name, but Google does!

Since retiring from live radio, I have been pleased that WUCF FM has continued to air archived programs of *Jazz on the Beach*. Further, I was delighted with the listener response to the whole WUCF FM program schedule, which resulted in a highly successful fund raising drive in April. I was happy to have played a part in that success.

This mind of mine is not just checking out clever lyrics, it's also addressing me and saying *Hey, Jack, you're going on 94 and, not only that, you're running out of stories to tell. You need material that could be of interest to members of a jazz society. It's time to quit!*

Well, I have enjoyed a number of years contributing to the Central Florida Jazz Society *Blue Notes*. I must admit that those contributions were often not too "jazzy." But I don't want to completely quit, so I welcome the privilege of occasionally writing for *Blue Notes* when I have something that I believe will be of interest. So, Pat (*Blue Notes* editor), please, keep me in your file of occasional contributors and use the space for a more "jazzy" guy or gal. Thanks very much.

With best wishes to all, especially to those who helped me to get my stuff in on time -- to Pat, Susan, and Lorraine.

Cheerio!

Jack Simpson



Did you recently open an email account or change the address we have on file? Please contact Mary Uithoven at 407-699-1871 or rmejc@yahoo.com or. We want to get the latest CFJS news to you as quickly as possible!



A partnership in preserving JAZZ





Michael Kramer

Fundraiser Concert
March 11, 2018

A special gift to the scholarship fund!



Greg Parnell Quintet

April 8, 2018

An exciting tribute
to the great quintets!

Greg Parnell, drums
Paul Chong-You, trumpet
John Orsini, sax
Bob Thornton, piano
Greg Zabel, bass



Dr. Bill Prince

April 29, 2018

Multi-instrumentalist and former member
of the Buddy Rich Big Band.





Patti LaBelle

May 11, 2018
Walt Disney Theater
Tickets start at \$39.50

Beautiful simply does not describe the incomparable force known to the world as Patti LaBelle. As time continues to evolve, the soulful songbird's name has become synonymous with grace, style, elegance and class. Belting out classic rhythm and blues renditions, pop standards and spiritual sonnets have created the unique platform of versatility that Ms. Patti is known and revered for.



The Ramblers & Dixielanders

May 13, 2018
Alexis & Jim Pugh Theater
Tickets start at \$45

The 1920's come to life in this musical tribute to a bygone era! Listen to sound of the Ramblers as they recreate the sounds made popular by groups all over America. Ragtime, Dixieland and even Betty Boop are part of the show. Don't miss an opportunity to hear the music that started swing! People of all ages will love to tap their feet to these crazy beats!

(continued from page 1)

approach more willingly. In Washington, under the direction of the pianist Jason Moran, the Kennedy Center now books classic jazz heroes like Ron Carter alongside the rapper Q-Tip and the electric trio Harriet Tubman, whose improvised music sounds more like bluesy doom metal than bebop. In San Francisco, the SFJazz Center takes a similar tack.

Jazz at Lincoln Center's decision to stay the traditionalist course has left a wide opening for other New York presenters — even as its nearly \$50 million endowment gobbles up most of the city's philanthropic jazz funding. This heterophony is, in fact, a good thing. It means diversity of artistic growth, and more points of contact for the public.

Mr. Marsalis hit the scene in the early 1980s with a mind to clean house. For over 15 years, jazz had been fraying into attenuated alliances: free improvisers and avant-garde composers; jazz-rock fusion musicians; and, in Los Angeles more than New York, studio musicians combining soul-jazz with easy listening. He helped organize Lincoln Center's first series of jazz concerts, Classical Jazz, in 1987, and in 1996 Jazz at Lincoln Center became its own independent organization.

In 2015 Jazz at Lincoln Center started a label, Blue Engine Records, to release concert recordings from its archive. *United We Swing* is the label's latest release. Check it out!

Its education work has an even more widespread impact. The Essentially Ellington and the Let Freedom Swing programs bring professional performers directly into public and charter schools across the country. Many of the musicians who come through its programs as youngsters treat Marsalisite traditionalism as a launch pad, rather than an ideal.

"With our younger students, we tell them: Hey, when you come up and you play these arrangements and you do these things — then they can do what they want" with those skills, Mr. Marsalis said. "We encourage them to be socially conscious and to speak with their voice, and then to do their thing."



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| Bob Draga – clarinet | Anne Barnhart – flute/vocals |
| Paolo Alderighi – piano | Davey Jones – trumpet |
| Stephanie Trick – piano | Kevin Dorn – drums |
| Charlie Silva – bass | Danny Coots – drums |
| Paul Keller – bass | Bob Leary – guitar/banjo |
| Terry Myers – saxophone | |

Vocalists

Yve Evans Banu Gibson

In addition to our internationally acclaimed artists, we will once again be offering more than thirty hours of opportunity for our guests who are amateur musicians to jam in your own JazzFest Jammer sessions led by John Skillman and Mike Evans. Plus, if you would appreciate some instruction and critique during the jam sessions feel free to ask!

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Midge Bowman

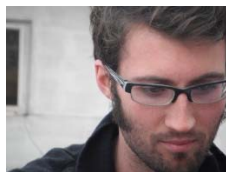
Where Are They Now?



Since winning the CFJS Scholarship in 1998, Lisa has had an active musical career. Along the way, she married JB Scott, trumpeter and teacher at the University of North Florida in Jacksonville. In Lisa's 2012 Blue Notes interview she said that "the scholarship recognized not only my level of musical skills and capabilities, but recognized my striving for a continued higher level of education in becoming a viable musical artist." I hope some of our members were at the Blue Bamboo on March 25th to hear JB, Lisa and their group that day. If you missed them, they'll have a return engagement on September 22nd.



If you watched *Jesus Christ Superstar* on TV Easter evening, you heard Jamey Tate playing drums in the orchestra of that HUGE production. Incidentally, he and Lisa both received scholarships the same year - 1998.



Trumpeter Joe Young, who toured with the Glenn Miller Orchestra, has decided to come home and play in the Orlando area. I'll catch up with him before the next issue and give you the latest news from our 2010 winner.

We have been able to give a helping hand to some incredible musicians who are now immersed full-time in the business and making names for themselves in the world of jazz - our American classical music - on both coasts. Be sure to come out on SATURDAY, MAY 19 AT 10:00 A.M. and cheer on our scholarship auditions. Keene Hall at Rollins College is the place to be! There will be ten contestants accompanied by a professional trio. No admission will be charged for a morning of amazing music!!! Be the first to hear this year's winners!



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(Event _____)

MESSAGE FROM THE MEMBERSHIP TABLE

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

Mary Uithoven can help: 407-699-1871.



Welcome New Members!

Thomas Albers
Mr. and Mrs. Larry Coates
Michelle Ertel
Johnny & Rita Gorham
Hitomi Silverstein
Micah Silverstein
Joe & Dee Spencer
Nicola Wise

Members Who Renewed

Burt Blau
Elizabeth Chadwick
Sam Dixon
Miguel Guzman
Ray and Vonnie Jones
Bob Kelley
Clifford & Denise Reback
Rona Rothman
Dell Shadgett
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Jamie Sterrett
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Michael and Sheila Kramer	Dutch Uithoven
Moe Lowe	Mary Uithoven



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ADDRESSEE

May 20: Kate Reid



Photo credit: Chuck Gee, Jan 2012

Kate Reid is “stunning... certainly worth adding to your vocal jazz collection, most likely at the top of the stack.” – Geannine Reid, Jazz Times



Amazon.com reviewers think she is simply excellent, eloquent and elegant, and sensational!

With hurricane season approaching, here’s a tip from Sonja Marchesano to help you know if your fridge has been off for a while in your absence. Freeze a cup of water, then place a quarter on top and leave in the freezer. Upon your return, if the quarter has fallen to the bottom of the cup, you’ll know that the food defrosted (and re-froze when power was restored) and you should toss it. But if the quarter is either on the top or in the middle of the cup, your food may still be okay. A great trick that will keep you from guessing and possibly wasting money and, more importantly, keep you healthy!



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