

Jacksonville Jazz Society

September 2019 - "Keeping Jazz Alive"

Message From Our President **Jackie Valentine**

Good Day Jazz Lovers:

"Sometimes you need to stand with your nose to the window and have a good look at jazz. And I've done that on many occasions." - J.J. Johnson

J.J. Johnson was an American jazz composer and one of the most influential trombonists during his time. He worked with several prominent jazz artists such as Count Basie, Dizzy Gillespie, Charlie Parker, Miles Davis, Sarah Vaughn, Nat Adderley and Sammy Davis, Jr. In 1961, he was nominated for Grammy Awards for Best Original Jazz Composition and Best Arrangement for his single, Perceptions. Then in 1997, he was nominated for another Grammy for Best Large Jazz Ensemble Performance for his album The Brass Orchestra and The Best Instrumental Composition for the track Canonn for Bela.

My 11-year-old son, Reece, is currently learning to play the trombone while in the music program at Lavilla Middle School. So, I decided to do some research on a famous trombonist before he starts quizzing me. Now, I challenge you all to select an instrument, a jazz artist who plays that particular instrument and be prepared to share, if time permits.

I hope to see you all at our next monthly meeting where we will continue our discussion on Jazz is____. Until then be blessed

J. Valentine, BSN, RN
Jacksonville Jazz Society, President



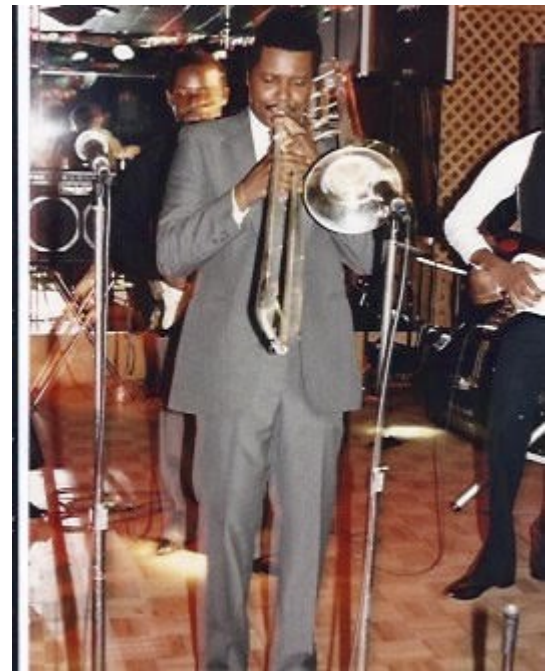


JJS Education Committee

During our last meeting, we had two members to lend their support to the Education Committee, Angela Bruton and Stan Skinner. Beginning with our October meeting, Stan Skinner has developed a concept that involves little known historical facts about famous Jazz artists past and present. He will present a different artist each month in the form of an introduction, without mentioning a name or event that would give away the identity of the person. At the end of the presentation, Stan will ask if anyone knows who the Jazz artist is by a show of hands. He will identify the artist after members have given their input. Possibly in the future, there may be a prize for naming an artist or event. We welcome new and refreshing ideas and we look forward to working with Angela and Stan.

Stan Skinner is a professional musician. The following is a brief bio of Stan

I was born and raised in Harlem, New York. My mother was an avid fan of Billy Holiday and B.B. King which she played all the time on 78 RPM records. I had a keen ear for music and my first instrument was the violin but my formal classical training began on Trombone in the late '60s. I received a music scholarship to Benedict College but was drafted into the U. S. Army in the '70s. Tired of routine Army life I decided to join the band program where I learned Theory, Composition, and Arranging. For the next 21 years, I played my regular duties as well as gigging with small jazz groups at night. Because of union affiliations, I played with such groups as the Temptations, Ojays, Four Tops, and had the pleasure of playing with James Brown.



After retiring from the Military I continued to play while working as a Federal Officer with Immigration. After retiring from that job, I stopped playing trombone and switched to the guitar. I am dedicated to learning Blues and Smooth Jazz as a hobby. Music will always be like oxygen to me and in the words of the great Sonny Rollins, "Jazz music is a tremendous force for peace and understanding between nations and people, and our world would be a far grimmer place without it".



Jacksonville's Local Jazz Musicians

A message from Al Waters' daughter Simone Saidell

Thank you for all the kind messages and posts. **Alfred Waters** memorial service will be Sunday, October 13th at 3:00 pm at Crossroad Church, UMC, 10005 Gate Parkway North, Jacksonville, FL with a reception to follow. If you would like to play along with the church band during the service, let me know and I can get you in touch with the music director. Please share this with anyone you know who would like to attend.

For folks in Richmond, save the date of Saturday, November 30th on what would have been my father's 70th birthday. Look for further details closer to that day.



Alfred Waters



"In 1990, a friend called and said he had a job for me," Waters said. "I said, 'A job for me?' He said, 'Are you going to be home this afternoon around 4?' I said, 'Sure.' He said, 'You're going to get a call from Ray Charles.'"

"And I did. It was on a Tuesday."

From there Waters embarked on a career that allowed him to work with a musical genius and to set foot in countries throughout the world. Yet it was a career that wouldn't have happened if he hadn't followed the lead of the music that had shaped his early life.

By Tonyaa Weathersbee - June 2011
Rest In Peace My Brother

"To be a true artist you have to play the way you feel not the way others think you should feel." - Don Ellis

Miles Davis' lost 1985 Album Rubberband Bounces Back



The previously unheard Davis recording resurfaces with contemporary touches added by the original session musicians

The career of Miles Davis was a series of directional shifts, each of which made an indelible mark on the history of jazz. The mercurial trumpeter was always looking ahead to do something new, something different. Whether it was also something better has been debated by critics, fans, and musicians for years. Each new move was finely parsed for clues as to what Miles was thinking and where he was going. The story, possibly apocryphal, goes that when a fan told him that he loved the trumpeter's past work but was having trouble with his current stuff, Miles told him, "Why should I wait for you?"

All of these changes in musical direction were quite public and manifested in his bands, his recordings, his performances, even his look, and persona. When he collaborated with someone new, whether it be Gil Evans or Wayne Shorter or Marcus Miller, we not only heard about it, we heard it. This made what we *didn't* hear—like possible collaborations with Jimi Hendrix and Prince that never saw the light of day—all the more intriguing. So when *Rubberband*, an unfinished and unreleased Davis recording from 1985, surfaced recently ... well, jazz people suddenly had something new to talk about regarding Miles, albeit something 34 years old.

The story of *Rubberband* goes farther back than 1985, though. During Miles' famous hiatus in the '70s, he liked to call his sister Dorothy in Chicago and listen in via phone to the rehearsals of the funk band AL7 featuring her son, the drummer Vince Wilburn, Jr., along with bassist Felton Crews, keyboardist Robert Irving III, and guitarist Randy Hall. When Miles returned to the studio for his comeback album *The Man With the Horn* in 1981, he chose to use those four Chicago youngbloods, with Hall adding arrangements and vocals to the recording. (Bringing the invigorating force of youth into his groups had always been a conscious strategy for Davis, who'd famously hired a 17-year-old drummer named Tony Williams in 1962 for his groundbreaking new quintet.)

Miles would go on to record a succession of contemporary electric albums for Columbia Records, including *We Want Miles*, *Star People*, and *Decoy*, all of which sold well and drew responses from critics that were uneven at best, much like many of his other recordings. Most importantly, he returned to performing live and headlined festivals and concert halls all over the world.

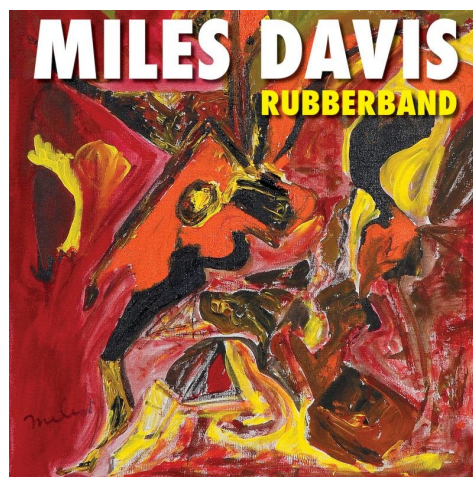
In 1985 Miles decided to leave Columbia, the label that had effectively established him as a jazz star over three decades. By signing with Warner Bros. and working with hitmaking producer Tommy LiPuma, Davis was looking to make another transition—not only to change his musical direction but also to reach a new audience. It was the height of the '80s and the

(radio and TV) were filled with the sounds of synth bass, programmed drums, and electronic keyboards. Miles decided to pair one young man with whom he'd already worked (Hall) with another who'd had some commercial success with different artists: Zane Giles, crafter of hits for Janet Jackson and Con Funk Shun.

Further emphasizing the '80s connection, they recorded at Ray Parker Jr.'s Ameraycan Studios in Los Angeles. The recordings were engineered by Reggie Dozier, brother of Lamont Dozier of the famous Motown songwriting trio Holland-Dozier-Holland.

Joining Miles in the studio were keyboardists Adam Holzman, Neil Larsen, and Wayne Linsey; percussionist Steve Reid; saxophonist Glen Burris; bassist Cornelius Mims; and Wilburn on drums. Between October 1985 and January 1986, they recorded more than a dozen tunes, not all of which were finished. The recording was to include vocal cameos from Al Jarreau and Chaka Khan, but neither made it to the recording studio to put down their parts. That wasn't because the two were no-shows; Warners shelved the album before it got to the vocal-tracking stage, deciding instead to record and release an album produced by Miles' bassist and friend Marcus Miller, who had written some fresh new material for his mentor.

Read more at <https://jazztimes.com/>



Harold Mabern 1936-2019

As leader, sideman, and accompanist, the big-handed man from Memphis carved a permanent place for himself in the jazz piano pantheon



Harold Mabern, a jazz pianist, composer, and educator of indomitable energy and irrepressible good humor who came out of Memphis, Tennessee, to become one of the world's premier hard bop musicians, died late on the night of September 17 in New Jersey. He was 83 years old. His death was announced on September 19 by his record label, Smoke Sessions Records. The cause of death was a heart attack.

An autodidact, Mabern taught himself piano almost entirely by ear—in particular, by mimicking his fellow Memphian pianists Charles Thomas and Phineas Newborn Jr.—and joined a large group of his high-school classmates (who included Frank Strozier, George Coleman, Booker Little, Charles Lloyd, and others) in helping to shape hard bop and soul-jazz in the 1960s.

While Mabern was a highly respected bandleader who gigged frequently (and released more than 30 albums) under his own name, he also continued working as a sideman until the end of his career. Over 60 years, his résumé included playing with Harry “Sweets” Edison, Lionel Hampton, Miles Davis, J.J. Johnson, Lee Morgan, Jackie McLean, Wes Montgomery, and Sarah Vaughan, among many others.

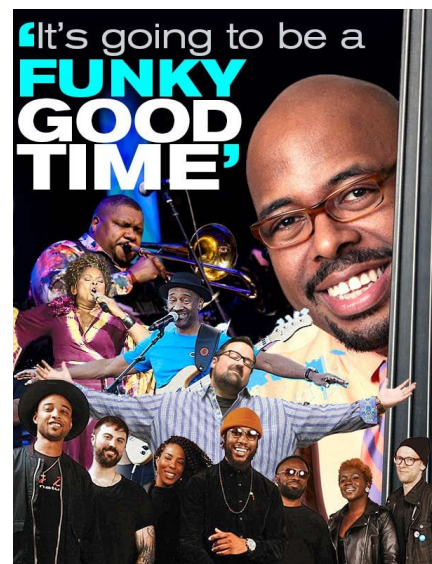
Yet although he loved telling stories about his encounters with each of these musical giants, Mabern remained humble about his own high status in the jazz world. “I listened to the right people, I listened to Phineas Newborn Jr. and Ahmad Jamal, plus perhaps God-given talent,” he told British jazz journalist Sebastian Scotney. “I just play the best way I can, whenever I play.”

Born in Memphis on March 20, 1936, Harold Mabern Jr. had his first encounter with music through extended family members who sang in a church choir. The beginning of his own musical path came at 15 when, at a party, he heard a girl play a song on the piano and was able to play it back from memory. However, when he began attending Douglass High School in northeastern Memphis, he was assigned to play drums and baritone horn. After he transferred to Manassas High School, his teacher Matthew Garrett (father of singer Dee Dee Bridgewater) switched him to the piano. His father, who worked in a lumberyard, also saved up \$60 to buy a piano for his son.

After about six months—during which Mabern mostly learned his instrument by watching Thomas and Newborn and replicating their handwork—he began gigging in Memphis with Coleman, his Manassas classmate, earning \$1 a night. Read more at <https://jazztimes.com/>

The logo for JazzTimes, featuring the word "JazzTimes" in a stylized, italicized, yellow font with a black outline, set against a black rectangular background.

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JJS Who's Who



Meet Karen McClain

Karen McClain who is from Rochester Hills, MI was born August 1. She became a member of JJS in May of 2014. She joined JJS because she is a Lover of Music! Karen is a retired General Manager. She was a Business Director-GM and when business was happening she would quote, "Get it done!!"



Dianne Smith

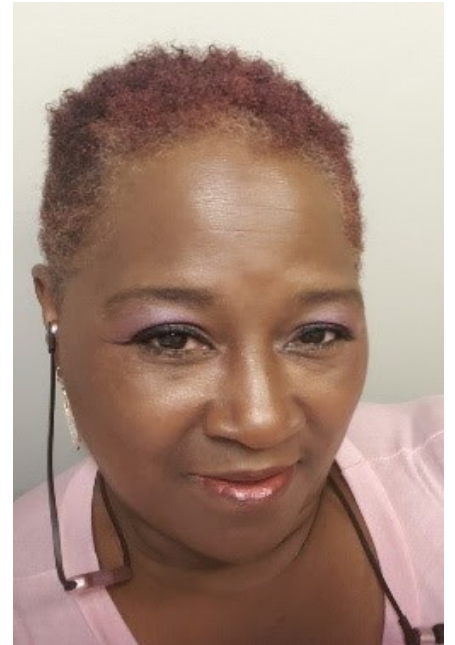


Meet Karan McCoy

Karan McCoy a native of Oakland, California. She was born on July 25. She was invited to attend a meeting and she joined JJS in October 2017. This was based on what she called her to need to connect with other Jazz lovers in the area. Karan hails Grover Washington as her favorite jazz artist. Karan calls herself a happily retired Child of God! She clearly tells everyone, "Learn something new every day!"

Meet Renee McTaw

Renee McTaw is a native of Jacksonville, FL, who was born Nov 11. She is a long-time member of JJS as she joined in August of 2009. Renee says "I LOVE JAZZ!!" She was heavily involved in the Ritz Theater as a volunteer with the Youth Choir and as an usher. Her list of favorite Jazz artists includes Sweetwize, Boney James, Kevin Toney, Peter White, Paul Hardcastle, Pieces of a Dream, Black Violin and Paul Taylor. Renee loves meeting people and gives her time to help with whatever she chooses to get involved in. So it only goes to prove her favorite quote, "What you need me to do?"



Contact Dianne Smith (dkster9@gmail.com) to fill out and submit your "Who's Who" form!



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JJS Fall Listening Party

At the home of Al & Dianne Smith
11071 Tralee Court South, Jacksonville, FL
MARK YOUR CALENDAR
Saturday, October 19th



JJS Out and About *JJS in the House!*

Our President **Jackie Valentine** and
her Family in **Cabo!**



Please share your adventures with your fellow JJS members. Just send a brief story of your travels or events (along with a photo) to ear.on.jazz@gmail.com. Place "Out and About" in the subject line. Thank you



Jax Jazz Coming Attractions



Thursday, Oct. 31st - Acoustic Alchemy,
Ponte Vedra Concert Hall

Tuesday, Dec. 10th - Vincent Ingala,
Ponte Vedra Concert

Infinite Bliss Jazz Series Presents An Evening With Marcus Johnson Saturday, October 5th 8pm - 10pm

WJCT Sound Stage
100 Festival Park Avenue
Jacksonville, Florida 32202

Jacksonville come experience an evening with Billboard Internationally-acclaimed Jazz Keyboardist Marcus Johnson. It's time to "FLO" with Marcus Johnson.

Marcus Johnson is an independent Billboard-ranked, internationally acclaimed jazz keyboardist, and NAACP Image Award Nominee.

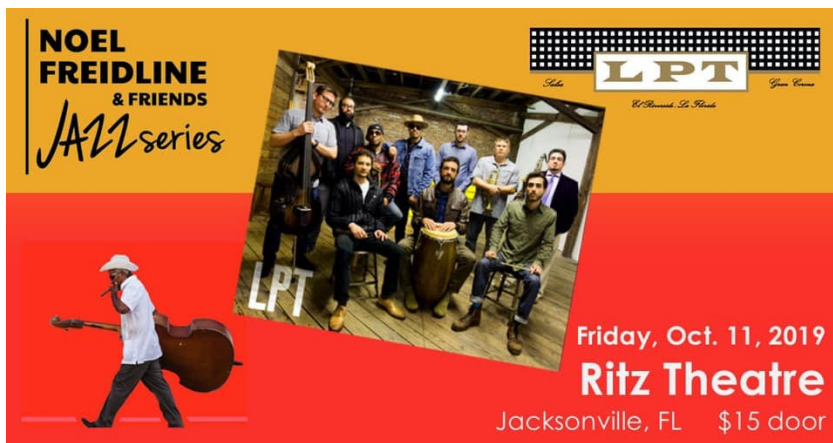
While pursuing his JD and MBA at Georgetown, he independently produced and distributed his first CD (Lessons in Love), which sold more than 40,000 units; a phenomenal success for an unknown independent artist's debut release. This album helped him launch his career as a renowned jazz keyboardist/pianist, and later, he released his second CD (Inter Alia), with staggering success



This success caught the attention of Black Entertainment Television (BET) founder and businessman Robert L. Johnson, who invested and partnered with Marcus to establish Marimelj Entertainment Group. Under their partnership, MEG's label Three Keys Music housed Studio 8121, a full-service recording studio, and two music publishing companies: Marimelj Music Publishing and Three Keys Music Publishing.

As head of Three Keys Music, Johnson produced and released on the Three Keys Music label national jazz artists: Michael Lington, Jaared Arosemena, Bobby Lyle, Nick Colionne, R&B singer, Alyson Williams, neo-soul songstress, Zahzarah; and smooth jazz Saxophonists Phillip Martin and Brian Lenair.

To date, Marcus has released more than fifteen Billboard charted CDs, and has the distinction of having his groundbreaking 2008 Billboard Top 20 Contemporary Jazz FLO (For the Love Of) Anthology, which consisted of three distinct CDs -- FLO Chill, FLO Romance and FLO Standards - all chart Top 10 on Billboard Contemporary Jazz Charts simultaneously.



Ritz Theater
829 North Davis St.
904-807-2010



Thursday, December 5th -
Dave Koz & Friends Christmas Tour 2019

Tuesday, December 10th

A Peter White Christmas
with Euge Groove,
Vincent Ingala & Lindsey Webster



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The Nat Adderley Jr. Quartet



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**Wed Oct. 2nd - Art Walk
Thu Oct. 3rd - Happy Hour
Fri Oct. 4th - Special Formula
Sat Oct. 5th - Live Jazz**

Reservations - 904-204-5299

**JJS Next meeting:
Saturday, October 12th**

11:30 am, Wells Fargo Bank

**1601 North Main Street
Jacksonville, FL
*(parking in the rear)***



Jazzy's Restaurant & Lounge
901 King Street
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Jazzy's is a soul food restaurant and lounge, which includes takeout. It will feature live Jazz throughout the week.

Hours:

Monday: 3pm-12am
Tuesday-Thursday: 11am-12am
Friday-Saturday: 11am-2am
Sunday: 11am-7pm

Jacksonville Jazz Society

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