



SARASOTA JAZZ

# Sounds

Fall 2018

Grammy Award Winner

## RANDY BRECKER

to open the 39<sup>th</sup> Annual  
Sarasota Jazz Festival



330 S. Pineapple Ave, Suite 111  
Sarasota, FL 34236  
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Photo courtesy of John Abbott

### Inside

**Upcoming 39<sup>th</sup> Jazz Festival**  
**All about Randy Brecker**  
**Rising Star James Suggs**  
**2018 Scholarship Winners**  
**and much more!**

The Jazz Club of Sarasota  
Sounds is sponsored by



GENERATIONS of JAZZ



39<sup>TH</sup> Annual SARASOTA

JAZZ



Festival MARCH 6 - 9, 2019  
Hyatt Regency Hotel

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Dear Members of the Jazz Club of Sarasota, My second term as president is coming to a close. My four years have been some of the most delightful and rewarding years of my life. I will become past president and I will remain on the Board of Directors.



Our incoming president is Ed Linehan who is our current Vice President. Ed has been instrumental in handling the Jazz Festival of 2018 and will be Director of the 2019 Festival for March 2019 with Ken Peplowski. The Jazz Club is very excited to announce a new venue for the upcoming 2019 Festival. The Festival will be held at the Hyatt Regency Hotel with several days of excitement, a great venue, great performers and many surprises are in store for all.

Look for our newly designed *Season Program* under the direction of Susan Leavis, our new Director of Fundraising. Plus opportunities to sponsor an event or make a donation to the scholarship fund or the festival for 2019 will be sent out soon. For additional information please contact Carline or Susan at the Jazz Club office, 941-366-1552.

Another new benefit for Jazz Club members is free rides to Jazz Club events. ITNSunCoast will provide **FREE** transportation to and from a Jazz Club event. Please call 941-364-7530 at least 48 hours before an event to schedule your ride. For additional information refer to page 22 of the *Sounds*.

Also, for a great dining experience please support our member restaurants.... **Coolinary, Starlite, Amore's and Giorgio's**. Entertainment is offered many nights.

It has been my pleasure to serve you as president and I look forward to many more exciting events in the future. The Jazz Club has a few new board members that will bring a wealth of knowledge to the team. So.....I just want to say..... so long.....farewell....and I will be seeing you in all the old familiar places!!!

Regards,

Peg Pluto, President

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## A word from the new President of the Jazz Club....ED LINEHAN

Dear Members and Friends of the Jazz Club of Sarasota,

**A funny thing happened when I retired as an educator in Connecticut and moved to Sarasota in 2014.** I suddenly found myself immersed in the extraordinary local jazz scene. First in support of my beautiful wife Synia's renewed singing career; and then at Peg Pluto's invitation by joining the Board of the Jazz Club. This is a far cry from my leisure time expectation of kayaking, pursuing the perfect margarita and making new friends! While the first two pursuits have not been given the attention they deserve, I certainly have made countless friends, with the majority of those friends either in the ranks of fabulous musicians or among our loyal jazz enthusiasts.



I need to be honest, I was reluctant to join the Jazz Club Board. It sounded an awful lot like work and responsibility. It also seemed like it could be fun, but I'm old enough to have learned the cute puppy lesson. Sure, little Tami couldn't be more precious, but someone is going to have to walk her, feed her, clean-up after her and bring her to the vet. (BTW, Not ME this time!) But, I digress.... In the end I allowed Peg to sweet talk me into joining the Board. She is very good at that. And I now can confirm that being a Board member IS a lot of work, but also a rewarding experience. And now, having drunk the Kool-Aid, I'm beginning a term as club president!

I want to seriously thank Peg for her leadership as president. Her visionary contributions have been many, but at its core Peg has always asked a simple question: "How can we do better?" I hope to continue Peg's efforts. I also want to thank the Board for their vote of confidence; and to thank them in advance for their continued involvement in all that we do. This is a group undertaking including our consultants, office manager and amazing volunteers!

I look forward to our 39<sup>th</sup> music season with many new partnerships, venues and performers joining us. I am particularly excited about our new **Monday Night Jazz Series** at the Florida Studio Theatre featuring musicians from all over Florida. We have also recently reached an agreement with the Hyatt Regency Hotel to be the site of our "**Generations of Jazz**" Festival in March. Ken Peplowski will once again serve as Music Director and the festival will feature expanded programming with multiple themed stages in the afternoons. This is going to be so cool!

The coming year will also refocus the Club's efforts to secure its long-term viability with a development campaign aimed at broadening its base of sponsorships and donors. This effort will be coordinated with a membership drive that not only wants to increase our numbers but also intends to develop new and younger audiences.

Enjoy this issue of Sarasota Jazz *Sounds*. It has lots of information about the coming year. Be sure to renew your membership, and if you're not a member, join up! You'll find an application inside.

Sincerely,

Ed Linehan, President

# Monday Night Jazz Cabaret

Presented By



**Whitney James & La Lucha**

Jan 14

**Gumbi Ortiz Latin Jazz**

Jan 28

**Fred Johnson Trio**

Feb 25

**Jeff Rupert Quartet**

Mar 11

**Brandon Robertson Quartet**

Mar 25

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**Tickets Available**

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**6:30 PM Open for Dinner**

**7:30 PM Performance**





Photo courtesy of Rusty Russell

# Randy Brecker

Jazz trumpeter and composer Randy Brecker has helped shape the sound of jazz, R&B and rock for more than four decades. His trumpet and flugelhorn performances have graced hundreds of albums by a wide range of artists from James Taylor, Bruce Springsteen and Parliament/Funkadelic to Frank Sinatra, Steely Dan, Jaco Pastorius and Frank Zappa.

Born in 1945 in Philadelphia to a musical family, Randy's musical talent was nurtured from an early age. He attended Indiana University from 1963-66 studying with Bill Adam, David Baker and Jerry Coker and later moved to New York where he landed gigs with such prominent bands as *Clark Terry's Big Bad Band*, the *Duke Pearson Big Band* and the *Thad Jones Mel Lewis Jazz Orchestra*.

In 1967, Randy ventured into jazz-rock with the band *Blood, Sweat and Tears*, but left to join *The Horace Silver Quintet*. He recorded his first solo album, 'Score', in 1968, featuring a young, then unknown 19 year-old tenor saxophonist named Michael Brecker.

After Horace Silver, Randy joined Art Blakey's *Jazz Messengers* before teaming up with brother Michael, Barry Rogers, Billy Cobham, and John Abercrombie to form the seminal fusion group 'Dreams'. The group

recorded two adventurous and wildly acclaimed albums: 'Dreams' and 'Imagine My Surprise' – now collector's items – for Columbia Records before they disbanded in 1971.

By 1975, Randy and brother Michael were ready to front their own group, *The Brecker Brothers Band*. A band of immeasurable impact and influence, they released six albums on Arista and garnered seven *Grammy* nominations between 1975 and 1981. Their eponymous first record, which Randy wrote, arranged and produced, featured his now classic composition "Some Skunk Funk."

In 1992, exactly ten years after they parted ways to pursue solo careers, Randy and Michael reunited for a world tour and the *triple-Grammy* nominated GRP recording, 'The Return of the Brecker Brothers'. The follow-up, 1994's 'Out of the Loop,' was a *double-Grammy* winner.

In 1997, 'Into the Sun' (Concord), a recording featuring Randy's impressions of Brazil, garnered Randy his first *Grammy* as a solo artist.

Randy's next CD for ESC Records, '34th n' Lex,' won him his third *Grammy* for 'Best Contemporary Jazz Album' in 2003. In May of that year he toured Europe with his Quintet in support of the CD, and in

the summer went back to Europe yet again with the *Randy Brecker/Bill Evans Soulhop Band*.

In 2007, Randy was awarded his fourth *Grammy* for "Randy Brecker Live with the WDR Big Band" (Telarc/BHM), the live recording of his performance with Michael at the Leverkusen Jazz Fest in 2004. Tragically, Michael passed away that same year.

2007 also saw the release of a 2 CD set of live recordings of the band 'Soulhop' (BHM) featuring Dave Kikoski, Victor Bailey, Steve Smith or Rodney Holmes and the late great Hiram Bullock.

Randy returned to his long-time love of Brazilian music in 2008 for the album 'Randy in Brazil,' which was recorded in Sao Paulo with a full complement of great Brazilian musicians and released on Summit Records. Chosen one of the top 10 CDs of 2008 by *AllAboutJazz.com*, the CD won the *Grammy* for "Best Contemporary Jazz Album," bringing his *Grammy* total to five.

And in 2009, Randy's roots were celebrated with the release of 'Jazz Suite Tykocin,' a project initiated and conceived by the Polish pianist and composer Wlodek Pawlik, featuring Randy as a soloist with members of the Bialystok Philharmonic.

2011 saw the release of 'The Jazz Ballad Song Book: Randy Brecker with *The Danish Radio Big Band* and *The Danish National Chamber Orchestra*,' which garnered 4 *Grammy* nominations and enjoyed enthusiastic critical acclaim. And in 2012, Sony Legacy recaptured history with the long-awaited boxed set, "The Brecker Brothers – The Complete Arista Albums Collection."

A Brecker Brothers Band Reunion tour of European festivals in the summer of 2013 in support of Randy's newest project, Randy Brecker's "Brecker Brothers Band Reunion," re-introduced the familiar faces of Brecker Brothers Band members from the past and their special brand of music to sell-out crowds.

In 2013 Randy Brecker's "Brecker Brothers Band Reunion" was released and featured a live DVD recorded at the Blue Note in NYC bundled with a new 11-song studio recording featuring members of the Brecker Brothers bands from throughout the years including Dave Sanborn, Mike Stern, Will Lee, and Dave Weckl. A long time in the making, this project was very close to Randy Brecker's heart. It was dedicated to his brother, Michael, and other departed Brecker Brothers Band members.

As a composer, performer and in-demand Yamaha clinician, Randy Brecker continues to influence and inspire young musicians around the world.

Excerpt from Randy Brecker website  
<http://randybrecker.com>

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Terry Meyers, Bob Leary, Eddie Metz, Charlie Bertini  
 Pat Gullotta, Jeff Phillips, Jay Mueller

Queen City Jazz Band  
 with Wende Hartson  
 Danny Sinoff Quintet  
 La Lucha

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Rossano Sportiello, piano • Chuck Redd, vibes  
 Nate Najar, guitar • James Suggs, trumpet  
 Theresa Scavarda, vocals • Paul Scavarda, guitar  
 Bob Price, banjo • Pepper, vocals • John Lamb, bass

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# MUSICAL IMPACTS

linger in jazz and beyond

By Ken Franckling

If you've ever experienced a musical epiphany, you know a bit about what I write. It's about those special encounters with music – not necessarily jazz – where you walk away with goose bumps from the experience. The memories linger for a long time. Perhaps it was the band's chemistry and musical conversation, perhaps some other intangibles, something that leaves you almost speechless, beyond saying "wow."

I'd like to share a couple from the half dozen or so that still stand out from more than 35 years of documenting jazz events locally and globally.

## Newport



The Miles Davis Tribute quintet at Newport, 1992

No singular moment is stronger for me than one that occurred in August 1992. It was the year that Newport Jazz Festival producer (and Satchmo Award recipient) George Wein's 11-year run of "Wein weather" – causing raindrops to pass Newport by – came to an end. A deluge made the music that weekend even sweeter for the performers and die-hard fans who took the chill and the mud in stride.

The rain fell hardest, puddling on and around the main stage, during the Newport visit by the *Miles Davis Tribute Tour* featuring Ron Carter, Herbie Hancock, Wallace Roney, Wayne Shorter and Tony Williams. The weather became a creative glue as the players were forced to pull closer together near the back of the stage in an attempt to stay dry. They played with abandon from the first notes of "So What" through the end of their set. They fought for every solo and made the most of it. When Hancock gave Williams an inch, the drummer took a yard, filling the spaces with explosive and electrifying ideas. The small, damp crowd demanded – and got – and encore. Afterwards, the musicians said it was the most intense performance on their extensive European and North American tour.

## Temple Intangibles

A Jazz Club of Sarasota event, on February 12, 2017, musically transformed Temple Beth Israel on Longboat Key into an acoustically superb jazz room for the afternoon, one where the instruments needed little or no amplification. A superb quintet dug deep into the roots of Brazilian jazz in the late 1950s and the 1960s in a way that underscored the rich place that Brazilian jazz holds today among the world's music forms.

The band for that Jazz at the Temple event included saxophonist Bob Bowlby, pianist Joe Delaney, drummer Eddie Metz Jr., bassist Don Mopsick and guitarist Nate Najar. Bowlby, a versatile Boston-based reed player, doubled on alto sax and flute. He had worked over the years with Massachusetts native Delaney and Mopsick, but it was his first time on a bandstand with Metz and Najar. This full combo that Mopsick pulled together had never worked together as a unit before. But you never would have known it

Najar is a huge devotee of guitarist Charlie Byrd, who first brought Brazil's bossa nova sound to jazz devotee's ears. After visiting Brazil on a 1961 State Department tour, he recorded the classic Jazz Samba album with tenor saxophonist Stan Getz in 1962. America's fascination with the bossa nova began in earnest. Because of it, our ears are open to a greater swath of Brazilian rhythms and textures. The bossa nova (a popular version of the samba) remains its core.

Quite appropriately for this concert, Najar played one of Byrd's acoustic guitars, which he purchased from the guitar master's estate. Delaney, a wide-ranging jazz pianist who has a special feel for Latin, Caribbean and Brazilian music, toured with singer Astrud Gilberto for a time. These were no casual musical credentials.

## The Strength of Music



Lonnie Holley's *The Strength of Music Lives After the Instruments Are Destroyed*

called *Vox Humana III: The Strength of Music Lives After the Instruments Are Destroyed*. This Alabama-born artist, now based in Atlanta, combined a wide range of junked/destroyed musical instruments into a visual commentary. This Alabama-born artist, now based in Atlanta, combined a wide range of junked/destroyed musical instruments into a visual commentary.

To me, it said that the best musical experience lingers long after the notes ebb into the night. Other viewers may have different takeaways. That's art's purpose. Right?



Brazilian jazz in the spotlight with Mopsick, Metz, Delaney, Bowlby and Najar

I was reminded of these kinds of impactful moments in music when visiting the Massachusetts Museum of Contemporary Art. It's a sprawling contemporary art museum in North Adams, housed in a 250,000 square-foot former mill complex better known by its acronym, Mass MoCA. Its many exhibits that summer day in the Berkshires included Dawn DeDeaux and Lonnie Holley's collaborative installation, *Thumbs Up For The Mothership*. Their multi-faceted installation consisted primarily of found objects that were recrafted and are exhibited in ways designed to provoke serious thinking about the issues facing our planet.

Holley's portion of the exhibit space included the folk artist and musician's installation



# A Glimpse into the Future of Jazz

**By Bob Weitz & Vern Weitz,  
Co-chairs of the Scholarship Committee**

**T**he future of Jazz looks very promising with a new generation of students going to college to major in music. Many have had early training in classical music but have decided to concentrate on jazz studies. These students have fine academic backgrounds, which is important to their success since new concepts in music are complex. It takes a person well-schooled in the humanities to meet all the requirements in college-level music. Original music compositions will be expected of them.

Many students today are also taking courses in music business management. This will prepare them for a managerial role in the world of music. It provides them the opportunity to succeed in their chosen field musically and to be financially successful.

The Jazz Club of Sarasota's scholarship program is growing. Last year, we awarded scholarships to nine students. This year we have awarded scholarships to fourteen students, ranging from freshmen to seniors. We have been able to support these students through the generous contributions to the scholarship fund that you made last year.

## The Jazz Club of Sarasota 2018 Scholarship Recipients

### Luca Stine



**State College of Florida - Bradenton, Sophomore, dual enrollment**  
**Primary instrument: Trumpet**  
**Secondary instrument: Violin**

Luca Stine, age 16, studies trumpet with Vince Penzarella [New York Philharmonic], and previously studied with Aaron Romm, Jon Faddis, and Brandon Lee. This year he was selected as a member of Jazz Band of America's trumpet section. Luca was invited to attend Berklee's Global Jazz Institute at the Newport Jazz Festival and the Jazz at Lincoln Center band camp. We awarded Luca a scholarship to attend these prestigious music camps.

In January of 2018, Luca was chosen to participate in the FCSAA Florida All-State as a member of the jazz band trumpet section. Luca is equally accomplished on the violin.

In previous summers, he has attended: Interlochen Summer Camp (top orchestra [violin] and jazz ensemble, solo jazz-chair [trumpet]); the Luzerne Music Center, the Skidmore Jazz Institute, the Brevard Jazz Institute, and New England Music Camp as concertmaster on violin and lead trumpet.

### Donald DiStefano



**Miami-Dade College - Miami, Sophomore**  
**Primary Instrument: Piano**

Donald hails from North Port high school where he greatly impressed the music faculty. He is now expanding his skills on the piano during his two years at Miami-Dade College – Wolfson campus.

One of his professors told the Scholarship Committee that Donnie is always more than prepared for each of his lessons. He also learns from listening to recordings of musicians advanced in jazz forms, such as Thelonious Monk and Brad Mehldau. Donnie has an acute awareness of rhythm, melody, harmony, and counterpoint.

In hearing his latest music, the committee agrees with the professor completely when he states that "Donnie is connected to the music with phrases that are logical from beginning to end."

In other words, when Donald plays one of his sometimes-lengthy solos, one can follow where he is going, what he is stating and, just at the right moment, he gives a hint that the conclusion is close. He then wraps this very modern and complicated music into a logical ending. When it is over, the listener knows they have heard modern jazz piano played at its best. It is very satisfying. This young man will be heard from in the future.

### Blake Bennett



**Florida State University - Tallahassee, Junior**  
**Primary Instrument: Trumpet**

We have been following Blake since his days in the excellent music program at Pine View high school and through his two years at FSU. Due to his tireless efforts for improvement, he has been afforded many opportunities to meet nationally-known jazz musicians. His university provides master classes with well-known musicians on campus for two days where students are challenged in lessons and performances.

Scotty Barnhart is his primary instructor and a well-known member of the faculty. Blake plays in the orchestra and combos is given many opportunities to solo. The sound he produces on the trumpet is very nice indeed. As one of his reviewers said, "He has always played lyrically -- but he is becoming more precise and clean in his articulation of "fast" runs. That's what he has been working on this year, and I was impressed by the results."

When Blake was invited into the Honors College last December, his academic challenges revved up. In the Honors College, the head of the Music Theory department does the teaching, and she expects sophomores to perform as graduate students. Blake doesn't complain; he just does the work.

# 2018 Scholarships

## David Mason



**University of Miami - Miami - Frost School of Music, Clarinet and Flute, Freshman**

**Primary Instrument: Alto Saxophone**

**Secondary Instrument: Tenor Sax, Soprano Sax**

We attended David's high school senior class music recital. This young man has such a command of his instrument, one would think he has many more years of experience. He played several selections, although his primary instrument is the alto saxophone, he also played some selections on the tenor saxophone. He sounded fine on that instrument as well.

Valerie Gillespie, one of the areas top saxophone professionals has been giving private lessons to David for four years. She states that his musical growth in that time is considerable. He always accepts a challenge to learn new jazz techniques.

We noticed a professional sound and tone quality. He has been selected to the All State Jazz Band, the All State Concert Band on clarinet, and has done very well in his advanced placement courses in World and US history, Literature, Biology, and Music Theory.

The Frost School of Music at the University of Miami has an excellent academic reputation. It will be a perfect fit for a student of his caliber.

## Joshua Platt



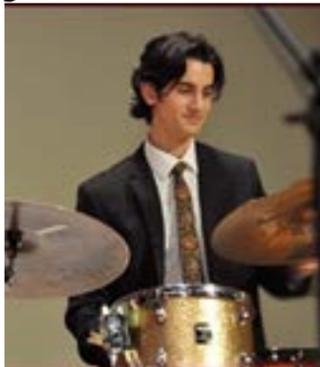
**University of Miami - Miami, Frost School of Music, Sophomore**  
**Instrument: drum set**

Josh is one of those drummers that the horn players like to have on the set. He has the natural ability to be supportive of others, as well as, pushing his jazz styles and conceptual applications to new levels of jazz expression.

He continues to be invited to participate in many projects off-campus. These include the Berklee College of Music Festival in Boston, the Savannah Music Festival, and the Seattle Heritage Music Festival.

He is certainly at the right college to master new challenges that will add to his self-confidence and winning personality.

## John Medico



**University of Florida - Jacksonville, Senior**

**Primary instrument: Drum Set**

**Secondary instrument: Piano**

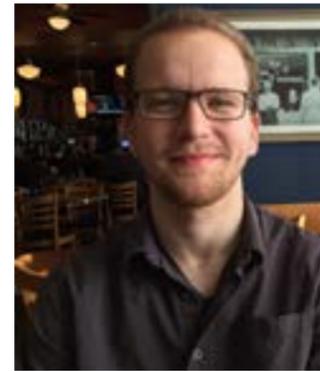
We have been following John Medico and Patrick Daut since their days at Booker High School. That seems so long ago and musically it certainly is.

John is one of the many musicians who want to have a working knowledge of the piano. Lynne Arriale, a superb pianist, and a professor at UNF, has offered to teach John piano this year with the hope that he will become a pianist in performances with the combos and bands at the University.

John had told us he realized that knowledge of playing the piano has taught him how to understand the theoretical aspects of harmony and expand his melodic palette – and to develop a musicality for improvisation.

Since he has been in Jacksonville at UNF, he has developed a fine reputation for dedication, dependability, and musicianship. He is working in Jacksonville and St Augustine at various gigs in order to earn much-needed funds to put himself through college.

## Patrick Daut



**University of Florida - Jacksonville, Junior**

**Primary instrument: Guitar**

**Secondary instrument: Piano**

Patrick has made great strides in the past year. Since we have been following his progress the scholarship committee noticed a big change, and a remarkably positive one, in his playing last year. Now he is really on the way to becoming an excellent musician. He is also taking some private lessons in addition to all his Jazz Studies at the University.

His involvement in a variety of musical groups at UNF demonstrates his reputation as a fine guitarist. Patrick is in small jazz ensembles, the Jazz Big Band, and guitar ensembles. Outside the college, he gets many opportunities to play professionally in various venues around Jacksonville. He also finds time to teach guitar and piano to beginning students. He has two more years at UNF so that when he graduates, he will be well-prepared for the musical path he follows.

## Jose Villalpando



**University of North Florida - Jacksonville, Senior**

**Primary instrument: Bass**

Many of our musicians attribute their middle school experiences as the start of their on-going learning process in music. For seven years, Jose was continually selected to be in the Sarasota Youth Orchestra.

In college, his professors have been telling us for two years just how much they admire Jose's contribution to the Jazz Studies program with musical preparation, excellent attitude, and reliability.

Outside the campus he is constantly sought after to be in various combos in Florida and Georgia. He is about to embark on a very successful career in music.

## Kyle Schroeder



**University of Miami - Miami, Frost School of Music, Junior**

**Primary instrument: Alto Saxophone**

**Secondary instrument: Tenor Sax, Soprano Sax, Flute, Clarinet**

This is the first year Kyle is a part of the Jazz Club scholarship program. He will be going into his third year at the University of Miami. Kyle has been a busy young man on the music scene, playing with a long list of musicians.

In listening to his music, it is a pleasure to hear his technique on the alto sax and his Jazz improvisation abilities that are years ahead of most students. He has an excellent academic record at Miami and works overtime to improve upon his natural talent in music.

Kyle is one of the students who recognize the importance of learning the Music Business. Earlier this year, he was able to attend the annual conference of the National Music Business Association.

## Filip Sokolowski



**University of South Florida - Tampa, Sophomore**

**Instrument: Trombone**

As is true with many of these students, Filip is also comfortable playing classical music and is a member of the college Symphonic Orchestra.

In Jazz, he has been promoted to the leading groups of Jazz Ensemble and Combo. This is an honor for freshmen. Because of his strong work ethic, he is becoming a well-rounded musician and a top-notch trombonist. As a result, he has been selected to join a combo that went to South America this summer and performed at a Jazz Festival in Colombia. Viva Filip!

# 2018 Scholarships

## Jason Charos



**University of Miami - Miami, Frost School of Music, Sophomore**

**Primary instrument: Trumpet**

The preparation Jason received during his high school years set him up for a fine college career at the prestigious Frost School of Music at University of Miami.

In high school, he was selected to be on the very competitive Ruth Eckerd Hall Jazz Band and was selected for three years to the Florida All-State High School Jazz Band.

He was most prepared for his audition to enter the Frost School of Music and to quote one of his professors, "He currently plays trumpet in the award-winning Frost Studio Jazz Band. As a freshman, he is one of the stronger improvisors alongside mostly upper classmen. Jason is highly creative and is one of a few of my students who are truly committed to the jazz tradition and its perpetuation."

Jason writes of himself, "I have had the chance to work with underprivileged children at the Historic Hampton House in the Brownsville community of Miami. I am able to give the life-changing lessons that I received from music -- to children who need it the most."

## Gavin Ard



**University of North Florida - Jacksonville, Freshman**

**Primary instrument: Trumpet**

The highlight selection at Gavin Ard's senior recital was Freddie Hubbard's "Happy Times." Gavin also arranged many selections that the combo played at this impressive performance at Gibb's High School in St Petersburg. His composition played by the combo showed skills that will bode him well in his future studies.

Gavin's contribution to jazz should extend well beyond performance to arranging and composition.

As with so many of our scholarship students, Gavin will be attending the University of North Florida, which is highly ranked in the nation for jazz studies. Gavin is certainly ready for the challenges ahead.

## Daniel Mach-Holt



**Florida State University - Tallahassee, Senior**

**Primary instrument: Trombone**

**Secondary instrument: Bass Trombone**

From Braden River High School in Manatee County, Daniel took the education route many of our students have selected. He attended State College of Florida for two years and then transferred to a four-year university.

He has played his trombone relentlessly anywhere he can find the opportunity. He is equally at home with classical and jazz. During high school, Daniel performed in the Sarasota Concert Band, Sarasota Pops Orchestra, and the Bradenton Symphony Orchestra. In college, he has played in the wind ensemble and now the Florida State Jazz Big Band and Jazz Combo.

The faculty at FSU have been very impressed with his musical growth, performing in genres from jazz to classical. They also appreciate his initiative in spending time to learn the bass trombone. Daniel learns quickly and has come a long way in two years.

## Jacob Anatra



**State College of Florida - Bradenton, Junior**

**Primary instrument: Guitar**

**Secondary instrument: Piano, Drum Set**

Jacob brings an interesting sound to the jazz guitar. It is laidback, steady, and pleasant to listen to. This style may have developed during his early years of playing classical guitar.

Now that he is involved deeply in the jazz program at State College of Florida, we feel his excellent musicianship will continue to develop. We could hear the potential in his audition and feel he will continue to excel as he focuses on jazz studies.

Jacob's dream is to teach music. He enjoys performing as well, but he feels his real career will be in teaching. He taught his sister and is now teaching young children in music basics. By supporting the training of music teachers, this is another way we at the Jazz Club hope to keep jazz music alive!

# SAVE THE DATE

## Friday, Dec. 28, 2018

### 2-4 pm

At *Jazz at 2*, these talented and enthusiastic students will hold a jazz jam session at the **Unitarian Universalist Church** on Fruitville Road. While the students attend different colleges all over Florida, they are usually home for the holidays between Christmas and New Year's Day. You will all be pleasantly surprised at the advanced musical talent these students have achieved. They have a good time during this jam session and enjoy comparing their educational experiences with each other. There were rave reviews from Jazz Club members after last year's performance.

In conclusion, it is a testament to the quality of musical training in the state of Florida that 100% of these students have selected colleges in Florida. This also helps to ensure the future of jazz performances in this area.

The Jazz Club of Sarasota supports a scholarship program for two reasons. One is to financially assist deserving students to pursue their life's dream and the second is to preserve a future for this music. Many students have said, "This is my life's work." We answer back, "Good, we need and value you."

When you renew your Jazz Club membership this year, please fill in the area marked for a donation to the scholarship program. These students are all fine scholars both academically and musically. They strive to keep JAZZ ALIVE.



# THANK YOU

## to our 2018

### Scholarship Contributors

Allan Goldfarb  
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 Blu Grassfield  
 Bob & Linda Rosenbluth  
 Brad & Carol LoRizzo  
 Carol Primas  
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 Fogartyville Fundraiser  
 Jazz in the Park  
 Jazz on the Water  
 Joy of Jazz  
 Jazz at Two

*From Lenore Walsh*

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# SEVEN QUESTIONS

A Jazz Club Interview With

## James Suggs

By Ed Linehan



Photo by Ken Franckling

James Suggs is one of the brightest young stars in the Sarasota-Tampa Bay jazz galaxy. His classic trumpet style and impeccable technique impresses audiences whether he is the featured artist or simply a member of the band in any given performance. The Jazz Club of Sarasota is very pleased that James will be performing opening night in its 2019 Jazz Festival next March. James recently agreed to be interviewed as our first guest artist for **Seven Questions**.

**EL: How did you first start playing, and when did jazz become the focus of your music?**

**JS:** I started when I was nine, and it was one of those things in school where they offer the kids either to be in band or to sing in the choir. At that time, my best friend was already playing the trumpet in the band class, so I wanted to hang out with him, so I thought, alright, I'll play trumpet. And then after about a year of being in band class, he quit the trumpet. But I loved it so much that I kept going.

As for jazz, I grew up listening to jazz in the house and in the family car as far back as I can remember. My dad is from Newport, Rhode Island, so he grew up listening

to the Newport Jazz Festival and jazz around the area.... so he's always been a big fan. And there were great records in the house. Once I started playing, I got more interested in hearing how the trumpet sounds, and so I'd go to the jazz recordings and it would be Louis Armstrong or Miles Davis, those guys.

**EL: At what point did you first realize that you were beginning to think of yourself as having a career as a jazz musician?**

**JS:** I met Wynton Marsalis when I was ten years old and he gave me a little lesson during intermission of a show that my mom brought me to. I dreamed of doing what he did because he was so cool and played so amazingly. But, I started actually thinking about it when I was about 16. I was selected to go on tour with a contemporary Christian band and choir. It was a summer tour all through the states, and in Switzerland, Holland and Germany. That was the first real moment.... I was playing for live audiences, and they were asking for encores .... I liked being on stage and having people applaud.

**EL: Fast forwarding to this point in your career, how would you describe your style or your take on jazz?**

**JS:** It's interesting, sometimes I think I play differently than what people say they hear. I think the one common factor is that I try to speak to the tradition as much as possible, whether that be Louis Armstrong or Lee Morgan, who was far more advanced as far as style. I'm not as interested in playing far out music or playing outside of the harmonic changes.



Photo by Carol LoRizzo, JCS Contributing Photographer

(continued on p.18)

**EL: What music inside or outside of jazz do you listen to in your free time for pleasure or for inspiration?**

**JS:** It's funny, I listen on the radio as I drive to and from gigs and the University of South Florida (USF). I switch back and forth to soul music from the 60s and 70s, and then I listen to classical music as well, and then occasionally reggae and funk music. I love the classic soul singers like Sam Cooke and Marvin Gaye, Aretha Franklin and Gladys Knight. It's all so good. For me, it's like jazz. I see it as jazz because it's timeless music. It doesn't matter if you heard it when it first came out or you're hearing it today, it's still incredible.

**EL: Your bio indicates that you lived and worked in Argentina for eight years. How did that come about, and what influence did it have on your music?**

**JS:** I used to work on cruise ships, and it was the combination of meeting some great people from Argentina, and each of them being so open and offering me a couch or a bed in their place if I ever came to visit. So, after hearing that so many times I decided to check it out. I quickly realized that it was a special place and I wanted to be there longer than just a month.

While I was there it was the first time I was actually a full-time jazz musician. There were so many gigs, and that obviously felt great. In 2010 I got hooked up with a very famous Latin band, *Los Pericos*. When I started playing with them, I felt like a rock star. They were paying me great money to tour all over the world and playing festivals with VIP treatment. So that was my first taste of that. I saw that it was possible to be a musician and not have to have worry about money all the time.

**EL: You recently spent time in New York working on your first album as a headliner for Arbors Records. What was that experience like?**

**JS:** I'm still trying to wake up from that amazing dream, it was incredible! Rachel Domber of Arbors Records approached me after a concert at the Palladium in St. Pete and asked if I was interested in recording an album. Of course, I said yes, but I didn't really know what that entailed.

I was fortunate enough to be able to choose top of the line musicians and record in the legendary Van Gelder Studio in Jersey. It was incredible, it was something that I always wanted to do, but didn't think it would ever



Photo by Carol LoRicco, JCS Contributing Photographer

happen. The fact that it all happened in one fell swoop is incredible. And honestly, I don't know if I would've been able to do it as well if it hadn't been for Houston Person, who ended up being a mentor and a really good friend throughout the experience. I'm looking forward to the album being released sometime early next year.

**EL: What other projects or appearances do you have coming up in the foreseeable future?**

**JS:** Well, actually it's crazy, this is the first time since I've been here that I'm playing in all of the local jazz festivals. I'll be at the Suncoast and the Clearwater Jazz Holiday festivals; and of course I'm excited to be performing at the *Sarasota Jazz Festival* in March. I'm also looking forward to a number of concerts that I love to do at the Palladium and other venues, as well as a variety club gigs.

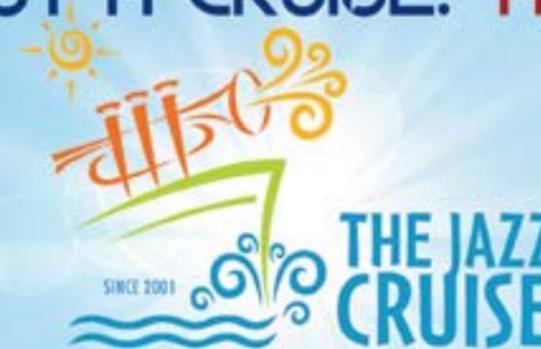
I just got my master's at USF and they offered me an adjunct teaching position there, so I'll be teaching jazz trumpet and whatever else they throw at me this fall.

**EL: We certainly are happy that you will be featured in our 2019 Festival where you will be reunited with Houston Person and many other greats. Thank you James for your time today.**

**JS:** It was my pleasure.

You can get current information about James Suggs appearances by visiting his Facebook page: <https://www.facebook.com/jamesuggstrumpet/>

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- Membership
- Jazz at Two
- Jazz Festival or Outdoor Concerts
- Office Help

The Jazz Club of Sarasota, official registration SC-03656, meets all requirements specified by the Florida Solicitation of Contributions Act. The Jazz Club of Sarasota does not contract professional solicitors and 100% of funds received go directly to programs of the organization. A copy of the official registration and financial information may be obtained from the Division of Consumer Services by calling toll-free, (800-435-7351), within the State. Registration does not imply endorsement, approval, or recommendation by the State.

# NPBS Jazz Band Wins “Essentially Ellington” Award

By Dr. Owen Bradley, Director

On April 22, the NPBS Jazz One Jazz ensemble traveled to Orlando to participate in the regional Jazz at Lincoln Center Orchestra's "Essentially Ellington" Jazz Festival held at the Dr. Phillips Center for the Performing Arts.

Many of Florida's premier high school jazz bands also performed and were evaluated and given clinics by members of the Jazz at Lincoln Center Orchestra.

North Port was awarded the "True Ellington" award given to the band that most represented the authentic sound of the Duke Ellington orchestra and would make "The Duke" proud.

This recognition would not have been possible without strong community support and donations. A donor from The Jazz Club of Sarasota donated \$500 to help offset the cost of the trip after hearing the band play at Jazz in the Park on Feb. 18 at Phillippi Estate Park.

Dr. Bradley and Jazz One wish to extend our sincere thanks for the generous donation and look forward to a closer working relationship with The Jazz Club to increase our students' jazz knowledge in the future.

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Part of our vision is to support local residents so they may fully participate in the rich arts and cultural offerings within the Sarasota community when they no longer drive or prefer not to drive, as well as to support the arts and cultural community itself.

# Jazz at Two 2018- 2019 Season

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3975 Fruitville Rd, Sarasota  
2:00pm - 4:00pm

**TICKETS** Sold at the door  
\$10 for Jazz Club Members  
\$20 for non-members

Oct. 19, 2018  
Al Hixon Jam Session



Oct. 26, 2018  
Eddie Tobin & Friends



Nov. 2, 2018  
Marc Mannino



Nov. 16, 2018  
Valerie Gillespie



Nov. 23, 2018  
Billy Marcus Trio



Nov. 30, 2018  
Skip Conkling's Dixie Mix



Dec. 7, 2018  
Greg Nielsen



Dec. 14, 2018  
Sarasota Jazz Project



Dec. 21, 2018  
Lorri Hafer Quartet



Dec. 28 2018  
Scholarship Winners



Jan. 4, 2019  
Dan Miller Quartet



Jan. 11, 2019  
Kitt Moran Quartet



Jan. 18, 2019  
Mary Rademacher Reed



Jan. 25, 2019  
Tom Ellison Quartet



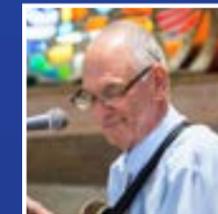
Feb. 1, 2019  
Mark Moultrup



Feb. 8, 2019  
Al Hixon & The Underheard Herd



Feb. 15, 2019  
Tony Boffa



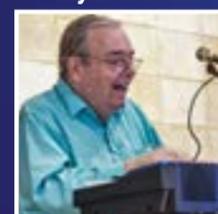
Feb. 22, 2019  
Synia Carroll



Mar. 1, 2019  
Bill Buchman & Art of Jazz



Mar. 15, 2019  
Jerry Eckert Trio



Mar. 22, 2019  
Patricia Dean Trio



Mar. 29, 2019  
James Suggs Quartet



Apr. 5, 2019  
Mike Whitty Quartet



Apr. 12, 2019  
Melanie Massell



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SEASON *at a glance*

2018 - 2019

2018

- Oct 12-13: *Giving Hunger The Blues* • Gumbi Ortiz & New Groove City, Lauren Mitchell & much more • Van Wezel Outside • tickets & info at [www.givinghungertheblues.org](http://www.givinghungertheblues.org)
- Oct.19: *Jazz at 2* • Al Hixon Trio Jam Session
- Oct. 26: *Jazz at 2* • Eddie Tobin & Friends
- Nov. 2: *Jazz at 2* • Marc Mannino
- Nov. 4: *Jazz on the Water* • Robbie Rose • LeBarge Cruises • 2-4 • \$35
- Nov 14: *Jazz Trolley Pub Crawl* • 10 venues with Live Jazz • 5:30 -10 • \$20 (day of \$25)
- Nov. 16: *Jazz at 2* • Valerie Gillette
- Nov. 23: *Jazz at 2* • Billy Marcus Trio
- Nov. 30: Skip Conkling's "Dixie Mix"
- Dec. 7: *Jazz at 2* • Greg Nielsen
- Dec. 14: *Jazz at 2* • Sarasota Jazz Project
- Dec. 21: *Jazz at 2* • Lorri Hafer Quartet
- Dec. 28: *Jazz at 2* • Scholarship Winners

2019

- Jan. 4: *Jazz at Two* • Dan Miller Quartet
- Jan. 11: *Jazz at Two* • Kitt Moran Quartet
- Jan. 14: *Monday Night Jazz at FST* • Whitney James & La Lucha
- Jan. 18: *Jazz at Two* • Mary Rademacher Reed
- Jan. 20: *Joy of Jazz* • Bill Buchman & Art of Jazz
- Jan. 25: *Jazz at Two* • Tom Ellison Quartet
- Jan. 28: *Monday Night Jazz at FST* • Gumbi Ortiz Latin Jazz
- Feb. 1: *Jazz at Two* • Mark Moultrup
- Feb. 8: *Jazz at Two* • Al Hixon & The "Underheard Herd"
- Feb. 10: *Joy of Jazz* • Skip Conkling' and the Dixie Mix
- Feb. 15: *Jazz at Two* • Tony Boffa
- Feb. 22: *Jazz at Two* • Synia Carroll
- Feb. 25: *Monday Night Jazz at FST* • Fred Johnson Trio
- Mar. 1: *Jazz at Two* • Bill Buchman & "Art Of Jazz"
- Mar. 3: *Jazz in the Park* • Sarasota Jazz Project & more • 12-4 • Free
- Mar. 6-9: *39<sup>th</sup> Annual Sarasota Jazz Festival*
- Mar. 7: *Jazz Trolley Pub Crawl* • 10 venues with Live Jazz • 5:30 -10 • \$20 (day of \$25)
- Mar 11: *Monday Night Jazz at FST* • Jeff Rupert Quartet
- Mar. 15: *Jazz at Two* • Jerry Eckert Trio
- Mar. 22: *Jazz at Two* • Patricia Dean Trio
- Mar. 24: *Joy of Jazz* • Tom Ellison Quartet
- Mar. 25: *Monday Night Jazz at FST* • Brandon Robertson Quartet
- Mar. 29: *Jazz at Two* • James Suggs Quartet
- Apr. 5: *Jazz at Two* • Mike Whitty Quartet
- Apr. 12: *Jazz at Two* • Melanie Massell
- Apr. 12: *Evening Concert* • Leon Anderson Quartet • First Presbyterian Church • 7:30pm • \$25 JCM / \$30 NM
- May 5: *Jazz on the Water* • Len Murphy • Marina Jack II • 3-5 • \$35

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*Monday Night Jazz*

7:30pm • \$35 JCM / \$39 NM  
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*Joy of Jazz*

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Venice Centennial Park Gazebo