



JAZZ & BLUES

DECEMBER
2016

F L O R I D A

FLORIDA'S ONLINE GUIDE TO LIVE JAZZ & BLUES

Jon Faddis

JAZZ ARTISTS

STANLEY CLARKE

CHERYL FISHER &
ERIC ALLISON

TOM CARABASI

PETER WHITE

PATRICK BARTLEY JR

CHIEF CHERRY

BLUES ARTISTS

JOHN NEMETH

ILANA KATZ KATZ

LARRY McCRAY

SOULIZ BAND

RONNIE BAKER BROOKS

GRAYSON CAPPS

Jon Faddis

Jazz Intersection - Gillespie & Faddis... A Tribute to the Music of Dizzy Gillespie

Jon Faddis is known throughout the world as one of the most innovative and inspiring jazz trumpeters of our time. As a performer, conductor, composer and educator, Faddis is considered to be the complete and consummate musician. He earned accolades from his close friend and mentor John Birks "Dizzy" Gillespie, who declared of Faddis, "He's the best ever, including me!" As a trumpeter, his performances are marked by both intense integrity and humor.

Faddis possesses an unparalleled range and full command of his instrument, making the practically impossible seem effortless. Born in 1953, Faddis began playing at age seven and was inspired by an appearance by Louis Armstrong on the Ed Sullivan Show. Bill Catalano (an alumnus of the Stan Kenton band) introduced Faddis to the music of Dizzy Gillespie. While still in his teens he met Gillespie, the iconic trumpeter, at the Monterey Jazz Festival. Soon he began sitting in with Gillespie at San Francisco's Jazz Workshop. This experience proved to be the pivotal beginning of a unique friendship between Gillespie and Faddis, one that spanned almost three decades.

Two days before his 18th birthday, Faddis joined Lionel Hampton's band as a featured soloist and moved from Oakland, California to New York. Shortly after arriving in Manhattan, he was invited to sit in with the Thad Jones/Mel Lewis Orchestra at the Village Vanguard. This turned into a four-year jazz gig as the lead trumpeter with the band as well as a tour of the Soviet Union. He then formed his own jazz quartet.

Faddis later moved into directing orchestras, including the Grammy-winning United Nation Orchestra, the Dizzy Gillespie 70th Birthday Big Band, the Dizzy Gillespie Alumni All-Stars, the Chicago Jazz Ensemble (2004-2010), the Carnegie Hall Centennial Big Band, the Carnegie Hall Jazz Band (1992-2002), the Newport Jazz Festival 40th Anniversary Tour; and the Jon Faddis Jazz Orchestra of New York (2003-present). Faddis has also served as guest conductor and featured guest with the Lincoln Center Jazz Orchestra and the San Francisco Symphony Orchestra. He also toured with Charles Mingus and recorded on the Pablo label with Dizzy and Oscar Peterson.

Other highlights of his early career included substituting for an ailing Roy Eldridge in an all-star concert led by Charles Mingus at New York's Philharmonic Hall and a Carnegie Hall gig with Sarah Vaughan. He performed for two years at the Dick Gibson's Annual Colorado Jazz Party where he was featured in a historic duet with Eubie Blake. He has performed with the Gil Evans and Count Basie big bands and appeared at Radio City Music Hall.

Faddis' distinctive trumpet appears on hundreds of recordings and numerous soundtracks for film and television. His horn was heard on the



Remembering Dizzy

theme of *The Cosby Show*, on the soundtrack of Clint Eastwood's films *The Gauntlet* and *Bird*, and many commercials. After a White House appearance with Gillespie, Faddis left studio work and returned to the jazz club scene with saxophonist Greg Osby and pianist James Williams.

As a composer, Faddis' original compositions include the Jazz opera *Lulu Noire* (1997) which was named a "Top 10" pick by USA Today. Other compositions may be heard on his Grammy-nominated *Remembrances* (Chesky 1998), *Hornucopia* (Epic 1991), *Into the Faddisphere* (Epic 1989), and *TERANGA* (Koch 2006).

With an unflinching commitment to the education of young musicians, Faddis frequently conducts clinics and master classes to help the next generation of jazz musicians. In Chicago,

he served as the Jazz Institute of Chicago's first mentor for the Jazz Links program. He also created the Louis Armstrong Legacy Program. Faddis is a full-time faculty member at the Conservatory of Music, Purchase College-SUNY, where he began in 1999 as Artist-in-Residence later became after Professor and Director of Jazz Performance. Faddis holds the first-ever honorary doctorate in Jazz from the Manhattan School of Music. His appearance this month is part of the Gold Coast Jazz Society's Silver Season Celebration. More at terangajazz.com.

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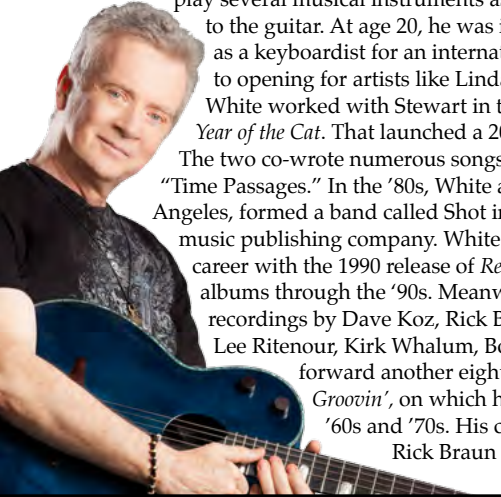
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Peter White

Over the years, Peter White has maintained a reputation as one of the most versatile and prolific acoustic guitarists on the contemporary jazz landscape. He combines elements of jazz, pop and classical guitar to create a sound that is singular yet accessible to a broad audience. Born in London, White learned to play several musical instruments as a child, eventually gravitating to the guitar. At age 20, he was invited to join Al Stewart's band as a keyboardist for an international tour in 1975. In addition to opening for artists like Linda Ronstadt, Billy Joel and Queen, White worked with Stewart in the studio on the smash album *Year of the Cat*. That launched a 20-year association with Stewart. The two co-wrote numerous songs, including Stewart's 1978 hit, "Time Passages." In the '80s, White and Stewart relocated to Los Angeles, formed a band called Shot in the Dark, and established a music publishing company. White launched his solo recording career with the 1990 release of *Reveille-Vous*, followed by six more albums through the '90s. Meanwhile, he found time to appear on recordings by Dave Koz, Rick Braun, Richard Elliot, Jeff Golub, Lee Ritenour, Kirk Whalum, Boney James and others. Fast-forward another eight albums to White's new release, *Groovin'*, on which he reinterprets some of his favorite tracks from the '60s and '70s. His current tour, "A Peter White Christmas," features Rick Braun and Euge Groove. More at peterwhite.com.



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John Németh

John Németh gained his early chops on the harmonica by building on the style of rootsy heroes like Little Walter and Sonny Boy Williamson. He spent nearly all of the 1990s playing seven nights a week

at the pubs and clubs of his Boise, Idaho hometown. After opening a show for Junior Watson, Németh was tapped as tour opener, a gig that eventually led to his 2004 solo debut, *Come And Get It*, featuring Watson. Shortly after a relocation to California, Németh was signed to a three-album deal with Blind Pig Records, resulting in 2007's *Magic Touch*, 2009's *Love Me Tonight* and 2010's *Name the Day!* 2012 brought two live releases: *Soul Live!* and *Blues Live!*. Then in early 2013, Németh moved again, this time to Memphis, the historical ground zero for American roots music. The following year he released *Memphis Grease*, a collection that embodies everything that sets Németh apart from the revivalist pack. A deeply forged amalgamation of scorching harmonica-driven blues and sweet blue-eyed soul, delivered via ten originals and a trio of carefully chosen covers. The band backing him, The Bo-Keys, consist of some of the true originators of soul music. "When it comes to more traditional styles of music, people expect to hear a tribute record. But you can get into a real rut if you're just doing rewrites," Németh says. "We're creating fresh music here. Our

arrangements sound just like they would back then, but what we're doing is so much more innovative." More at johnnemeth.com.



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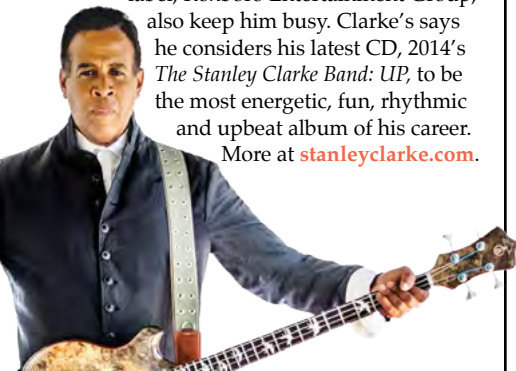


Stanley Clarke

A true pioneer in jazz and jazz-fusion, four-time Grammy winner Stanley Clarke is equally gifted as a recording artist, performer, composer, conductor, arranger, producer and film score composer. Among his myriad accolades: he was *Rolling Stone's* first Jazzman of the Year, he's received

the key to the City of Philadelphia, and the prestigious Miles Davis Award (2011). Clarke hit the NYC jazz world in 1971, immediately landing jobs with bandleaders such as Art Blakey, Dexter Gordon and Stan Getz. His 1974 eponymous debut featured the hit single "Lopsy Lu." Two years later, he released *School Days*; its title track is now a bona fide bass anthem. Clarke became the first jazz-fusion bassist to sell out headlining shows worldwide and earn gold albums. He and Chick Corea formed the seminal electric jazz/fusion band Return To Forever, which continues to be a showcase for each of the quartet's strong musical personalities. Clarke turned his attention to scoring in the 1980s, and now has about 70 film and TV credits. Clarke has toured with Jeff Beck, Keith Richards' New Barbarians, Animal Logic (with Stuart Copeland), and groups including Larry Carlton, Najee, Jean-Luc Ponty, Al Di Meola, Bela Fleck and others. In 2008 Clarke teamed up with fellow bassists Marcus Miller and Victor Wooten, collectively known as S.M.V. The Stanley Clarke Foundation, offering music scholarships, and his record label, Roxboro Entertainment Group, also keep him busy. Clarke's says he considers his latest CD, 2014's *The Stanley Clarke Band: UP*, to be the most energetic, fun, rhythmic and upbeat album of his career.

More at stanleyclarke.com.





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Grayson Capps

His fifth studio album, *The Lost Cause Minstrels*, finds singer-songwriter Grayson Capps coming of age. But his oft-unholy tales of the Southern Gothic have lost none of their sting. Quite the contrary, Capps' Tao-tinged, philosophical reflections – revealed deep inside songs shuddering with spit, stomp and snarl – are as potent as ever. This time his bark and bite are

more conciliatory towards the unanswered questions mucking up the universe, while country soul-tinged textures and gospel harmonies ease the raw edges. Capps' real life situation has evolved since his previous release *Rott 'n' Roll*. In 2010, he dissolved his band The Stumpknockers, assembling a new cast of musicians fittingly dubbed The Lost Cause Minstrels. The lineup features a who's who of the Gulf Coast music scene, including guitarist Corky Hughes, bassist Christian Grizzard, Chris Spies on keys, and John Milham on drums. He's also released two CDs with Willie Sugarapps – the dynamic collective of Hughes, Anthony Crawford and Savana Lee of Sugarcane Jane, and Will Kimbrough. Attending Tulane University on a theater scholarship, Grayson took up music. His two bands had moderate national success, with The House Levelers and Stavin' Chain receiving acclaim in *Spin* and *USA Today*. There's a stunning depth to his discography, wherein the multi-faceted Capps displays equal parts country singer, bluesman, rock star, philosopher and poet. As *Jambase* recently declared, "If ever there were a cat primed to pick up where Lowell George and John Prine have left off, it's Capps." More at graysoncapps.com.



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Ellie Ray's

December 16 • The Villages
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December 14, 2016

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2017 will commemorate the 100th birthday of trumpet legend Dizzy Gillespie. Renowned jazz trumpeter Jon Faddis returns to the Amaturato stage with a tribute to Gillespie, his close friend and mentor. His distinctive trumpet appears on hundreds of records and numerous soundtracks for film and television. Joining Faddis for this concert will be Martín Bejerano on piano, Jamie Ousley on bass and special guest Ignacio Berroa on drums.

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Cheryl Fisher and Eric Allison

After several years on the Canadian jazz scene playing and recording four CDs, vocalist Cheryl Fisher spent two and a half years studying and performing in Paris. Since her return to Canada and the release of her debut CD, *Slow Hand Jazz*, Fisher has been a regular on the international jazz circuit, working with a slew of top musicians. One consistently by her side is horn man Eric Allison, whom she married in 2000. They work extensively together, and both have masters degrees in music from the University of Miami: Allison's in Jazz Pedagogy and Fisher's in Jazz Vocal Performance. The couple have teamed up

again on Fisher's sixth release, the brand new *Quietly There*. Unique in both its repertoire and her approach, Fisher puts a personal stamp on these beautiful, rarely heard songs. While gleaned from the era of the Great American Songbook, Fisher has given them a modern jazz treatment. Allison plays all the standard woodwinds – saxophones, clarinet, and flute – with authority and authenticity in a variety of styles, evidenced by the four CDs under his belt. He also serves as arranger and performer for other artists' projects, and leads a variety of bands for corporate events, institutional functions and private parties. Among them are the Wonderland Swing Band and a Dixieland band. More at cherylfisher.com and ericallison.com.



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Dec 16	Maurice John Vaughn	
Dec 17	Frank Jones Band	
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Dec 30	Swingin' Harpoon	
Dec 31	New Year's Eve Bash with Johnnie Marshall	

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SUNDAY

Blues & Bloodies Party

SATURDAY

Hector Anchondo Band
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Zora Young with
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Samantha Fish Band
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After Party: Albert Castiglia

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Larry McCray

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EARL'S HIDEAWAY
SEBASTIAN

It's been 25 award-winning years of scalding hot blues from Larry McCray. This singer, guitarist, bandleader and songwriter is an heir apparent to a lineage that includes personal influences and heroes such

as B.B. King, Freddie King and Albert King... and he's shared stages with all of them. McCray's eight albums blend reverence for tradition with his own soulful spin on the form. But there's a part of McCray that has a rock 'n' roll beat too, and he's following that on his latest release, *The Gibson Sessions*. This 12-song set features some of his personal favorites from Skynyrd, Bob Seger, ZZ Top, Gregg Allman, the Stones, and others, with help from six-string brethren such as Dickey Betts, Derek Trucks, Jimmy Herring and Los Lobos' David Hidalgo. After high school, McCray worked on General Motors' assembly line before recording *Ambition*, his 1991 debut album, in a friend's basement recording studio. He was soon touring with his label-mate, Albert Collins, and Larry's 1993 follow-up, *Delta Hurricane*, was met with critical acclaim. *Meet Me at the Lake* and *Born to Play the Blues* rounded out McCray's 1990s catalog. In 2000, McCray founded his own independent record label, Magnolia Records, and his *Believe It* was its first release. *Blues Is My Business* was followed by McCray's first live album, *Live on Interstate 75*, in mid-2006, and the eponymous *Larry McCray* in 2007. In

2015 the Arkansas-born McCray

was honored with the "Sunshine" Sonny Payne Award for Blues Excellence. More at

larrymccray.net.



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- DEC 10 **JP SOARS & THE RED HOTS**
- DEC 16 **NOUVEAUX HONKIES**
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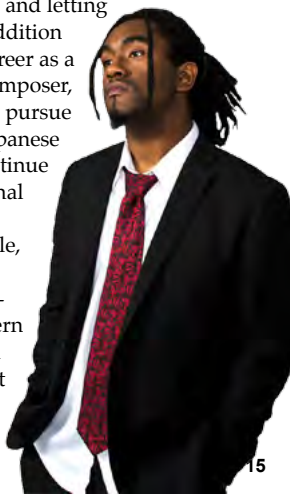
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JAZZ SOCIETY

Now gaining recognition as an emerging artist in New York City, Patrick Bartley, Jr. is a Grammy-nominated and award-winning saxophonist, multi-instrumentalist, and composer/arranger

from Fort Lauderdale. He has recorded and performed alongside such musicians as Louis Hayes, Jonathan Batiste, Mulgrew Miller, Jeff Coffin, and Wynton Marsalis, and has performed at world-renowned venues including Madison Square Garden and The Black Sea Jazz Festival. Throughout his secondary and post-secondary educational years, he has been featured as a member of the Grammy Jazz Ensemble, Next Generation Jazz Orchestra, Vail Jazz Workshop All-Stars, and has received two Downbeat Student Awards in the Jazz Soloist category. Bartley was a 2012 NFAA YoungArts Gold Winner, garnered a 2014 Grammy nomination for Best Instrumental Jazz Soloist, and was a 2015 Yamaha Young Performing Artist. Bartley enjoys performing in a wide range of musical styles, including classical, Afro-Cuban, Japanese music, and various types of electronic music. He is committed to furthering his life-long study of the various ways melody and rhythm can affect and unite people in unique ways, continually plunging deep into the plethora of multi-cultural music from around the world and letting it affect him. In addition

to building his career as a performer and composer, Patrick intends to pursue his passion for Japanese music, and to continue pushing his original music project, the J-MUSIC Ensemble, which focuses on bringing new perspectives to modern Japanese pop and art music. More at facebook.com/patbartmusic.



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Souliz

Winners of the Suncoast Blues Society's International Blues Challenge for 2016, The Souliz Band featuring Sugar and Spice are a seven-member, high-energy musical experience. Because when Tony Fullwood, bassist and founder first thought of putting together a band, that was exactly what he had in mind. Fullwood began playing bass guitar as a youth, his prodigious talent leading to decades of live performances with national acts including Wild Cherry, The Ohio players and Taste of Honey. After relocating to Tampa, Tony decided to put together a band. One night at a blues jam, Tony knew the band of his dreams could actually exist when two soulful and real-life sisters, Myra and Velma Glover, took the stage. Myra (Sugar) and Velma (Spice) are the daughters of late Tampa Bay blues legend Loretta Glover. Together, their blues incorporates rock 'n roll's movement, gospel's spirit and the true essence of soul. Tony, Sugar and Spice began rehearsing as they continued to seek out other musicians who could complete the puzzle. Drummer Darrell Lindsey was the first piece, followed by guitarist Mike Cripe and saxophonist Larry Wasserberger. Keyboardist and vocalist Jayar Mack completed the puzzle. Souliz delights with powerful, pitch-perfect vocals and collaborative instrumentation. Whether performing classics or original blues titles, their passion and power combine to get you out of your seat. Can we get an amen? With their IBC win, Souliz will compete at the International Blues Competition in Memphis next month. More at thesoulizband.com.



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Thomas Carabasi

DECEMBER 18
PALLADIUM
ST PETERSBURG

Philadelphia native Thomas Carabasi is an active drummer, percussionist and bandleader on the Sarasota scene. Since moving to Florida in 1991 to teach photography and art, Carabasi has performed and recorded with many of the area's top jazz artists. During the last several years he has also done guest performances with the Florida Orchestra (with Manfredo Fest), the Clayton Brothers, David Amram and David "Fathead" Newman, among others. His early professional career included work with Richie Cole and Alto Madness featuring Eddie Jefferson on vocals, as well as co-leading his own jazz-fusion ensemble, Montage. He performed and recorded in Philadelphia with many local groups including the Arpeggio Jazz Ensemble and the Ian Dogole Global Fusion Music project. In 2001 Carabasi arranged and produced the CD *Portraits in Black and White* with an assortment of Brazilian and jazz standards featuring Kenny Drew Jr. on piano. The recording was voted one of that year's top new CDs by WUSF jazz radio of Tampa. He formed his own band, The Samba Jazz Quartet, three years ago and has been performing his beautiful mixture of jazz and Brazilian music regularly around the Sarasota and Tampa Bay area. The band was featured in a 90-minute live performance for Tampa public television, and they opened last year's Sarasota Jazz Festival. Recently, Carabasi traveled to Brazil to study firsthand the harmonies of bossa nova and the rhythms of samba and olodum. An accomplished photographer, he is currently the department head of photography and digital imaging at the Ringling College of Art and Design in Sarasota. More at thomascarabasi.com.



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Chief Cherry

Shannon "Chief" Cherry started his professional career as a collegiate a cappella vocalist in Orlando, performing with seasonally themed vocal groups all over the Central Florida. Then he was cast as #94 Lafontaine in 1998's comedy hit "The Waterboy." And while it led to other roles, it notably led to a chance outing to a Thursday Night Swing Night that inspired Cherry to start his own band and pick up the sax he'd laid down after high school. Chief Cherry and His Red Beans & Rice were born. Some lineup changes occurred over the years, as Cherry also became more active in the Orlando jazz community. A relocation to Destin opened up the door to performing with New Orleans and Gulf-based musicians, giving Cherry the opportunity to share the stage or studio with Robert Mercurio, Ben Ellman and Jeff Raines of Galactic, Sam Williams of Big Sam's Funky Nation and The Dirty Dozen Brass Band and David Pastorius, among others. After

five years in the Panhandle, Cherry decided to move his family back to his roots in Brevard County. He started The Chief Cherry Group – inspired by jazz from the 1920s to today as well as his funky New Orleans influences – and they perform regularly, including every Tuesday night at Lafayette's at Point Orlando. The Chief Cherry Group is made up of The Chief Cherry Quintet (a five-piece jazz combo) plus vocalist Angelica Pacheco. For larger venues two more members are added to the horn section. More at facebook.com/TheChiefCherryGroup.



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Ilana Katz Katz

DECEMBER 3
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BLUES FESTIVAL
BRADENTON

With fiddling born of the old-time Appalachian tradition, that also dives deep into the blues, Ilana Katz Katz's style – as a

solo artist and in a band – is truly unique. It has taken her to the stage and the studio with greats such as Blues Music Award Winner Ronnie Earl, BMA nominee Barry Levenson (Canned Heat), NY Blues Hall of Famer Bobby Radcliff, and Grammy nominees Cedric Watson and Chas Justus. In addition to her blues and Appalachian music mainstays, Katz is a versatile, improvisational musician, comfortable in venues and lineups from small to large. Ilana's 2014 debut CD, *I've Got Something To Tell You*, earned a finalist spot for "Coolest Blues Song in the World 2015" by *Big City Blues Magazine* for her original song "Marlyn's Blues." Ronnie Earl, who joined her on that record, also covered another of Ilana's originals, "Runnin' in Peace," on his own *Good News* CD. Her current release, this year's *Movin' On*, features Ilana, Cedric Watson, Barry Levenson and Bobby Radcliff. It combines new spins on early traditional blues songs with Katz's more modern original songs and instrumentals. And music isn't her only creative endeavor. Ilana's debut novel "The Underground" (available at Amazon.com) is a futuristic dystopian romance showcasing only one of her writing styles. She has been a featured writer and won awards

in fiction, journalism, and the technical communications arena. More at ilanakatz.com.



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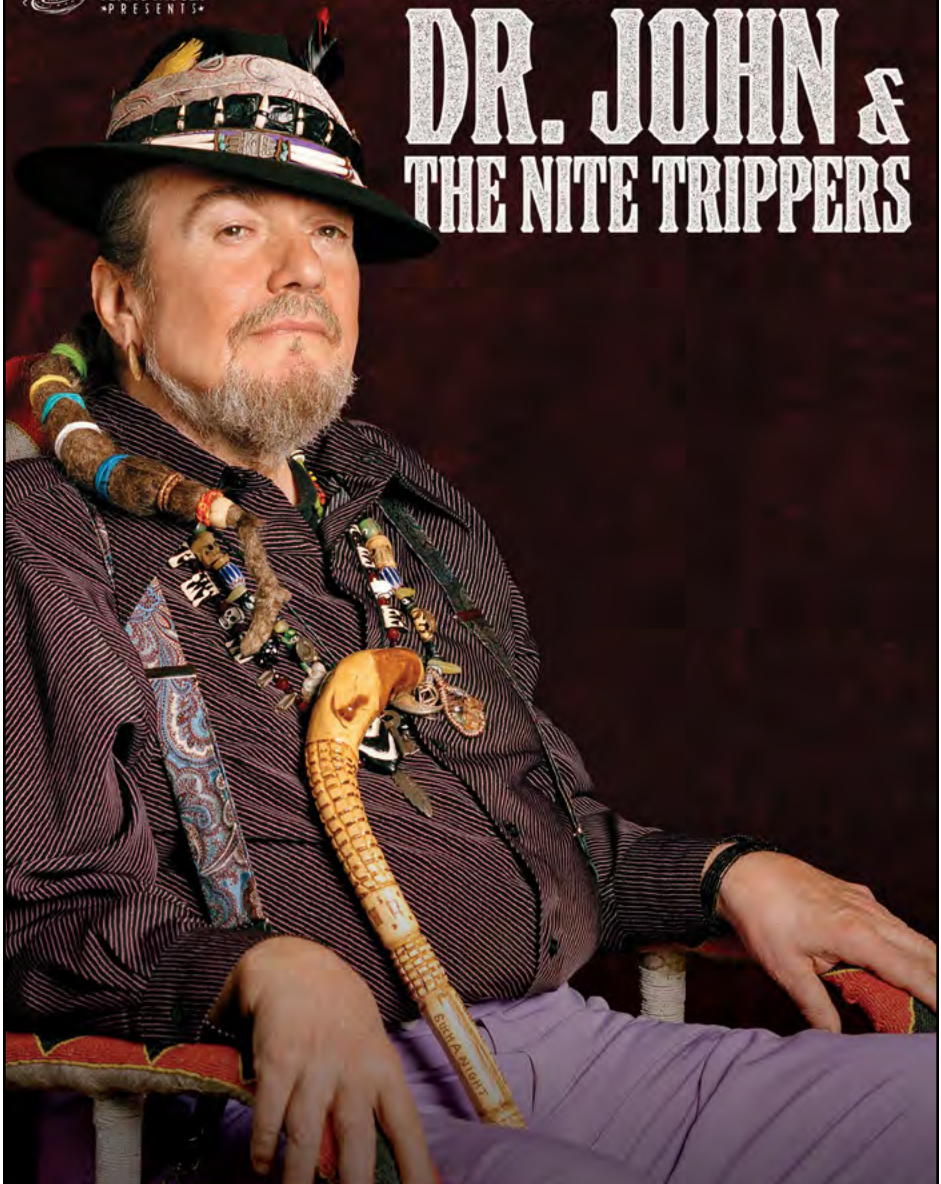
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Ronnie Baker Brooks

DECEMBER 3
BRADENTON
BLUES FESTIVAL
RIVERWALK
BRADENTON

Ronnie Baker Brooks may view each album as a platform from which to grow, but he's been climbing the blues ladder all his life. Born in Chicago, he started playing guitar around age six. At 19, he joined his father, who by then had influenced some

of history's best-known bluesmen, and for 12 years the two would tour together, putting Ronnie out front with Eric Clapton, B.B. King, Buddy Guy and Koko Taylor. In 1998, when he was 32, his father told him to go solo. Brooks already had a band; he'd been touring on the side since 1992. But by 1998 he'd also started a label, Watchdog, and that year he released his first album, *Golddigger*. *Take Me Witcha* came three years later, followed by 2006's *The Torch*, which the *Boston Herald* called "ferocious and unrelenting... the year's best blues album." In the ten years since, Brooks has toured North America and Europe, and taken feature spots on the records of other bluesmen including Elvin Bishop, the Legendary Rhythm & Blues Review, Billy Branch, and Big Head Todd. *Times Have Changed*, due out January 20, carries with it the weight of grown perspective. Though time spent perfecting old material is clearly on display, *Times* also boasts five self-penned compositions. "My whole intention, since I started with *Golddigger*, was to be authentic enough for the older generation but have something that the younger generation could latch onto," says Brooks. "I try to be that bridge. It comes from the heart and from the soul." More at ronniebakerbrooks.com.



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