

In Tune

Official Publication of Charlotte County Jazz Society, Inc.

Volume 29, Issue 1

February 2018— March 2018

February
Jeff Rupert Quartet
with
Veronica Swift



March
BIG BAND JAZZ NIGHT
Dave Pruyn and Legacy Big Band



April
DIXIELAND JAZZ NIGHT
Herb Bruce & Herbicide Jazz Band



Concerts begin at 7 pm, at the William H Wakeman III Theater
Cultural Center of Charlotte County, 2280 Aaron Street, Port Charlotte, FL 33952

Admission is **FREE** for CCJS members; \$20 for non-members.

Tickets are available at the box office starting at 6:30 pm on concert night or in advance through the box office at 625-4175 X 221. Seating is on a first-come, first-served basis.



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Anna Julian

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A bebopper through and through

Greg Abate got hooked on the 1950s hard-bop style that evolved from bebop, and he has made himself a career of bringing that intense sound to audiences across the U.S. and around the globe. Much like two other alto sax players with whom he has recorded, Richie Cole and the late Phil Woods, Abate developed into one of the genre's significant modern ambassadors.

He brought that sound to the Charlotte County Jazz Society's concert series in Port Charlotte FL on Monday, December 11, for a high-powered quartet performance. His Florida rhythm section included Richard Drexler on piano, Steve Gilmore on bass and Barry Smith on drums.

This was Rhode Island native Abate's fifth visit to Port Charlotte in nine concert seasons - and it was memorable for the way the band clicked throughout the night.

Each player got significant solo space and made the most of it.



Steve Gilmore

It was a night for Abate to dig deep into anthemic bop tunes, including Tadd Dameron's "Lady Bird," trumpeter Lee Morgan's "Ceora" and bebop co-founder Charlie Parker's classic "Yardbird Suite," as well as imprint bebop flourishes on other standards from the jazz canon. The latter tunes included "Star Eyes," "You Don't Know What Love Is," "I Remember April," "All The Things You Are" and Frank Foster's Basie band staple "Shiny Stockings."

He shifted to flute for the poignant waltz "Some Time Ago" and his original minor blues "Contemplation," which he recorded with Woods in 2012. "Buddy's Rendezvous," written for a longtime friend, was Abate's other original tune shared at this concert.

Gilmore, who now lives in the Florida Panhandle, was Phil Woods' bassist for 40 years. He was a wonderful inclusion in this band. His sound is both robust and melodic - and his solos are filled with creative ideas. The society's concerts have featured many excellent bassists over the years. None have been better than Gilmore.

The band roared through versions of Sonny Stitt's "The Eternal Triangle," a splendid showcase for Smith's drumming, and "Yardbird Suite," which included terrific interplay as Abate and Drexler passed the melody back and forth several times.

The hard bop style is notable for its blistering, emotional cascades of notes - and for the soloists' seamless inclusion of familiar melodic lines from other tunes that fit the moment.

Bands featured at the society's December 2016 and 2015 concerts put jazz twists on holiday tunes as part of their programming. At this concert, Abate and Gilmore reversed that concept. They dropped brief melodic lines from holiday fare into at least five tunes over the course of the evening. For example, Gilmore quoted "Frosty the Snowman" and Abate followed with a snippet of "Sleigh Ride" in their solos on "Ceora." Gilmore dropped a bit of "God Rest Ye Merry Gentlemen" into his solo on Abate's "Contemplation."

The concert drew about 230 attendees to the Cultural Center of Charlotte County's William H. Wakeman III Theater



Greg Abate



Richard Drexler, Greg Abate



Barry Smith



Richard Drexler, Greg Abate, Steve Gilmore, Barry Smith

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Celebrating Latin jazz with some clever twists

Pianist Joe Delaney spent most of his twenties living and working in the the U.S. Virgin Islands. During those eight years on St. Thomas back in the 1980s, he was also able to gig throughout the Caribbean and in South America, particularly Brazil. He soaked up the varied rhythms and flavors of Latin jazz.



Joe Delaney

While best known for playing straight-ahead swing and the twists and turns of bebop, we can credit those formative years in the Caribbean for the Massachusetts native's mastery of Latin jazz. That side of his musical palette was on vibrant display on Monday, January 8, in Port Charlotte, Florida, when Delaney performed with his Latin Caribbean All-Stars for the Charlotte County Jazz Society.

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Florida, when Delaney performed with his Latin Caribbean All-Stars for the Charlotte County Jazz Society.



Robles, Fabrelle, Diaz

The band included Ricky Howard on guitar, Kevin Mauldin on bass, Chicky Diaz on congas, Tito Fabrelle on bongos, cowbell and other assorted percussion, and last-minute sub Juan Robles on timbales. The three-man percussion section blended intoxicating rhythms and accents without stepping on each other.

Delaney drew from the Latin jazz canon and updated two Great American Songbook standards with clever Latin treatments. He also has a knack for sneaking in snippets of other tunes into his solos, which happened several times during the night.

The opening set included explorations of two tunes by late West Coast composer/arranger Clare Fischer, the ballad-like bolero "Gaviota" and his cha cha "Morning," as well as the bolero "Besame Mucho." The latter, the most famous and most frequently recorded Mexican song, was a strong acoustic guitar feature for Howard. Paying tribute to other Latin jazz masters, Delaney & Co. played conguero Mongo Santamaria's classic "Afro Blue" then segued into Tito Puente's anthemic "Oye Como Va." The pianist's "Afro Blue" solo included a few bars of "These are a Few of My Favorite Things" from *The Sound of Music*.



Delaney, Mauldin, Howard



Ricky Howard

The evening's tour de force was their performance of Jerome Kern's "All The Things You Are." Delaney opened with a pensive, straight-ahead run through the familiar standard melody, shifted into a bebop attack for the chorus, then turned on the clave as it shifted into a Latin burner. Instead of playing the so-called "rhythm changes" on which so much of jazz is built, Delaney changed rhythms on this one. The Latin portion began as a cha cha, then shifted into a fast jazz mambo.

In the second set, Delaney tipped his musical hat to trumpeter Dizzy Gillespie, who first popularized the intersection of jazz and Latin music. Gillespie's "A Night in Tunisia"(with Robles and Fabrelle trading instruments), became a solo spotlight for Mauldin, who is principal bassist of the Naples Philharmonic. His bass lines were solid as a rock all night long. Later in the set, the band explored Dizzy and Chano Pozo's "Soul Sauce (Guachi Guaro)" which was a 1965 hit for Latin jazz vibes player Cal Tjader.

The closing set also dug into Herbie Hancock's "Watermelon Man," a Latin jazz staple popularized by Santamaria, a jazz mambo version of "I'll Remember April," and "Blue Bossa" (Kenny Dorham's blend of hard bop and bossa nova). In true Delaney fashion, the leader wound down "Watermelon Man" with a snippet of Dave Brubeck's "Blue Rondo a la Turk" and sneaked a little of Bobbie Gentry's "Ode to Billie Joe" melody into the band's take on "Soul Sauce."

It was fitting that the night ended with Sonny Rollins' "St. Thomas." The New York-born tenor saxophonist composed the calypso in homage to his family's island roots. And Delaney was honoring his own Latin jazz roots.

The concert at the Cultural Center of Charlotte County's William H. Wakeman III Theater drew a crowd estimated around 260.

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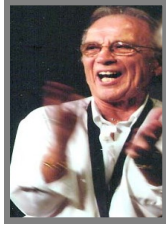
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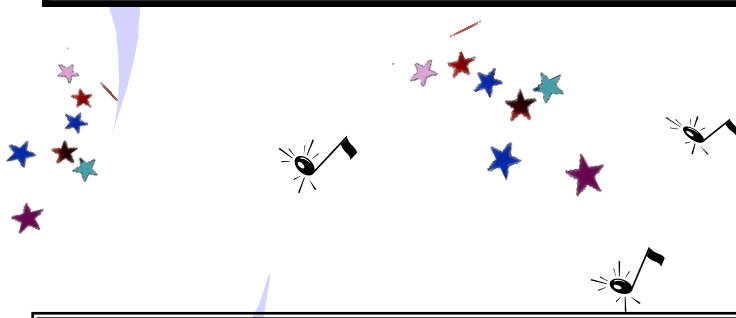


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All That's Jazz



2017-2018
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- October 9** **DOUBLE CONCERT**
DICK HAMILTON Sextet /
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- November 13** **JOHNNY VARRO** & his
SWING SEVEN
- December 11** **GREG ABATE** Saxophonist
- January 8** **LATIN JAZZ NIGHT**
JOE DELANEY & friends
- February 12** **JEFF RUPERT** Quartet with
VERONICA SWIFT
- March 12** **BIG BAND JAZZ NIGHT**
DAVE PRUYN & THE JAZZ
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