

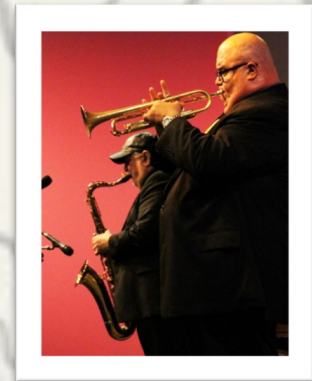
In Tune

Official Publication of Charlotte County Jazz Society, Inc.

Volume 30, Issue 2

April–September 2019

WHAT A GREAT YEAR WE HAD AND ANOTHER ON THE WAY



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 (941) 625-4175 X 221. Seating is on a first-come, first-served basis.

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Our **LAST** jam of the season is on the **FIRST** Sunday of April at the Kingsway Golf Course, 13625 SW Kingsway Cir, Lake Suzy, FL 34269 from 1 - 4 pm. We're all about jazz. Come sit in or just sit and enjoy.

Tickets are **FREE** for members, and **\$5** for non-members (cash or check). Food and drinks are available for purchase with **CREDIT CARD** only.

Swingin' Jazz Jams!

JAM DATE:
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50/50 WINNERS

Ben Kinsey
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Mastery and stylistic breath carry the night



Will and Peter Anderson

No matter which gems brothers Peter and Will Anderson choose to explore from the very wide and deep jazz canon, the pair always delight with their technique, clever arrangements and swinging musicality.

Such was the case on Monday, February 11, when the 31-year-old identical twins performed in the Charlotte County Jazz Society's Artist Series in Port Charlotte FL. Paris-born guitarist Felix Lemerle, a Fullbright Scholar who has worked regularly with the Andersons for two years, completed the trio.

Stylistically the music was all over the map, but the Andersons embraced it and transformed the varied selections into something all their own. We're talking vintage New Orleans, Claude Debussy's classical masterpiece "Clair de Lune," some movie soundtrack gems, and something from the pen of hard-bop composer Horace Silver. Not to mention early Ellington and Fats Waller.

Peter Anderson (the elder brother, by one hour) played tenor and soprano saxophones, and clarinet. Will Anderson (the taller brother, by one inch) played alto sax, clarinet and flute. Lemerle soloed and played rhythm guitar as the situation demanded, also tapping his fret board to provide a drum-like rhythm on occasion.

The twins are Bethesda, MD natives who studied at Juilliard and are based in New York City. They shifted with ease between instruments, sometimes doubling on the melody or handing the melody off to each other in seamless fashion. They also supported each other's solos with a more rhythmic role. Cole Porter's "Begin the Beguine," which became Artie Shaw's biggest hit, was a prime example. As Will dug into the familiar melody on clarinet, Peter used his tenor sax to drop in accent notes that kept time much like a drummer.



Felix Lemerle



Will Anderson

Their version of "Clair de Lune" was unusual. The combined sound they created on tenor sax and clarinet melded into something that at times seemed like it was coming from an accordion.

Other material presented in this program included "These are a Few of My Favorite Things," "After You've Gone," "Basin Street Blues," a teasing arrangement of "Rhapsody in Blue," Horace Silver's



Peter Anderson

funky "The Preacher," "Do You Know What It Means to Miss New Orleans," "Sweet Georgia Brown," "Mood Indigo," "Honeysuckle Rose," "Moon River," "Darn That Dream" and a burning take on Ray Noble's "Cherokee" before closing with Louis Armstrong's "I Can't Give You Anything But Love."

This was the brothers' second Port Charlotte visit. They first performed for CCJS four years ago. At that February 9, 2015 concert, they performed "Reed Reflections," which a good friend, New York-based composer and multi-instrumentalist Kyle Athayde, wrote for them as a symphonic piece.

This time, they shared Athayde's "Appalachian Mountain Song." Featuring the brothers on clarinets, the complex and vivid song's textures and rhythms sounded like it was inspired by the Appalachian Round song form. It was composed for clarinets and a 31-piece string orchestra. Lemerle took on all of the string responsibilities with his artful guitar work.



Will Anderson, Felix Lemerle, Peter Anderson

The concert at the Cultural Center of Charlotte County's William H Wakeman III Theater a crowd of more than 300.

Reprinted with permission from writer-photographer Ken Franckling's Jazz Notes blog.

The Joy of Saxes



Jim Roberts

Composer, arranger and bandleader Jim Roberts was the Charlotte County Jazz Society's first guest artist with an outdoor concert back in 1991, 'the year he move to the Orlando area from New York City'. He's been a frequent visitor to the CCJS concert series over the years – and his visits never get dated or tiring.

He brought his Saxtet, with a mighty three-reed horn line, back to Port Charlotte FL on Monday, March 11. They turned in a superb performance coursing through a wide range of jazz material.

Roberts plays the piano, and plays it well in a sprightly style, but his finest contribution is the intricate, swinging extended arrangements he has crafted for the band. There are lush

three-flute and three-sax choruses (sometimes a blend of alto, soprano and tenor, sometimes three tenors). A bit of sax counterpoint sneaks in from time to time. And there is ample space for soloing by all of the horn players.



Danny Jordan

The band included Danny Jordan, Rex Wertz and David MacKenzie on a variety of saxes and flutes, bassist Mark Neuenschwander and drummer Eddie Metz Jr. This was Neuenschwander's first performance with the Saxtet. His distinctive, resonating bass line complemented the other players, and kept things swinging mightily in tandem with Metz's always-solid drum work.

Roberts draws from many different areas in the jazz repertoire. This night featured 14 tunes including two originals. There were only four repeats from the Saxtet's appearance three years ago.

Those gems, the adagio Joaquin Rodrigo's from "Concerto de Aranjuez" (transformed into a jazz classic on Miles Davis and Gil Evans *Sketches of Spain* project, Wayne Shorter's "Speak No Evil," Sonny Rollins' "Tenor Madness" and Count Basie's "Jumpin' at the Woodside," which was the high-energy closer for the night. And even those sound freshened and updated, from Roberts' arrangements, from the solo improvisations - or a bit of both. .



Rex Wertz

The Saxtet's 2016 appearance featured only Roberts' artful arrangements of jazz chestnuts. This time out, he treated the audience to two of his originals, the beautiful waltz "Pretty Lady" featuring the flute chorus, and the more-up-tempo second-set opener, "Breaker." He also shared a shimmering solo-piano version of Billy Strayhorn's "Lush Life."

Other treats: a blend of "What is This Thing Called Love" and Charlie Parker's "Hot House," which Bird performed over the former tune's chord changes; Miles Davis' "Freddie the Freeloader," Herbie Hancock's classic composition "Dolphin Dance," and film and TV composer Lalo Schiffrin's exotic "Towering Toccata."

There were three clear highlights to my ears:

- The piano and flute chorus features that set the tone on the flamenco-tinged "Concerto de Aranjuez."
- The band's romp through Sonny Rollins' calypso "St. Thomas" was fueled by the Neuenschwander-Metz groove, with the drummer using hands but no sticks for a large portion of his spotlight solo.
- Roberts' creative arrangement of a medley of "(Back Home Again in) Indiana" and "Donna Lee," which was based on the



David MacKenzie



Neuenschwander, Metz

former tune's chord changes, weaved successively through three very different jazz styles. It started with a Dixieland flair, evolved into a Swing tune, then blossomed into a bebop burner. MacKenzie started out on his giant bass saxophone, then shifted to alto sax for the bop segment.

I've been fortunate to hear this band three times (2013, 2016, 2019) in the eight seasons I've been attending CCJS concerts, and this one was aces.



The Jim Roberts Saxtet

The concert at the Cultural Center of Charlotte County's William H. Wakeman III Theater drew a crowd of about 350 listeners.

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Jazz at the Library was great fun in March for all...



Johnny Moore, Dave Morgan, Bruce Wallace, Chris Brown, Matt Bokulic, Mike Parmelee

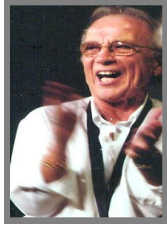


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Charlotte County Jazz Society is deeply grateful to former members Marjorie Jean Biermann, Helen Langdon, and Donatella and Ken Neumann. Their generous bequests now play a major role in helping fund the outstanding jazz artists brought to our community by CCJS. They have also been instrumental in supporting our commitment to pass on our love of jazz with the awarding of annual scholarships to graduating high school seniors. We invite you to join us in our mission to preserve, promote and present live jazz by including CCJS in your will, trust, retirement account or life insurance policy, or with a donation to CCJS in honor or memory of a fellow jazz lover. For more detailed information, please contact any CCJS officer or director as listed on the last page.

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Saturdays Tony Boffa Quartet 7 to 10 pm

Call ahead for reservations 941-255-0994

In Tune is published **four** times a year (Oct., Dec., Feb., and April). We welcome pertinent articles, letters and news items space permitting. Opinions expressed are those of the writers and not necessarily those of the CCJS.

Don't forget to take advantage of our CCJS email list. We try to send out reminders for events by email. Please send your name and email address to Connie at

intunejazz@gmail.com

Membership questions call Connie 941-235-9482



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December 10 DAN MILLER/LOU DEL GATTO
QUINTET

January 14 MIKE FROST BAND

February 11 PETER & WILL ANDERSON

March 11 JIM ROBERTS SAXTET

April 8 M&M LATIN JAZZ ENSEMBLE

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