

GOLD COAST

JAZZ

SOCIETY

jazz vibrations

Spring 2008  
Vol. 17, No. 3



## The Latin Side of Jazz Features Sammy Figueroa Grammy Nominee

The closing concert of the GCJS season will be hot, hot, hot with the sounds of the electrifying Sammy Figueroa and His Latin Jazz Explosion. You won't want to miss the May 14th concert, *The Latin Side of Jazz*. The Explosion is one of the freshest and most exciting groups to hit Latin jazz in a long time. This ensemble of world-class musicians has generated serious buzz not just in Southern Florida but all the way to New York City, Los Angeles and Puerto Rico. In the great tradition of Ray Barretto, Mongo Santamaria, and Tito Puente, the band is centered around one of today's most creative and exciting percussionists, Sammy Figueroa. First featured at the Hollywood Jazz Festival in September 2002, Sammy has assembled an amazing treasure trove of outstanding players who recently immigrated from Venezuela, Colombia, Cuba, Argentina and Brazil.

The Explosion has appeared at the JVC Jazz Festival, the Hollywood Jazz Festival, Puerto Rico's Heineken Jazz Festival, the Columbus Jazz and Rib Fest, SunFest in Palm Beach, the Jazz Standard in New York, HotHouse in Chicago, Arturo Sandoval's Jazz Club in Miami and the Pabst Theatre in Milwaukee. They were the most popular band in the history of their home club, Van Dyke's Café in South Beach.

The Explosion's first album, *And Sammy Walked In*, was released on Highnote/Savant Records receiving a Grammy nomination for Best Latin Jazz Album. The group's second album, *The Magician*, also nominated for a Grammy as Best Latin Jazz Album in 2008 has also received critical acclaim and stayed on the National Jazz Week Charts for 18 weeks after its release. "It was a great honor just to be nominated for the second time and to walk the red carpet along with all the superstars of the music world," said Sammy.

Come get a spicy taste of the *Latin Side of Jazz*. This is a concert you won't want to miss! If you don't have tickets, call the AutoNation box office at 954-462-0222 or order online at [www.goldcoastjazz.org](http://www.goldcoastjazz.org) or [www.browardcenter.org](http://www.browardcenter.org)



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## President's Message



Each May I like to spend a little time remembering one of my all-time favorite jazz musicians, Miles Davis. Miles would be 82 on his birthday May 26th. Wouldn't it be fascinating to see and hear what he'd be up to today?

Over the half century of his recording career Miles seemed to reinvent himself musically every decade or so in a passionate effort to stay fresh and relevant. He rose to prominence in Charlie Parker's groups as swing gave way to bebop in the '40s. By 1950 he'd helped invent cool jazz working with players like Gerry Mulligan and the arranger Gil Evans (another May birthday). By 1960 he'd released the bestselling jazz album of all time, *Kind of Blue*, developing a modal jazz sound that was hugely influential.

By the '70s, he'd gone electric, influenced by funk musicians as well as Jimi Hendrix, giving us *Bitches' Brew* and the haunting, beautiful *In a Silent Way*. And in the '80s he incorporated the latest digital studio technology and covered pop tunes by Cyndi Lauper and Michael Jackson. Many purists and fans of his early music declined to make the whole journey with him. But Miles was determined that jazz not become the "music of the museum." With jazz you can't stuff it and hang it on a wall—you've got to keep it alive.

At Gold Coast Jazz, we take that responsibility to heart. We cherish the whole jazz tradition and strive to bring you performances by promising young musicians as well as acknowledged jazz masters. We always want to program music of the great big bands that our members and subscribers revere—next season we'll have two, the Harry James orchestra, as well as the Bob Hoose band doing a Sinatra tribute. The Four Freshmen are returning with a terrific holiday show at Parker Playhouse. We'll have two talented and beautiful young vocalists, Rachael Price and Nicole Henry. Dave Brubeck's sons, Chris and Dan bring a fresh extension of their famous dad's work. Oscar Peterson's protégé Oliver Jones will come down from Canada to give us a swinging tribute to the late great giant of the piano. And trombone master Jiggs Whigham, who has played with all the greats, will join pianist Shelly Berg, our GCJS band and Eric Allison for a special program you couldn't hear anywhere else.

And don't forget, this May 14th you can still get in to hear virtuoso percussionist Sammy Figueroa, who will have you dancing right out of your seats with his Latin take on the jazz repertoire.

By emphasizing a rich variety of programming along with our educational efforts (Come to ArtServe May 15th to be inspired by the winners of our Jeanette Russell scholarship competition!) we are working hard to keep jazz alive in South Florida.

Thanks to all of you for your support in that effort. Please write to [music@goldcoastjazz.org](mailto:music@goldcoastjazz.org) with your ideas and comments.

And Happy Birthday Miles!

We want YOUR feedback and suggestions about our concerts and artists. Just e-mail [music@goldcoastjazz.org](mailto:music@goldcoastjazz.org) and our artistic planning committee will respond.



# Gold Coast Jazz Swings

at

## Mardi Gras Event

*M*ore than 150 friends and supporters of the Gold Coast Jazz Society had a leapin' good time on February 29 at the Society's jazz gala, *A Swingin' Mardi Gras*. The evening began with a cocktail reception and silent auction.



*Jane and Bill von Rutenberg  
& Roberta Young*

The evening began with a cocktail reception and silent auction. Fabulous auction items included a spectacular ride for two on the "Spirit of Innovation" Goodyear blimp, romantic vacations in London and Paris donated by American Dream Vacations, barge cruises donated by Canal and Company, tickets to

concerts and events donated by cultural organizations, restaurant packages, and original artwork and jewelry donated by Photographer James Schot and other local artists.

Held at the beautiful new Fort Lauderdale Grande Hotel & Yacht Club on 17th Street Causeway, the event featured a mouth-watering Cajun-themed dinner accompanied by piano jazz in the Grand Ballroom. Immediately after dinner, guests enjoyed New Orleans-style musical entertainment featuring the renowned Bill Allred Classic Jazz Band. The lively tunes and hand-clapping rhythms inspired guests to dance the night away.

Roberta Young co-chaired the Jazz Society event with Jane and Bill von Rutenberg. Members of the Gala Committee included Joan Englander, Ellen Ferrelli, Tim Ingham (president of the Gold Coast Jazz Society), Belvit Jordan, Buzz and Cheryl Lamb, June Miller, Ron and Judy Murfin, Myra Gross Schoen, and Melissa Weaver. A large and enthusiastic host and hostess committee included Linda Bolitho, Paul and Judy Bonevac, Dick and Debbie Clark, Dan Egan, Judy Healy, Jerry and Sue Janaro, Buddy and Susan Lochrie, Peter Palin, Erik Schot, and Julie Spechler.

Event underwriters and table sponsors for this swingin' evening included American National Bank; DeMeo, Young, McGrath; HI Foundation; Tim Ingham and Julie Pabst; Mark Moseley; Mercedes-Benz of Ft. Lauderdale; Miller Wiggin and Associates; Morgan Stanley; Penn-Florida Companies; Piano Showcase; Jack and Jean Rohrbaugh; Southern Wine and Spirits; The PaperMill; and Jane and Bill von Rutenberg. Proceeds will assist the Gold Coast Jazz Society's jazz education, scholarship and performances programs.

# Gala Scenes



*Tim Ingham  
Julie Pabst  
Ginger Martin  
Bob Beal*



*Ralph Wiggin, Debbie Wiggin,  
Ginger Miller & George Miller*



*Jubilee Dance  
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John Miller, Cheryl Lamb, Buzz Lamb,  
Melissa Weaver & Todd Weaver*

# Thank You Gold Coast Jazz

A Note from  
Anthony Casamassima  
Scholarship Recipient

You really have no idea how much your fine committee has assisted in helping me get myself on track in college. I've been recognized as a UCF President's Honor recipient as well as made the Dean's List. The classes I've taken so far have given me a better understanding of the origins of Jazz music and a true appreciation for all that is Jazz. I've been gigging around town a bit on my own, whatever I can do what with school and all, and sat in with Sam Rivers' group on a rehearsal. I just wanted to thank you again for the kind-hearted gestures you have made to make my college experience all the more enjoyable and beneficial.



*You're Invited...*

## JAZZ STARS OF TOMORROW

*Come hear the 2008*

Jeanette M. Russell Jazz Scholarship Competition Winners

May 15, 2008

6:00 pm Reception

7:00 pm Program

at

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# Jazz 101

## Latin Jazz ~By Buzz Lamb



According to Webster's Dictionary, the word confluence is derived from the Latin *com*, meaning together and *fluere*, to flow. Confluence, a flowing together, is most often used in reference to the joining of rivers or streams.

Fittingly, the derivative Latin roots of the word can easily be applied to a hybrid form of jazz that has gained much popularity in the last five decades. Latin jazz is a general term given to a musical style that combines the rhythms from African and Latin American classical harmonies with jazz...a confluence of musical genre joined in a distinctive manner which employs techniques unique to the culture of its creators.

In the early 1900s, the time period considered the formative years of traditional jazz, Dixieland bandleader Jack "Papa" Lane, influenced by his Cuban wife, Blanch Nunez, included a number of Mexican and Cubans in his Reliance Brass Band and in 1914 W.C. Handy's habanera-based "St. Louis Blues" was published. Handy became familiar with Cuban music during a trip to the island in 1900.

As early as the 1920s, "Jelly Roll" Morton, who claimed to be the father of jazz, wrote a song entitled "New Orleans Blues" which was an example of the danza-style (habanera) influence on his music. In the words of Morton, "Jazz was born with a Spanish tinge." By the 1930-1940s the "Battle of the Bands" at the Apollo Theatre brought Latin and Caribbean bands and African-American jazz bands together.

As one of the contributions of Latinos to the American songbook, Latin jazz was further popularized in the late 1940s when Dizzy Gillespie and Stan Kenton began to combine their rhythm sections with the structure of the Afro-Cuban music. Meanwhile, as the U.S. musicians experimented with Afro-Cuban rhythms, a group of Cuban musicians in Havana mixed jazz harmonies and the blues with their song traditions producing a new vocal style that became known as the "filin" or "feeling" movement.

In comparison to traditional jazz, Latin jazz employs straight rhythm, rather than a swing rhythm. It rarely

employs a back-beat, using a form of clave instead. Clave is a five-note, bi-measure pattern which serves as the rhythmic foundation for most Cuban music, salsa and Latin jazz. Despite many variations, the 3-2 pattern is the most common.

On March 31, 1946 Stan Kenton recorded "Machito" which is considered by many to be the first Latin jazz recording by American musicians. Latin jazz music, like most types of jazz, can be played in small or large groups. Small groups or "combos" often use the Be-Bop formula made popular in America in the 1950s, where musicians play a standard melody, then one plays an improvised solo and then they all play the melody again. In Latin jazz bands, percussion often takes center-stage during a solo and a conga drum or timbale adds a melodic line to the performance.

Fast forward to the 1990s where the decade saw an explosion of new and exciting Latin jazz recordings by many artists including Tito Puente, trumpeter Charlie Sepulveda, saxophonist David Sanchez and current Miami resident Arturo Sandoval. In 1995 the Grammy Awards established a new category for Latin jazz and the first-year winner was none other than Sandoval.

"Latin jazz is one of the most complex and exciting music styles on the planet," said Raul Fernandez, professor of social sciences at the University of California, "it combines Afro-Cuban and Caribbean rhythms with the harmonic approaches and styles of jazz. It's the perfect combination."

Latin jazz, the hybrid of hybrids, has spawned two main categories; Brazilian Latin Jazz (includes bossa nova) and Afro-Cuban Latin Jazz (salsa, meringue, mambo and bolero).

As the new century begins, Latin jazz artists continue to revisit old traditions and sources of the music while exploring new trails from Latin America and beyond. As the old saying goes, "The best is yet to come."



# Jazz Stars of Tomorrow

~By Buzz Lamb

Youngsters today often get blamed for doing something wrong. At the Jeanette M. Russell Jazz Scholarship Competition they got blamed for doing something right. Fifty-three middle school, high school and college students presented their best musical performances to a team of six judges charged with the task of finding something right.

During this year's contest each and every competitor displayed a huge amount of talent and poise. Imagine being a 15, 16 or 17-year-old having to present yourself and your music to a group of people who will ultimately decide the caliber of your performance. It is difficult enough just being that age. Doing something right can be even more difficult. Doing something wrong just wasn't on the program.

The field was comprised of students playing their selected instruments and each competitor was backed up by three members of the Gold Coast Jazz Society Band. Each student brought along three tunes to play and the judges allowed them to select one they felt would best exemplify their capabilities.



In a surprise twist, the judges informed them that they would select one of the two remaining tunes for the student to play, thereby adding extra suspense to the performance. "That way they can't get too comfortable," said GCJS Chairman Ron Murfin. Unfazed by the extra pressure, the students performed admirably. "Last year they each had to play three tunes but it was too much. Playing only two has worked out much better," Murfin said.

For those who missed hearing the April 12 competition at Dillard High School Center for the Arts, there will be another opportunity to listen to the top performers when the winners of the Jeanette M. Russell Scholarship Competition will display their talents at Art Serve, 1350 E. Sunrise Blvd., Fort Lauderdale. The reception and program will begin at 6 p.m. on May 15, 2008. Admission is free and more information is available by calling 954-524-0805.

# GCJS Thanks Supporters

During the months of February through May, GCJS has taken a moment at each mainstage concert to recognize the governmental agencies, corporations and foundations that have provided monetary support for this season's concerts and activities.



*Pam Dearden, George Miller, Miller Wiggins  
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*Pam Dearden, Tim Ingham, HI Foundation &  
Ron Murfin*



*Edith Gooden-Thompson, Chair of the Broward  
Cultural Council & Ron Murfin*



*Connie Folz, President of FAB! & Ron Murfin*

## What Will Your Legacy Be...

Jeanette Russell known fondly as Lady Jazz had a love affair with jazz. For years, she and "St. Louie Ray" attended jazz concerts and parties around the country. Jeanette was known for her life-long dedication, friendship and generosity to a multitude of jazz musicians and jazz organizations. She founded a jazz scholarship program in St. Louis in the name of her late husband. At the end of her life, Lady Jazz continued to carry the jazz torch by leaving a bequest for jazz scholarships to the Gold Coast Jazz Society. Thanks to her bequest, thousands of students will be afforded a jazz education now and in the future.

Remember the Gold Coast Jazz Society in your will or estate plan. To learn more, contact our office, your attorney, financial advisor or [www.leavealegacybroward.org](http://www.leavealegacybroward.org)



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Funding for this organization is provided in part by the Broward County Board of County Commissioners as recommended by the Broward Cultural Council, the State of Florida, Department of State, Division of Cultural Affairs, the Florida Arts Council, and the National Endowment for the Arts.