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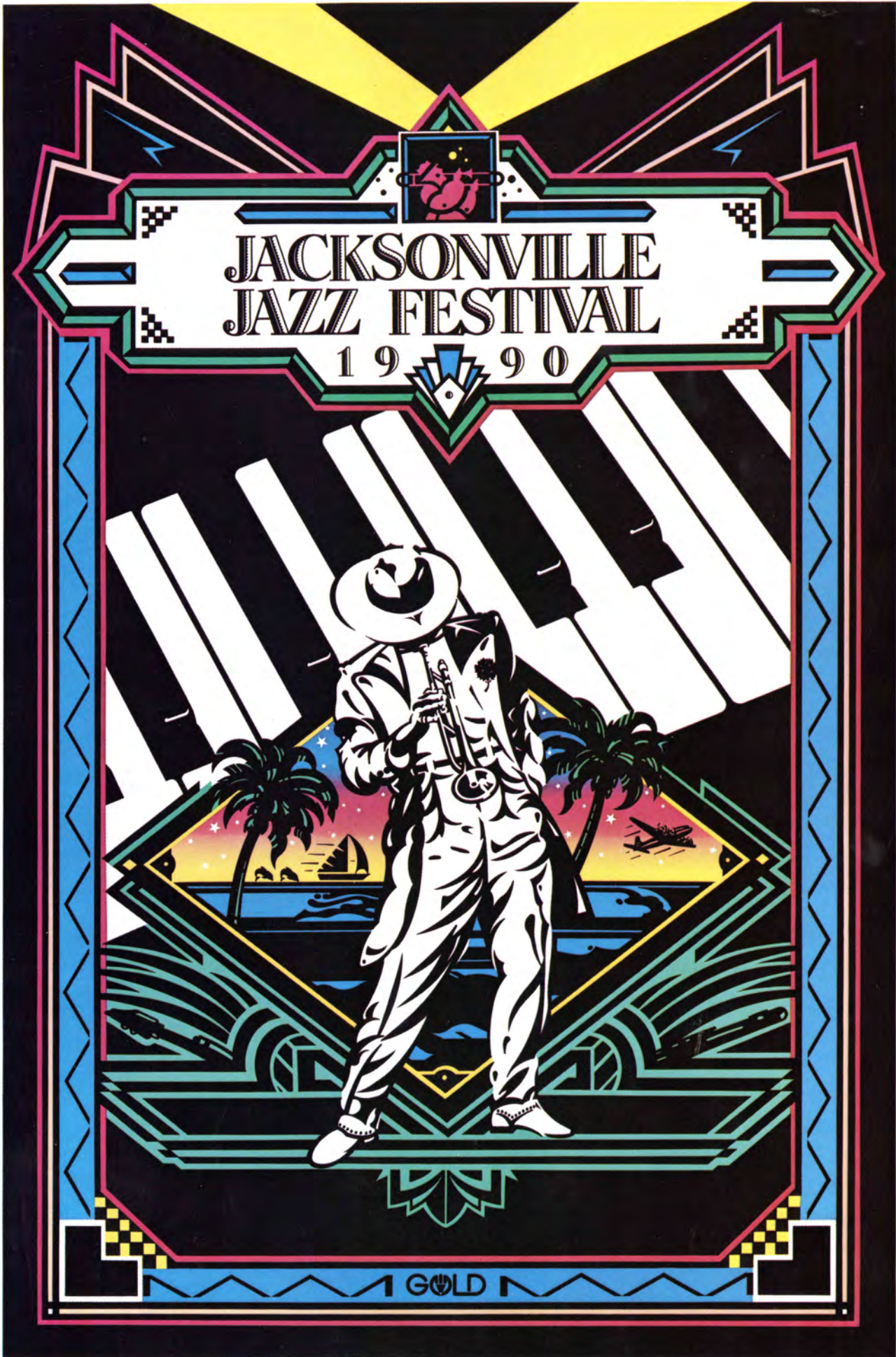
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JACKSONVILLE
JAZZ FESTIVAL
1990

GOLD

OFFICIAL PROGRAM PRODUCED BY
JACKSONVILLE TODAY



1990 JACKSONVILLE JAZZ FESTIVAL

THURSDAY, OCTOBER 11

7:00 p.m. Great American Jazz Piano Competition
8:30 p.m. Metronom

FRIDAY, OCTOBER 12 METROPOLITAN PARK

7:00 p.m. St. Johns River City Brass
8:10 p.m. Christopher Hollyday Quartet
9:20 p.m. . . Pat Metheny Trio with Dave Holland & Roy Haynes

CIVIC AUDITORIUM FESTIVAL BENEFIT PARTY

6:30 p.m. Woody Herman Band and Kay Starr

SATURDAY, OCTOBER 13

11:00 a.m. Decoy
11:30 a.m. Murmansk Jazz Ensemble
12:45 p.m. Najee
2:30 p.m. Ramsey Lewis
4:10 p.m. University of North Florida Jazz Ensemble
6:10 p.m. . . Tribute to Benny Goodman with Buddy DeFranco,
Terry Gibbs, Milt Hinton and Ross Tompkins
7:15 p.m. Piano Competition Winner
7:45 p.m. Tuck and Patti
8:50 p.m. Treme Brass Band
9:30 p.m. Harry Connick, Jr. and
The Harry Connick, Jr. Orchestra

Also Appearing: Teddy Washington; Bluetones; and Gary Starling

(Times and performers subject to change)

Della Reese is one of scores of jazz performers who have been introduced to local audiences through the annual Jacksonville Jazz Festival

JAZZ

PERFORMERS

HARRY CONNICK, JR.

Harry Connick Jr.'s talent as a singer and pianist has been much praised since the release of his third recording, *When Harry*



Met Sally. His newest efforts, *We Are In Love* and *Lofty's Roach Souffle*, are expected to bring him just as much acclaim.

Though only 22, Connick is far from an overnight success. Born and raised in New Orleans, he grew up with that city's musical diversity. His parents were both lawyers, but they also owned a record store and encouraged his musical interests. He began playing piano at age 3, and at age 6 played the National Anthem for his father's swearing-in as district attorney.

Connick studied piano with Ellis Marsalis and the legendary James Booker. As a student at the New Orleans Center for the Creative Arts, he won several classical piano competitions. After moving to New York at age 18, he signed with Columbia Records and eventually recorded his first album. His second album brought him to the attention of Rob Reiner, director of *When Harry Met Sally*.

WOODY HERMAN'S YOUNG THUNDERING HERD

DIRECTED BY FRANK TIBERI

A great musical tradition continues with Woody Herman's Young Thundering Herd directed by Frank Tiberi. Herman chose Tiberi as the orchestra's music director when ill health forced the legendary big band leader to take a sabbatical.

Tiberi, for his part, says he's "both humbled and honored to have been picked. But mind you now," he quickly adds, "I'm only the band's director. My job is to help the guys play the music authentically. Make no mistake about it. The leader of this band will always be Woody Herman."

Tiberi was originally influenced by Al Cohn, one of the early Herman "brothers." Starting in the 1960s, Tiberi absorbed the lessons of John Coltrane, whose style grew out of the school founded by Coleman Hawkins, the father of jazz tenor players. A superb arranger, Tiberi paid tribute to

Coltrane in his orchestrations of "Trane's" compositions, "Giant Steps" and "Count-down," recorded by the Herman Orchestra in the '70s.

BUDDY DEFRANCO, MILT HINTON, ROSS TOMPKINS, TERRY GIBBS

Jazz veterans Buddy DeFranco, Milt Hinton, Terry Gibbs and Ross Tompkins have combined their talents for a tribute to Benny Goodman.

Clarinetist DeFranco is generally credited with leading the way for jazz clarinetists from swing to bop. He has recorded more than 150 albums.

Hinton's reputation as an accomplished bassist has spanned four decades. For 15 years, Hinton played with Cab Calloway. After leaving the Calloway Band, he became involved in the fields of radio, jingles, television and movies.

Pianist Tompkins began playing professionally as a teenager in North Florida. He has teamed up with such jazz greats as guitarist Wes Montgomery and saxophonist Zoot Sims. In 1967, Tompkins joined the Tonight Show band.

Terry Gibbs, who brings his musical acumen to the vibes, worked his way from bebop groups in New York to the big bands. He has more than 35 albums to his credit.

CHRISTOPHER HOLLYDAY

While other kids were spending time in front of the TV, young Christopher Hollyday was swinging with Charlie Parker, memorizing every legendary lick.

Hollyday was born in 1970 near Boston, the son of an avid bebop fan. It seemingly had little affect on Hollyday, although he was given his first saxophone at age 9. He kept it under his bed for three years without touching it. Then one night, his brother, a trumpet player, played a Parker recording of "KoKo" for him, instantly inoculating him with the bebop bug.



Within two years, Hollyday had memorized every Bird solo, practicing four to five hours every day. He made his professional debut at age 14, playing in his brother's quintet. He subsequently formed his own group and cut his first album when he was only 15. Another album followed in 1986, then the highly regarded *Reverence*

in 1988 with pianist Cedar Walton, drummer Billy Higgins and bassist Ron Carter.

With last year's eponymous release, he continues to attract superlatives like a magnet.

KAY STARR

When Kay Starr sings, people listen, maybe because she sings about life. "I like the songs that have to do with life," she says. "It has always been my theory that a singer, male or female, is no more than an actor or actress set to music. They are only as good as the stories they tell."

Born in Dougherty, Oklahoma, Starr was a child of The Depression. She loved music as a child, especially country music. She sang with the Grand Ole Opry and with Bob Wills and his Texas Playboys. She soared along with Bob Crosby and eventually replaced Marion Hutton with the Glenn Miller Orchestra. She has auditioned but once in her career. That was for Charlie Barnett. She had no music, made up the words as she went along, sang for 30 minutes and got the job.

Starr's long string of hit songs includes "I'm The Lonesome Gal in Town," "Angry," "Kay's Lament," "Rock and Roll Waltz" and "Wheel of Fortune."

NAJEE

Najee's debut album, *Najee's Theme*, recorded in late 1986, earned him a Grammy nomination.



Now, two albums and four years later, this New York City-born-and-bred horn blower (soprano, tenor and alto sax) has found a solid niche in the contemporary jazz/R&B arena. His newest album, *Tokyo Blue*, was produced with his brother, Fareed. *Tokyo Blue* mixes Najee's smooth sax work with vocals by Freddie Jackson and Vesta Williams.

An early clarinetist by default—"All the sax chairs were already filled in the school orchestra," he says—Najee began playing saxophone in junior high school. By then, he was living in a neighborhood that teemed with local bands and aspiring musicians.

He later went on to the New England Conservatory of Music in Boston. Five years later, he returned to New York where he landed a job touring with Chaka Khan. His horn work was rewarded with a recording contract with EMI-Manhattan Records.

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JAZZ

PERFORMERS

PAT METHENY TRIO

When Pat Metheny decided he wanted a break from the hectic schedule of club dates and recordings, he contacted bassist Dave Holland and drummer Roy Haynes, and they made a date to meet in a New York studio just for the fun of it.

While their intention wasn't to make a record, their eight hours of playing was recorded, and the extraordinary gig resulted in *Question and Answer* and the start of a tour for this trio of jazz masters.

Metheny hails from a rural suburb of Kansas City, and while still in his teens, he was an instructor at both the University of Miami and Boston's prestigious Berklee College of Music. He joined Gary Burton's band at age 19, and was featured on three of the vibist's albums. He made his headlining debut in 1978 with *Bright Size Life* with the late bassist Jaco Pastorius. Thirteen albums followed, as well as five Grammy's

Metheny also has composed and performed for film and television.

METRONOM: THE MURMANSK JAZZ CLUB BAND

Jazz is a common language that has always cut across the distance of miles and the barriers of politics. The international flavor of jazz will be served up at this year's *Jacksonville Jazz Festival* by a group of musicians from Jacksonville's Sister City of Murmansk, deep inside the Soviet Union.

The seven members of the Murmansk jazz club band, Metronom, have played together for fewer than two years. The band has merged musicians of different styles and backgrounds into a mainstream jazz ensemble that plays many favorites from this country, as well as Russian compositions.

The group consists of 24-year-old Oleg Chali on acoustic bass, bass guitar and synthesizer; 39-year-old drummer Valeri Teplakov; Eugeni Michailov, the 34-year-old bassist who also plays in a rock band; Grigori Vuloh, the oldest member of the group at 53 who plays trumpet and trombone; pianist Vladimir Chali, at 48, a much acclaimed jazz musician and organizer and leader of several

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JAZZ

PERFORMERS

jazz bands, including Metronom; Sergei Philippov, 31-year-old rock opera composer and guitarist who enjoys crossing over into jazz; and 39-year-old Yori Packin on sax.

RAMSEY LEWIS

Ramsey Lewis has always had an open mind when it comes to making music.

This past year, for example — the man whose biggest hit was the 1965 pop smash, *The "In" Crowd* — has released *Urban Renewal*, a rap-inspired swinger, and a CBS



Masterworks duet with Billy Taylor, *We Meet Again*.

Lewis began playing piano at age 4. In high school, he studied at the Chicago Musical College. In 1950, he joined a local band, the Cleffs, and subsequently spun off a trio that was signed by Chess Records in 1957.

By the time *The "In" Crowd* went gold in 1965, the Ramsey Lewis Trio had already recorded 16 LPs. Lewis continued building on his growing reputation as an imaginative interpreter of various musical genres

The last decade has been eclectic and productive, including a double-live album, a return to the trio format, a flirtation with electronics and fusion, a warm, intimate album with friend Nancy Wilson, and classical encounters with various symphony orchestras. This incredible mix has led to three Grammys.

TUCK AND PATTI

One female voice and one guitar are the simple ingredients that Tuck and Patti blend to create a potent mix of music. In 1988, after more than 10 years of working together in the San Francisco Bay area, Tuck and Patti recorded *Tears of Joy* on Windham Hill Jazz. Their critically acclaimed debut remained in the Top 10 on Billboard magazine's Contemporary Jazz chart for six months.

Their latest recording, *Love Warriors*, presents an eclectic combination of Brazilian sounds, jazz standards and gospel topped off with a vintage Jimi Hendrix medley. Showcasing Patti Cathcart's production and writing skills, *Love Warriors* also includes two original compositions, the title song and "Hold Out, Hold Up and Hold On." JT

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