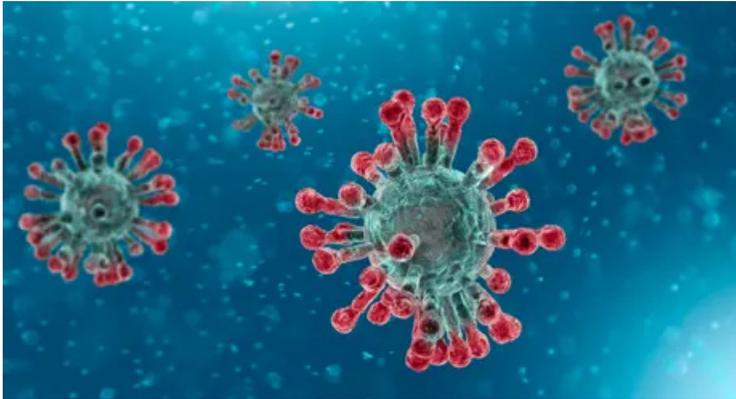


JAZZ PENSACOLA IS MOVING FORWARD

by Carolyn Tokson



Digital rendering of the COVID-19 virus.

Concerns regarding the worldwide coronavirus epidemic have changed the way Jazz Pensacola is operating. First, the board, on March 16, in accordance with local city and county guidelines for health and safety, decided to postpone indefinitely the 10th Annual Student Jazz Competition and 2020 Pensacola JazzFest. This is the first time in the history of Pensacola JazzFest that the festival has had to be called-off in its entirety. In the past, the festival has had a delayed opening or even had one day cancellation because of rain or dangerous weather. Usually such a decision was made in conjunction with a call from the sound crew who manage the electrical equipment needed for the event and advise regarding safety measures. Yet, never before has the society faced a situation which has warranted anything close to cancellation of the two-day festival. Posters had already been printed, merchandise ordered, and the last stages of planning were in place. However, the safety of the community became a priority and in concert with City of Pensacola and Escambia County guidelines, the hard decision to postpone indefinitely was made.

With gatherings limited, our president, Fred Domulot, scheduled a board meeting with the video meeting tool, Zoom, and the Jazz Pensacola Board of Directors held its first Zoom video chat meeting Thursday, March 26. Fred and former president, Roger Villines, have been in close contact to plan for a rescheduling of the Pensacola JazzFest in the future when the coronavirus has abated and government sources recommend that the such an event is safe. The musicians contracted for 2020 Pensacola JazzFest have expressed their willingness to perform after a date has been accepted and the City of Pensacola has approved. Corporate sponsors at all levels have shown a willingness to support us in this challenge and no sponsorships have been refunded.

Only a few vendors have requested refunds and the office administrator has handled such concerns rapidly. Our contracts for craft vendors do not require refunding. Fees and donations for the VIP tent are being held for the new dates when decided. Presently, Jazz Pensacola is planning to reschedule the annual JazzFest in the fall.

April 1, Jazz Pensacola sent Fred Domulot's most recent blog to our membership and contact lists. Please read it at www.jazzpensacola.com

Next on April 2, the 7th Annual Foo Foo Fest, sponsored by Arts, Culture and Entertainment, Inc., which had been scheduled for November 5-16, was cancelled for this year, but announced next year's dates of November 4-15, 2021. The organization was in the process of accepting applications for grants from local groups such as Jazz Pensacola and the deadline had not yet approached when they decided to cancel the entire festival.

The 10th Annual Student Jazz Competition, previously scheduled for Monday, March 16 and cancelled, will be conducted in a very different format. Student musician finalists will send in an additional recording using the same guidelines as for the live competition. Deadlines for the recordings will be the end of April. The new recordings will be sent to the judges to select winners for the first, second and third place positions. Administrator Alice Crann Good will send a press release and Jazz Alert announcing winners of the 10th Annual Student Jazz Competition and mail checks to the winners after the judges vote and submit winners for each category. The names of winners will be posted on Jazz Pensacola's website. Such an arrangement allows the competition to be completed within our fiscal year and for eager students to receive their prize money in a timely manner. We are grateful to the Great Gulf Coast Festival Arts and Jazz Pensacola members who have donated toward the funding of those prizes.

Administrator Alice Crann Good continues to go into the office to handle administrative/financial duties, communications, memberships, grant writing and other necessary tasks during this time.

The board voted to schedule the date for the annual meeting as Wednesday, June 10. The question of whether this will be a physical meeting or a video conference will be announced as we go forward.

The precautions taken to safeguard the health of our community require us to shift gears and approach life in a different manner. Jazz Pensacola is finding its way with a new rhythm. Please visit our website www.jazzpensacola.com for the latest blog by Fred Domulot (April 1, 2020) and any news updates. 🎷

REMEMBERING BOB HAGGART

by F. Norman Vickers



Bob Haggart by Norman Vickers at 1989 Jazz Party.

Bassist Bob Haggart (1914 -1998) was a remarkable person in many ways. He's known to most as a string bassist. But he was also a composer and talented artist.

He was guest bassist for the three Pensacola Jazz Parties 1989-1991 and at the 1991 event, trumpeter Yank Lawson also attended. Lawson had been a colleague with him in the Lawson-Haggart Jazz Band and also, they led the World's Greatest Jazz Band from 1968-1978.

Haggart was best known for two compositions, Big Noise from Winnetka and the ballad What's New?

But I should also mention Haggart's tune My Inspiration and his co-composition also with drummer Ray Baduc, South Rampart Street Parade.

Bob's artistic talents can be seen on several record covers. When he'd go to a recording session, during the lag times, he'd sketch scenes from the session. These have been featured on record covers, especially LPs since there was adequate room to show artwork. Haggart was also a painter, like vocalist Tony Bennett. I was told that his art frequently won prizes in art exhibits.

The story I heard about the spontaneous composition by Haggart and Baduc came about when they were entertaining a group from Winnetka. Baduc was a talented New Orleans drummer and the spontaneous bass and drum composition included Haggart whistling through his teeth and Baduc taking part of his solo by beating on the bass strings while Haggart did left handed fingering of bass strings to provide the melody. This tune became so popular that emerging string bassists were almost required to add this piece to the jazz bassist repertoire.

The second composition which requires mention is Haggart's 1939 ballad, What's New? with lyrics by Johnny Burke. I was at an Arbors Jazz Party in the '90s and Roger Kellaway was playing solo piano on stage. He played a very angular and dissonant arrangement of Haggart's ballad. I happened to be standing next to Haggart and asked him if he was pained to hear his lovely tune stretched and distorted to this degree. His reply, "No it doesn't bother me. There

was one man who made tape recordings of arrangements of What's New and sent them to me. It filled up two cassettes. I don't know why anybody would want to do that."

Thanks Bob, wherever you are in the hereafter. Thanks for enriching our lives!

Haggart and Baduc may be seen performing Big Noise on YouTube. Arbors Records has a CD entitled Piano Giants at Bob Haggart's 80th Birthday Party. 🎷

DESERT ISLAND DISKS

by Thom Botsford

Now that most of us are practically stranded, it's a good time to listen to timeless music. I've picked my essential dozen records plus one --music I would select over all others for an indefinite time. Yes, I know the choices date me. I was 4 years old when the first two were recorded (1955). Here's my list, arranged chronologically:

1. Dizzy Gillespie (with Charlie Parker)--"Groovin' High" (1955) --Straight-ahead bebop when it was new and fresh.
2. Count Basie--"The Atomic Mr. Basie" (1955) --Explosive arrangements by Neal Hefti.
3. Miles Davis--"Kind of Blue" (1959) Sideman John Coltrane defines the shape of jazz to come in "So What."
4. Charles Mingus-- "Mingus Ah Um" (1959) Energetic jazz impressionism
5. Dave Brubeck Quartet--"Time Out" (1959)--Includes "Take Five," which pioneered the use of 5/4 time.
6. John Coltrane--"Giant Steps" (1960)--Trane was on the cusp of "free jazz" but not there yet.
7. "Thelonious Monk in Italy" (1961) Monk's "eccentric" piano style marks him as utterly original.
8. Bill Evans--"Sunday at the Village Vanguard" (c 1962) My favorite modern piano stylist.
9. Stan Getz and Joao Gilberto--"Getz/Gilberto" (1964) This is the cream of bossa nova. Remember "The Girl From Ipanema"?
10. Modern Jazz Quartet with Laurindo Almeida--"Collaboration" (1966)
11. Buddy Rich--"Swingin' New Big Band" (1966) Includes "West Side Story Medley" with Rich's most famous drum solo.
12. Duke Ellington--"70th Birthday Concert" (1970) Brilliantly recorded live in London, Duke and the band are

at the top of their form with some of the legendary sidemen (such as Johnny Hodges) still aboard.

13. Steely Dan--"Aja" (1977) How I wish most pop music since 1977 matched the quality of almost any record by Donald Fagen and Company. 🎷

JAZZ ART

by Carolyn Tokson



Bucky Pizzarelli and violinist Johnny Frigo in a painting by Nina Fritz. Photo by Norman Vickers.

Jazz inspires not only musicians but artists as well. Pensacola's own Nina Fritz did a major series of paintings of jazz artists and groups several years ago. Thanks to Nina's generosity, Jazz Pensacola has been able to sell some of her lithographs and paintings to fund our JazzFest activities. Another artist who has made a name for himself, with huge 40" x 60" works with a jazz flair, is Miami native, Clifford Bailey, now of Los Angeles. His oil on canvas works take us back to the glamour of the Roaring Twenties with groups of stylized curved men in tuxedos and tall languorous women in elegant strapless gowns singing at an old style microphone or lounging against a bar holding a martini in their hands. Some paintings evoke a group of continental gypsy jazz musicians and others depicts various quintets. Bright colors are juxtaposed against the black suits of the musicians and party-goers. Bailey has painted a large collection of portraits of famous film stars and musicians that range from the Beatles to Prince.

Master colorist James Michalopoulos of New Orleans has been chosen the official artist of the New Orleans Jazz and Heritage Festival six times, more than any other artist. He documents the ambiance of his adopted city in brilliant colors that jump off the canvas. His jazz paintings, as well as his work of French scenes of the landscape and flowers of Burgundy, were on display at the Venice Biennale Art Festival this year.

Leonid Afremov, a Russian-Israeli artist was known for many of his jazz paintings of figures such as Louis Armstrong and other musicians in his modern impressionistic style. He used a palette knife and developed his own style which

radiates bright colors.

One of my favorite artist is Ukrainian artist Yuriy Shevchuk, now living in Prague. He lists jazz as one of his passions; his art of jazz musicians in performance captures the movement and mood of the genre. His watercolors of John Coltrane, Charlie Parker, Miles Davis and Nina Simone are unusual in the coloring and mood with a feeling of intimacy that most jazz paintings lack. His paintings often zero in on the face and capture a strong feeling. Two examples are a portrait of Nina Simone which is very dark and shows only a part of her face but captures the intensity of her eyes. Another of Billie Holiday is all in shades of pink moving to red and evokes the fragility of this talented and troubled singer. Several studies of Miles Davis evoke different moods.

Texas artist Debra Hurd is prolific in her rendering of jazz portraits of jazz artists. An accomplished pianist, her brightly colored oils are popular. She paints musicians and bands from a variety of musical genres.

Paul Lovering is yet another watercolorist who paints marvelously. His portraits of Duke Ellington, Chet Baker, Josephine Baker, Charlie Mingus and John Coltrane are in a class second only to Yuri Shevchuk.

The late Romare Bearden, an artist based in Harlem who became a major collagist, was a musician and songwriter himself. He co-authored the jazz classic "Seabreeze" recorded by Billy Ecksteine and Dizzy Gillespie. Many of his abstract paintings are of a jazz group. His works including "Out Chorus (Rhythm Section)", "Brass Section, Jammin' at Minton's", and "Bopping at Birdland" command very high prices today.

The uniqueness and openness of jazz as an art form has inspired many fine artists such as those discussed above to improvise in their own mediums and to produce works which speak to the human experience as expressed through the genre. 🎷

Have you visited our website?

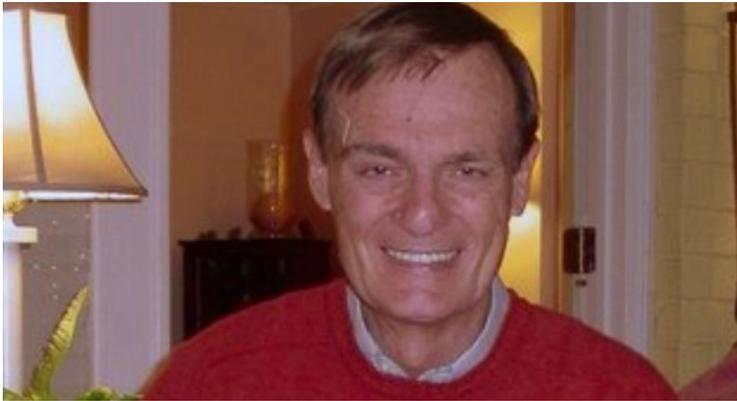
If not, please do. You'll find interesting blogs by Fred Domulot, our president and by Roger Villines, our former president. There are also book and CD reviews and articles by our founder and director emeritus Dr. Norman Vickers. A handy calendar of events lists jazz happenings around the area. There are photos and videos of recent performances. Plus there is a large variety of information such as our constitution and by-laws, lists of our sponsors, memberships forms, information regarding the VARF (Vickers Artist in Residence Fund), our student competition and JETS (Jazz Education Team Supporters) and even financial reports. Learn about all facets of our 501(c) 3 corporation. Become an informed and supportive member of our Jazz Pensacola team. Visit www.jazzpensacola.com today!

UPCOMING EVENTS

- June 10, 2020** **Annual Members Meeting**
Location TBD
5:30pm-6:30pm
- TBD** **37th Annual Pensacola JazzFest**
Seville Quarter
Sat. 10:00am-7:00pm
Sun. 10:00am-6:00pm
Bring a Chair!

PENSACOLA JAZZ TRUMPETER, BILL MOSELEY, PASSES AWAY

by F. Norman Vickers



Bill Moseley, local Pensacola trumpeter, has passed away. Photo courtesy of Kristin Paul.

Eric Moseley, Bill's son, sadly informs of his father's death. Eric wrote:

"William F. "Bill" Moseley, Jr, 76, died March 31, 2020 due to complications following hip-replacement surgery. Bill was born in Jasper, AL to William Frederick Moseley, Sr and Edna Delores Nesmith Moseley.

Bill was a wonderful husband to Lola Montez Barnett Moseley who preceded him in death in 2012. They were married 43 years, and have 1 son, William F. "Eric" Moseley, III, and Kristin Moseley Paul (J. Scott), and 2 grandchildren, Elise Paul and Ethan Paul.

Bill was the greatest father - often taking a day off work and picking his children up from school early to go and do something fun.

Bill was a true renaissance man - an accomplished trumpet player and composer, multiple bachelor and master degree holder, Naval aviator, OIC of the Navy Ceremonial Guard in Washington, DC, British car enthusiast, math and science teacher, triathlete, AND ANIMAL LOVER, ESPECIALLY HIS RESCUE DOG, LUCY. He also had the driest sense of humor and passed that on to both of his children.

COVID-19 has robbed us of funeral service, but a future

memorial service will be announced at a later date. Anyone who would like to be included in the emailed announcement, please email kristin.paul35@gmail.com."

Joe Occhipinti commented. "This was a real loss for the musical and general Pensacola community. Bill had a career in the Navy and on retirement had a brass group which performed for a period. In fact, that group played for a jazz gumbo some years ago. Bill was an educator in the school system after retirement. Bill had a talent for musical composition. He could write wonderful material without access to a keyboard or musical instrument."

Norman Vickers commented, "Bill and I talked about the summer seminar he took with Stan Kenton while he was in college. Bill was on my e-mail list of musicians and jazz fans and always had pertinent comments about the jazz musicians and their accomplishments. We didn't see him all that frequently in recent years as he was also enthusiastic about British auto shows. Sometimes he'd send me photos of him in an elegant auto. We'll miss him." 🎷

A REFLECTION OF MY ENCOUNTERS WITH ELLIS MARSALIS

by Larry Panella

When I first met Ellis Marsalis, it was a rather awkward situation. I was interviewing for a job at UNO and when I arrived there was a strange vibe. They were all going through the motions of an interview but hardly asking any questions. I found out later they had found their ideal candidate (and he was a great choice) in someone who interviewed before me. Nonetheless, Ellis was his mellow affable self. Two years later I ended up just up the road (100 miles) north in Hattiesburg and had Ellis out twice, once for a summer festival performance and later to perform and work with my students. It was a thrill to have him and the band played great. He was very envious (in a good way) that I had so many strong trombonists available to me as they were not so deep with trombonists at UNO. He was good to my students then, and again later on to a couple who went on to the New Orleans scene and performed with him and some of his uber talented progeny. He was all about mentoring the next generation making them in to artists with two feet firmly planted on the ground, and a sense of the lineage of the music they were seeking to add their voice to. Sometimes a famous jazz artist leaves us and their legacy is a mix of virtuosity accompanied by a huge ego and difficult personality that makes the experience of meeting them a mixed blessing - you want to stick to enjoying them from a distance. Ellis was the virtuosity without the negative vibes. He was a wave that lifted all who encountered him. That is nothing short of wonderful. What a legacy! I didn't get the job, but got caught in his big wave and I was blessed for a lifetime. 🎷