

JAZZNOTES  
SUMMER 2020  
EDITION

# LAS VEGAS *Jazz* SOCIETY

*Jazz Happens Here! Support Live Jazz!*

## JAZZNOTES COVID EDITION

**Summer 2020: Special Edition for the Las Vegas Jazz Community**

### Contents:

**"Virtual" International Jazz Month-2020:** Will Ramsey

**Going Forward, UNLV accolades:** David Loeb

**Getting Through It:** Gary Anderson

**Virtual Concerts:** Ryan Baker

**Going back, a cautionary note:** Michelle Johnson

**What's happening...LIVE, where, now**

### From the Board:

As many of you are aware the following individuals have been serving the Society as an interim Board: **Ryan Baker, Evelyn Chavers, Betty Cleveland, Judy Tarte,** and, as Membership coordinator, **Sheila Wingfield.** They have consented to serve in this capacity until a regular Board of Directors election is held in the Fall.

We still hope to be able to hold the Annual Jazz Picnic in October (18 is the scheduled date) and the regular Board of Directors election is scheduled for that date. Further details will be forthcoming.



**The good times WILL be back...**

Las Vegas Jazz Society  
A 501 (c)3 Non-Profit Organization ein#88-281671



### **Words from the Editor:**

**Heartfelt thanks** to those of you that have kept the Jazz torch burning in so many unique ways in these strange and troubled times. Sincere hopes for **con-  
tinued** good health. We look forward to the future.

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### ***International JazzMonth 2020***

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***compiled by Mimi Williams***

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#### **Virtual International Jazz Day 2020**

**contributed by Will Ramsey,**

**Outreach Team-International Jazz Day**

- The first-ever International Jazz Day Virtual Global Concert and on-line education programs featured more than two-dozen renowned artists from jazz and beyond and reached over 250,000 people worldwide.
- We hosted virtual education programs in all six UN languages: Arabic, Chinese, English, French, Spanish and Russian.
- We received more than 250 video submissions from organizers representing 50 countries—including Las Vegas-area guitarist **Eugene Shapiro**.(\*EDITOR NOTE: also included from Las Vegas were **Amanda King & Patrick Hogan** as well as **Windy Karigianes**).
- The #JazzDayAtHome celebration received positive press from US and international outlets including [NPR](#), [Billboard](#) and [others](#).

I would appreciate it if you could direct your readers to [jazzday.com](http://jazzday.com) and [jazzday.com/global-submissions](http://jazzday.com/global-submissions), where they can view the submissions received from around the world. More are being added on a daily basis!

### International Jazz Day Virtual Global Concert

Due to the ongoing COVID-19 pandemic, the 9th annual International Jazz Day worldwide celebration transitioned to a virtual format for 2020 instead of taking place as previously planned in Cape Town, South Africa and other locations around the world on April 30th.

*International Jazz Day 2020* took place online, hosted by UNESCO Goodwill Ambassador **Herbie Hancock**. The day's centerpiece was the first-ever International Jazz Day Virtual Global Concert featuring artists from across the globe and streamed live on [jazzday.com](http://jazzday.com).

Hosted by **Herbie Hancock** with **Forest Whitaker** and **Morgan Freeman**, the concert featured performances by **Marcus Miller, Lang Lang, Charlie Puth, John McLaughlin, Cécile McLorin Salvant, Jane Monheit, Alune Wade, John Beasley, Lee Ritenour, Lizz Wright, John Scofield, Igor Butman, Evgeny Poboziy, Youn Sun Nah, A Bu, Dee Dee Bridgewater, Diane Reeves, Joey DeFrancesco** and others.



#JAZZDAYATHOME 2020

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### ***Where do we go from here...A Cautionary Note***

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***contributed by Michelle Johnson***

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“Hey showbiz peeps! During this quarantine and pandemic many of us have contributed to several creative projects, from heartfelt videos and recordings to live streamed fundraisers and concerts, etc., all in effort to inspire, stay connected and/or help those in financial need (including those in our own creative community). For me, it has been an HONOR to be a part of these projects. That said, I can't stress enough how critical it is to realize that we are on the precipice of slowly returning to working environments. Please do not undercut yourself or work for free when you don't have to. Don't confuse a return to these gigs for the beautiful projects we were a part of. They have nothing to do with each other! Every person I work with on charity or inspirational projects has great integrity and is aware of the difference. THAT is why they get my “yes” every time.

However there are producers out there who think they can strike while the iron is hot and get regular gig work from us for free or rock bottom prices while people are feeling generous. Be careful. You absolutely must remember your worth as an artist and be wary of those who choose to take advantage of you as we slowly “come back.” There will always be time to donate our art to worthy causes, but you must have a baseline for your career if you intend to return to it. Please honor yourself and stand by your rates. Otherwise it's a slippery slope for all of us. **Said with love, I promise!**”

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### **What's Happening..LIVE, where, now:**

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At press time the following venues were presenting live music: **Bella Vita, Bootlegger, E-String, the Golden Tiki, Ichabod's, Italian American Club, Piazza Lounge at the Tuscany, Skyline Casino, the Vegas Room.** Please call the venue for artists and updates.

From Ryan Baker, continued

A huge thank you for all of the virtual performers/performances who held held it together during the closings!

- **Gary Anderson**
- **Ryan Baker**
- **Travis Cloer**
- **Michael Delano**
- **Joe Darro**-look for his new CD “*Joe Darro-just WOW!!!*” streaming very soon
- **Elisa Fiorello**
- **Uli Geissendoerfer** with **Angelo Stokes** and **David Ostrem**
- **Clint Holmes** “Raindrops keep Fallin’ on my Head” with **Bob Sachs** (patio performance)
- **Chadwick Johnson**
- **Michelle Johnson**
- **Jonathan Karrant.**
- **Amanda King** and **Patrick Hogan**
- **Las Vegas Youth Jazz Orchestra**
- **Marsha Ross**
- **Rita Lim** with **Dave Siegel**
- **Curt Miller** and **Nathan Tanouye** - “**A Musical Moment**” frontline worker tributes from Local 369
- **Frankie Moreno** – Virtual residency Craig Ranch
- **Michael Nugent**
- **Santa Fe and The Fat City Horns** in Royal Caribbean International virtual concert
- **Giada Valenti**
- and the **many others**

(editor’s note: since I was “restricted in place” not in Las Vegas but in Olympia, WA from March through June, please accept my apologies if any performances were inadvertently omitted.)

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## ***Going Forward***

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***Dave Loeb, Director of the Division of Jazz and Commercial Music and a professor of music in the University of Nevada,***

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### ***Las Vegas School of Music***

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In this unprecedented and challenging time with the Covid19 pandemic and Black Lives Matter, I wish to briefly express my feelings about going forward with Jazz and Jazz education. In my opinion, musicians and artists and, in particular, Jazz performers, arrangers, composers, orchestrators, conductors and educators, are uniquely poised to offer their exceptional talents in embracing Jazz: our truly American art form, in all of its machinations, with brilliant creativity and an understanding of the profound and lasting impact it has on the souls of people from disparate cultures and ethnic groups internationally. Jazz is indelibly linked to a distinct African musical heritage and deep influences from European and world music with undeniable spiritualities, and has the ability to promote inclusivity while respecting different traditions through infectious rhythms, unforgettable melodies and mellifluous harmonies. It is imperative that we passionately strive to educate and inform the public regarding the absolute relevance of Jazz music as one of the major contributions from America to world history. We must prioritize the essential importance of preserving Jazz while providing a mechanism for it to survive and flourish through future generations.

Congratulations to UNLV College of Fine Arts, School of Music, Division of Jazz and Commercial Music. Students received four prestigious DownBeat Magazine Student Music Awards in their June 2020, issue:

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From David Loeb, continued . . .

UNLV Jazz Ensemble I, directed by professor Dave Loeb, received a Large Ensemble Graduate College Outstanding Performance award, along with Texas A&M and USC. The Contemporary Jazz Ensemble, directed by Julian Tanaka, is the winner in the Graduate College Blues/Pop/Rock Group category. Jorge Machain-Vega, a student of assistant professor Nathan Tanouye, won Graduate College Small Ensemble Jazz Arrangement, and Patrick Hogan, a student of Dave Loeb, received an Undergraduate College Outstanding Performance Jazz Vocal Soloist award.

#### **Further Accolades:**

***UNLV Jazz Ensemble I and the Honors Jazz Trio*** were also selected, through a rigorous audio adjudication among top university music programs worldwide, to perform at the acclaimed 63rd Monterey Jazz Festival, September 25-27, 2020. Additionally, ***Jorge Machain-Vega*** was chosen as the Outstanding Graduate of the Year from the School of Music.

The UNLV Jazz Program has garnered 24 DownBeat Magazine Student Music Awards since 2010. The DownBeat Magazine Student Music Awards, founded in 1976, are considered among the most prestigious awards in Jazz education. Hundreds of musicians, music educators and music industry professionals received their first international recognition as DownBeat Student Music Awards winners. This year, there were over 1000 entries in more than 20 categories from distinguished music programs worldwide. The audio submissions, identified only by a code, were judged by leading Jazz educators and renowned Jazz performers, arrangers and composers through an impartial audition process.

From Ryan Baker, continued

*Nonetheless, I have had a wonderful time doing these live streaming shows. After that first day in mid-March, I basically started doing them every day for about an hour, and then settled on a 6-day schedule with Sundays off. Having done 42 streams to date, I've overcome a lot of the initial challenges, and gotten quite comfortable with the whole process, learning a ton about so many different things along the way. And the audience response has been amazing. People have really seemed to get a lot out of the shows, especially knowing the next one was coming up at a certain time every day, and having something to look forward to. On top of that, I was able to take a portion of the generous "virtual" tips I received from viewers and donate them to Three Square, an excellent organization that provides thousands of meals every day to people in the Vegas Valley. So to say this has been a positive experience is an understatement.*

*As enjoyable, educational, and rewarding an experience doing these livestreams has been, unfortunately the 6-day-a-week schedule caught up with me vocally, and I was forced to step away from them in order to rest my voice. It has been tough not being able to connect with my community. However the time since has been one of reflection, recharging, and planning the ways I will do it differently when I resume these live streams ( which I absolutely plan to do). I know that, especially now, with even more uncertainty and unrest in this world, and with real virus risks still present, sharing music with people online can only be a positive force and no matter what the future may hold, at least for my part, live streaming will be a part of it.*

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## PRESENTING VIRTUAL CONCERTS

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*contributed by Ryan Baker*

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*Thanks to Ryan for his daily concerts during March, April and May..a unique way for all of us to stay in touch.*

*Before March 15, 2020, I had never, ever “gone live” on the Internet. I had always been intrigued by the idea and was sure I’d eventually try it. Obviously, between technology and social media, I could see that the music industry, like so many others, was going in that direction, and I knew it would be an exciting new way to connect with existing and potential fans around the world. way to connect with existing and potential fans around the world.*

*Then, however, this coronavirus crisis in which we have found ourselves, and its ensuing social distancing lockdown, provided me just the impetus to enter the world of **live streaming**. After all, almost overnight every live performance had been cancelled indefinitely. Since so many friends and fans had filled their social calendars with almost-daily trips to see me and my talented friends perform all over town, I felt that simply sharing some music would lift people’s spirits and offer some calm in an uncertain, sometimes scary unfolding situation.*

*When I first started, I did confront some challenges. It is a bit of pressure to be constantly “on” watching Facebook’s red “live” light blinking, but with no real idea how anything is going over with the audience. It also took quite a bit of trial and error to get things like the sound and lighting to a satisfactory point. There were a lot of things to manage all at once while doing a livestream, such as monitoring sound levels, running a setlist of background tracks, and responding to viewer comments, including requests, often on the screens of several devices.*

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## *Getting Thru It*

Special thanks to Gary Anderson for his daily posts throughout Jazz Month and listings on the LVJS Facebook Group and his innovative “Driveway” concerts.” Thanks also to Marsha K Ross and Eric Treat who has assisted in these concerts as well as the patio concerts with Michael Delano and Joe Darro.

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## JAZZ – NOW MORE THAN EVER

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*contributed by Gary Anderson*

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*As we slowly reboot the entertainment industry in Las Vegas, the Entertainment Capital of the World, it is glaringly apparent that “live” jazz will take the longer road back. All this when live jazz is needed now more than ever.*

*Over the past 4 months of self-isolating and social distancing we have all experienced music presentations in the new “virtual” world via the internet. Through live streaming we have witnessed artists presenting their music from home studios either as solos or duos. Also the performances of larger ensembles who have layered their music with each part recorded separately with use sharing the same environment with the encouragement of a live audience. I do absolutely applaud those artists who have kept the music going even under these conditions but somehow I doubt Paul Gonzales’ famous 27 chorus solo at Newport in 1956 with the Duke Ellington Orchestra could have ever happened on a layered recording with a click track.*

*continued . . .*



From Gary Anderson, continued . . .

*SO -- it is up to us-the jazz artists and jazz audience-to make sure the live experience of jazz returns before virtual performances become the new norm. It will be interesting to see if sporting events can actually happen without cheering crowds in the arenas. It certainly cannot be successful with jazz. As is often said about the audience of a music program, "without you this is just another rehearsal".*

Jazz musicians are arguably the most creative people on the planet so I am certain a way will be found to perform, in person, for those who still support and enjoy jazz music. I recently asked a few colleagues if they were ready to return to the stage if all the protocols for safety were observed. The answer was a unanimous "yes." The only hesitation expressed concerned the safety of the listeners.

Where can jazz happen again ? For now the desired "intimate" club setting is not ideal. Proper venues need to be found where spacing on stage as well as in the audience is available. When weather permits, outdoor programs would be ideal. It is no secret that jazz audiences have gotten "more mature" and smaller over the past decades but jazz audiences are also considered to be more intelligent and respectful of others so we have a leg-up on other styles of music.

How can jazz happen again ? Jazz musicians have always had to sacrifice financially for the sake of the music and today this is more evident than ever before. Financial remuneration needs to be set aside as much as possible with a reliance on a "give what you can" approach to cover charges. This is certainly not a huge change for the players. As George Carlin once remarked, " Jazz musicians are the only workers I can think of who are willing to put in a full shift for pay and then go somewhere else and continue to work for free." The big difference today is that the "full shift" is pretty much non-existent for the foreseeable future. Hopefully, knowing this, donations will be more generous.

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From Gary Anderson, continued . . .

Being optimistic in these dreary times, it is possible that jazz will be able to strike a nerve with a whole new audience. In his landmark book, *Why Jazz Happened*, author Marc Myers states that jazz evolved due to the external forces of "social, technological and economic events". It seems that the external forces happening before us right now present a perfect storm for jazz to change and become more relevant than ever.

What better time for freedom of expression through music. What better time to safely gather in toe-tapping synchronization. What better time for healing through a common bond to music that comes from the heart and soul of it's creators.

Over a half century ago Dr Martin Luther King spoke of the importance of Jazz at the opening of the Berlin Jazz Festival: "The Blues tells the story of life's difficulties, and, if you think for a moment you will realize that they take the hardest realities of life and put them into music....Everybody has the Blues. Everybody longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for faith."

***Dr King continued, "In music, especially this broad category called Jazz, there is a stepping stone toward all of these."***

**This is why JAZZ NEEDS TO HAPPEN ...  
NOW MORE THAN EVER.**

