

FROM THE CHAIR

If I were able to meet with each of you individually this might be the conversation.

Hi, are you going to PAJA's Return of the SIX JAZZ MASTERS concert?

Not sure, tell me about it.

It's on Sunday afternoon, March 15th, at the Community School for Music and Arts in Mountain View, starting at 3pm.

Who is playing?

The concert features alto sax player Greg Abate, who for 20 years now has taught at Rhode Island College in a jazz program that he designed. He's one of the best alto guys around. Mike Joyce in the *Washington Post* said Abate is "considered by jazz writers and aficionados to be one of the foremost saxophone players out there today."

Sounds promising. Who else is involved?

Abate will be joined by a local alto standout whom I'm sure you know—**Andrew Speight**. An Australian by birth, Andrew emigrated to the USA in the 90s and has since led the jazz education programs at Michigan State and San Francisco State; he's been a long-time presence at the Stanford Jazz Workshop. The trumpeter is **Erik Jekabson**, who directs the Young Musicians program at the Jazz Conservatory in Berkeley. You may remember him from a couple of years back when his Electric Squeezebox Orchestra played for PAJA. The pianist **Ben Stolorow** is also on the Jazz Conservatory faculty. Our drummer will be **Sylvia Cuenca**, who is now New York-based and teaches at the Jazz For Teens and Pre-Teens at the New Jersey Performing Arts Center. And our bassist, **Jeff Chambers**, has an impressive education portfolio (with teaching stints at the Brubeck Institute and Fresno State, among others). I find it interesting that all these brilliant performers have their fingers in PAJA's chief mission—jazz education.

Tell me about the hall.

Tateuchi Hall at CSMA has outstanding acoustics and accommodates about 200 people in theater-like seating—all on one level with no stairs. Consequently it's easy for those using walkers or wheelies.

What type of jazz will be offered?

It will be a program of American Songbook standards and jazz classics in celebration of the centennial of the birth of "Bird", Charlie Parker.

You said it would start at 3pm? How long will it last?

Yes, that's correct. There will be two sets with an intermission, allowing an opportunity to chat with friends, have a cookie and use the easily accessible facilities. We'll wrap up about 5pm.

How much does it cost?

For PAJA members \$35. For non-members \$45. Students \$15.

Thanks, sounds interesting. I'll give it due consideration.

Let me suggest that those of you with computer access, go to the websites of the musicians for a chance to sample their talents. Just Google their name and check out their sites. I look forward to seeing you. And think about bringing a friend.

In continued appreciation of your support,
C. Stuart Brewster
Chair, Palo Alto Jazz Alliance

YEAH, TELL US, ZOOT!

Zoot Sims (to photographer Eugene Smith about one of Smith's prints): "How'd you do this, man? Can you explain to me how you did it?" Smith: "Yeah, you just pick out your finest solo and tell me how you did it..." From *The Jazz Loft Project*.

ANOTHER STELLAR JAZZ CRUISE

The 2020 version of The Jazz Cruise visited only three ports, but who cared with more than 100 of the best jazz artists in the world on board. PAJAns on hand included Harvey and Claire Mittler, Michael Griffin, Ed Fox, Mary Alice Copp, Glenn Grigg and Shirley Cantua, and former PAJAns Michael and Annetta Fricker and Linda Scarborough.

Emmett Cohen was everywhere, playing with his trio, with the Christian McBride Trio, keyboarding for Veronica Swift, hosting Keyboard Capers (nine piano solos), and smiling, hugging and interacting with passengers.



The **Jeff Hamilton Trio** were outstanding, as usual; their new album is "Catch Me If

You Can" and it's a winner. **Artemis**, a new all-woman group, was much anticipated, and they did not disappoint: Renee Rosnes (p), Anat Cohen (cl), Melissa Aldana (ts), Ingrid Jensen (t), Allison Miller (d), and Noriko Ueda (b). They had recently performed with Cécile Salvant to a sell-out audience at Carnegie Hall, and a recording with Salvant is in the offing.

The diminutive **Catherine Russell** made many new fans with her powerful renderings of old-timey and double-entendre tunes. The aforementioned **Veronica Swift** (25 years old) continues to progress and impress. **Anat Cohen** and **Ken Peplowski**, two of the best clarinetists in the business, played a wonderful set-long duet, though Anat picked up her soprano sax and provided a memorable solo on Strayhorn/Ellington's "Isfahan." Anat also doubled in concert with pianist and fellow Israeli **Tamir Hendelman**; their version of "The Peacocks" should have been recorded for posterity. Magnificent./Ed Fox



D. Michael Griffin sez... Like Paul Harvey used to say, now for the rest of the story: I'm not a big fan of big bands, BUT this year's Jazz Cruise big band led by bassist **John Clayton** was exceptional. Not only does John really know how select premier players for his aggregation, he also knows how to bring out the *oomph* in a big band. With so many superstars on board, he was able to mix a non-stop parade of great soloists to front the orchestra, like Dianne Reeves and Kurt Elling. Wonderful stuff, and something you get only on The Jazz Cruise.

I like the loud, robust, soul sound of **Joey DeFrancesco** on his B3 organ. But for the "One Great Trio" gig, where he played with **Christian McBride** [b] and **Jeff Hamilton** [d], we got to hear Joey blow away the audience with his piano chops. The guy hammered the keys for a 90-minute set that literally wore out Hamilton, who basically crawled off the stage when it was over. This is also something unique to the Cruise—matching all-stars who've never played together before.

Like Ed said above, **Veronica Swift** just seems to get more accomplished every year. I was particularly knocked-out by her rendition of Dave Frishberg's classic "I'm Hip," which was simply phenomenal. [I liked "Forget About The Boy." Ed]. She sang the lyric at the speed of light, but was able to make each word understandable... A great job on a great tune. An amazing talent, this kid.

The Cruise features a boatload of terrific piano players, year after year. Not the least are **Tamir Hendelman**, **Benny Green** and **Emmett Cohen**. It's time to add **Sullivan Fortner** to these young masters. I'd heard Sullivan back up Salvant at Stanford



Jazz Fest last year, and here he was on the Cruise. It was fascinating to see how Fortner's contemporaries—Hendelman, Green and Cohen—camped out around him as he played a solo gig in a small venue where they all could sit close to him, along with the rest of us fans. Talk about showing a brother some love, this was it. Catch Fortner when you can. And add him to your list of the latest piano lions.

AL, ZOOT, AND STAN

"In 1956 and '57, Al [Cohn] and Zoot [Sims] played some gigs with their own quintet. One night in '57 at the Café Bohemia on Barrow Street [NYC], they were playing a typical set, hitting on all cylinders, when Stan Getz walked in. He was working at a nearby club (it could have been the Vanguard) and came by to hear them. In order to make his next set, he had to leave while they were still on. I watched him get up from his table, step into the aisle and, as he faced them, emphatically clap his hand to his forehead as if to say, 'You guys are too much.'" Ira Gitler, in "Double Dynamite: Al and Zoot 'For the Record,'" reprinted in The NOTE, Fall 2010.

"One night on a weekend out in the Poconos, Al [Cohn] and I stayed up after everyone had gone to bed and he surprised me with selections from his extensive collection of Spike Jones recordings. He not only loved the zany humor but marveled at the professionalism of the musicians precisely executing the demanding arrangements without the benefit of overdubbing." Ira Gitler, in "Double Dynamite: Al and Zoot 'For the Record,'" reprinted in The NOTE, Fall 2010.

NOODLING *Thoughts on jazz* By Michael Burman

Listen!

As you may know, I am a KCSM jazz radio host and one of the rôles I play at the station is producer of "Desert Island Jazz." On Friday mornings at 9am Alisa Clancy asks guests to imagine they are to be cast away, alone, on a desert island with only eight or so pieces of music to keep them company. We've been doing this for over two decades, during which period we've had some 700 guests, among them over two dozen NEA Jazz Masters, so we must be doing something right.

A sentiment expressed from time to time by guests is "I've heard this music so often that I don't actually need to hear it again: it's in my head." This seems so natural that I used to agree, but time has taught me otherwise: there is absolutely no substitute for actually hearing a performance, no matter how many prior times you've heard it.

This occurred to me again just a week before Christmas when I received an e-mail message from my oldest friend. (I do have friends who are older, but "oldest" in the sense that I've known her longer than I've known anyone else: we were in first grade together.) Out of the blue, she referred to the 1961 recording "Very Tall" by the Oscar Peterson Trio with Milt Jackson, something we'd listened to innumerable times as teenagers. She wrote, "It really is very good, isn't it?" She's quite right: in fact, when I was the guest myself on "Desert Island Jazz," I chose a track from it. The point is that she hadn't listened to it for a year or three, and its quality was once again a novelty to her.

By coincidence, the previous day had been the 249th anniversary of the birth of Ludwig van Beethoven, and in celebration KDRC had been featuring his music. I was lucky enough to catch the entirety of his sixth symphony ("Pastoral")—something which, as the owner of an embarrassingly large collection of recordings, I could do at any time in principle, but which I rarely do in practice—and was reminded of the last time I'd heard it performed live, and again thought that if I were to die at that very moment, I'd die happy.

Likewise, so often with jazz. Jazz is a centenarian now, and there must be well over a million recorded tracks. How to find any of the sharpest needles in such a haystack? Here are some suggestions from recordings by just the jazz giants. (Every one of the following can be heard via YouTube.)

Listen to Duke Ellington's "Black and Tan Fantasy" or "Creole Love Call" or "The Mooche," all from

1927-30, as Duke developed, following the all-too-brief tenure of Bubber Miley, from being just another struggling piano-playing bandleader to becoming the most important figure in orchestral jazz. Listen to "It Don't Mean a Thing If It Ain't Got That Swing" from 1932, featuring everybody's favorite Ellington vocalist, Gilroy's own Ivy Anderson. Listen to 1940's "Cottontail," not just for the classic Ben Webster solo, but for the greatest piece of unison saxophone writing I've ever heard.

Listen to Louis Armstrong's "West End Blues" and "Weatherbird," both from 1928 and both with Earl Hines on piano. Louis was the first truly great soloist in jazz, a music whose roots are in collective improvisation, and these sides show how he was head-and-shoulders above his contemporaries.

Listen to Coleman Hawkins, the father of the jazz tenor saxophone. During Hawk's decade with



Fletcher Henderson, he turned the saxophone from a novelty instrument to near dominance in jazz, influenced no doubt by the brief presence in Fletcher's band of Louis Armstrong, between his leaving King Oliver and his forming his Hot Five. Check out Hawk with Fletcher on his own quirky "Queer Notions"

or the New Orleans throwback "Sugar Foot Stomp." Listen to Hawk's classic "Body and Soul," recorded in late 1939 not long after his return from five years in Europe: Hawk all the way over two 32-bar choruses with only the slightest allusion to John Green's melody. Listen to later-period Hawk with Thelonious Monk in 1957 on "Ruby, My Dear."

Listen to Lester Young, who showed that Hawk's way of playing the tenor wasn't the only way: Billie Holiday, who knew, named him "Prez," the president of the saxophone. Listen to either—or both!—of Lester's first recorded performances, "Shoe Shine Boy" and "Oh, Lady Be Good," with a Basie splinter group in 1936. Or to anything by Lester with Nat Cole for Aladdin in 1942 or '46, or to "D.B. Blues" from 1945 with Vic Dickenson and Dodo Marmarosa. Though on a long downward slide throughout the '50s until his death in 1959 at age 49, Lester sometimes could still do it, as, for example, on the LP "Prez and Teddy" from 1956.

PAJA PRESENTS
Return of the
SIX JAZZ MASTERS

They will be back on March 15th at the Community School of Music & Arts' Tateuchi Hall in Mountain View.

Greg Abate, Alto Sax
Andrew Speight, Alto Sax
Erik Jekabson, Trumpet



Sylvia Cuenca, Drums 🎺 **Jeff Chambers, Bass** 🎺 **Ben Stolorow, Piano**

These jazz masters blew the doors off at our concert at Woodside Priory in May of 2018. They were so immensely entertaining and exciting that we HAD to invite them back. One report on the event called it a "hurricane of horns," well, let's say "a storm of horns" that had the crowd in thrall to numbers like Charlie Parker's "Confirmation," "Stardust," "Out of Nowhere," and "Star Eyes." Expect more of the same from this stellar ensemble.

Where: Tateuchi Hall, Community School of Music & Arts,
230 San Antonio Circle, Mountain View

When: Sunday, March 15, 2020, 3pm

Tickets: General: \$45 / PAJA member: \$35 / Student: \$15

Order on line: www.pajazzalliance.org

By mail: PAJA Tix, c/o E.Fox, 294 Tennessee Lane, Palo Alto 94306

Or from these outlets:

- Peninsula Music & Repair, 4333 El Camino Real, Palo Alto—650/948-5000
- The Record Man, 1322 El Camino Real, Redwood City—650/368-9065
- Vinyl Solution, 151 W. 25th Ave., San Mateo—650/571-0440
- Groove Yard, 5555 Claremont Ave., Oakland—510/655-8400

Or at the door the afternoon of the event after 2:30pm, cash or check only.



Celebrating the Centennial of
Charlie Parker's Birth

THE JAZZ PERISCOPE

Selected gigs for March and April 2020

YOSHI'S OAKLAND www.yoshi.com/oakland

3/8	Mads Tolling, with Kim Nalley & Kenny Washington	6, 8pm
3/17	Tommy Igoe	8pm
4/3-4	The Bad Plus	8pm
4/19	Anne Hampton Callaway	7pm
4/22-23	Keiko Matsui	8pm
4/29	Bill Charlap Trio	8pm



Tommy Igoe



Rene Marie

SF JAZZ CENTER www.sfjazz.org/center

3/12-15	Hiromi	
3/26-29	Rene Marie	
4/3-5	Jason Marsalis	
4/5	Benny Golson Quartet	7pm
4/10-12	Artemis	
4/16	Maria Schneider Orchestra	7:30pm
4/19	Clayton-Hamilton Jazz Orchestra	7pm

BACH'S DANCING & DYNAMITE SOCIETY, EL GRANADA www.bachddsoc.org

3/15	Terrence Blanchard E-Collective	4:30pm
3/29	Michael O'Neill Quintet, with Tony Lindsay	4:30pm
4/5	Mimi Fox B3 Trio, with Brian Ho and Lorca Hart	4:30pm
4/19	Michael Zilber Big Band East West	4:30pm
4/26	Nestor Torres Quintet	4:30pm

CETRELLA Restaurant, 400 Main St., Los Altos www.centrella.com 650/948-0400

Jazz vocalist every Saturday night, 6:30-9:30, with sax ace Michael O'Neill

KUUMBWA JAZZ CENTER, SANTA CRUZ www.kuumbwajazz.org

3/10	Melissa Aldana Visions Quartet	7pm
3/16	Hiromi	7, 9pm
3/19	Manhattan Transfer	7, 9pm
3/26	Veronica Swift	7pm
4/2	Russell Malone	7pm
4/13	Artemis	7pm
4/28	Bill Charlap Trio	7pm

SAN JOSE JAZZ www.sanjosejazz.org

3/8	Melissa Aldana Visions Quartet (Hammer 4)	7pm
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ANGELICA'S 863 Main St., Redwood City www.angelicasllc.com

3/14	Rebecca DuMaine, with Dave Miller Trio	8pm
3/29	Mike Galisatus Big Band, w/Duane Lawrence	7pm

PALO ALTO JAZZ ALLIANCE www.pajazzalliance.org

3/15	Six Jazz Master, CSMA (see page 6)	3pm
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CAFÉ STRITCH 374 S. First St., San Jose www.cafestritch.com

SAVANNA JAZZ 1189 Laurel St., San Carlos 415/624-4549 www.savannajazz.com

7 MILE HOUSE 2800 Bayshore Blvd., Brisbane. 415/467-2343 www.7milehouse.com

Jazz Sundays, 5-8pm (Lateano, Speight, Stoloroff, Zisman, et al.)

Jazz Tuesdays, 7-10pm (Bendigkeit or Molina groups)