

## FROM THE CHAIR

Did you watch the recent Grammys? It was a P.T. Barnum extravaganza with lots of wild jumping about by partially undressed performers, fireworks, and all kinds of screaming and noise that to some is called music. Not exactly an affair that would appeal to jazz lovers. There were awards in the jazz category, but I didn't hear any of the winners perform. Just for the record, the jazz winners were

Best Improvised Jazz Solo / John Scofield (I'm So Lonesome I Could Cry)  
Jazz Vocal Album / Gregory Porter (Take Me To The Alley)  
Instrumental Album / John Scofield (Country For Old Men)  
Large Jazz Ensemble Album / Ted Nash Big Band (Presidential Suite)  
Contemporary Instrumental Album / Snarky Puppy (Culcha Vulcha)  
Instrumental Composition / Ted Nash (Spoken at Midnight)  
Comp. Soundtrack—Visual Media / Miles Ahead (movie)  
Latin Jazz Ensemble Album / Chucho Valdés (Tribute to Irakere)

How many of these have you heard?

The halftime show at the Super Bowl was a warm-up for the Grammys with lots of the same kind of noise, with everyone running around screaming at one another. All this is more like a tribal rite to me and not music (though I understand that the vast majority of the public does not agree with me). So it makes me wonder as to the future for jazz. We have been hearing for years that jazz is dead, no one cares, yadayadayada. Yet, it is still there, still alive,

still vibrant. We fans, we PAJA members, have to continue to carry the torch to make sure it remains alive and continues to have an audience.

In this regard, you can do your part by coming to our next concert—Saturday, April 1, at the Community School of Music and Arts (CSMA) in Mountain View. Tamir Hendelman, the brilliant pianist who anchors The Jeff Hamilton Trio, will be performing with his own trio, together with vocals by the wonderful Jackie Ryan. I'm looking forward to hearing lots of gems from the American Songbook. No better way to spend a Saturday evening. Doors open at 7, and the concert begins at 7:30pm. General admission is \$45, but PAJA members pay \$35 (a \$10 discount). See ticket info later in this issue.

The recent news about program cutbacks at KCSM due to budget shortfalls is unsettling. PAJA makes an annual contribution to this local treasure, which broadcasts jazz 24 hours a day. It bills itself as "The Bay Area's Jazz Station," but also has thousands of Internet listeners all over the world. We encourage PAJA members to continue to support the station, keeping jazz on the air and thriving.

Gentry Magazine which focuses on Silicon Valley wheelers and dealers ran a full-page write-up about PAJA in its January 2017 issue; we reproduce the article in this issue (page 3). Gentry's circulation is supposedly over 100,000, so it's good to get some publicity for our humble nonprofit.

In keeping with finding ways to attract more people to jazz, I have been reading a new book by veteran jazz historian Ted Gioia entitled "How To Listen To Jazz" (Basic Books). It offers easily accessible insight, along with quite a bit of history. I recommend this book to all, whether you're a beginner or someone with years of expo-

PAJAns at Newport Beach, with pianist Tamir Hendelman in the middle. Tamir appears for PAJA on April 1. See Michael Griffin's Newport Beach Jazz Party report on page 4. (Karl Robinson photo)



sure to the music.

In continued appreciation of your support,

C. Stuart Brewster  
Chair, Palo Alto Jazz Alliance

## LIVERY STABLE BLUES — A CENTURY OF JAZZ

*This item is adapted from Smithsonian.com/January-February 2017, forwarded to us by Chet Douglas.*

One hundred years ago this February, Victor Records recorded a 78-rpm disc called “Livery Stable Blues” by the Original Dixieland “Jass” Band [led by cornetist Nick LaRocca]. This exuberant number became a nationwide hit, selling more than a million copies, and today it is almost universally hailed as the first jazz recording. For millions of Americans, the record was their first contact with the signature art form that was about to take over pop culture and become one of the nation’s most influential and beloved exports.

Late in 1917, “jass” became “jazz”, a word originally used to describe baseball players with pep (first used in California sportswriting in 1912).

“Livery Stable Blues” was in reality a transitional piece, looser and more spontaneous than ragtime but without the improvised solos and elastic rhythms of later jazz [like “West End Blues,” 1928]. Like garage rock of the 1960s, it was simple music played with so much irreverence that it proved irresistible—to youth shaped by a world picking up speed, urban industry and the edge of WW1. This sort of music was not new to New Orleans folk, but to most of the country it was a sensation, the *New York Times* describing it as “the latest craze that’s sweeping the nation like a musical thunderstorm.”

## GUITARIST RUSSELL MALONE ON KENNY BURRELL

“I remember one time, about 20 years ago, me and [guitarist] Peter Bernstein were doing a tribute to Kenny. I thought we played pretty well that night. But then Kenny came out and we played that Clifford Brown tune ‘Sandu’. And Kenny played *one note*. And there was that big sound. He put us in our diapers that night, man. All we could do was shake our heads.” From “Back To Basics,” by Allen Morrison, in *JAZZ TIMES*, AUGUST, 2016.

## OUTSTANDING LINEUP FOR BACH’S SPRING SERIES

The Bach Dancing & Dynamite Society management has announced a very attractive slate of eight concerts for its spring season. The John Santos Sextet kicks off the series on Sunday March 26. All concert dates are Sundays, and shows start at 4:30pm. Here’s the full lineup:

- March 26 John Santos Sextet, with Kenny Washington (vocals) and Anthony Blea (violin)
- April 2 Vocalist Denise Donatelli and Quartet
- April 9 Joe Lovano Classic Quartet
- April 30 Etienne Charles Creole Soul Sextet
- May 7 Gerald Clayton Trio
- May 14 Joe Locke Trio
- May 21 Billy Childs Quartet
- May 28 Mitch Woods and His Rocket 88s

Tickets went on sale March 3. [www.bachddsoc.org](http://www.bachddsoc.org). Spring is the best time to make the trip to the coast, as traffic on Rte. 92 is less than during the pumpkin season or the mid-summer beach forays. The Pete Douglas Beach House is a handsome concert coastside venue, with great views of the ocean, sunset, etc. in El Granada, just off Route 1, a few miles north of Half Moon Bay.



# JOIN PAJA

Mail your check to Palo Alto Jazz Alliance  
P.O. Box 60397 • Palo Alto, CA 94306

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

New subscriber  Renewal  This is a change of address

Annual dues, \$35 for individuals \$ \_\_\_\_\_

Annual dues, \$50 family (two persons) \_\_\_\_\_

Additional contribution to support jazz education \_\_\_\_\_

Total enclosed \$ \_\_\_\_\_

PHILANTHROPY

# The Jazz Age

The Palo Alto Jazz Alliance strives to preserve this timeless genre for all to enjoy.

**D**ixieland, classic jazz, mainstream swing, bop, hard bop, post-bop, avant-garde and fusion are all styles of jazz, a music genre dating back to the 1920s Jazz Age with artists like Louis Armstrong and Jelly Roll Morton. Jazz has evolved over the decades, influenced by the swing sounds of big bands like Benny Goodman that dominated the 1930s, '40s and '50s to the smooth soulful interpretations by legendary artists like Miles Davis, Dave Brubeck, and the Marsalis brothers (Winton and Branford).

But some music critics predict the future of jazz is nonexistent, pointing to its declining popularity over the past 20 years. Yet others insist jazz will survive as long as musicians have a need for self-expression.

"If you think jazz is dead or dying, just Google 'Jazz Festivals'," says Stuart Brewster, board chair of the Palo Alto Jazz Alliance

**Soulful Sounds**

and die-hard aficionado. Indeed, most major cities—New Orleans, Chicago, New York, Nashville, Atlanta, San

Francisco, just to name a few—host annual jazz festivals, as do smaller, tourist hot-spots like Telluride, Park City, and Monterey.

And, Hollywood is doing its part to keep jazz alive with films like *Bird*, about Charlie Parker, *Ray*, about Ray Charles, *Whiplash*, about an ambitious jazz student and his abusive instructor, and most recently, the critically acclaimed movie *Miles Ahead*, a biopic about jazz trumpeter Miles Davis, which critics predict will earn Don Cheadle an Oscar nomination for Best Actor in the title role.

The Palo Alto Jazz Alliance (PAJA), a nonprofit group of local music enthusiasts, dedicates its resources to promoting the history and appreciation of this genre through both performance and education. PAJA has been supporting jazz education on the Peninsula since 1992, and as a recent recipient of the Menlo Park Grant for the Arts, hopes to bring more live performances to the local stage.



The Arts Grant is designed for organizations looking to perform at the Menlo-Atherton Performing Arts Center, a professional-grade theater with 492 seats and high-quality sound and lighting, an orchestra pit accommodating up to 80 musicians, and a full lobby and box office. Grants are awarded to organizations that help strengthen the local community and provide material appropriate for all ages, races, and religions, explains Menlo Park's Recreation Program Director Matt Milde.

Funded exclusively by member contributions and community donors, PAJA helps fund scholarships for local music education institutions like the Stanford Jazz Workshop, and helps pay for music directors or teachers for school courses or student concerts. PAJA also sponsors live performances by professional jazz musicians like Shorty Rogers, the Woody Herman Big Band, and most recently, Benny Green, a Berkeley native and renowned jazz piano virtuoso.

"It's always been PAJA's mission to support jazz education in the schools," explains Brewster, pointing to its contribution to the jazz band program at Alum Rock School District in East San Jose. "Our funds helped provide scholarships for students to attend the San Jose Jazz Summer Camp," Brewster says. "It is heartwarming to see so much enthusiasm and commitment by the Alum Rock students."

It's this very commitment that PAJA hopes future generations of jazz enthusiasts will embrace for decades to come. ♦ —JILL LAYMAN

For more information about becoming a Palo Alto Jazz Alliance member or to make a donation, please visit [www.pajazalliance.org](http://www.pajazalliance.org).



## THE JAZZ BUFF GOES TO THE NEWPORT BEACH JAZZ PARTY

*By D. Michael Griffin*



Carl Saunders, trumpeter extraordinaire

Welcome to sunny Southern California. . .not! “Oh, well, we didn’t come down here for the weather,” I told my roommate Stuart Brewster. Jazz is the name of the game at the Newport Beach Jazz Party and we were here for a winter break to take in the 17<sup>th</sup> edition of this alternative to The Jazz Cruise. Many of the musicians from the Cruise play NBJP, so if the cost or schedule of The Cruise doesn’t fit, the NBJP is your winter jazz solution.

Big bands get a lot of attention here, but there are plenty of small groups on exhibit throughout the four-day run. Musicians are rotated into different ensembles, mix and match style, particularly for a core group of a dozen stars that got a lot of stage time. To me the star of stars is Jeff Hamilton, perhaps the most accomplished drummer on the planet. He’s a magician with brushes, and switches seamlessly to his sticks when the tune heats up. He’s totally aware of what his band mates need from their drummer.

Players that I found of note (and there were plenty): NY pianist Larry Fuller (new to me, but a veteran who has played with Ray Brown, Jeff Hamilton, John Pizzarelli and others); Tamir Hendelman, who’ll be appearing April 1 at PAJA’s gig at CSMA in Mountain View; and the ever-versatile Shelly Berg. Trumpeters Carl Saunders and Gilbert Castellanos were impressive, as usual. And bassist Jay Leonhart sang his hilarious songs from the road—“How To Take A Bass On A Plane” and “Dizzy Doesn’t Know My Name.”

Tenorman Scott Hamilton was much in evidence, sometimes playing to outstanding effect, sometimes not. When he was “on” his ballads were primo, right up there with Houston Person (who played a few sets on Sunday). Personally I preferred Harry Allen’s uptempo tenor style, but we only heard him once. Drat.

Of the six big bands my favorite was Goodwin’s Big Phat Band, an astonishingly tight ensemble whose entries were light-switch quick. These guys played a killer “Rhapsody in Blue” in their outstanding tribute to 93-year-old Sammy Nestico, who appeared on stage. Also great was the Cal State Fullerton band playing Woody Herman charts that electrified the room. These kids are beyond good, fun to watch and hit Thundering Herd style right on the head!

As to the eight vocalists, I’ll single out two: Barbara Morrison, with her cute, flirty cabaret act, and Ann Hampton Callaway, who was her usual theatrical self. Say what you will about her stage persona, Callaway has a helluva voice. When she plays The Cruise, she just rocks the room, but for me, a little Ann goes a long way.

It’s a shame just to write about the tip of the NBJP iceberg, so you should consider going next year to Orange County to catch this scene live for yourself. Fifteen PAJA peeps say you can’t go wrong. Shirley Douglas invited Tamir Hendelman into our group photo on page 1 of this issue. He’s standing next to me, ye olde Jazz Buff.



Shirley Douglas and Barbara Morgan at Newport Beach (Karl Robinson photos)

PAJA PRESENTS

## THE TAMIR HENDELMAN TRIO WITH VOCALIST JACKIE RYAN

*Saturday evening, April 1, 7:30pm*  
*Community School of Music and Arts (CSMA)*  
*Finn Center, Tateuchi Hall*  
*230 San Antonio Circle, Mountain View*



Tamir Hendelman

*TAMIR HENDELMAN* is one of the giants of contemporary jazz piano. He is a linchpin (for more than 15 years now) of the Jeff Hamilton Trio, thought by many to be the best piano trio in the business. He is also the pianist for the Clayton-Hamilton Jazz Orchestra, and has performed with many of the major names in jazz. One special gig was for Barbra Streisland's last intimate nightclub performance at the Village Vanguard in New York in 2009.

Tamir's trio is completed by *Alex Frank* on bass and *Dean Koba* on drums, two young artists making names for themselves in Los Angeles and beyond. Tamir is a Resonance Records recording artist, and the trio performs widely in the U.S. and abroad.

We are very fortunate to have *JACKIE RYAN* performing with the Hendelman Trio. Called "one of the outstanding jazz vocalists of her generation," by critic Christopher Loudon in *Jazz Times*, Jackie, with her "astonishing contralto voice" (*DownBeat*), has headlined at all the major jazz venues, from Birdland in New York to Ronnie Scott's in London, and has sung and recorded with the likes of John and Gerald Clayton, the late Toots Thielemans, Benny Green, Eric Alexander, and many, many more. This is a match made in jazz heaven, and we suggest you get your tickets early, as this special concert is certain to sell out.

Tickets are \$45 general, \$35 PAJA members, \$15 students, and are available now by mail from PAJA Tickets, c/o Fox, 294 Tennessee Lane, Palo Alto 94306 (check only, please), and at these outlets: Peninsula Music & Repair, 4333 El Camino Real, Palo Alto; The Record Man, 1322 El Camino Real, Redwood City; Vinyl Solutions, 151 W. 25th Ave., San Mateo; and Groove Yard, 5555 Claremont Ave. in Oakland (cash or check only).



Jackie Ryan

## THE JAZZ PERISCOPE *Selected gigs for March & April, 2017*

### YOSHI'S OAKLAND *www.yoshis.com/oakland*

3/14, 15	Spyro Gyra .....	8pm
3/21, 4/11	Tommy Igoe Groove Conspiracy.....	8pm
3/23	Grace Kelly .....	8pm
3/24	Stanley Jordan.....	8, 10pm
3/31-4/2	Rachelle Ferrell	
4/3	Michael O'Neill, w/Kenny Washington, etc.....	8pm
4/15-16	Lee Ritenour, w/Dave Grusin .....	
4/27	Kurt Rosenwinkel Sextet.....	8pm
5/2	Helen Sung .....	8pm

### SF JAZZ CENTER *www.sfjazz.org/center*

3/12	Brad Mehldau solo piano .....	8pm
3/16-19	Cecile McLorin Salvant	
3/16	Kristen Strom plays Getz's "Sweet Rain".....	8, 9:30pm
4/27-30	Wayne Shorter Quartet .....	
5/4	Gerald Clayton Trio .....	7, 8:30pm

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

3/5	Miguel Zenón Quartet.....	4:30pm
3/26	John Santos Sextet, with Kenny Washington, etc.....	4:30pm
4/2	Denise Donatelli and Quartet.....	4:30pm
4/9	Joe Lovano Classic Quartet.....	4:30pm
4/30	Etienne Charles Creole Soul Sextet .....	4:30pm

### KUUMBWA JAZZ CENTER *www.kuumbwajazz.org*

3/13	Cecile McLorin Salvant .....	7, 9pm
3/27	Joshua Redman, etc.—Still Dreaming.....	7, 9pm
4/21	Julian Lage, etc.....	7, 9pm
4/27	Barbara Dane, with Tammy Hall	

### SAN JOSE JAZZ *www.sanjosejazz.org*

#### ANGELICAS 863 Main St., Redwood City *www.angelicasllc.com*

Every Tuesday evening Jazz on Tuesdays, w/Berthiaume & vocalists

3/8	Rick Ferguson piano, w/ Kay Kostopoulos.....	7pm
3/11	Pete Escovedo Latin All-Stars.....	8:30pm
3/26	Mike Galisatus Big Band, w/Duane Lawrence.....	7pm
4/22	Rebecca DuMaine, w/Dave Miller Trio .....	8:30pm

#### CAFÉ STRITCH, 374 S. 1<sup>st</sup> St., San Jose *www.cafestritch.com*

#### CAFÉ PINK HOUSE, 14577 Big Basin Way, Saratoga 408/647-2273

3/19	Sandy Cressman Group .....	6pm
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#### SAVANNA JAZZ, 1189 Laurel St., San Carlos 415/624-4549 *www.savannajazz.com*

3/12, 4/9	Octobop	
4/1	Rebecca DuMaine & Dave Miller Trio .....	8pm

#### STANFORD UNIVERSITY Campbell Recital Hall

3/5	Stanford Afro-Latin Jazz Ensemble.....	7pm
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