

## FROM THE CHAIR

The wine was fine, the music sublime. The crowd was grand, all went according to plan.

What am I talking about? Why, the PAJA Annual Free Member concert held at the Community School of Arts and Music in Mountain View on Sunday afternoon, August 21. This good neighbor made their patio available to us for what became a mellow afternoon of camaraderie and beautiful music.

There were 90 members and guests present, including some friends of one member who were visiting from Portsmouth, England. Earl Dworkin, a long time member, brought his daughter Stefanie, a professional photographer who lives in New York City. Some of her pictures appear in this issue of the BUFF.; others can be found on our website. Plus it was the birthday of Judith Kays who did a celebratory dance with her daughter-in-law, Jen. Fun, fun.

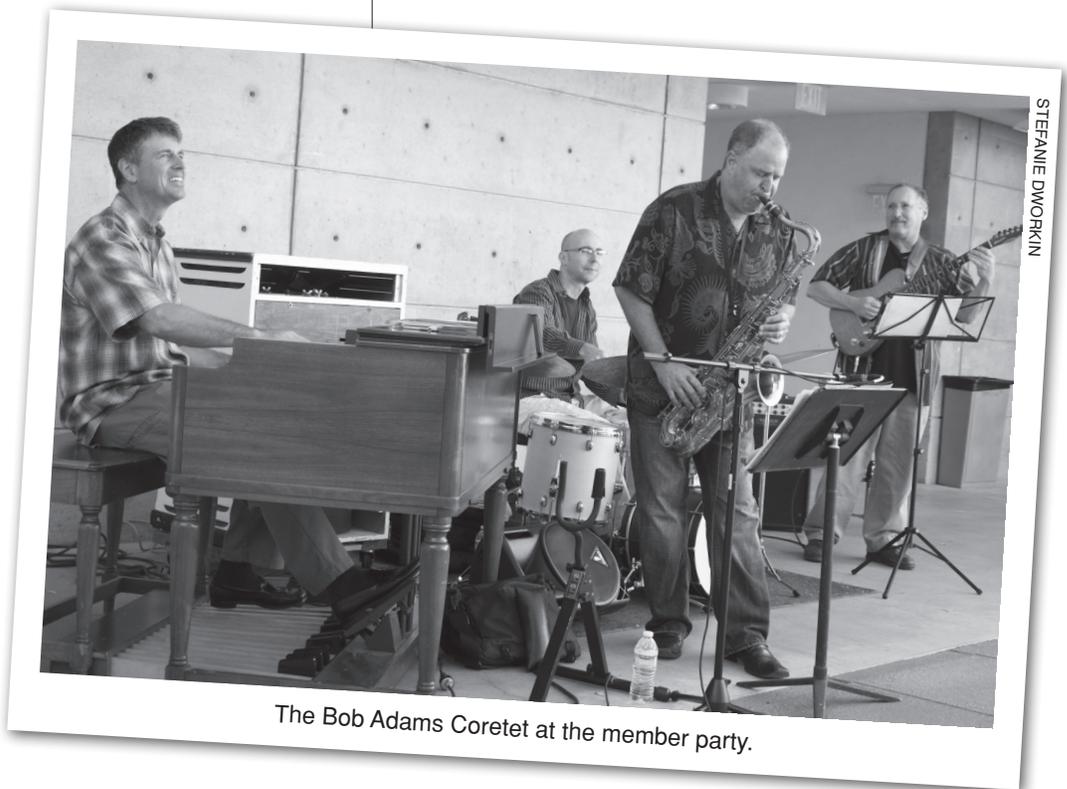
The ever miraculous Herb Wong brought forth a fine team of musicians. This consisted of Bob Adams on a Hammond B3 organ, Joe Oliveira on tenor sax, Tim Volpicella on guitar, and Jason Lewis on drums. Their selections were varied with each providing a moment in time for listening joy and reflection. They ended with a pulsating version of "All Blues," which sent us all on our way with a spring in our step.

None of this would have happened if it were not for the efforts of various volunteers: Max and Lori Jedda

for the wine service, Larry and Trina Lovercheck for the food table, Patty Boyle for her organizational work and the pictures from last year's party, Shirley Douglas, Arlene Leslie and Margaret Larson for check-in, Ben Deovlet for arrangements with the school, Susanne Williams for helping at the food table, and to all the others who pitched in. Thanks so much to all hands.

Thanks also to those who made a cash donation to help offset some of the costs.

Our party closes out a summer full of a variety of jazz events for me. I heard so many new sounds at several Stanford Jazz Festival events, and especially enjoyed the Brazilian singer Milton Nascimento. And there were the concerts at the Stanford Shopping Center, Town & Country Center in Palo Alto, the gigs in Redwood City (Jazz on Main) and finally the San Jose Jazz extravaganza. I didn't get to everything I intended to, but I am encouraged that there are folks out who want to hear and learn more about jazz. We need to find more ways to keep this audience growing and get connected to PAJA.



The Bob Adams Coretet at the member party.

PAJA has completed another year of successful concerts and parties and also been able to make significant grants to further jazz education. (See the fiscal year financial statement and the breakdown of organizations we made contributions to later on in this issue.)

Thank you for your continued support as we move on to 2012, our twentieth year.

C. Stuart Brewster  
Chair

## NOVEMBER CONCERT

Fasten your seat belts and prepare for a terrific evening of straight-ahead jazz vocals backed by a swinging big band. Herb Wong has arranged for the hot **Oster-**



**Welker Jazz Alliance**, featuring singer **Jeff Oster** and trumpeter/band leader/arranger **Peter Welker**, plus **Andrew Speight** on alto (!), for PAJA's next concert. If you haven't heard of them, you certainly will in the future, as the two albums they have released so far are making a solid impact on the national jazz scene. Their recent August gig at Yoshi's Oakland was standing room only—the best and most enthusiastic crowd they've had all year.

It will be a stellar evening of big band vocals, with swinging versions of standards and jazz classics. Oster has been likened to Mel Torme, Chet Baker, Jackie Paris, and Mark Murphy—but he has his own distinctive voice, and he's an accomplished scatter, as well. If you are lamenting the lack of good male jazz vocalists on the current scene, lament no more. Oster is the real deal!



As an added bonus, singer **Deborah Winters** will also be on hand. Deborah has just completed an album with the Welker band. Herb Wong says both singers are "sensational!"

It looks like the event will take place on **Friday evening, November 18, at the First Congregational Church in Palo Alto**, corner of Embarcadero and Louis

Road. But stay tuned for final details, with our first mailing to go out in early October.

## SJW BACKSTAGE TOUR REPORT

The personable development director of the Stanford Jazz Workshop, Maggie Andrews, was kind enough to conduct another backstage tour of SJW for PAJA members and it was an eye-opening and highly enjoyable experience for the seven of us who went along: Stuart Brewster, Ron and Katoko Sax, Herb Wong, Michael Griffin, Lew Creary and Ed Fox. We visited and observed the classrooms of Andrew Speight (The Language of Bebop) and Larry Grenadier (Duos, Trios and More). Speight, the illustrious altoist and member of the San Francisco State faculty, couldn't have been more articulate in his explanation of what makes bebop different from other jazz genres. His passion for bop as an advanced form of jazz was obvious, and was amply illustrated by his playing of passages from classic bop numbers. And then he showed how a member of the "cool school" would play something like "Confirmation." All very illuminating. We could have also stayed all day listening to the combos at Duos, Trios and More. First it was Joe Lovano, with Grenadier and Greg Hutchinson, and then Bad Plus pianist Ethan Iverson took over as the trio soloist. Next came George Cables as the pianist, playing a silken version of "Alone Together." All this was to demonstrate how small groups work together and pick up on each other's tempos and nuances.

Then we were treated to three different working groups of students. First was Victor Lin preparing a student quintet for their recital number, then drummer Greg Hutchinson working with his student quintet. And finally it was the vocalist workshop, conducted by Madeline Eastman. We heard one male resident on a satisfying rendition of "That's Life," (with four backup singers) and a female singer with quite impressive pipes on "I Loves You, Porgy"—an effort that had us all spellbound. Madeline called it "stunning." It was cool to see how Madeline supported and encouraged the singers. I wanted to get up and belt one out myself.

There were almost 600 students this year. The first two weeks is the jazz camp, pretty much for middle and high school aspirants. The final week is the residents—more advanced students and adults (we were struck by how many older people were in the classrooms—not just high schoolers or collegians; some amateur or even professional musicians take the workshop to improve themselves or just learn more about their music).

More than \$100,000 went for scholarships this year. PAJA's share of that was relatively small, but the tour reinforced to us how important our contribution is—and what a worthy cause SJW is. According to Maggie Andrews, 17%

of the 582 Workshop attendees this year received partial or full scholarships.

## FRED ASTAIRE AND JAZZ



"Astaire (1899-1987) couldn't stand to think of himself as the embodiment of terpsichorean romance or a pin-up boy for love-starved shopgirls. His self-image was something more like a musical athlete, in the mold of the great jazz soloists of the swing era, such as saxophonist Coleman Hawkins or trumpeter Roy Eldridge. He valued their

spontaneity, individuality and musical machismo... Fred Astaire never lost his feeling for jazz and the blues. Tony Bennett once told me about a conversation he had with Astaire in the mid-70s, during which the legend mentioned that he had recently turned down a fantastic sum of money to perform in Las Vegas. He was too old, Astaire said. He would never dance again. But after Bennett left the room to answer a phone call, he returned to find Astaire dancing to a record by blues shouter Big Joe Turner. 'I can't help it,' Astaire said. 'When I hear that beat, I just have to move to it.'" Will Friedwald, reviewing the book *Music Makes Me: Fred Astaire and Jazz*, by Todd Decker, in the *Wall Street Journal*, July 9-10, 2011.

"Can't act. Can't sing. Balding. Can dance a little." MGM summary of Fred Astaire's first screen test. From *Better Than It Sounds*, compiled and edited by David W. Barber.

## KEN COBB—JAZZ SUPERFAN

Many PAJA members know Ken or have seen him at local concerts. By day he's a technical manager at NASA, but in his other life, he is Jazz Superfan. In 2010 he flew to New York (where it's at for jazz) 24 times to indulge his jazz habit—220 gigs in all.



Last Memorial Day weekend he attended 11 different gigs at eight different venues, including such as the Cedar Walton Quartet at Iridium, Ernestine Anderson (with Houston Person) at Dizzy's, the Kenny Barron Quartet at Birdland, the Joe Locke Quartet at Kitano, the Stanley Clarke Group at the Blue Note, and the Roy Hargrove Quintet at the Village Vanguard. For an interview with Ken, see the PAJA website: [www.pajazzalliance.org](http://www.pajazzalliance.org).

## THE PAJA LISTSERV

Got some pet peeve or want to get something off your chest about jazz? Or have you just seen a performance that you'd like others to know about? Or read a book about jazz you think other fans would like? PAJA has an e-mail group connection, monitored by Michael Griffin, that enables participants to receive and exchange information and performance reviews, sell unused concert tickets, post assorted opinions about jazz topics and read late-breaking jazz news about upcoming events, or whatever. Sign up for <PAJAJazz> and you can join in the fun by putting your two cents in, or just "lurk" and listen. You'll be glad you did. Just send an e-mail to [PAJazz@egroups.com](mailto:PAJazz@egroups.com) and you'll be "in," so to speak.

## LAST CALL FOR HERB WONG'S FALL COURSE

Herb's Palo Alto Adult School course this fall is entitled "Trumpet Kings, Part I—Featuring Roy Eldridge." The course runs over seven consecutive Tuesday evenings, starting September 27, finishing November 8. The fee is \$120 and the classes will be held at Palo Alto High School, Room P10 (portable classroom). There's still time to sign up before the 27<sup>th</sup>.

## ANDY AT SAN JOSE

*Our intrepid reporter/photographer Andy Nozaka provides some cogent observations on the recent San Jose Jazz Festival (August 12-14). For another report on the festival, see "Impressions of San Jose" on our website. The site's Photo Gallery has several of Andy's photos at San Jose.*

### Saturday:

Brenda Wong Aoki/Mark Izu and Friends presented "Kabuki Cabaret." Japanese ghost legends, told by masterful storyteller Aoki, with original music by Izu—an Emmy-award-winning composer, arranger, and bassist. The septet of musicians/dancers presented a reimagined fusion of Japanese and Western music propelled by a jazz-flavored beat. The program was warmly received by an enthusiastic crowd.

**The Sylvia Cuenca Trio.** A longtime veteran of the NY scene, drummer Sylvia Cuenca (who grew up in San Jose) returned headlining a Hammond B3-sax-drums trio. Cuenca is a straight-ahead, high-energy timekeeper. Able tenor saxophonist, John Gross, was a last-minute replacement. Jared Gold, also in from NY, is among the latest generation of B3ers bringing new life to the genre.

**Sophie Millman Quartet.** Ms. Millman is a young, capable vocalist who rarely ventures outside of prescribed boundaries; I suspect her commitment wavers between jazz and pop. She was backed by a very fine trio led by pianist/music director Paul Shrofel. To these ears, Shrofel

was a revelation, providing the very ideal of sensitive accompaniment for Ms. Millman.

**Dena DeRose Trio.** Dena, of course, is a fine post-bop genre artist as both pianist and vocalist. Her scatting on up-tempo numbers was a highlight of her set. First-call musicians Peter Barshay (bass) and Akira Tana (drums), provided sterling accompaniment.

**Sunday:**

**Alessandro Penezzi Duo with Alexandre Ribeiro.** The duo of guitar (Penezzi) and clarinet (Ribeiro) was surely the surprise highlight of the festival. Both Brazilians are classically trained, and they brought energy and spirit to rhythmically driven, classically flavored compositions. I suspect that few in the audience had ever heard of either artist, but no matter. One does not quibble as to whether this is jazz, flamenco, classical, or whatever—it is great music and one surrenders to the moment.

**Michael O'Neill Quartet, with Kenny Washington.** A fine straight-ahead post-bop quartet, led by O'Neill on reeds. The addition of the irrepressible singer Kenny Washington added immeasurably to the proceedings with his commitment to singing Broadway and jazz standards, scatting inventively, and bubbling joy in his inimitable way.

**Miguel Zenon Quartet.** Zenon is a 33-year-old, gifted Puerto Rican-born saxophonist, composer and leader. In his relatively brief career, he has received a MacArthur genius grant, a Guggenheim grant, and was designated a Kennedy Center Jazz Ambassador (2003). He is currently a member of the SFJazz Collective. He chose to showcase his arrangements and original compositions paying homage to his Puerto Rican heritage. He possesses a gorgeous tone with little vibrato and wove long sinuous lines in an impassioned manner throughout his compositions.

**Alfredo Rodriguez Trio.** Rodriguez is another in the lineage of remarkable Cuban pianists in contemporary jazz. "Discovered" by and now under the aegis of Quincy Jones, Rodriguez bids fair to attain the status of the likes of Msrs. Hancock, Jarrett and Corea. Having formidable technique and playing as if possessed, Rodriguez soon had the audience won over.

Considering that the general admission of \$20 for a day pass covers four sets (90 minutes each) of great music, this is surely a great bargain. Can San Jose be too far to drive? /Andy Nozaka



ANDY NOZAKA

Sophie Millman

**THE SAN JOSE JAZZ FESTIVAL**



ANDY NOZAKA

Kenny Washington with the Michael O'Neill Quartet.

**SAN JOSE STATE JAZZ MUSIC LIBRARY**

Shirley Douglas tips us to the Jazz Music Library at San Jose State—"the most comprehensive collection of jazz

available online with thousands of artists, ensembles, albums and genres. Jazz tracks are integrated with all of Alexander Street's award-winning online music listening and reference collections. Check it out next time you're in the area. It's located at 4<sup>th</sup> St. and San Fernando in a beautiful well-lighted building with loads of materials and collections (including the second largest collection of Beethoven music and memorabilia—after Bonn, Germany's collection!).

## PAJA FINANCIAL REPORT Fiscal Year ending June 30, 2011

Receipts:	
Dues	\$5,675
Donations	3,647
Newsletter advertising	105
Concert receipts	<u>20,002</u>
<b>Total receipts</b>	<b>\$29,429</b>

Expenditures:	
Printing, postage (Jazz Buff)	1,825
Other (insurance, member party, supplies, etc.)	3,458
Grants paid out	7,150
Concert expenses	<u>17,170</u>
<b>Total expenses</b>	<b>\$29,603</b>

**Net -\$174**

### Grants, July 1, 2010 to June 30, 2011

Stanford Jazz Workshop	\$2,000
Fdn. for Fine & Performing Arts, San Mateo County	1,100
Stanford Jazz Workshop	2,000
San Jose Jazz Summer Camp scholarships	1,300
FM Radio 91.1-KCSM	250
Stanford Jazz Workshop	<u>500</u>
<b>Total</b>	<b>\$7,150</b>

You'll note that \$4500 was awarded during the fiscal year to the Stanford Jazz Workshop. That was a relatively small percentage of the more than \$100,000 SJW raised for full and partial scholarships, but was still much appreciated by SJW.

### HALLOWED BE THY NAME

Trumpeter, composer-arranger Valery Ponomarev is a Russian émigré now based in New York. He came to the West in 1971 and played with Art Blakey for five years. He now has his own big band which concentrates on arrangements of Jazz Messengers charts. The band's name is Our Father Who Art Blakey.

### UPCOMING MUSIC

Well, the summer is over and it has been a great one for jazz in our area, with outstanding festivals at Stanford and San Jose, and various cities and venues hosting summer concert series. So, now it's mainly back to the club scene for good music. Here are some events that look like winners.

### MORE FROM THE MEMBER PARTY



Birthday girl Judith Kays boogies with daughter-in-law Jen Adams (wife of organist Bob).



A lovely day for good music.

