

FROM THE CHAIR

Sorry I wasn't able to share my thoughts in the last *Buff*, but I was away enjoying myself on a wonderful trip through Norway and Sweden, ending up in Copenhagen for a few days at their renowned jazz festival. The time in Copenhagen was extra special since Michael Griffin, editor emeritus of the *Buff*, was there, as well as Michael Flicker and his wife Nanette, who is Danish. The Flickers, former residents of Palo Alto who now live in New York, were spending the summer in Denmark. Flicker was one of the founders of PAJA and continues to provide us with legal guidance from time to time.

One night we all went to Montmartre, a well known club which has hosted many jazz greats over the years. We knew little about the performers, though Michael Flicker said the drummer was highly regarded—the second best drummer in Denmark. It turned out to be a spectacular gig. The pianist, Iiro Rantala, was Finnish, the bassist—Lig—was German, and Morten Lund on drums was Danish. The violinist was Adam Baldych, nationality unknown. We were enthralled. It simply shows there is amazing talent out there—performers we've never heard of, and that we should keep open ears at all times.

Speaking of something different, PAJA has made a donation to support the Gunn High School (Palo Alto) string orchestra and their performance of a special jazz piece by composer Wayne Horvitz at the Midwest Clinic in Chicago this coming December. This is a major invitational conference of music educators, and the folks at Gunn, headed by instrumental music department director Sandra Lewis, are delighted they've been invited to perform. We at PAJA feel it's important, not only to provide scholarships for music students, but to also help give them opportunities to perform in various locations.

September means that students are back to school and the Monterey festival will soon be here. Where did the summer go? Make sure to keep in mind our *free* member party Sunday afternoon, October 6th, at the Palo Alto Art Center on Newell. Come and hear some jazz with the Dave Miller Trio and lovely vocalist Rebecca DuMaine, have a glass of wine and talk with fellow jazz supporters. We'd be especially interested to hear your thoughts on how we can

improve PAJA. We operate at a time when even the most successful enterprises need to be sensitive to the winds of change. It's not just that we want to grow, but that we may have to continually reinvent ourselves in order to survive. So, corner me or one of the other Board members and tell us how we can better serve the membership, gain new members, and find additional funds so that we can put on major jazz concerts and continue to support jazz education. We need your input.

In continued appreciation,
C. Stuart Brewster

STANFORD "BACKSTAGE" TOUR

Thanks once again to Stanford Jazz Workshop Development Director Maggie Andrews for hosting another tour for PAJA members (July 24) to give us an idea of what goes on in those SJW classrooms. Eight of us had the enlightening experience of sitting in in classes with Lynn Grunewald Speakman (musicianship), Joe Gilman (theory), Sandy Cressman (vocalists), Victor Lin (combo practice) and a percussion session.

Watching and hearing the students play and interact is inspiring and makes you realize how talented some of these kids are. There are two weeks of The Jazz Camp (ages 12-17), with a little more than 200 students each week (some stay for both weeks). New this year was a one-week Jazz Day Camp for middle school students and there were 60 of them this year. The Jazz Camp board, room and tuition comes to more than \$2,000 a week, but there is more than \$100,000 available for scholarships, since there is a strong commitment to engaging kids from many different backgrounds. Every student gets a 25-minute private lesson during the week from one of the faculty, and that could be someone like pianist Joe Gilman or vocalist Madeline Eastman.



PAJA has been a long-time

Sandy Cressman

contributor to the SJW scholarship fund. When you pay your dues, make a contribution, or attend one of our concerts, some of those received funds will eventually end up with SJW, San Jose Jazz's summer youth program, or other causes associated with jazz education.

HERB'S BACK

Herb Wong is ready to resume his Palo Alto Adult School class and he will do "A Centennial Tribute to Bandleader Woody Herman" for the fall term. The class will run from October 1 to November 12 (7 weeks), Tuesday evenings, at Palo Alto High School, Room P10. The cost is \$127. The contact info is Palo Alto Adult School, 50 Embarcadero Road, Palo Alto CA 94301. Phone 650/329-3752. This information is available on the Palo Alto Adult School website: www.paadultschool.org. Click on "Music." Those who are AT&T customers may have trouble accessing the website, unfortunately, but the school says they are working on it.

PAJA FINANCIAL STATEMENT

PAJA's fiscal year ended June 30. Here is the financial report, July 1, 2012 to June 30, 2013:

Receipts

Dues	\$6,230
Other	50
Donations	2,905
Event receipts	<u>13,779</u>
Total receipts	\$22,964

Expenditures

Printing, postage (Jazz Buff)	1,892
Other operating expenses	4,577
Grants	8,850
Event costs	<u>12,199</u>
Total expenditures	\$27,518

Other operating expenses include liability insurance, free member party expenses, website costs, ASCAP and BMI fees, supplies, etc. Bank balance as of June 30, 2013 was \$13,403.

JUDY, GERRY, LORRAINE AND MAX

"I can remember going to dinner at Judy Holliday's apartment in the Dakota with Max [Gordon, proprietor of the Village Vanguard, and Lorraine's husband] in the early 1960s. She was involved then with the baritone saxophonist Gerry Mulligan. We had this wonderful dinner in this gorgeous apartment. . . And Judy's mother was there. After dinner, Judy and Gerry went into the music room with Max to play something for him. And I would be up sitting on the couch with Mrs. Tuvim. 'So,' she said

to me from her very soul, 'why couldn't Judy find a nice Jewish man like Max?'. . I said to her, 'Mrs. Tuvim, Judy can have Max. It's okay. I'll take Gerry Mulligan.'" From *Alive At The Village Vanguard: My Life In And Out of Jazz Time*, by Lorraine Gordon, as told to Barry Singer.

BRUCE POWELL LAMENTS

Bruce Powell is a well-known local jazz supporter and promoter, a former PAJA board member. He recently sent this note to the *Jazz Buff*:

I first read DownBeat in 1947 and vividly remember the cover of Peggy Lee in a peasant blouse which caused a bit of a stir at that time. I went on to Metronome and other elements of the jazz press. Recently, I thought I should get up to date on the latest movers/shakers in the jazz world and reconnected with DownBeat. I have listened to jazz all my life on records, on the radio, etc. and have attended hundreds of live performances. I consider myself an aficionado. I support PAJA, San Jose Jazz, Stanford Jazz, KCSM, and other jazz groups, and I know a lot of local and national performers personally.

So, I subscribed to DownBeat again. In reading the past four issues, I find have never heard of half the groups and artists reviewed (DownBeat's east coast bias?). The last issue had the 61st critics' poll and I am anguished and frustrated that the music that I love seems to have "passed me by." I don't buy CDs much any more, so I'm not hip to the new groups. The poll winners amaze me. Does everyone really believe that Rudresh Manhanthappa is the finest alto player around? And of course I've not heard of most of the "Rising Stars," although some of them seem to me to have "risen" long ago, like Karrin Allyson and John Hollenbeck.

Many of the winners were well-recognized jazz greats, like Wayne Shorter (Jazz Artist of the Year) and Wycliffe Gordon and Joe Lovano, but Vijay Iyer is #2 on piano (after Jason Moran), ahead of many long-time greats. And he's also #2 on Jazz Artist of the Year list. Iyer did play at the San Jose Winter Fest and the comments I heard were that he spent two sets searching for a melody. And 20 drummers are on the list, and there's no Jeff Hamilton. WTH! I am asking DownBeat are all the critics from New York?

I, and many PAJAns, like Bruce are, let's say, person-ages of advanced years. Many of us depression babies are still steeped (or stuck) in the jazz of the 40s, 50s and 60s, and we know what we like. And of course that attitude is not always the best medicine for an ailing art form. It's hard for us to open our ears and hearts to some of the young turks



Vijay Iyer

IN THE OFFING

Some recommended gigs for September and October

YOSHI'S SAN FRANCISCO

Tuesday evenings	The Tommy Igoe Big Band
9/12	Trumpet Summit, with Brecker, Pelt, Henderson, Jordan
9/25	Jason Marsalis Vibes Quartet
10/1	Dayna Stephens
10/11	The Messenger Legacy, with Donald Harrison, Brian Lynch

YOSHI'S OAKLAND

9/14-15	Hiroshima
9/24	Mimi Fox Organ Trio
9/27	Gordon Goodwin's Big Phat Big Band
10/4-5	Earl Klugh
10/9	Christian McBride Trio
10/14	Jamie Davis, with Rory Snyder Band
10/30-31	Four Freshmen



Four Freshmen

SF JAZZ CENTER

9/21	Allen Toussaint
9/26-29	Regina Carter (with Kenny Barron, 9/28)
10/6	Dave Holland's Prism
10/10-13	SF Jazz Collective
10/24	Esperanza Spalding, Geri Allen, Terri Lyne Carrington

BACH'S DANCING & DYNAMITE SOCIETY, EL GRANADA

9/8	Grace Kelly
9/22	Carmen Lundy, vocalist
9/28	Vukovich—Blue Balkan Beyond Category Ensemble

KUUMBWA JAZZ CENTER, SANTA CRUZ

9/16	Dave Douglas Quintet
9/30	Dayna Stephens Group
10/3	Yellowjackets 7 & 9pm
10/7	Christian McBride Trio
10/14	Paula West
10/28	Patricia Barber Trio



Christian McBride Trio



Paula West

SAN JOSE JAZZ

9/25	Dann Zinn 4 at Lou's Village
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who are interested in expanding the music and honing the old cutting edge, and we hate to see our media, like DownBeat, captured by newcomers and wannabes. (Thank goodness for KCSM, The Jazz Cruise, and other outlets that play "our" mainstream jazz.)

But not long ago many of us, ourselves, were proponents of the new, of the avant garde: Kenton, Monk, Parker, Coltrane. For some of these it took us a little time to get on board, but now they're our standard bearers. So, don't we owe it to our beloved music of choice to try, to listen to the new voices and to think positively. Just imagine what those Viennese traditionalists thought hearing

Beethoven's "Eroica" Symphony for the first time.

We may know what we like, and there's still plenty of old mainstream jazz around, but unless we do make an effort and open our ears to the new stuff to some extent, we indeed will get "passed by." 'Twas ever thus. Musical preferences change, the young deplore the old folks' music, and vice versa.

The old *de gustibus* argument applies, but isn't there such a thing as "informed taste"? Many of us don't have much technical background in the music, so it may be difficult to appreciate what some of the newer folks are trying to

do. We are turned off by terms like "crossover" and "fusion"—just give us the "down the middle" music we love and have supported all these years. And it's not just tech-

nical background. I have heard some of the finest players in jazz say they are often bewildered by the new artists (even when they play with them).

But I, for one, would rather not be in the "if you don't understand something, oppose it" school. So, I will listen to Iyer, Robert Glasper, The Bad Plus, with the hope and expectation that they will speak to me eventually. What? Life is too short, you say? Well, I can't hold you down and force you to listen to Tineke Postma or Darcy James Argue. All I can urge is try it—give them a listen and think about what they're trying to do. It may help to keep you young./Ed Fox

OCTOBER 6—FREE MEMBER PARTY

Join us on Sunday afternoon, October 6, for another PAJA free member Party. Wine, other beverages, refreshments, and great music and conversation.



**SUNDAY AFTERNOON—OCTOBER 6
3-5PM**

Palo Alto Art Center, 1313 Newell Road

**Featuring the David Miller Trio,
With vocalist Rebecca DuMaine**

MISSION TO MOSCOW

In Moscow on business, I and several friends were able to visit the modern and attractive Igor Butman Jazz Club on August 9 and were pleasantly entertained by a fascinating young vocalist named Varya Vizbor, who is the granddaughter of Yuri Vizbor, a well-known Russian actor and singer. Varya (her group is called Vizbor V.S. Khutas--Khutas apparently did most of the arrangements) sang at least two songs in English. . . well, a vocalese version of "Caravan" and a neat rendition of "Fifty Ways to Leave Your Lover," which stuck in my head for days afterward. All other songs were in Russian, but all very listenable. Varya swings and has a very nice voice, but the really interesting thing about her act is the body language, particularly with her graceful hand and arm movements, coordinated with the music. Couldn't take my eyes off her. All in all a very pleasurable—and memorable—evening. If you'd like to see and hear her, Google the Igor Butman Jazz Club and then click on August 9 and you'll get a video of Vizbor V.S. Khutas./ Ed Fox

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SAN JOSE JAZZ SUMMER FEST HIGHLIGHTS

August 9-11, 2013

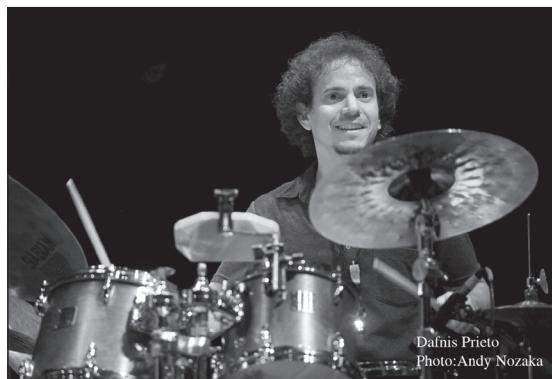
Review and Photography by Andy Nozaka

This year's festival featured 99 different acts spread over 11 venues. San Jose Jazz initiated a three-tiered ticketing system in which all attendees purchased a general admission ticket good for all outdoor events and a number of indoor events as well. In addition, an extra daily fee entitled one to most events at the San Jose Rep Theater. Finally, certain headliners featured on the outdoor Main Stage performed a second time at an indoor venue, again for an extra fee.

Some comments on a few of the featured artists follow.

Dafnis Prieto Proverb Trio

The Cuban-born Prieto was the recipient in 2011 of the coveted MacArthur Fellowship Award as well as two Latin Grammy awards in 2007. Possessor of an astonishing and inventive drumming technique, Prieto brings to bear his roots in Cuban music in creating new pathways in fusing with such popular music forms as rock, hip-hop and jazz. His current trio features Jason Lindner on keyboards and Kokayi Issa on vocals. At first an exciting group to hear, but not one yet capable of sustained interest; one feels that with his immense talent and creative drive, Prieto will have much more to offer in coming years.



Dafnis Prieto
Photo: Andy Nozaka

Grace Kelly Quintet

Previously heard in this year's Winter Fest, the 21-year-old saxophonist and vocalist brought in a new supporting cast. A protégé of Phil Woods, Kelly is a talented straight ahead player, but, in my opinion, still searching for her own "voice" on the saxophone. Also with added emphasis on her singing, undoubtedly for "cross-over" appeal, I'm uncertain where her career is headed at this point.



Grace Kelly
Photo: Andy Nozaka

Charlie Hunter—Scott Amendola Duo

Old Bay Area friends since the 1990's days of T.J. Kirk, these two guys simply enjoy playing together and communicate this joy to the listener. It's a combination of jazz, blues, soul and funk, always inventive, always searching for and finding that deep 'groove'.

Jim Norton and Brilliant Corners Play Bill Evans

Brilliant Corners is a 12-piece, pianoless ensemble playing arrangements by Jim Norton of pianist Bill Evans compositions. Norton, who grew up in Menlo Park and, I'm guessing, in his late 50's or early 60's, has been working on these arrangements on and off since high school days. Comprised of an all-star aggregation of Peninsula musicians, Norton's challenging arrangements with meter changes, multi-rhythms, and even a section, we are told, in the 12-tone theory of harmony of Arnold Schoenberg. A chamber ensemble playing heady arrangements – but still vibrant, accessible jazz.



Jim Norton
Photo: Andy Nozaka

Le Jazz Hot

Guitarist Paul Mehling's group played previously for PAJA in 2012 as the Quartet of the Hot Club of San Francisco. This group is a tribute band to the memory of the 1930's Quintet of The Hot Club of France led by famed Gypsy guitarist Django Reinhardt and violinist Stephane Grappelli. Mehling's group is a tightly knit ensemble and swings mightily, greatly abetted by the rock-steady rhythm guitar of Isabelle Fontaine and lyrical violin of Evan Price; one cannot help but be won over by this gem of a group.



Paul Mehling
Photo: Andy Nozaka

The Cookers

The name of the group derives from the Freddy Hubbard album "The Night of the Cookers" (1965), which also featured Lee Morgan and James Spaulding. Call it what you will, hard bop or post bop, the current group is a reunion group of some of its finest practitioners: Billie Harper, tenor sax; Eddie Henderson, trumpet; Craig Handy, flute and sax; Dave Weiss, trumpet & founder; George Cables, piano; Cecil McBee, bass; and Billy Hart, drums. I'm not convinced that this group is greater than the sum of its parts, but performances by Harper, Henderson and Hart (not a law firm) were sterling. The energy level of the 72-year-old, hard-swinging Billy Hart throughout the 90 minute set was amazing! This guy did not mail it in.



Billy Harper
Photo: Andy Nozaka

Stacy Kent

An American-born vocalist who established a solid career abroad in the UK and the continent, Ms. Kent was backed ably by her quartet featuring Jim Tomlinson, musical director and saxophonist, and Art Hirahara, piano. Kent, who has a large following here and abroad, presents a carefully orchestrated performance; her voice is but a whisper and dependent upon great presence and stagecraft. The goody twoshoes persona presented is a turn-off, I must say. Hirahara, who grew up in San Jose and has established a



Stacy Kent
Photo: Andy Nozaka



Eddie Henderson
Photo: Andy Nozaka

career in New York, continues to be a revelation to these ears.



FROM PHIL WOODS

Question to Phil Woods: "How do you keep that passion?" Phil: "Well, because it gives me such joy! I love doing what I do. I'm the luckiest man in the world! I do what I love to do, and I'm a success at it. I fly business class all around the world; I eat well; I love good wines; I love women. I just love the joy of visiting new countries and getting used to different civilizations, different ways, different forms of government, and how people live."

"I've always kind of envied people who don't have to play for a living, who play just for the fun of it. That's a pretty nice thing to have as a hobby. That's a great thing, not to have to depend on it. There were times when I was envious of that; it's a nice luxury to just enjoy the music and not worry about having to make a living doing it." Phil Woods, in *The NOTE*, Summer 2011.