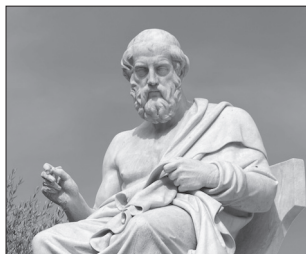


FROM THE CHAIR

MUSIC GIVES A SOUL TO THE UNIVERSE
WINGS TO THE MIND,
FLIGHT TO THE IMAGINATION
AND LIFE TO EVERYTHING
—PLATO

This insightful statement was recently put forth in the cartoon "Mutts," created by Patrick McDonnell, whose work appears daily in the San Francisco Chronicle. It's been a while since Plato favored us with his wise words but his thinking is still so relevant—and very much in keeping with PAJA's mission (just add "LIVE" to the start of the refrain above).



Plato—Can you dig it?

Thanks to COVID-19 we will all have to wait for some time before it will be possible for us to offer a live concert again. Yet we are in a better position than the ancients to keep music alive in our minds via our ears since we have many substitute ways to experience music: old-fashioned radio (KCSM), CDs and other recorded platforms, special streaming via the Internet, and so on. Personally I prefer the vinyl discs but it's a bore to have to get up from my chair in order to change the record on a thing called a turntable.

We can all take comfort in the fact that music will never die. Nonetheless, we are all hungry for live jazz, concerts and get-togethers to hear outstanding performers. PAJA normally has two or three of these offerings a year, and we're hopeful of getting back to that schedule just as soon as practicable.

There are so many troubles out there that worrying about the microworld of the Palo Alto Jazz Alliance seems a bit unseemly. But happily you are continuing to support us by renewing your membership, making donations, and keeping the faith. We sustained a significant loss due to the canceled March concert headlined by Greg Abate. Many of you helped offset this to some degree by return-

ing your tickets as a donation, and we thank you very much for doing that. Hopefully we'll be able to offer that same concert at another time.

As I write this ramble, I have been listening to Vera Lynn, the iconic British singer of the WWII era who just passed at age 103. Her rendition of "A Nightingale Sang in Berkeley Square" was a masterpiece.



Vera Lynn

In continued appreciation of your support, let me remind you all of Vera Lynn's other classic (the ironic song at the end of Kubrick's "Doctor Strangelove"), "We'll meet again; don't know where, don't know when, but we'll meet again some sunny day."

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

MONK IN PALO ALTO

Did you happen to read the Andrew Gilbert piece in the June 20th Chronicle about a Thelonious Monk concert at Palo Alto High School in the fall of 1968? The concert came about due to an invitation from then high school senior Danny Scher, who later became a well



Thelonious Monk

known music promoter (and longtime PAJA member). The 47-minute concert was recorded, and the "reel-to-reel tape sat in a box in Scher's office for decades." It is now set to be released on July 31 by Impulse Records, entitled "Monk: Palo Alto." Apparently the quality is excellent and the energy of the performers remarkable. Among the tunes are "Ruby, My Dear," "Well, You Needn't," "Don't Blame Me," and "Blue Monk."

NOODLING *Thoughts on jazz* By Michael Burman

On April 1st, two senior jazz musicians died of complications from COVID-19, each the father of multiple jazz musicians.

Shame on me, I'd never heard of pianist **Ellis Marsalis** until his two eldest sons, Branford and Wynton, burst onto the jazz scene in the early 1980s. Ellis was born in New Orleans, the birthplace of jazz and where traditional jazz still holds sway. But his musical



taste was much more inclined towards the "modern jazz" being embraced by his contemporaries, of whom there are very many. I myself know of some four dozen jazz musicians born in 1934, the year

of Ellis's birth, and the piano players alone include Cedar Walton, Wade Legge, Victor Feldman, Dave Grusin, Gene Harris, and Abdullah Ibrahim.

Ellis could have become as famous as the best of them. In 1956, 22-year-old Ellis went to California with Ornette Coleman, but after a few months Ellis returned to NOLA, where he would remain for the next four decades. Six years later he recorded with the brothers Adderley, together with bassist Sam Jones from their quintet, as they passed through New Orleans, but that was to be his last recording for some 35 years.

Instead, he turned to education during the day and at least some gigging at nights. It's regrettable that he didn't record more often. But of the two dozen or so recordings I know of on which he plays, some are indeed gems, such as the one with Branford ("Loved Ones"), one of several with Wynton ("Standard Time, Vol. 3: The Resolution of Romance"), and the one with drummer Jimmy Cobb ("Marsalis Music Honors. . ."). And let's not forget his solo "Duke in Blue" for Ellington's centenary in 1999.

The list of musicians Ellis mentored is legion. Wynton relates, "Don't forget Harry [Connick, Jr.] . . . was always in the house. Musicians always will come to my house. . . we're like a family. . . He would have the same pride in Harry Connick, Terence Blanchard, and Donald Harrison. He had the same pride in Reginald Veal as in my brothers, in me."

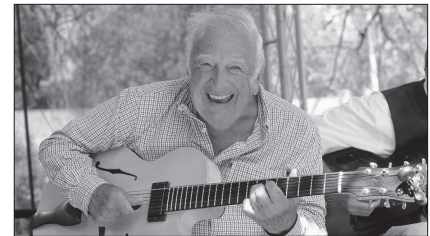
Patriarch Ellis Marsalis and his wife Dolores had six sons, four of whom were jazz musicians: Branford, Wynton, trombonist Delfeayo, and drummer/percussionist Jason. The whole family was awarded the NEA Jazz Masters Award in 2011.

Ellis died in his native New Orleans, having been hospitalized with pneumonia. Son Wynton said Ellis had been taking "up to 18 medications a day. . . He never complained. . . and even in the end, when they were increasing his oxygen. . . when the nurse will come in and say 'Are you OK?', he would say 'Yeah, I'm fine.' . . He had a very holistic view. We were joking just. . . two nights before he went into the hospital. . . about him perhaps having [COVID-19]. . . I said I don't think it's your time for COVID, he said 'I don't determine the time.'" Ellis Marsalis was aged 85.

Guitarist **Bucky Pizzarelli** died, aged 94, on the same day as did Ellis Marsalis, and, like Ellis, had sons who were jazz musicians (guitarist/vocalist John and bassist Martin).

Born John Paul Pizzarelli in New Jersey, the state with which he is immutably associated, he received the nickname from his father, who in his own youth, had been so fascinated by the Wild West that he'd even left New Jersey and gone to work in Texas. He named his son "Buckskin", hence "Bucky".

Bucky learned the rudiments of the guitar from two of his paternal uncles, one of whom played the banjo, the other the guitar. Bucky became a superb rhythm guitarist, and one of the few



to successfully essay the 7-string guitar pioneered by George Van Eps. Bucky began his professional career as a teenager, his first name gig being with singer Vaughn Monroe. Following his discharge after two years in the army after WWII, he rejoined Monroe; Bucky was still only 20 years old.

As a busy studio musician, Bucky made many recordings with singers, such as Sarah Vaughan, Frank Sinatra, Rosemary Clooney and Tony Bennett, but also with pop stars Ben E. King ("Stand by Me") and Dion & The Belmonts. Until it moved to L.A., he was part of the "Tonight Show" orchestra with Doc Severinson. More significantly to us jazz fans, he was part of Benny Goodman's circle from 1966 until Benny's death in 1986.

That Bucky excelled in getting along with people is evidenced by the fact that he recorded with cornetist Ruby Braff, and for a while co-led a duo with fellow guitarist George Barnes. While Bucky was so affable as to get on with both of them, neither Ruby nor George got on with the other even though they

FAVORITE VOCALS

The Jazz Buff recently asked a few PAJAnS to provide a list of their five favorite recorded vocal numbers, and here's what they had to say.

Mary Alice Copp of Aptos, longtime PAJAn and veteran jazz cruiser, offered these five: Ernestine Anderson on "I Think You Made Your Move Too Soon"; Ray Charles, "America The Beautiful"; Catherine Russell, singing "When Did You Leave Heaven?"; Joe Williams, "Every Day I Have The Blues; and Etta Jones, "Ma, He's Making Eyes At Me."

Karl Robinson of Saratoga weighs in with Dee Dee Bridgewater, "Here's That Rainy Day" from the Live In Paris CD; Carmen McRae, "Guess Who I Saw Today" from Song Time CD; June Christy, "Something Cool," from Something Cool CD; Nat Cole, "On The Sunny Side Of The Street" from Nat Cole Trio CD; and Ray Charles and Betty Carter—the whole Dunhill album. Karl says he labels himself a romantic with these choices. Nothing to be embarrassed about, Karl.

Anne Callahan of Palo Alto has an intriguing fivesome, starting with Shirley Horn's "Where Do You Start?" on Shirley Horn/Here's to Life, with Strings; Old Blue Eyes Frank Sinatra, "Fly Me To The Moon," on Nothing But The Best; Madeline Peyroux, singing "Getting Some Fun Out Of Life," on Dreamland; Tony Bennett's "When Joanna Loved Me" on MTV Unplugged; and "The Visit," sung by Carmen McRae, on Heat Wave: Cal Tjader and Carmen McRae. Narrowing down to these five was "harder than I thought it would be," says Anne.

Hollis Lenderking of La Honda says he is not a particular aficionado of the voice, but he gives us a list of his five favorite singers: Carmen McRae,



Carmen McRae

Ella Fitzgerald, Blossom Dearie, Betty Carter and Bob Dorough. He also says Mose Allison is hard to omit, and picks Veronica Swift from "the new breed." As for Bob Dorough, Hollis suggests "he had the best material and knew how to make words sing on their own." Tough to disagree with that; I'd suggest Dave Frishberg would also be in that category.

Pianist **Dave Miller** of Atherton says "this challenge was more difficult than the bar exam."



Nat King Cole

Since he is a George Shearing fanatic, he picked four numbers by vocalists in collaboration with Shearing: Nat King Cole and "Pick Yourself Up"; Peggy Lee, "If Dreams

Come True"; Ernestine Anderson, "As Long As I Live"; and Nancy Wilson on "The Things We Did Last Summer." But then he softened and added Eliane Elias, "You're Getting To Be A Habit With Me." And Carmen McRae, "How About You."

Of these respondents, I find it interesting that no one picked a tune from my own pantheon of female vocalists: Ella, Billie, Sarah and Dinah. (That's Washington, not Shore!) Carmen McRae had four mentions! Others with multiple mentions were Ernestine Anderson, Ray Charles, and Nat Cole. OK—here are five that I always want to listen to, again and again: Dave Frishberg, "Van Lingle Mungo"; Irene Kral (or anyone) on "Never Let Me Go"; Ella on "How High The Moon"; Tony Bennett's version of "The Way You Look Tonight"; and "Easy Living" by Dinah Washington. Anyone else want to join in? Send to chezfox@mindspring.com. Ed Fox

FINDING LIVE MUSIC TO ENJOY AT HOME

As our compulsory “shelter at home” restriction continues, I have tried to locate a substitute for the live music I cannot yet enjoy in person. If you also are looking for live music to hear and watch, the following information may supplement your own search.

Live-streamed broadcasts

1. Emmet Cohen, Heyemmet@gmail.com, either <https://facebook.com.heyemmet>, or <https://youtube0OVwegcgris>, every Monday 4:30 PM, live-stream from Emmet’s home in Harlem with his trio and occasional guests, free, tips accepted.
2. If you join Emmet Cohen Exclusive, <https://emmetcohen.com/exclusive>, starting @ \$150/12 months for a second performance most weeks, usually Thursday at 5:00 PM, and it includes a free copy of each new recording as released.
3. SFJAZZ, sfjazz.org, every Friday 5:00 PM, recorded performances from 2019 season, free to SFJAZZ members and “digital members” starting at \$5/month.
4. Mike Greensill Plays Great Tunes, <https://www.facebook.com/mike.greensill>, live-stream solo piano from Marin home, every Monday-Wednesday-Friday 3:00 PM.
5. Larry Vuckovich, lvuckovich@usa.net; every Saturday 1:00 PM, free, tips accepted; Larry has a very active email account with memories and videos.
6. San Jose Jazz, info@sanjosejazz.org, “Live From Home” series of recorded performances, see site for schedule.
7. Brian Ho, brianhojazz@gmail.com, <http://brianho.net>; see site for calendar.
8. Healdsburg Jazz Festival, <https://healdsburgjazz.org>; see site for schedule.
9. Dominick Farinacci Songbook Watch Party, info@dominickfarinacci.com viagmail.mcsv.net, day and time varies, usually Saturday or Sunday at 4:00 PM, see site for schedule; Dominick is a brilliant young trumpeter, and he hosts about 3 different guests each show and interacts with them.
10. Newport Jazz Festival, info@newportfestivals.org viagmail.mcsv.net, Newport Jazz instagram, Tuesday 4:00 PM, Live Wax - “Live with Christian McBride” and From the Archives.
11. Speightjazz is altoist Andrew Speight’s backyard Sunday afternoon (5pm) concerts, with top local musicians. <https://www.facebook.com/andrew.speight.73/timeline?1st=1601883911%3A686170393%3A1592784305>.



Emmet Cohen



Dominick Farinacci



Christian McBride

Additionally, You Tube is an incredibly rich source of recent and vintage recordings. Examples of current recordings are Guitars, Cigars & Jazz (Brian Nova), see site for schedule, and Jay (Leonhart) Live From 585, most days at 4:00 PM, but see site for schedule. For information on contemporary and iconic musicians of your choice, check You Tube.

If anyone has found other sources you enjoy and would like to recommend, please send an email to harvey.mittler@gmail.com.

PAJA stands ready to resume its stellar series of live concerts as soon as circumstances allow! In the meantime please practice proper precautionary procedures and stay healthy.

Harvey Mittler, Event Chair