

## FROM THE CHAIR

"Oh, what a beautiful morning. . ." Oscar Hammerstein II  
"What is so rare as a day in June. . ." James Russell Lowell  
"Summertime and the living is easy. . ." DuBose Heyward

All these well-established clichés come to mind as I write on this upbeat first day of summer. And tonight there will be a Strawberry Moon, an event that happens once every 70 years whereby a full moon occurs on the same day as the Summer Solstice. An upbeat time for some positive comments about jazz.

It is easy to quickly get depressed these days, especially after reading the newspaper or checking the Internet for details about the latest scandal or catastrophe. I keep hearing Oliver Hardy saying to Stan Laurel, "What a fine mess you've got us into this time." Listening to jazz can help cope with the dark side.

You have often read my complaints about how jazz listeners and performers seem to be a dying breed, the Sky is Falling, and so forth. But today I feel encouraged about the future. You may recall my report in the last issue of the Buff exulting about how exciting it was to have encountered the Alum Rock School District Middle School Band, full of eager kids performing and experiencing jazz. In keeping with this theme of evolving Jazzineers, I recently had an opportunity to attend a recital of Jimmy Nadel's Stanford students. We all know Nadel's fantastic

summer program, the Stanford Jazz Workshop and Festival, and all that it does to stimulate interest and involvement in jazz. But what you may not know is that he also teaches and works with a good number of undergraduate and graduate students over the regular academic year.

At this recital of his students, it was arranged into six groups, each with four or five players. Skill levels varied as they performed various familiar and less familiar selections. And in addition there were three groups that included an original composition by one of its members. All told, a collection of 35 excited, charged up players and listeners of tomorrow, their efforts enhanced by the warmth and gentle treatment of sound that Campbell Hall provides. An evening of joy that left me more confident for the future.

There are lots of books about jazz, its history, what it means, bios of performers, etc. Our founder, Dr. Herb Wong, was working on one, a kind of trip through his memory, along with Paul Fingerote, at the time of his death. The book has now been published, entitled "Jazz On My Mind." It is a cornucopia of Herb's insights and experiences with the music. Those of us who were fortunate to have attended Herb's classes will be very pleased to hear some of his stories once again. For those who did not, they will certainly enjoy his observations and reminiscences, the old liner notes, and the other rich material in the book. We have included a review of the book elsewhere in this issue, and there is also information on how you can purchase a copy through PAJA at a significant discount.

Tip for the Fall: Our next free member party will be held again at the Palo Alto Art Center on **Sunday, September 25**. (Paul Fingerote will be there to talk a bit about Herb and sign copies of the book, and of course there will be outstanding musical offerings.) Hope to meet and talk with you.

All the best for a cool summer, and in continued appreciation of your support,

C. Stuart Brewster  
Chair, Palo Alto Jazz Alliance



Pianist Tammy Hall at Café Pink House, May 28/  
Photo by Karl Robinson.

## JAZZ ON MY MIND

*Is the new book co-authored by the late Herb Wong and Paul Fingerote*

Dr. Herb Wong, of course, is the cofounder of the Palo Alto Jazz Alliance. He was a jazz historian, critic, radio host, record company executive, event promoter and educator, among his many hats in the jazz world. *Jazz On My Mind* is a testament to a life in jazz and is must reading for any fan.

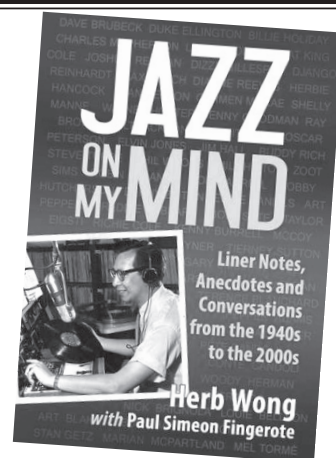
The book is a collection of Herb's reminiscences, liner notes, interviews, and more from the 1940's to the 2000s. Read the accompanying review by Rick Kleffel to learn what the book is all about.

The list price of the book is \$39.95, but PAJA is offering it at a special rate to PAJA members at just **\$29.95**, a \$10 saving. (Sales tax included.) Order it now and pick it up at PAJA's free member party at the Palo Alto Art Center on Newell Road on **Sunday, September 25**. Co-author Paul Fingerote will be there; he'll talk briefly about Herb and the book and will be happy to sign your copy. Note: books cannot be purchased at the membership party; you have to pre-order.

Pre-order between now and September 1<sup>st</sup> to be sure of getting your copy at the member party. You can do this by e-mailing us at [webowl@aol.com](mailto:webowl@aol.com) and leaving the message: "Reserve one copy of Jazz on My Mind for me, please; I'll pick it up at the member party." Leave your name and address. You can pay for the book with a check at the member party.

Or better—send your payment now—\$29.95, with your name and address, to Palo Alto Jazz Alliance, P.O. Box 60397, Palo Alto, CA 94306.

For those of you who can't wait until September, Paul Fingerote will appear at Kepler's in Menlo Park on Saturday, August 6 at 2pm. He'll show slides will talk about the book and sign copies. No discount, though. Full price for the book, plus tax, at Kepler's.



## A REVIEW OF JAZZ ON MY MIND BY RICK KLEFFEL

KQED editor/NPR contributor/Bookotron.com

Storytelling takes many forms; words can fill any space.

While the days of vinyl records are not gone, the heyday of liner notes was some fifty years ago. Herb Wong was a critic, record producer, educator and radio DJ on the former station KJAZ in San Francisco. He also wrote liner notes for many of the great jazz musicians of the 20<sup>th</sup> century.

*Jazz On My Mind: Liner Notes, Anecdotes and Conversations from the 1940s to the 2000s* (MacFarland; April 18, 2016; 248 pages; \$39.95), co-written with Paul Simeon Fingerote (who was the Marketing Director for the Monterey Jazz Festival) offers readers a delightful curated vision of America's music genre. The collection is organized as if it were an extended play CD, with "tracks" for each instrument, from Big Bands to Trumpet, to Vibraphone, to Vocals. In each "track," you'll find Wong's liner notes for records, interviews, as well as anecdotes about his spectacular life in jazz.

Reading Wong's liner-note prose is a pure joy. His enthusiasm will send you to the record store, and his encyclopedic knowledge will inform your listening. You can read the book from cover to cover, and you'll be tempted to do just that. But it is also perfect for casual reading, and as a reference if you're listening to the music.

If you're unfamiliar with jazz music and want a starter's guide, I cannot imagine a better book. This is truly fun to read, a time capsule into another era and even another version of English that you simply won't read or find anywhere else. Wong was a charming, genuine genius, but you don't need to be one to dig his writing.

## SUMMER JAZZ

Here are three summer series you might want to consider, taking in live jazz and embracing the ambience. The first two are free, Filoli is not.

### Stanford Shopping Center

Another good series produced by the San Francisco Jazz Center, Thursdays, June 30-August 11. Performers include Stanford Jazz Workshop group, Midtown Social, North Beach, Sun Hop Fat, Jacqui Sutton's Frontier Jazz Trio, and Orquesta La Modern Tradición. [www.sfjazz.org/center](http://www.sfjazz.org/center).

### Jazz On The Plazz

Los Gatos town square. Another great series of 10 performances, June 22-August 24. Featuring Duchess, Mark Winkler, Lao Tizer (World/Fusion), Nicolas Bearde, Tierney Sutton, Bria Skonberg, Paula West, Booker T. Jones, Monterey Jazz Festival HS All-Stars, and Alexis Cole. [www.jazzontheplazz.com](http://www.jazzontheplazz.com) Wednesday evenings.



Bria is at Jazz on the Plazz July 27.

### Jazz at Filoli 2016

This popular summer series isn't inexpensive, but they pack them in. Asterisked events are already sold out. Sunday afternoons, June 19-September 11. Bey Paul Band\*, Mads Tolling and the Mad Men, Geoffrey Keezer and Kenny Washington\*, Lavay Smith\*, Anton Schwartz Quintet (with Terrel Stafford), and Poncho Sanchez Latin Jazz Band\*. [www.filoli.org/jazz/](http://www.filoli.org/jazz/)

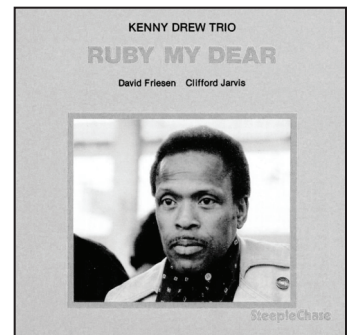


## ON DUKE ELLINGTON

"Ellington sought and got from his sidemen a loose, festive ensemble sound that was far removed from the clean precision of the popular big bands of the swing era. He had no interest in smoothly blended playing that leaders like Benny Goodman and Artie Shaw demanded from their groups. He preferred instead to hire musicians with homemade techniques that were different to the point of incompatibility, then juxtapose their idiosyncratic sounds as a pointillist painter might place dots of red and green side by side on his canvas, finding inspiration in their technical limitations. . . He was to jazz what Aaron Copland was to classical music—the great American composer—and his three-minute masterpieces will be remembered for as long as jazz itself is remembered." Terry Teachout, in "Duke Of The Three-Minute Masterpiece," in *Wall Street Journal*, October 12, 2013.

### Ruby, My Dear

"[Monk] was always working on something new. That day we heard him composing what would turn out to be 'Ruby, My Dear,' one of Monk's most admired signature compositions. He didn't even have a title for it yet. I just loved the melody so much that I remember thinking, Boy, I wish he'd name it after me—call it 'Sweet Lorraine' or something. In the course of a later visit, Thelonious told me that he had now titled the piece 'Ruby, My Dear.' 'Oh,' I said to him, 'who's Ruby?' 'No one,' Thelonious answered. 'I just like the name.' From *Alive At The Village Vanguard: My Life In And Out Of Jazz Time*, by Lorraine Gordon, as told to Barry Singer.





# THE JAZZ PERISCOPE

*Selected gigs for July and August, 2016*

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

7/29-30	Arturo Sandoval	
8/9	Rodney Franklin	8pm
8/11	David Benoit	8pm
8/17	Keiko Matsui	8, 10pm
8/23	Tommy Igoe Groove Conspiracy	8pm

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

7/14	Jamie Davis/Clairdee	7:30pm
7/15	Grace Kelly	7, 8:30pm
7/15	Kim Nalley	7:30pm
7/16	Paula West	7:30pm
7/17	Tierney Sutton	7pm

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

7/10	Akira Tana & Secret Agent Band	4:30pm
7/24	Crossing Borders, with Kristen Strom	4:30pm

## **KUUMBWA JAZZ CENTER, SANTA CRUZ** *www.kuumbwajazz.org*

7/15	Terence Blanchard, E-Collective	7, 9pm
7/16	Grace Kelly	7:30pm
7/18	Tierney Sutton	7pm
7/20	Dayna Stephens Quintet, with Billy Childs	7pm
7/27	Arturo Sandoval	7, 9pm
8/4	Rebecca Coupe Franks Sextet	7pm
8/29	Paula West	7pm

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

8/12-14	San Jose Jazz Festival	
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## **ANGELICAS** 863 Main St., Redwood City *www.angelicasllc.com*

	Every Tuesday evening Jazz on Tuesdays Trio + vocalists	7:15pm
7/10	Mike Galisatus Big Band	7:30pm
7/15	Pete Escovedo Latin Jazz Orchestra	8:30pm
8/4	Pamela Rose	7:30pm

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

8/4-7	4th Annual Rahsaanathon, with Steve Turre, James Carter	
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## **HOTEL SOFITEL**, 223 Twin Dolphin Dr., Redwood City 650/598-9000

Wednesday evening jazz, with Michael O'Neill and vocalists 6-9pm

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

7/6	Akira Tana & Akiko Tsuruga	7:30pm
7/9	Kristen Strom Group	7:30pm
7/30	Primary Colors	7:30pm

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

Jazz nightly (except Tuesday?)

## **STANFORD JAZZ FESTIVAL**, June 17-Aug. 6 *www.stanfordjazz.org*

## McCOY TYNER TRIBUTE



I once volunteered to drive trumpeter Carl Saunders to the San Jose Airport, departure time from the Palo Alto Sheraton 5am! When Carl saw me waiting for him in the wee hours of the morning, he said "What we do for jazz!" I was reminded of those words as we dined in a San Francisco restaurant before the McCoy Tyner tribute at Davies Hall, Sunday evening June 19. The Warriors were playing Game 7 vs. the Cavs and I would not get to see a minute of the game. "What we do for jazz!"

The way the game turned out, it was just as well, but anyway there was no way I wanted to miss this tribute, the final concert of the 2016 San Francisco Jazz Festival. In addition to a collection of amazing pianists, there would be Tyner himself and the indomitable Joe Lovano to provide a change of pace on saxophone. Tyner is 78, and he's not getting around too well these days. But he still has a busy schedule and is still a formidable keyboard presence, which he demonstrated as the lead-off batter

in this remarkable lineup of present-day piano heavy hitters. He was then joined by Marcus Roberts, who recounted a 1965 visit to Wynton Marsalis's home in New York. Without a word, Marsalis put a record on--it was "A Love Supreme" by the John Coltrane Quartet, McCoy Tyner on piano. After a while, Marsalis turned to Roberts and said, "This is what we're dealin' with." Benny Green followed and one of his numbers was "Salvadore de Samba," from the album "Fly With the Wind." Taylor Eigsti then played "Effendi" from Tyner's first album, "Inception" (1962). And playing further cuts from Tyner compositions and albums (he has done 74 albums in 50+ years) were Geri Allen, Kenny Barron, and Chick Corea (who did a lovely original piece dedicated to McCoy).

In addition to the solo and dual pianos, Joe Lovano would provide some counterpoint with his horn, always appreciated by the audience. A long, awkward encore ("In a Mellow Tone") went on forever, with all participants on stage, each one trying to get a seat at one of the pianos. But the audience loved it. It was all a wonderful and deserving tribute to a jazz icon. Chick Corea managed to convey what McCoy Tyner meant to the pianists on stage. He spoke of going to NY jazz clubs like the Half Note and Birdland in the early sixties to catch the Coltrane Quartet. He sat as close as possible and focused on McCoy Tyner the whole evening. "It was my church and my university," said Corea. That says it all./ Ed Fox

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