

FROM THE CHAIR

In our golden digital age, it is possible to experience jazz in an ever-expanding variety of ways, at any time or place, i.e., 24/7 in the current vernacular. We have long had radio as a source for our music, and think how fortunate we in the Bay Area are to have KCSM close by, with its committed staff that provides so many imaginative hours of great listening. Then there are the various recording systems that we have at home, in our cars and in our pockets—vinyl, CDs, tape, i-Tunes, whatever. And if you are computer-savvy, you have even more options.

And you can still hear JAZZ LIVE.

I continue to beat the drum and blow the horn for the importance of attending live events. There is so much more to appreciate in live performances. This was all recently reinforced for me while attending the Newport Beach Jazz Party on Valentine's Day weekend. (See Michael Griffin's detailed report elsewhere in this issue.) This was three days of nonstop music with just about every style on offer from big band (Clayton-Hamilton, Frank Capp's Juggernaut), piano trio (remember the Jeff Hamilton Trio performing for PAJA a couple of years ago?), vocals (Nicki Parrott singing "Fever" with great

panache), to a wild and wooly effort from organist galloping Joey DeFrancesco. Fabulous fun with all performers being full of fire and vitality.

Now visualize me sitting by the hotel pool, trying to nurture an open mind to each offering and out comes Geoff Gallante, a 13-year-old kid who is not a towering figure height-wise, but his control on trumpet did scrape the clouds. His performance made me reflect and wonder what it might have been like to have heard Louis Armstrong when he was a similar age. Styles and technology have changed considerably since those days, so it's not fair to compare the two or proclaim Gallante a budding Armstrong. But you had to be there and marvel in the moment. Long live JAZZ LIVE, particularly when it can deliver such magnificent surprises.

In keeping with this theme, let me mention that Sandra Lewis, director of the Gunn High School String Orchestra, reports that the concert they presented at the Midwest Clinic in Chicago in December was a great success. As I mentioned in my last column, PAJA is delighted to have played a small part in making this happen.

On March 8, the San Mateo Union High School District will present its annual In Concert musical event. Once again, PAJA has provided funds to cover the cost of the jazz band director (Dann Zinn this year, from Cal State East Bay). This is another avenue where we are trying to help to keep JAZZ LIVE.

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

NEXT PAJA CONCERT—VINCE GUARALDI TRIBUTE

PAJA artistic director Herb Wong has engaged pianist Larry Vuckovich to present his newly created "Tribute to Vince Guaraldi" on Saturday evening, April 26, at CSMA's Tateuchi Hall in Mountain View. Playing with Larry (who was Vince Guaraldi's only student) will be saxman Noel Jewkes, Josh Workman on guitar, Seward McCain on bass, Akira Tana drums, and



JAN DE CARLI



Claudio Roditi admires the mature chops of 13 year old trumpet phenom Geoff Gallante

John Santos percussion. Larry says the show is a musical journey through the various stages of Vince's musical career—from playing with Cal Tjader and Woody Herman to leading his own groups in San Francisco, to his chart-topper "Cast Your Fate To The Winds" and his excursions into film and TV composing/arranging, such as the theme from "Black Orpheus" and the Charlie Brown cartoon specials, to his Brazilian alliance with Bola Sete, and more. A memorable evening for jazz fans is in store.

Tadeuchi Hall is located in the Community School of Music & Arts, 230 San Antonio Circle, in Mountain View. The concert is slated to start at 7:30pm. Ticket structure tbd.

LISTENING TO MUSIC

"The first prerequisite for listening to music is so obvious that it almost seems ludicrous to mention, yet it is often the single element that is absent: to pay attention and to give the music your concentrated effort as an active listener. It is revealing to compare the actions of theater audiences to those of symphonic audiences. It the theater the audience listens with full attention to every line of the play, knowing that if important lines are missed understanding can be diminished—this instinctive attention is too often lacking in the concert hall. One has but to observe listeners at a concert to witness the distractions of talking or reading or simply staring into space. Only a small percentage are vitally concerned with the essential role of active listening.

This lack is serious because the listener is essential to the process of music; music after all consists of the composer, the performer and the listener. Each of these three elements should be present in the most ideal way. We expect a fine composition brilliantly performed, but how often do we think it should also be brilliantly heard? The destiny of a piece of music, while basically in the hands of the composer and performer, also depends on the attitude and ability of the listener. It is the listener in the larger sense who dictates the ultimate acceptance or rejection of the composition and performer.

Unfortunately for music, many listeners are content to sit in an emotional bath and limit their reaction to music to the sensual element of being surrounded by sounds. But the sounds are organized; the sounds have intellectual as well as emotional appeal. The adventure of learning how to listen to music is one of the great joys of exposure to this art. . . Your efforts to understand more of what is taking place will be rewarded a thousand-fold in the intense pleasure and increased interest you will find." *What to Listen for in Music*, by Aaron Copland.

MONTEREY BEST FESTIVAL SAY JAZZ TIMES READERS

In the annual *Jazz Times* reader poll, Monterey 2013 was voted the top festival of the year. Festival artistic di-

rector Tim Jackson said, "With a 57-year legacy behind us, we are committed to the future and keeping MJF as a standard-bearer for jazz festivals worldwide." MJF won this poll in 2006, 2007, and 2008, was runner-up in 2010 and 2012, and was third in 2011. This year, Monterey won out over the Newport, Montreal and North Sea jazz festivals.

KAY KOSTOPOULOS/BLACK OLIVE JAZZ AT DINKELSPIEL

PAJA member Kay Kostopoulos and her group Black Olive Jazz will perform at Stanford's Dinkelspiel Auditorium "Film, Broadway, and Beyond—The Evolution of Form" on Friday, April 4, 8pm. Admission is free. This Black Olive incarnation will feature Larry Vuckovich on piano, Noel Jewkes on multiple reeds, Akira Tana drums, Vince Delgado bass. And of course Kay on vocals. The concert will trace an evolution of jazz from film and the Broadway stage to jazz standards, with homage to Duke Ellington, Dizzy Gillespie and others.

THE JAZZ CRUISE 2014

Only a few PAJANS made it to this year's Jazz Cruise, which visited Grand Turk, San Juan, and Saint Maarten. John Pizzarelli and his sizzling guitar and mellow vocals returned to the cruise this year and played to packed venues. One highlight was the duo of Pizzarelli and pianist Benny Green—brilliant stuff from two virtuoso performers. Gregory Porter made his cruise debut. Most of his program content was his own compositions—some very interesting poetry, but as the week

went on he was persuaded to sing more standards—and his beautiful baritone did them serious justice. John Fedchock was the big band master once again, and his all-star orchestra was better than ever—imagine a trumpet section containing Randy Brecker, Arturo Sandoval and Sean Jones. Manhattan Transfer—together more than 40 years now—was another cruise first-timer, and folks, they are as good as ever. The inimitable Janis Siegel was wonderful, as usual. There was a replacement for the ailing Cheryl Bentyne, whose name I've forgotten, but she was quite excellent. It can't be easy to step in and blend seamlessly into the Transfer arrangements. There were more than 80 musicians on board, and next year's lineup is another winner, including veterans like Benny Golson, Phil Woods and Hubert Laws./Ed Fox



John Pizzarelli

NEIL GORDON

Straight Ahead and Smokin'.... "The Jazz Buff" enjoys the music and the ambiance of the Newport Beach Jazz Party.

by Michael "The Jazz Buff" Griffin

He wouldn't leave me alone, pestering, pestering me until I agreed to go. Bruce Powell, that PAJA *agent provocateur* was at it again, pointing out that if I didn't go on The Jazz Cruise, then I must, MUST fly down to the Newport Beach Jazz Party. So, using that same technique on Stuart Brewster, I got myself a roommate and we went off into uncharted territory, Stuart and I, along with eight other PAJA people to what turned out to be an absolutely terrific jazz event in warm, sunny Southern California.

Palm trees everywhere, expensive cars, landscaped freeways, not a speck of graffiti or trash to be seen, Orange County seems like a different country, at least to these NorCal eyes. The Marriott Hotel, sited next to an emerald green golf course with an ocean vista in the background, kept the illusion alive. That and the 70-degree weather with the sea breeze wafting over us, keeping us comfortable, pool-side, as we enjoyed listening to the marvelous musicians. "Ah, I could get used to this," sez the Jazz Buff to himself!

Turns out this Jazz Party thing has been attracting several PAJA people for years. Anne Hessing, Beryl Gaidos as well as Jan De Carli and Bruce, plus Karl & Theresa Robinson have long been advocates of this straight ahead, SoCal jazz scene. Now you can add Stuart & me, plus Justin Rockwell & Eileen Merten to that satisfied PAJA contingent. After four nights of jazz "in the sweet spot," we were totally seduced by this professionally produced event. Three days of enjoying

headliners such as John Clayton, Jeff Hamilton, Harry Allen, Kenny Burrell, Houston Person, Scott Hamilton, Joey DeFrancesco, Claudio Roditi, Ken Peplowski, plus a fine gathering of first call players. Quality people, all of them. The Frank Capp Juggernaut big band playing in the Count Basie style was a big hit for me, as well as singers Denise Donatelli, Dena DeRose and Nicki Parrott, the latter two playing their instruments while vocalizing. Impressive.

And then there was The Kid, a.k.a. Geoff Gallante, an amazing 13 year old trumpet phenom. Small for his age [that smart-mouthed Bruce Forman said he was a 13 year old trapped in the body of a 12 year old], Geoff had the demeanor of a seasoned musician and the chops of a full-on, mature professional artist. Listening to so much trumpet coming out of such a diminutive person was astonishment for the audience. The youngster has had significant exposure too, including Jay Leno's show, the Kennedy Center in DC and even the White House! To say we were all simply drop-jawed at Geoff's skill is an understatement. He sings, too. Really. So, watch for this kid; he's something else.

One of the top crowd-pleasing sets was the organ trio of Jeff Hamilton[d], Joey DeFrancesco[B3], and Houston Persons[ts]. A year ago on the Jazz Cruise, this group blew the top off the boat with their hard charging pyrotechnics. Aboard the ship, the room was a low ceiling bar where we were all jammed up close to the musicians, going nuts with the B3's raucous sound and



South Bay/PAJA fans at Newport Beach: [l-r] Stuart Brewster, Dick Lake, Jan De Carli, Bruce Powell, Cynthia Lake, Justin Rockwell, Eileen Merten, Anne Hessing, Beryl Gaidos, Karl & Theresa Robinson, Michael Griffin

Consummate jazz enthusiast Bruce Powell and pals Eileen Merten and PAJA contributor Justin Rockwell.

STUART BREWSTER PHOTOS



the rolling thunder of the drums. At Newport, instead of a bar, the trio played in a ballroom that didn't concentrate the sound quite so much as it had on the boat. Nevertheless, the Newport crowd's reaction was punctuated with enthusiastic roars of approval as Hamilton pounded away on his kit for a solid hour, going head to head with Joey's B3. Thank God for Houston Person's tenor solos that cooled down the music occasionally, enabling us to maintain good bladder control. Talk about high energy, this band had it to the max! *Organs uber alles.*

Speaking of The Jazz Cruise, it is very evident that the Jazz Party benefits from their association with the Lazeroff organization. Not only financially, but sharing of their stable of jazz artists. One of those shared is Ken Peplowski, the multi-instrumentalist who fills the stage whenever he's up. Ken plays a lot of clarinet, but sounds best to me when he's on tenor. He has a nice tone and a nice facility with this instrument; I wish he'd play it more. Another reason the guy is so stage center is because he is a very funny fellow, sharp-witted and a terrific raconteur of interesting jazz anecdotes. Some of his stuff is pretty hysterical and all of it entertaining as it can be. A good man, Peplowski.

Claudio Roditi, the Brazilian trumpet player, got a lot of action and I mean a LOT. The Jazz Party producers use the heck out of their musicians, mixing and matching them with different players and combos all weekend long. To me, this was acceptable, because the high quality of the musicians was such that I didn't tire of hearing any of them. Roditi played so frequently, I began to wonder at the condition of his upper lip to take the constant use. But he never complained and sounded great throughout the event, particularly when playing a duet with the high-note riffing Gilbert Castellanos. These two trumpet masters outdid themselves

hitting the high ones, to the delight of us all.

Roditi, playing seemingly nonstop gigs, joined Bill Cunliffe[p] for a Brazilian set, and their vocalist was Carol Bach-y-Rita, who invited the audience to stand up and "wiggle" to the Bossa Nova tunes the group was playing. She was so good at wiggling herself that we were all too intimidated to try keeping up with her moves. Then the next night we again listened to Carol's excellent pipes at the Stan Getz tribute, where we got another good dose of Bossa Nova, and why not? Getz made Brazilian music fans out of all of us. And Ms. Bach-y-Rita added the word "wiggle" to my Portuguese vocabulary...

High quality jazz festivals like this are always interesting because it's so easy to be exposed to new players, new to us, anyway. And that's a good thing. One such player for me was pianist Eric Reed: wow can the guy cover the keyboard. In his mid-40s, Eric has long been active in the LA area and far beyond, and I'm embarrassed I didn't know him. Eric's plenty good, playing in a fast and furious style of post bop that grabs your attention. He also showed his mellow side playing with guitar master Kenny Burrell. Make sure you go hear Eric if he's playing nearby, like perhaps this coming summer at the San Jose Jazz Fest.

Finally a word about demographics: IMO it was 99% up-market white, 80% GREAT grandparent generational. I haven't seen so much white hair since last Sunday at church. And in 10 to 15 years where will this audience be? Not buying tickets to Newport Beach Jazz Party, that's for sure. Bottom line: if you have an opportunity to support jazz education, do it. Because the jazz students of today are the jazz audience of the future, and the time to grow that future audience is now. So sayeth the Jazz Buff.



Carol Bach-y-Rita tried to get the audience to stand up and wiggle to the bossa nova, but we preferred to watch her do it, she was so good. And she sounded good, too. Harry Allen the tenorman did his thing in a full-bodied, assertive, swing-era style that was a crowd pleaser. Stan Getz would be proud.

MORE STUART BREWSTER PHOTOS

Brazilian born trumpet master Claudio Roditi was particularly enjoyable, I thought, on flugelhorn. He played with a warm, clean tone and crisp attack. We heard a lot of him, which was a good thing.



IN THE OFFING

Selected gigs for March and April

YOSHI'S SAN FRANCISCO

3/11, 18, 4/15, 4/22, 4/29
3/26-30
4/13

www.yoshis.com/sanfrancisco
Tommie Igoe Big Band
Roy Hargrove Quintet
Chihiro Yamanaka Trio

YOSHI'S OAKLAND

3/21-22
3/24
4/3
4/4-6

www.yoshis.com/oakland
Poncho Sanchez
Michael O'Neill Quintet, with Kenny Washington CD release
Stanley Jordan Trio
Stanley Clarke

SF JAZZ CENTER

3/13-16
3/15
3/20-22
3/25-26
3/27-30
4/5
4/29-30

www.sfjazz.org/center
Hiromi: The Trio Project, 7:30pm
Clairdee's Jazz Express, 11am
Jazz at Lincoln Center Orchestra, with W. Marsalis, 7:30pm
Hugh Masekela, 7:30pm
Wayne Shorter Quartet
Brad Mehldau Trio
Branford Marsalis, 7:30pm

BACH'S DANCING & DYNAMITE SOCIETY, EL GRANADA

www.bachddsoc.org

3/16
3/23
4/6
4/27

Tierney Sutton: The Joni Mitchell Project
Roger Glenn: The Vibes of March
Judy Wexler Quartet
Mitchell Forman Trio

KUUMBWA JAZZ CENTER, SANTA CRUZ

www.kuumbwajazz.org

3/15
3/17
3/24
3/31
4/4
4/7
4/21
4/28

Tierney Sutton—The Joni Mitchell Project, 7:30pm
Bruce Forman's Cow Bop, 7pm
Hugh Masekela, 7, 9pm
Stanley Jordan solo guitar, 7pm
Brad Mehldau Trio, with Larry Grenadier and Jeff Ballard, 7, 9pm
René Marie, 7pm
Regina Carter's Southern Comfort, 7, 9pm
Branford Marsalis, 7, 9pm

SAN JOSE JAZZ

3/12
3/21

www.sanjosejazz.org
Leon Joyce Fairmont Hotel lobby lounge 8-10:30pm Free
Guitarist George Cole San Pedro Square Market 9pm Free

CAFÉ STRITCH

3/21-22

374 S. First St., San Jose 408/280-6161 Wed-Sun
For calendar: www.cafestritch.com
Eric Alexander, Peppe Merolla Quartet

IC LOUNGE

195 S. Murphy Ave., Sunnyvale 408/245-8500
Every Friday evening, March-April James Robinson Group—Flamenco Jazz 9:30-midnight
Saturday evenings, 3/1, 15, 22, 29 Gypsy Tribe Group 9:30-midnight

LE COLONIAL

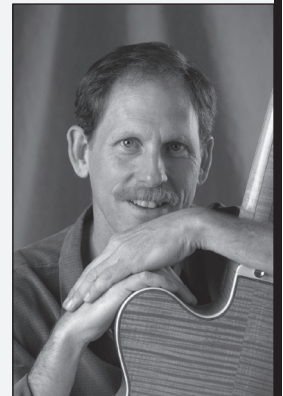
Mondays, 7-10pm

20 Cosmo Place, San Francisco www.lecolonialsf.com
Le Jazz Hot (Hot Club of San Francisco)

PAJA

4/26 7:30pm

Larry Vuckovich Vince Guaraldi Tribute, at CSMA, Mtn. View



Bruce Forman

NEIL GORDON



Jazz Cruise music director Shelly Berg

NEIL GORDON



Jazz Cruise: Benny Green

NEIL GORDON



Jazz Cruise: Manhattan Transfer

STUART BREWSTER



Beryl Gaidos [l] and Anne Hessing [r] are old hands at the Newport Jazz Party. Jazz Buff Griffin enjoys being shown the ropes by these experts.

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