

May 2018

PO BOX 60397, PALO ALTO, CA 94306

Ed Fox, Editor

FROM THE CHAIR

Are you aware of some gold nuggets of interesting things to do that exist for those of us jazz buffs who call the Peninsula between San Francisco and San Jose home?

For example, where else can you find an afternoon live concert featuring six, yes six, masters of jazz as presented by PAJA at 3 o'clock on Saturday afternoon, May 12, at the Woodside Priory School in Portola Valley. Experiencing this one-time-only grouping of jazz virtuosos can be yours without having to fight all that traffic up to San Francisco and back. AND there's free parking and a beautiful concert hall, a lovely venue which is ideal for concert productions like this. This is a great way for you to enjoy the music that you support by being a member of PAJA.

Another nugget of current interest is an exhibit at the Museum of American Heritage on Homer Street in Palo Alto: "In The Groove: A History of Record Players." They have organized a unique collection of operating vintage phonographs, jukeboxes and turntables. Seeing these machines, especially the jukeboxes, is instant nostalgia. All of us have an appreciation of how records have played an essential part in the acceptance of various kinds of music, including jazz of course. This exhibit will be there until August 19—open Friday, Saturday and Sunday from 11am to 4pm. Go see it, a real kick.

There is another jewel abrewing, namely a concert under the auspices of the Peninsula Symphony, entitled "Reunion: Three Generations of Jazz," featuring pianists Taylor Eigsti and David Benoit, and multi-instrumentalists Chris and Dan Brubeck. This presentation will take place at Redwood City's Fox Theatre on January 25 and at Flint Center at DeAnza College on January 26. We'll have more information

for you in subsequent issues of the Buff. There will be a special discount for PAJA members.

Some of us remember when Taylor, then barely a teenager, opened for Dave Brubeck at the Fox Theatre, so it's great to bring the names Eigsti and Brubeck together once again.

In continued appreciation of your support,

C. Stuart Brewster
Chair, Palo Alto Jazz Alliance



Winner of the 2015 Thelonius Monk competition, rising vocalist Jazzmeia Horn performed at the Bing Concert Hall Studio on March 25.

WISDOM FROM PAVAROTTI

"You don't need any brains to listen to music,"
Luciano Pavarotti. From *Better Than It Sounds*,
compiled and edited by David W. Barber.



PAJA PRESENTS

6 JAZZ MASTERS

**GREG ABATE • ANDREW SPEIGHT
ERIK JEKABSON • AKIRA TANA
JEFF CHAMBERS • BEN STOLOROW**

Saturday, May 12, 3pm

**Woodside Priory's Rothrock Performance Hall
302 Portola Road, Portola Valley**



\$45 general admission / \$35 PAJA member / \$15 student

International headliner Greg Abate is the featured guest for PAJA's spring concert. One of the top alto sax artists on the jazz scene, he is equally fluent on tenor, soprano, and flute. We have allied him with some of the Bay Area's best: the brilliant Andrew Speight on alto and trumpet star Erik Jekabson, with a phenomenal rhythm section of Akira Tana on drums, Jeff Chambers bass, and Ben Stolorow on piano. Count on inventive interpretations of the Great American Songbook, jazz standards and ballads.

Google any of the above artists to listen to samples of their music, particularly Greg Abate at www.gregabate.com.

On Greg Abate:

"A melodic and inventive player who never seems to run out of fresh ideas," Charles Robinson, *Downbeat*

"An absolute powerhouse who will absolutely not let hard driving bebop die. One of the most exciting players around today," W. Pickowitz, Jr., *Jazz Messenger*.

ORDER TICKETS ON OUR WEBSITE:

<http://pajazzalliance.org/tickets/> or by mail (until May 5) from PAJA Tickets, c/o Fox, 294 Tennessee Lane, Palo Alto 94306 or at these outlets (cash or check only):

Peninsula Music & Repair, 4333 El Camino Real, Palo Alto — 650/948-5000

The Record Man, 1322 El Camino Real, Redwood City — 650/368-9065

Vinyl Solution, 151 W. 25th Avenue, San Mateo — 650/571-0440

Groove Yard, 5555 Claremont Avenue, Oakland — 510/655-8400

Or at the door on the afternoon of the event after 2pm, cash or check only.

NEWPORT BEACH ALSO ROCKED

After reading the many favorable comments about the recent Jazz Cruise in the March Buff, I cannot allow the also recent Newport Beach Jazz Party (February 15, 2018) to go unreported!

This is also a dynamite production of some of the “purest” jazz on the planet. It was subtitled “Big Band Blow-out” and we heard some of the best, including the Terry Gibbs Dream Band, the Frank Capp Juggernaut (directed by Butch Miles), and an all-star band conducted by John Clayton. In particular, the big band from Cal State Long Beach impressed us—such talent and enthusiasm!

It was four days and nights of outstanding music and musicianship with some of the same artists who appeared on the Jazz Cruise (Houston Person, John Clayton, James Morrison, Ken Peplowski, Tamir Hendelman, Emmet Cohen, Graham Dechter, Lewis Nash, and others). My favorite was: The Four Freshmen! Other extraordinary performers were Bria Skonberg, Yuko Mabuchi, and Dena DeRose. Two of PAJA’s former performers—Scott Hamilton and Carl Saunders—were standouts also.



PAJAns at Newport Beach!

A routine by the comedy trio of Pete Barbuti, Morrison and Peplowski broke up the ten of us PAJAns in attendance. It was called “Tales From The Road” and had such sillies as “Do they call him Kilometers Davis in Canada?”

This was supposed to be the final Newport Beach Jazz Party (after 18 years), but an entrepreneur from Las Vegas was introduced who was taking over the reins, with Ken Peplowski as the artistic director. The applause was thunderous, as no one in attendance wanted this magnificent series to end. Stay tuned for details. They seem to want to change to a fall date—October or November, hopefully at the same venue. / Shirley Douglas

ANOTHER STELLAR LINEUP FOR THE STANFORD JAZZ FESTIVAL

Jim Nadel and crew have another great festival in store for Bay Area fans this summer. The festival has scheduled 28 ticketed events (plus a number of unticketed events), from June 22-August 4 and features the usual roster of jazz luminaries such as Anat Cohen, Joshua Redman, Ken Peplowski, Regina Carter, Charles McPherson, Jimmy Heath, Christian McBride, and many, many more. Tickets go on sale May 3 and you can access the website by Googling “Stanford Jazz Festival 2018.”

FRED BERRY TRIBUTE AT BING

The Stanford Jazz Orchestra, under the direction of Mike Galisatus, will present a tribute to former jazz orchestra director Fred Berry on Wednesday, May 23, 7:30pm at Bing Concert Hall on the Stanford campus. Also participating will be vocalist Jamie Davis and the Jamie Davis Big Band, along with special guests. This promises to be a gala evening. Tickets for the event at the door are General \$20, Students and Seniors \$10.

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Alliance

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Total enclosed \$ _____

NOODLING *Thoughts on jazz By Michael Burman*

Forever Young

The century-long history of jazz—beginning, if not with Buddy Bolden, then certainly with Louis Armstrong—has always been populated with young trumpet players. The careers of many follow one of two trajectories: either they die young, with great expectations unfulfilled, or else they live long lives, but often with their best years long behind them, or worse, with expectations never realized.

This article concerns only the former category. So many trumpeters died far, far too young, among them the following half-dozen.

BUBBER MILEY

Duke Ellington's "jungle sound" was largely the result of the playing of James "Bubber" Miley. With over two dozen sideman recordings to his name, in 1924 Bubber became a member of Elmer Snowden's Washingtonians, which shortly came under Duke's leadership. Influenced by Joe "King" Oliver, Bubber employed both straight and plunger mutes simultaneously, thus producing a "wa-wa" effect. He was easily the most impressive soloist in Duke's early aggregations (preceding Johnny Hodges by some four years). Bubber made contributions (some credited, some not) to Ellington works such as "East St. Louis Toodle-Oh"—Duke's theme from 1926 until it was replaced by Strayhorn's "Take The 'A' Train" in 1941, "Black and Tan Fantasy", and "Creole Love Call". Bubber is featured on all the early recordings of those tunes. After his drinking made him unreliable, Bubber left Duke in early 1929, to be replaced by Cootie Williams. Cootie picked up the "jungle" style from trombonist Joe "Tricky Sam" Nanton, who had picked it up himself by sitting next to Bubber. Bubber was to live only three more years, dying of tuberculosis in 1932 at age 29.



FATS NAVARRO

My favorite quote about Theodore "Fats" Navarro is attributed to Lennie Tristano: "Dizzy Gillespie is a nice trumpet player, but he's no Fats Navarro." Fats was born in Key West, FL in 1923, of mixed Cuban-Black-Chinese descent. After flirting in school with saxophone, trumpet and perhaps piano at age 12, his mother settled the matter by buying him a trumpet the following year. After a few years as a professional musician, Fats's first "name" gig came in 1943 with Andy Kirk and His Clouds of Joy, where his style,

originally derived from Roy Eldridge and Charlie Shavers (apparently a distant relative of Fats's), was influenced by the presence in the section of Howard McGhee. On the recommendation of the departing Dizzy Gillespie, Fats was hired away from Kirk by Billy Eckstine into the archetypal bebop big band with Budd Johnson, Gene Ammons, Art Blakey, and others. That the big bands were on the wane by then was, in fact, fortunate for Fats since his style was ideal for small groups: he recorded with Kenny Clarke, with Dexter Gordon, with the "Bebop Boys" collective of Kenny Dorham, Sonny Stitt and Bud Powell, and notably with Tadd Dameron. But like many both before and after him, Fats became involved with heroin in the mid-40's, shortly before what was to be his peak in 1947—cause and effect? Not long afterward



he contracted tuberculosis and the combination of that disease with his drug-debilitated state put him into permanent decline. Notwithstanding a recording with the Metro-nome All-Stars, and both a Carnegie Hall concert and a six-week tour with Jazz at the Philharmonic, all in 1949, his best was behind him. That said, his playing with Charlie Parker on a couple of live recorded broadcasts on Royal Roost in June 1950 is remarkable. He died just a week later, aged 26.

SONNY BERMAN

Born in Connecticut in 1925, the mercurial Saul "Sonny" Berman, having begun with Louis Prima at age 15, is most famous for his final work five years later with Woody Herman. Sometimes Sonny would make you smile, and sometimes just

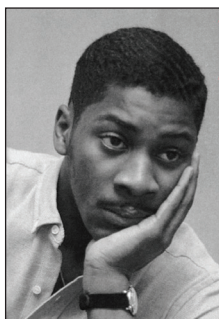


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shake your head. He died at age 21; sources state variously a drug overdose, or a heart attack during a jam session. Some of his best work can be heard on the ironically titled "Jazz Immortal 1946" and on the 1946 Woody Herman Carnegie Hall concert. Death came a few months later in January 1947.

CLIFFORD BROWN

Jazz Buff readers will know the tragic story of Clifford Brown. Born in Delaware in 1930, he studied the trumpet from age 13. While studying mathematics at college, he was encouraged by Charlie Parker, Dizzy Gillespie and Fats Navarro, the last of whom was to become a friend—although Clifford never followed him down the road to drugs. He made his first recordings in 1952 with Philadelphia legend Chris Powell. The following year he toured Europe with Lionel Hampton, recording both with European musicians and with moonlighters from Hamp's band. In 1954, Max Roach—five years his senior and a much more established player—approached Clifford to form a quintet, paying him the compliment of putting his name first. With Harold Land and later Sonny Rollins on tenor, and with Richie Powell (Bud's younger brother) on piano, the quintet made many superb recordings of a period of barely two years. Clifford's solos were always inventive, characterized by a rich, brassy tone, often long lines, and always sound technique. All this was to end, though, when Clifford and Richie were killed in an auto accident while being driven from Philadelphia to their next gig in Chicago. Clifford was 25 years old.



BOOKER LITTLE

Booker Little made his first recordings at age 20 on four separate LPs in 1958 by Max Roach Plus Four, with fellow Memphis-born George Coleman on tenor, and usually Ray Draper on tuba in place of a piano. He made three dozen recordings as a sideman (at least three more times with Roach, and also with Eric Dolphy and John Coltrane, as well as Frank Strozier (the subject of the prior "Noodling"), and half a dozen as a leader (his sidemen included some of the above, plus Tommy Flanagan, Scott LeFaro, Roy Haynes and

Wynton Kelly). Booker's playing was rooted in hard bop but with a subtle dissonance: it's impossible to know whether this was a result of his playing with Roach and Dolphy, whether his was chosen by them because of his essential style. Booker died in 1961 of uremia at the age of 23.

LEE MORGAN

In some ways, Morgan was the most precocious of all these young trumpeters, his first recording as a leader—for Blue Note, no less—at the age of only 18, and making four LPs for Blue Note alone within a two-month period. A colleague of Morgan's in Dizzy Gillespie's orchestra the following year was Benny Golson, and it was Golson who, in 1958, recruited him—aged just 20—into Art Blakey's Jazz Messengers, together with their fellow Philadelphian Bobby Timmons. Morgan was to be a member of the Messengers for the next three years, appearing on some two dozen of Blakey's recordings, and again for about a year 1964-65. During the intervening period (while Freddie Hubbard occupied the Messengers' trumpet chair), Morgan and Timmons had returned to Philadelphia because of their drug problems. Given that the reason Blakey had asked Golson to re-stock the band in 1958 was the drug problems on then members Bill Hardman and Jackie McLean, it's ironic that, according to Morgan biographer Tom Perchard, it was Blakey who introduced him to heroin. Regardless, Morgan made two dozen recordings as a leader for Blue Note alone from 1956 through 1971, cementing his position as the quintessential hard-bop trumpeter. His smearing and occasionally stuttering phrases remain instantly identifiable. He was the only one on this list to see his 30th birthday: he was shot and killed by his girlfriend at age 33.



In the case of all of the above, what might have been? In every case it seems certain that, had they not succumbed to illness or the hand of Fate, they would have continued to perform at the peaks we know of, and perhaps even to climb higher, not to mention giving future jazz generations the opportunity to see them perform live.

Later this year, I plan to examine the flip side of the situation, reviewing some of those trumpeters on whom, unlike Shakespeare's Juliet, death did not lie like an untimely frost.

THE JAZZ PERISCOPE

Selected gigs for May and June 2018

YOSHI'S OAKLAND www.yoshi.com/oakland

5/19, 6/12	Tommy Igoe.....	8pm
5/10	Kurt Elling.....	8pm
5/12, 13	Joey Alexander.....	
5/30	Grace Kelly.....	8pm
6/7, 8	Count Basie Orchestra.....	
6/27	Larry Vuckovich Quintet plays Miles Davis at Blackhawk.....	8pm

SF JAZZ CENTER www.sjfazz.org/center

5/10	John Pizzarelli.....	7:30pm
5/13	Cyrille Amie.....	7:30pm
6/6	Ahmad Jamal (Davies Symphony Hall).....	8pm
6/9	Oscar Peterson tribute (Green, Charlap, etc. at Herbst).....	8pm
6/10	Benny Goodman tribute (Daniels, A. Cohen, etc. at Herbst).....	8pm
6/14	Julian Lage Trio & Thumbscrew.....	7:30pm
6/17	Arturo Sandoval.....	7:30pm

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

5/6	Brubeck Brothers.....	4:30pm
5/13	Arturo O'Farrill & Afro Latin Jazz Octet.....	4:30pm
5/27	Tony Lindsay presents Soul Soldiers.....	4:30pm

KUUMBWA JAZZ CENTER, SANTA CRUZ www.kuumbwajazz.org

5/7	Kurt Elling, with Marquis Hill.....	7, 9pm
5/14	Cyrille Amie.....	7pm
5/15	Larry Carlton.....	7, 9pm
6/29	Christian McBride's New Jawn.....	7, 9pm

SAN JOSE JAZZ www.sanjosejazz.org

ANGELICA'S 863 Main St., Redwood City www.angelicasllc.com

5/3	College of San Mateo Jazz Ensemble.....	7:30pm
5/27	Mike Galisatus Big Band.....	7pm
5/30	Stanford Jazz Orchestra.....	7:30pm
5/31	Christina Galisatus Quartet.....	7:30pm
6/2	Rebecca DuMaine with Dave Miller Trio.....	8:30pm



CAFÉ STRITCH 374 S. First St., San Jose www.cafestritch.com

5/12	José Jones celebrates Bill Withers (San Jose Jazz presents).....	8, 10pm
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CAFÉ PINK HOUSE 14577 Big Basin Way, Saratoga 408/647-2273 www.cafepinkhouse.com

5/18	Anton Schwartz Trio, with Josh Nelson & Alex Boneham.....	7:30pm
6/15	Michael O'Neill Quartet.....	7:30pm
6/16	Dimitri Matheny Group.....	7:30pm
6/29	Tammy Hall Trio.....	7:30pm
6/30	Rebecca DuMaine and Dave Miller Trio.....	7:30pm

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

STANFORD UNIVERSITY D inkelspiel Auditorium

5/23	Stanford Jazz Orchestra tribute to Fred Berry, with Jamie Davis.....	7:30pm
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PALO ALTO JAZZ ALLIANCE Woodside Priory Rothrock Hall

5/12	Greg Abate & Friends (Speight, Jekabson, Tana, Chambers).....	3:00pm
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