

FROM THE CHAIR

Change is the one constant that one can be confident of happening every day in major and minor ways—whether you like the changes or not. For example, think how traffic has been reduced now that so many are working, at least part-time, from home. So, when change affects PAJA, we still must be vigilant to see that nothing will interfere with our commitment to jazz education and the presentation of live music. At the same time, we may be able to embrace change to embark on new opportunities that were not possible in the old days.

Consider our forthcoming concert on February 19 featuring Tierney Sutton and Tamir Hendelman. These are top-of-the-line jazz artists in keeping with our mission to bring the best from away (Los Angeles in this case) as well as showcasing the best local talent. The February 19 concert provides an opportunity for fans to experience the exciting new concert space at the Guild Theatre in Menlo Park. Some of our Board members have attended shows there and they encouraged us to find a way whereby PAJA could have a concert in this New York-style jazz site, with its excellent acoustics, varied pricing for seating, plus the availability of alcoholic libations (there are two bars) to add to the enjoyment of our time together.

This event has fallen into place, thanks to the hard work of Harvey Mittler and Dave Miller, who worked with the Guild to bring this about. Notice that you will not be able to order tickets by mail or through the PAJA website. You can either purchase tickets at the door the afternoon of the concert (cash or credit card OK), or order in advance online from the Guild Theatre's ticket agency: <https://guildtheatre.com>.

The best and most comfortable seats are in the mezzanine, upstairs, and in the first four rows on the main floor. These will be reserved seats. The remainder of the seating on the main floor is unreserved. See the ticket prices in the full page ad elsewhere in this issue. There is an elevator to access the mezzanine seats.

Remember, single PAJA members may purchase a ticket for a friend or other family member at the member price. Parking is recommended either at the garage below Kepler's bookstore across the street or at the city lot next to the Left Bank restaurant.

Change isn't always easy, but none of the above changes should be too off-putting, particularly as they allow us an opportunity to see two superb jazz stylists in an enviable setting.

Also the afternoon timing allows you to get home before dark.

In appreciation of your continued support,

C. Stuart Brewster
Chair, Palo Alto Jazz Alliance

KEYS JAZZ BISTRO OPENS

Old timers will remember the El Matador jazz club on Broadway in San Francisco, a club that ceased functioning many moons ago. Well, rising from the ashes on the same North Beach site is a new jazz club, Keys Jazz Bistro, which opened in November with a show featuring vocalists Mary Stallings and Clair Dee. One of the principals of the new club is Simon Rowe, a pianist who performed at a PAJA member party in 2019. For information and event schedule, www.keysjazzbistro.com.

MONTEREY JAZZ FESTIVAL ON TOUR—6TH NATIONAL TOUR

Another all-star group under the auspices of the Monterey Jazz Festival is preparing a 12-state, 25 concert tour to begin January 17th at Kuumbwa Jazz Center in Santa Cruz. There will be ten more shows in California, Arizona and Utah through January 29. On April 6th the group resumes with 14 gigs in the East and Midwest, including two shows at the Appel Room (Jazz at Lincoln Center). One of the California shows will be at the Walt Disney Concert Hall in L.A. (January 20). The group includes vocalists Dee Dee Bridgewater and Kurt Elling, with Christian Sands (piano and music director), Yasushi Nakamura (bass), Clarence Penn drums, and Lakecia Benjamin on alto. Other than the Santa Cruz night, the most convenient show for Bay Area fans will be at Berkeley's Zellerbach Hall on January 18th.

The Tragic Loss of Andrew Speight

On Thursday afternoon, December 1, I learned of the tragic death of Speight, fabulous alto saxophonist, master teacher, dedicated student and researcher, warm friend, and doting father. The source of the shocking news came, of all places, from London, in an email from Greg Abate, also a master reed player who said an English musician and mutual friend of both, asked Greg if it was true that Andrew had died, and they knew no details. As I investigated, a friend from San Mateo emailed me to ask if I had heard that he was killed when his auto was struck on the rail tracks at the Broadway Burlingame crossing. I was shocked to learn that indeed Andrew was in his beloved Porsche on his way to teach when trains heading north and south each struck it, and he was killed immediately. The cause of his death still is being investigated by Caltrans.



A short biography of Andrew Speight starts with the facts that he was born on March 23, 1964, in Sydney, Australia, and received an early introduction to the jazz world from his father, John Speight, a jazz pianist, and his mother, Niddrie Wauchope, a singer, who hosted jam sessions at home. John booked local musicians to accompany visiting American jazz musicians, was frequently hired to play piano, and he often allowed Andrew to observe. Some of those musicians included bassist Percy Heath and saxophonists Johnny Griffin and Sonny Stitt, from whom he received a fondly remembered informal lesson when he was 14 years old. As he grew to adulthood, Andrew started his own band to perform the music he loved, straight-ahead jazz like Art Blakey, and he toured with Nat Adderley, Joe Williams, and Louie Bellson. He came to the U.S. in 1991 to compete in the prestigious Thelonious Monk International Saxophone Competition and was the only non-American finalist, and there he met Branford Marsalis. He joined the jazz faculty at Michigan State University, collaborating with Branford Marsalis, Jimmy Heath, and Benny Carter, and continued his serious research into the music of his heroes, including Charlie Parker. He worked on understanding the seminal music of “Charlie Parker with Strings” and had the good fortune of being contacted by the widow of a violin player who played in the original ensemble, and she gave him her husband’s complete set of the scores from that session. He moved to San Francisco and joined the jazz faculty at San Francisco State University in 1998, later becoming its dean, and taught jazz ensemble, im-

provisation, and jazz history, as well as continuing to play at the highest level, and work as a clinician and on the faculty of the Stanford Jazz Workshop for 20 years. At the start of the coronavirus pandemic in March 2020, which precluded public performances, Andrew launched the first of 118 consecutive Sunday Facebook live sessions called Live at Five, first from bassist Jeff Saxton’s residence and then from his home studio in Burlingame dubbed The House of Bop, and he allowed small audiences when health conditions permitted. He never lost contact with his family in Australia and was the co-producer of the Manly Jazz Festival with his parents and his 2 sisters.

As I recall my fond memories of Andrew, his passion and intensity and genuine interest in people stand out in all his endeavors. He could be

critical with others as he was with himself, but his intent was to help fellow musicians and students get better. His teaching methods exemplify his love of the music and desire to impart valuable lessons to fellow musicians and his students. He realized that jazz students at burgeoning university and conservatory programs learned in the classroom but missed the opportunity to learn their craft primarily by playing with peers and older players. In 2008 with help from SFSU he formed The Generations Band with prominent peers and older musicians as a means of returning jazz education to the group dynamic and mentoring he relished. The Band performed publicly and came to his classes, and his students were permitted to play with and learn from them.

Recently, PAJA member Jan Henrotin reminded me of just how much Andrew revered his older peers when on 1 of the 3 occasions Andrew was the guest clinician during Herb Wong’s PA Adult School History of Jazz classes about Cannonball Adderley, he brought with him a horn that had belonged to Cannonball.

PAJA was blessed to have Andrew perform at its concerts on 3 occasions, about three years ago when his ensemble recreated the Bird with Strings album, using the complete set of original scores from that session. And he played with The 6 Jazz Masters about 4 years ago, and on October 16, 2022, he blessed the stage for The Return of the 6 Jazz Masters. I was privileged to see and hear Andrew perform over a dozen times, in clubs, at the Stanford Jazz Festival, at the House of Bop, and, of course, for PAJA.

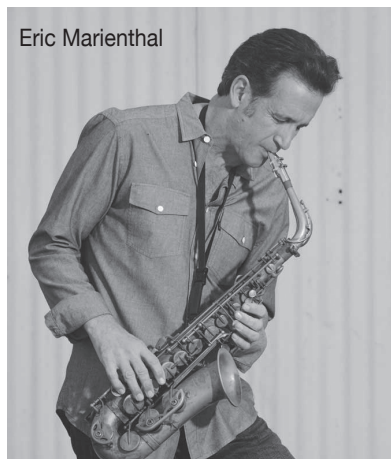
His musical interpretations and improvisations were



a treasure, and it was always spirited, moving, inspirational, swinging, intense, impassioned, and well-conceived. It's easy to understand why his family and friends referred to him as Hurricane Andrew. His untimely, unexpected death deprived him of the chance to continue to make marvelous music for years to come and to live the amazing life he had. The rest of us have been robbed of the chance to enjoy the incredible, joyful music he invariably gave to those of us fortunate to hear it. /Harvey Mittler

Andrew Speight with rhythm section candidate.

Photo by Richard Mayer



Eric Marienthal

Music Review

Stanford Jazz Orchestra Delivers

If you're a big band aficionado, you may have been deploring the dearth of opportunities to hear and see big band jazz live on the Peninsula. Well, Mike Galisatus and the Stanford Jazz Orchestra to the rescue. In their recent fall concert at Dinkelspiel on November 18, kicking off the Big Game weekend, the band sounded wonderful. As usual, Galisatus had whipped the ensemble into fine shape, and it was all big band lovers could want.

It began with some nostalgia: swinging arrangements of *When You're Smiling* and *I Got Rhythm*, followed by a magnificent Ella Fitzgerald turn on *A-Tisket, A Tasket* by young vocalist Jessica Badiny. Then the

group swung into a chaotic, but effective number called *Kopi Luwak*, which, according to Galisatus, is the world's most expensive cup of coffee. You can look it up.

And then guest artist Eric Marienthal came on board and cranked the temperature up a notch. A big notch. Marienthal is a top tier altoist, and he was featured on two numbers to begin with: *Just Platonic* and the ballad *Here's That Rainy Day*.

And then came the highlight of the evening, an epic alto duet/duel with Marienthal and student Chris Palomo. Palomo more than held his own as they blazed through a tune called *Crazy, But*, and they challenged each other up and down the scales. We could only say, "WOW."

Marienthal then soloed on a very nice Gordon Goodwin arrangement of *Body And Soul* and on a Marienthal-composed tune called *Babycakes*. It all finished with a very hot arrangement of the standard *Love For Sale*.

Marienthal obviously does a lot of these college gigs, and he's a full-service guest, with patter, high jinks and anecdotes to keep the audience entertained. Stanford got its money's worth.

And we big band fans got our fix. Galisatus and the Orchestra will perform again in the spring. Don't miss it. / Ed Fox

BY THE TIME I GET TO PHOENIX

By Kenneth Cobb

In the May 2013 issue of the Buff, we had a small piece on the great drummer Lewis Nash and mentioned that a jazz club named The Nash (in his honor) had opened in his hometown of Phoenix. Well, here it is, ten years later, and our "roving correspondent" Kenneth Cobb was on hand in October for The Nash's 10th anniversary celebration.

Well, it took a while, but I finally made it to Phoenix, Arizona! Not just for a flight layover, but to check out the legendary drummer Lewis Nash's eponymous jazz venue's 10th anniversary celebration. The Nash's Saturday celebration featured Lewis's all-star quintet playing two swinging sets—Jeremy Pelt (tr), Jimmy Greene (ts/ss), Renee Rosnes (p), Peter Washington (b) and Nash on drums.

The 116-seat venue, which reminds me of the old Jazz Bakery in Culver City (CA), was packed, especially for the first set; the cheerful and enthusiastic crowd greatly appreciated the artistry, musicianship and creativity on full display by Lewis and his cohorts. A wonderful video kicked off both sets with several jazz luminaries paying homage to Mr. Nash, the staff and the legion of volunteers who have made The Nash a notable jazz venue over these past ten years. Those well-wishers included Charles McPherson, Terrell Stafford, Benny Green, Christian McBride, Wycliffe Gordon and George Cables.

Lewis Nash



I had the distinct pleasure of sitting next to Lewis's younger sister, Regina, during the second set. Lewis asked her if she remembered the time their parents, and their 99-year-old grandmother sat in the front row for a The Nash performance, and the 101-year-old gentleman in attendance who was trying to charm their grandmother—going so far as attending Sunday service at her church soon after; she did not show up that Sunday.

Some tunes played by the magnificent quintet: Tin Tin Deo, Arioso, Ain't That Peculiar (Smokey Robinson, Marvin Gaye), From Here to a Star (Renee Rosnes original), and Monk's Eronel.

There were many instances throughout both sets when concluding an especially impressive extended solo, the soloist symbolically "dropped the mic," as if to inquire, "Any questions?" Nope, none here!

For Kenneth's full report: <https://kacbooksread.com/by-the-time-i-get-to-phoenix-october-2022>.

DONATIONS TO PAJA IN 2022

As usual, we are exceedingly grateful to those who made monetary contributions in 2022 to PAJA over and above member dues. We thank you, thank you, as these additional funds truly help us meet our obligations to musicians and concert venues. The donors:

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Ellen Wynn, Los Gatos

Late donations received at the end of December may be omitted from this list.

PAJA PRESENTS

TIERNEY SUTTON and TAMIR HENDLEMAN in concert

Sunday afternoon, February 19, 2023, 2:00pm

At the beautiful Guild Theatre in Menlo Park



Tierney Sutton is simply one of the best contemporary jazz vocalists. The New York Times called her “a serious jazz artist who takes the whole enterprise to another level.” PAJA is pairing her with the exceptional pianist Tamir Hendelman, a mainstay of the Jeff Hamilton Trio for more than 20 years. Tamir and Tierney have performed in duet many times, and this concert will feature ballads and tunes appropriate to the valentine “season.”

This is PAJA's first concert at the renovated Guild Theatre, now a premier concert space (949 El Camino Real, Menlo Park). It's an intimate facility for jazz, with state of the art acoustics. Suggested parking in the garage below Kepler's or the city lot next to the Left Bank restaurant.

Facial coverings strongly recommended

Tickets available at the door (cash or credit card OK) or online only from: <https://guildtheatre.com>.

(Not available by mail or from www.pajazzalliance.org.)

Mezzanine and main floor (first four rows, good viewing; there's an elevator,

\$65 general, \$55 PAJA members (seating chart on The Guild's website).

Main Level (unreserved seating): \$60 general, \$50 PAJA members, \$15 students.

THE JAZZ PERISCOPE *Selected gigs for January and February*

YOSHI'S OAKLAND www.yoshi.com/oakland

- 1/6, 7 Pacific Mambo Orchestra
 1/17, 18 Davina & the Vagabonds 8pm
 1/26, 27 Fred Hersch 8, 10pm
 1/28 Gordon Goodwin 7:30, 9:30pm

SF JAZZ CENTER www.sfjazz.org/center

- 1/3-8 Chris Botti
 1/12 McCoy Tyner Tribute w/ Joe Lovano, Kenny Barron, et al. 7:30pm
 1/19-22 Jason Moran
 1/26-29 Jason Marsalis
 2/3, 5, 9 Ambrose Akinmusire Quartet
 2/9-12 Bria Skonberg
 2/18-19 Cyrille Aimee

Melissa Aldana



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

- 1/29 Faye Carol Trio, w/ Victor Lewis 4:30pm
 2/5 Melissa Aldana Quartet 4:30pm
 2/11 Annual Bach Fundraiser
 2/19 Orrin Evans Trio 4:30pm
 2/26 Rudolfo Zuniga + Surfaces 4:30pm

KUUMBWA JAZZ CENTER, SANTA CRUZ www.kuumbwajazz.org

- 1/9 Roberta Gambarini 7pm
 1/17 Monterey Jazz Festival All-Stars on tour 9pm
 1/30 Jason Marsalis Tribute to Lionel Hampton 7pm
 2/4 Melissa Aldana Quartet 7pm
 2/6 Kenny Barron Trio 7pm
 2/13 Cyrille Aimee 7pm

SAN JOSE JAZZ www.sanjosejazz.org

STANFORD JAZZ WORKSHOP <https://stanfordjazz.org>

- 2/12 Cyrille Aimee 7pm

PALO ALTO JAZZ ALLIANCE pajazzalliance.org

- 2/19 Tierney Sutton and Tamir Hendelman in concert, at The Guild 2pm

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