

FROM THE CHAIR

What a wonderful music genre is jazz. This was brought home to me once again at the recent Six Jazz Masters concert at CSMA's Tateuchi Hall in Mountain View. Thanks to PAJA's Event Chair Harvey Mittler who first put this outstanding group together (in 2018), this first-class crew of musicians, led by altoist Greg Abate, gave us another sampling of their brilliance. The original group remained committed to playing for us despite many postponements, the first of which occurred on March 15, 2020. The original bass player Jeff Chambers succumbed to cancer last year, and we brought in Dan Robbins as a replacement, and he quickly became a crowd favorite.

It was a joy to be able to hear them again, especially in an unamplified situation in a hall with fine acoustics. Those who were able to attend experienced live jazz at its best.

The turnout was disappointing, however. There are a number of possible reasons for this. Maybe people are still nervous about attending an indoor event, even with a mask, due to all the Covid variants that are circulating.

Or did the price increase, our first in years, have a cooling effect? And of course there are lot of things going on every weekend in our area, which affords many options on how to spend one's time.

Still we persevere and are planning our next concert featuring the remarkable duo of pianist Tamir Hendelman and vocalist Tierney Sutton—a very special event that will take place next February—a Valentine treat for our members and the jazz community. There are a goodly number of jazz fans in the mid-peninsula communities, and we hope this event will be attractive to them.

One thing we neglected at the last concert was to remind members that they can bring a guest at the member price. So, we encourage members to bring a nonmember friend who might enjoy a live jazz concert.

Do let us know of any thoughts you might have on how to do better next time.

In appreciation of your continued support,

C. Stuart Brewster
Chair, Palo Alto Jazz Alliance



The Jazz Masters at work.

POSTPONED JAZZ MASTERS WELL WORTH THE WAIT

PAJA's Return of the Six Jazz Masters concert, originally scheduled for mid-2020 but delayed by the pandemic, was finally realized at CSMA's Tateuchi Hall in Mountain View on October 16. This amazing ensemble, put together by PAJA's event chair Harvey Mittler, first played for us in May of 2018. The enthusiasm for the group was so high, we decided to bring them back in 2020—but it took another two years for it to actually happen. And it was well worth the wait.

The group, led by noted altoist Greg Abate (from Rhode Island), also had two of the Bay Area's best horn players—Andrew Speight (alto) and Erik Jekabson (trumpet), and a brilliant rhythm section with Ben Stolorow on piano, Sylvia Cuenca on drums (replacing Akira Tana) and Dan Robbins on bass (replacing the late Jeff Chambers). Our feeling was that this was such a unique wonderful blending of talent that it couldn't be just a one-off, and the October concert gave us another very welcome opportunity to experience the Six Jazz Masters group.

The playlist had a strong bebop orientation, with four or five tunes associated with Charlie Parker (Confirmation, Yardbird Suite, Lover Man, Moose the Mouche), plus jazz classics like Joe Henderson's Recorda-Me, and Lee Morgan's Ceora. What a gift for those who were able to attend—dynamic jazz in our wheelhouse, played by some of the best practitioners of the art.

Mittler announced that PAJA's next concert will feature vocalist Tierney Sutton, backed by pianist Tamir Hendelman, this coming February.



Bebas Miller

Bassist Dan Robbins



Karl Robinson



Karl Robinson



Karl Robinson



Karl Robinson

CREED TAYLOR'S LEGACY

By Kenneth Cobb

You may not have heard of Creed Taylor, but his association as a record producer, mainly at CTI Records, with many of the foremost jazz artists of our generation, establishes a prominent place for him in jazz history. Taylor died in August, and superfan Kenneth Cobb has written this personal testimonial of Taylor's influence on him and the jazz world.



Rudy Van Gelder and Creed Taylor

With the recent passing of famous label founder and record producer Creed Taylor (1929-2022), I am offering my reflections regarding his impact on my love and appreciation for jazz, as well as a list of my favorite tunes from the CTI label's very fertile 1970-76 period.

First and foremost, I was a high school student in the early 1970s in Motown, starting college at U-M in the fall of 1974. The CTI label and its artists were perhaps my introduction to "jazz" and to many of the most prominent jazz performers. Some jazz purists may argue that the music presented was not "straight-ahead" jazz (which I discovered many years later). However, I'd proffer that it wasn't exactly "jazz fusion" either, which became commercially popular in the mid-1970s, e.g. Return to Forever, Weather Report, Headhunters, etc., employing electronics, synthesizers, and electric bass.

Nevertheless the music being produced by Creed Taylor's label was of the highest quality. The sound, by Rudy Van Gelder, was clean and crisp.

The string and horn arrangements by Don Sebesky and Bob James were tight, the musicians were top-notch, and Ron Carter played bass on practically every CTI album during that period. Furthermore, the album personnel's writeup print was large and complete (inviting one to read and memorize!). And those double-sleeve album covers and photos were appealing to the eye.

I began to follow the many sidemen for years to come, buying most of their albums. Many of them were Who's Who members of straight-ahead jazz on other labels (e.g. Blue Note, Milestone, Verve, Impulse, Atlantic, etc.) prior to the 1970s period.

The CTI stable of lead artists included Stanley Turrentine, Freddie Hubbard, Kenny Burrell, George Benson, Hubert Laws, Milt Jackson, Eumir Deodato, Bob James, Jim Hall, Joe Farrell, Chet Baker, Paul Desmond, and Ron Carter.

Creed Taylor's sister label during that period, Kudu Records, also released outstanding albums by Grover "Mister Magic" Washington, Jr., Hank Crawford, Johnny "Hammond" Smith, Idris Muhammad, Dr. Lonnie Smith, and Esther Phillips, to name a few.

Prior to this period, Taylor was prominent for producing albums for A&M and Verve labels for great artists, including Wes Montgomery, Quincy Jones, Jimmy Smith, and Stan Getz.

My 10 favorite CTI label tunes (in alpha order) are:

- Be Yourself—Kenny Burrell, God Bless the Child (1971)
- Feel Like Making Love—Bob James, One (1974)
- First Light—Freddie Hubbard, First Light (1971)
- Morning Star—Hubert Laws, Morning Star (1973)
- Red Clay—Freddie Hubbard, Red Clay (1970)
- Speedball—Stanley Turrentine, Cherry (1972)
- Sugar—Stanley Turrentine, Sugar (1971)
- Take Five—George Benson, Bad Benson (1974)
- Til The Clouds Roll By—Paul Desmond, Paul Desmond (1975)
- You'd Be So Nice To Come Home To—Jim Hall, Concierto (1975)

I played these, among others, over and over again on my cheap stereo system during high school and college, staying up many a night and wearing out the grooves. Thinking back, I must have financed the purchase of these individual new and used CTI albums over time via my Detroit Free Press paper route during high school, and summer employment at a foundry and Stroh's Brewery as a college student.

Thank you, Mr. Creed Taylor!! Your label's recordings will live on forever.

For a list of my 50 favorites from the CTI label, 1970-76, click on this link:

<https://kacbooksread.com/cti-records-top-50/>

THE JAZZ PERISCOPE *Selected gigs for November and December*

YOSHI'S OAKLAND www.yoshi.com/oakland

11/3-5 Sergio Mendes
 11/8 Tommie Igoe Groove Conspiracy 8pm
 11/15 Benny Green 8pm
 11/18-20 Arturo Sandoval

SF JAZZ CENTER www.sfjazz.org/center

11/17-20 Joe Lovano, with various combinations
 12/13-17 Pink Martini

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

11/6 Pat Bianchi Trio 4:30pm
 11/13 Django Festival Allstars 4:30pm
 11/20 John Scofield 4:30pm
 12/4 Tiffany Austin 4:30pm



Tommie Igoe Groove Conspiracy

KUUMBWA JAZZ CENTER, SANTA CRUZ www.kuumbwajazz.org

11/21 Joe Lovano/Dave Douglas Quintet 7pm
 12/12 Charlie Hunter/Scott Amendola Duo 7, 9pm

SAN JOSE JAZZ www.sanjosejazz.org

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

11/20 Big Band Showcase (Dinkelspiel Aud.) 2pm
 12/9-11 Music of Charlie Brown Christmas (Campbell R.Hall),
 With Glenn Pearson, Ruth Davies, Lorca Hart

COMMUNITY SCHOOL OF MUSIC & ARTS www.arts4all.org

12/3 Gerald Clayton Free—part of the 2022-2023 Community Concert Series 7:30pm

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HERE AND THERE

Tidbits from the jazz world

DOWNBEAT HONORS NADEL



Jim Nadel, founder and artistic director of the Stanford Jazz Workshop, was honored in the November issue of DownBeat magazine, with induction into the DownBeat Education Hall of Fame. Randall Kline, a founder of the San Francisco Jazz Center, was also among the inductees. SJW, a local jazz treasure for a half century, includes among its

programs a summer jazz camp, a jazz institute for adults and advanced youth, a Giant Steps camp and big band, in addition to the world famous summer jazz festival.

HOLIDAY OFFERINGS FROM SJW

Speaking of the Stanford Jazz Workshop, there are two attractive items on the schedule. Just in time for Thanksgiving is the Big Band Showcase on November 20th, 2pm, at Dinkelspiel Auditorium. This concert features SJW's Giant Steps Big Band, the Miles Ahead Big Band (directed by Kristen Strom) and the Miles Ahead Big Band directed by Mike Galisatus.. This concert is free on open to the public.

For the Christmas season, there is **The Music of a Charlie Brown Christmas**. That wonderful Vince Guaraldi music will be presented by Glenn Pearson, Ruth Davies and Lorca Hart on Friday, December 9 (7:30pm), Saturday, December 10 (2pm and 7pm), and

Sunday, December 11 (2pm) at Campbell Recital Hall. Tickets available in early November.

WEBMASTER STILL NEEDED

We don't have a volunteer yet to run PAJA's website. If you know something about operating a website and have a bit of time to spare (we estimate two hours a month) we'd love to hear from you. Contact Ed Fox at chezfox@mindspring.com.

GERALD CLAYTON TO PERFORM

As part of the 2022-23 Community Concert Series at the Community School of Music and Arts in Mountain View, the brilliant jazz pianist Gerald Clayton is scheduled to perform on December 3 at 7:30pm. Clayton, the son of bassist John Clayton, and who performs with the Clayton Brothers band, has three Grammy recognitions for improvised jazz solo,



best instrumental composition and best instrumental album. On January 21, the Mark Lettieri Ensemble will appear in quartet format. Lettieri is a Snarky Puppy member and is a

multiple Grammy winner.

All concerts in this festival are free.

JOHN CLAYTON AND COUNT BASIE

In speaking about his days with the Count Basie band: "They allowed me to learn how to write for a big band because I had never done it before. When I had the nerve to ask if I could do something, Mr. Basie said, 'sure'. They rehearsed it and it sounded terrible. I was embarrassed. But it was the band's encouragement that kept me going with the second piece I wrote for the band. And it ended up being a piece they played every night and even recorded."

... AND ON LEADING THE BIG BAND

About leading the big band on The Jazz Cruise, John Clayton says, "When you have the power of that sound played by those people, it's pretty thrilling. . . When you talk about the great big bands, like Duke Ellington or Count Basie, the ones that stand out were comprised by great soloists. Duke didn't write for alto saxophone. He wrote for Johnny Hodges. He didn't write for trumpet. He wrote for Cootie Williams. He wrote for their voices. Those were bands of soloists. Our Cruise band is a band of soloists. That's why they have their own voice." Quoted in Michael Lazaroff's "Jazz Cruises," March 9, 2022.

