

FROM THE CHAIR

Sometimes I wonder if it is worth all the time and trouble to keep a funky operation such as PAJA up and vital. But then we produce a successful concert, such as the recent Sutton-Hendelman offering, and we experience so much joy, not just from the beautiful sounds generated but from being part of a family of jazz enthusiasts and enjoying once again the special friendships we have made over the years.

It's great reconnecting to fellow PAJA members at these events, but also meeting a number of non-members. We welcome all, and of course non-members are certainly invited to join our organization. Thanks to all for continuing to pay the piper and make donations as well.

I also realize that we are providing an audience for some of the world's finest jazz artists, performers who are held in high regard by those attending. This is evident from the enthusiastic applause after each



Board member Doris Harry after the show with our principals: vocalist Tierney Sutton, event chair Harvey Mittler, and pianist Tamir Hendelman.

tune, with everyone waiting until the last note before enveloping the talent with appropriate levels of appreciation. A definite reminder to myself that we are not running a picnic, but a serious show.

A big thank you to PAJA's Board of Directors and other volunteers who handled so many operational details. A special shout-out, obviously, to Harvey Mittler who carries the heaviest burden on his shoulders. Many parts of each gig may be similar and perhaps operationally routine. There is always the unexpected, however, such as the collapse of our web site the week before the concert making it almost impossible for anyone to order tickets on line. We are working to get the site up and running again.

So, does it make sense to keep on doing what we've been doing for more than 30 years now? Oh, yes. As long as we continue bringing important artists to perform for our local jazz community, we are doing our job. Granted, we have worries about finding more volunteers to carry the load, back-ups who can step in when necessary. Do get in touch with me if you are ready to help.

In continued appreciation of your support,

C. Stuart Brewster
Chair, Palo Alto Jazz Alliance

ABOUT KENNY BARRON



"There's a difference between being a stick-out and a standout. Kenny is outstanding, but doesn't stick out like a sore thumb. If you're listening to a band and let's say the drummer is very showy, not trying to blend in, that will make you notice him. Or a saxophone player who plays excessively long. Kenny's the exact opposite. He's saying, 'Don't notice me, notice the music.'" Pianist Eric Reed, quoted in "Kenny Barron: Perfect Grace," by Aaron Cohen in *DownBeat*, April 2015.

SELECTED SHORT SUBJECTS

Here are a few thumbnail reviews of selected concerts at the recent 2023 Stanford Jazz Festival.

EDWARD SIMON TRIO WITH ANAT COHEN. July 22. This was originally the Sullivan Fortner Trio, featuring Anat Cohen, but when Fortner was sidelined by the Covid virus, a substitute was needed—Edward Simon who is the SF Jazz Collective’s long-time pianist (and a resident of Emeryville) was available, thankgoodness, so there was no drop-off in quality. The trio, with Jeff Denson on bass and Jason Lewis on drums, opened with a Simon original and two superb bebop numbers, and then Ms. Anat Cohen joined in. If you’ve seen Anat before, you know she likes to enjoy herself on stage—she dances, she smiles, she grimaces, she hangs her head, and above all she plays the heck out of the clarinet. Anat loves Brazilian music, so we got two Jobim numbers, including a killer rendition of No More Blues. Fats Waller’s Jitterbug Waltz followed, and it all wound up with a soulful encore—For All We Know. Beautiful. This concert was moved from Dinkelspiel to Campbell, which was fine by me./ Ed Fox



Anat Cohen

AN EVENING WITH VICTOR LIN. July 26. Victor on piano, Mikaila Kasha bass, and Zach Adleman drums, began the show with “One Summer’s Day”. In his intro Victor said how much he admires Ahmad Jamal and the song would be a la Ahmad. Indeed it was beautifully so, with the spaces and silences so typical. Ben Flocks, tenor sax, joined for “Night and Day” featuring an excellent “conversation” between Victor and Ben, who has become a monster talent. Daniel Rotem, tenor sax, joined for a rousing sax duo on Houston Person’s “Blues.” Carmen Staff and Victor played their annual duet on Billy Strayhorn’s “isfahan.”

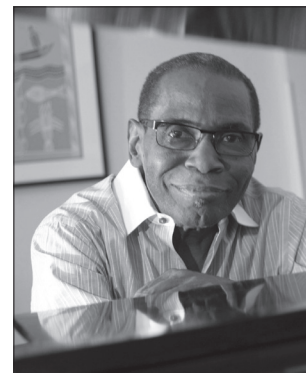
Switching to violin and joined by Michael Sze (violin) and Sasha Berliner (vibes), Victor segued into “Spanish Waves,” a song which has run through Victor’s head for years, but has never before been played in concert. Francis Wong, Asian American fusion guest artist then was introduced and the group improvised on an Asian melody, “Songs of My Intellectual Grandfather.” Ben Flocks then returned on soprano sax for a duet with Victor on “Send in the Clowns.” Gorgeous.

The closer, “Sing,” a Lin original, was a jubilant, swinging tune befitting an excellent show. Victor Lin once again demonstrated his marvelous performing and orga-

nizational talents, talents which have matured over the last twenty-five years./ Karl Robinson

GEORGE CABLES TRIO WITH CAROLINE DAVIS AND TERELL STAFFORD. July 31. What a beautiful evening of straight-ahead jazz with a capital J. Five superb musicians plying their craft, in tune with themselves and the audience. Pianist George Cables is a living legend. I hadn’t heard altoist Caroline Davis before, but she grew on me as the evening went along; her playing reminded me of the late Jeff Clayton’s playing. Which is interesting, because her horn partner this evening, Terell Stafford, was for years the featured trumpeter in the Clayton Brothers band. Eric Revis on bass had lots of time to shine, and drummer Nasheet Waits impressed with his crisp stick work. The trio opened with “You Stepped Out of a Dream” and then Davis and Stafford joined them on stage and started off with Cables’ “Melodious Funk.”

When the evening was over you realized you had just been privileged to hear a marvelous jazz ensemble./ Ed Fox



George Cable



Terell Stafford

TAYLOR EIGSTI GROUP. August 1. Taylor’s group was composed of Charles Altura, guitar, Harish Raghaven, bass, and Mark Guiliana—all three members of Terence Blanchard’s E Collective, plus Maya Kronfeld, keyboards. All four have played off and on with Taylor for over 20 years. This was Taylor’s first stint as leader in the last four years at SJW, although he has been in attendance for 27 years. The program included selections from Taylor’s Grammy-winning CD of 2021, as well as a new CD to be released in 2024.

The music began with Taylor’s solo piano on “I Left My Heart in San Francisco,” a tribute to Tony Bennett, Andrew Speight, and Nancy Eigsti (Taylor’s mother), all recently deceased. “Tree Falls” from the Grammy-winning CD followed and then “Plot Hammer” and “Bewitched, Bothered and Bewildered.” Taylor mentioned that he plays better when Kronfeld is in the group as he is released to play piano only. This also gives the music a more orchestral quality due to the interplay between piano and keyboards and improvisation between piano, guitar and keyboards. Highlights were “Unchanged”—featuring Taylor and Altura, with excellent solos by both,

and “Bassline”, a showcase for Raghaven. Trumpeter Andrew Stevens appeared on “Light Dream,” with a beautiful, lyrical solo. They closed with “Juju”, sung by Gretchen Parlato and assisted by her energetic son (Marley, nine years old) who “collaborated” with Taylor on piano. The evening of high energy music was heartily appreciated by an enthusiastic audience as Taylor demonstrated his superb pianistic talents as well as his latest compositional and arranging skills with a group of excellent musicians./Karl Robinson

TERELL STAFFORD QUINTET FEATURING RALPH MOORE AND TAYLOR EIGSTI. August 2. I’ve been a big fan of Terell Stafford for years, hearing him every January on The Jazz Cruise, where he’s been a soloist and mainstay of the Cruise’s big band. Tonight, he blasted forth with all his chops in the spotlight, leading a killer ensemble. Stafford knows all the tricks in the trumpet book—screaming in the higher ranges, growling in the lower, and he bowled me over with his fine technique and tone. Tenor man Ralph Moore played a marvelous big-toned sax in a warm and forceful style. He was on Jay Leno’s Tonight Show Band for 15 years and was definitely the talk of our audience this evening. Taylor Eigsti has changed; or perhaps it’s I who have changed after having my ears stretched over the last couple of years watching Emmet Cohen on YouTube. Taylor’s “attack” style on the keyboard was simply masterful. Talk about flying fingers and brilliant improv, Taylor has it solid. I’m really look-

ing forward to hearing him (a lot) on The Jazz Cruise this winter./ Michael Griffin.

DENA DEROSE TRIO FEATURING RALPH MOORE. August 5. Dena DeRose closed out this year’s Stanford



Dena DeRose

Jazz Festival with graceful tenor saxman Ralph Moore and Bay Area favorites Akira Tana (d) and Peter Barshay (b). Her lucky audience was treated to a number of her arrangements, including two Bob Dorough tunes—*Small Day Tomorrow* and *Nothing Like You*, Benny Carter’s *Only*

Trust Your Heart and her original composition to Langston Hughes’ poem *Dreams*, a beautiful piece with lots of Moore and one that does justice to the poetry. DeRose performs as if she sees the music in the words. And of course many tunes included her trademark scattling (in sync with the piano). One of my favorites was *Listen to Your Heart*, DeRose’s title for lyrics she wrote to Cedar Walton’s *Clockwise*—an energetic piece with strong accompaniment from the whole group. Slide Hampton’s *Frame for the Blues* closed the show. A rousing finale to this year’s Festival!/Anne Callahan

INTERMISSION RIFF

(Apologies to Stan Kenton)

Ed: Hi, Stan, I hear you’re planning a *Journey to Brazil*. What’s up?

Stan: Yes, *My Lady* and I are heading there to meet an *Eager Beaver* who is anxious for a *Collaboration* with us.

Ed: Well, that worries me. Have you seen the news about a *Southern Scandal*, in which a man’s *Lover* violated an old *Taboo*? It’s *the Talk of the Town*. I don’t think *Capital Punishment* is involved, but she faces a life of *Tortillas and Beans*. I hear *Her Tears Flowed Like Wine*.

Stan: Well, thanks for the *Frank Speaking*, Ed, but I think we’ll be all right. I’m expecting some *Improvisation* with some *Young Blood* down there will produce another *Concerto to End all Concertos*. Oops, I’m starving and *The Peanut Vendor* has just arrived, so gotta go. END





Sutton-Hendelman—A Great Duo

When two consummate artists mesh beautifully it is a joy to behold. That was certainly the case with PAJA's August 13th presentation of Tierney Sutton and Tamir Hendelman's "Once Upon A Summertime" concert at the Community School of Music & Art's Tateuchi Hall. Tierney, a fabulous musical story teller offered standards like Summer Winds, You'd Be So Nice to Come Home to, and Cole Porter's Too Darn Hot, as well as a selection of Alan Bergman tunes. But I can't help loving the way she has with slow ballads—what we used to call "torch songs"—soul-stirrers like Something Cool, Lazy Afternoon, Estate. She really knocks those out of the park.

While this was Tierney Sutton's first gig for PAJA, we've seen Tamir Hendelman twice before—once with his own trio and before that with the Jeff Hamilton Trio. Elegant, deft, inventive—all those adjectives apply to Tamir's work. The man is simply a great jazz pianist.

And Sutton-Hendelman is a great team. This is the kind of jazz concert that PAJA can take great pride in presenting. Have I overused the word "great"? Nah. /EF



photos by Bebes Miller

THE JAZZ PERISCOPE *Selected gigs for September and October, 2023*

YOSHI'S OAKLAND *www.yoshi.com/oakland*

9/15-17 Arturo Sandoval
 10/6 Superblue—Charlie Hunter & Kurt Elling 8, 10pm

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

9/7-10 SF Jazz Collective
 9/21 Smith Dobson 7, 8:30pm
 9/24 Christian McBride—McBride's New Jawn
 9/29-30 Manhattan Transfer
 10/1-2 Jazz at Lincoln Center Orchestra, with Wynton Marsalis
 10/7 Jonathan Kreisberg Quartet. 7, 8:30pm
 10/12 Veronica Swift 7:30pm
 10/19-22 Eliane Elias



Smith Dobson

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

9/10 Jennifer Wharton's Bonegasm. 4:30pm
 9/17 Ulysses Owens, Jr.—Generation. 4:30pm
 9/24 Connie Han Trio 4:30pm
 10/1 Ken Peplowski Quartet 4:30pm
 10/29 Keyon Harrold. 4:30pm

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

9/14 Eric Person & Houston Person 7pm
 9/20 Joshua Redman Group 7, 9pm
 9/30 Yellowjackets 7pm
 10/2 Monty Alexander 7pm
 10/10 Hiromi 7, 9pm

KEYS JAZZ BISTRO *498 Broadway, SF www.keysjazzbistro.com*

SAN JOSE JAZZ *www.sanjosejazz.org*

STANFORD—BING CONCERT HALL AND STUDIO *live.stanford.edu/venues-thestudio*

9/22 Joshua Redman Group (concert hall). 7:30pm
 10/11 Hiromi (concert hall) 7:30pm
 10/14 Gretchen Parlato & Lionet Loueke (studio) 7pm



JOIN PAJA

Mail your check to Palo Alto Jazz Alliance
 P.O. Box 60397, Palo Alto, CA 94306

Name _____

Address _____

City, State, Zip _____

New subscriber Renewal This is a change of address

Annual dues, \$35 for individuals \$ _____

Annual dues, \$50 family (two persons) _____

Additional contribution to support jazz education _____

Total enclosed \$ _____