

# 2019-2020 ANNUAL REPORT



## YOU BELONG HERE



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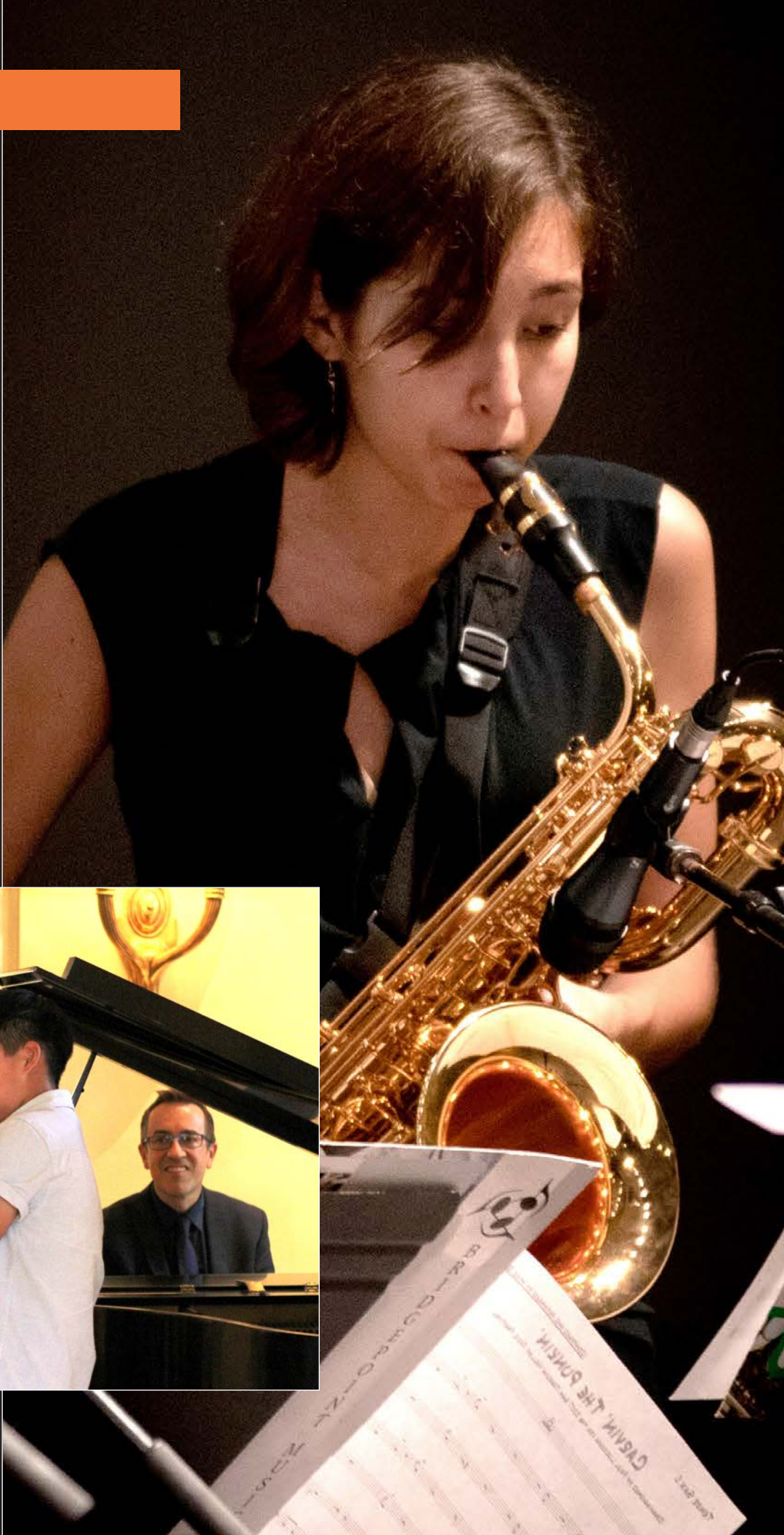
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JEFFREY DEAN: [HTTP://JADIANT.COM/](http://jadient.com/)



**SJW student performing with pianist Geoffrey Keezer at an SJW house concert.**



# WELCOME

This has been a year of extreme challenges for all of us, in all walks of life. Here at the Stanford Jazz Workshop, it's been heartbreaking not to be able to present the Stanford Jazz Festival, knowing how much the SJW community values live jazz and the shared experience of music that can be heard nowhere else. We know it's also been a hardship for the many young musicians and their teachers who look forward to being part of our jazz programs in real time in real space.

Despite the pandemic, within a few days of our announcement canceling our in-person programs this spring, we were able to pivot and present an entirely new program, Jazz Camp Online, which for two weeks served nearly 400 students from around the world. Even though Zoom sessions can never replace the effectiveness of in-person instruction, our faculty were able to re-create the special feeling of community that exists only at SJW.



Our popular Giant Steps and Miles Ahead after-school big band programs started out the school year as usual last fall, and the bands treated us to a fabulous showcase performance in December. Though we had to stop the classes for the spring, we re-invented them as successful online programs this fall.

The response from the students to all of our new online programs has been overwhelmingly positive, and we are very proud that we are able to provide valuable and effective jazz education experiences for young musicians via this new medium.

To cap off the accomplishments of a year of constantly-evolving barriers, we recently presented our popular holiday concert of the music of *A Charlie Brown Christmas* in our first webcast performance – which was watched by over 1,000 households.

Throughout 2020, the resilience of jazz as an art form and that of our amazing faculty and staff have been extremely impressive – as has been the support of the wonderful SJW community. As we do onstage as musicians, we are continuing to improvise and to respond to the changing situation as we make plans to bring you online performances and classes until we meet in person again.

On behalf of the Board of Directors of Stanford Jazz Workshop, I am privileged to present this look back at our most challenging year ever, the 2019-20 season. Through facts, stories, and images you will explore what we accomplished for jazz performance and education.

*Jim Nadel*

Jim Nadel  
FOUNDER & ARTISTIC DIRECTOR



# JAZZ CAMP ONLINE

Jazz Camp Online brought together students and faculty from all over the world for two weeks of intense, fun, community-building jazz education and camaraderie.

TOTAL ENROLLMENT: 367

WEEK 1 ENROLLMENT: 178

WEEK 2 ENROLLMENT: 180

FEMALE STUDENTS: 97 (26%)

The number of students who were totally new to SJW’s programs was much higher than usual:

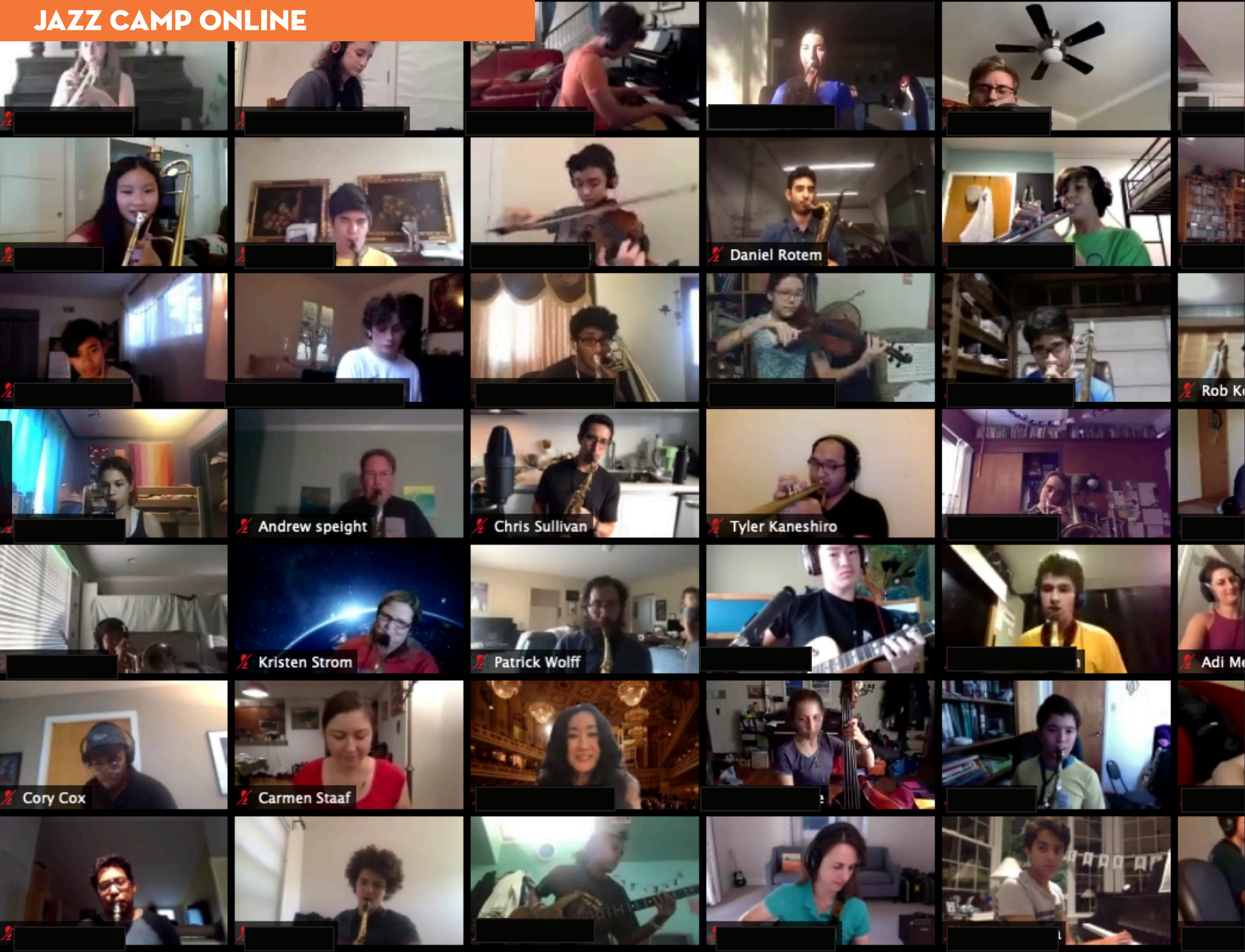
NEW STUDENTS: 221 (OVER 60%)

We were glad to be able to provide significant financial aid to students in need during the pandemic crisis.

% STUDENTS AWARDED AID: 37%

*“My daughter loved her experience. She hasn’t stopped talking about it.”*  
— Jazz Camp Online parent

The Zoom session at left is taken from the final event for Jazz Camp Online 2020, which was an online re-creation of the annual Charlie Parker Memorial Jam Session involving over 200 musicians from around the globe all performing “Now’s The Time.”





## JAZZ CAMP ONLINE

Our faculty really showed their flexibility and adaptability for Jazz Camp Online. All of our educators have had years of experience teaching at Jazz Camp and in our after-school programs, but very few had a lot of experience teaching online. By the time Jazz Camp Online started, they were all completely comfortable with all of the technology required to teach effectively online.

The SJW staff and interns adapted quickly to adapt the Jazz Camp administration techniques to Google Classroom and Zoom. The project management and level of organizational growth was astonishing, and everything went smoothly.

**TOTAL FACULTY: 46**

**FEMALE FACULTY: 13 (28%)**

**WEEK 1 NUMBER OF CLASSES: 716**

**WEEK 2 NUMBER OF CLASSES: 674**

**AVERAGE NO. OF CLASSES/DAY: 143**

***“My child had an exceptional experience at SJW. It was one of those magical musical moments.”***  
— Jazz Camp Online parent

At right are just 13 of the 46 amazing jazz educators on the staff for Jazz Camp Online.





# JAZZ CAMP ONLINE

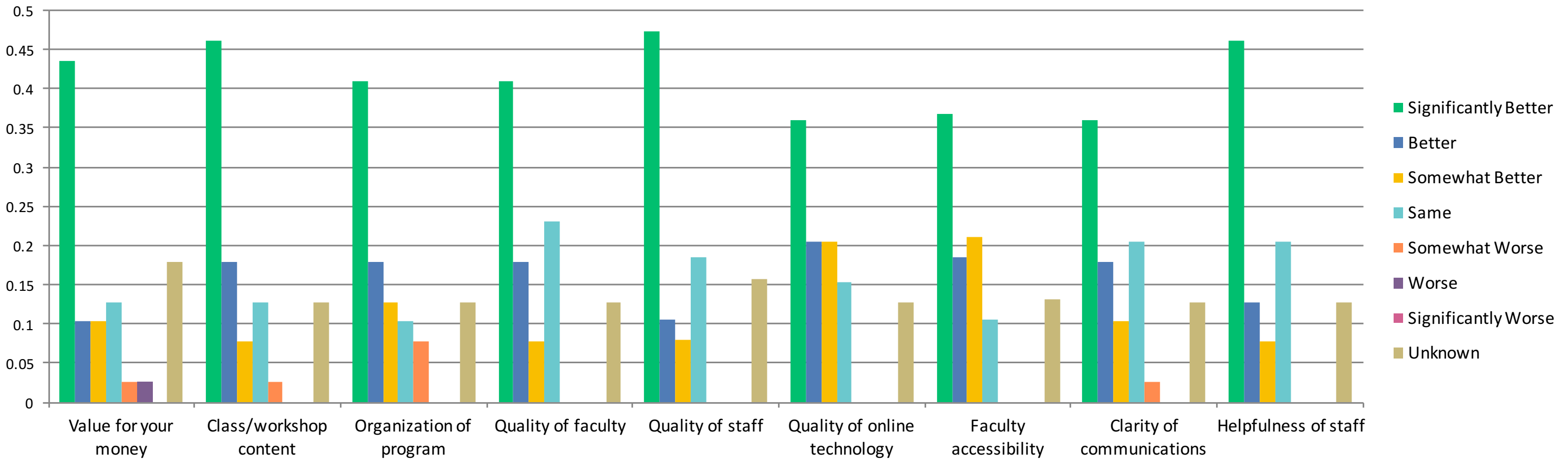
Everyone at SJW constantly strives to improve our programs and the experience of our students and concertgoers. After every program, we survey parents, participants, and faculty to learn what we can do to improve the programs for the next sessions.

With only two months between the pandemic shutdown that caused us to cancel our in-person summer programs and the start of our first ever online programs, everyone involved with producing Jazz Camp online was at a heightened level of attention and performance.

When we looked at our survey results from Jazz Camp Online, we were gratified to learn that the response was overwhelmingly positive. In one particular question, which you see below, we asked participants and parents to rate our performance in nine categories, compared with any other online learning program they'd experienced. The majority of responses indicated that what SJW offered at Jazz Camp Online rated significantly better than any other online learning program.

Even so, we're already hard at work coming up with ways to make Jazz Camp Online better in 2021.

If you have or your child has participated in other online learning programs recently, how does SJW Jazz Camp Online compare in terms of the components listed below:





## YEAR-ROUND PROGRAMS



**Miles Ahead Lab Band**



**Giant Steps Big Band**



**Miles Ahead Combo**



**Miles Ahead Big Band**

***“Fantastic program! It provided our daughter with so much to further her music skills and enjoyment, and we really enjoyed the performances immensely!”***  
—Giant Steps Big Band parent

In fall of 2019, before the pandemic shutdown, our after-school big band and combo programs for middle school and high school students was among the most popular after-school music programs in the Bay Area. Providing expert instruction from top educators, these programs help young musicians to become fluent in jazz improvisation, to improve their musicianship, and to become aware of the important role that jazz and jazz musicians have had in the growth of culture and society in the United States and around the world.

**MILES AHEAD DIRECTORS**  
**MIKE GALISATUS**  
**DAVE GREGORIC**  
**RAFFI GARABEDIAN**

**MILES AHEAD: 46 STUDENTS**  
**FROM 31 HIGH SCHOOLS**

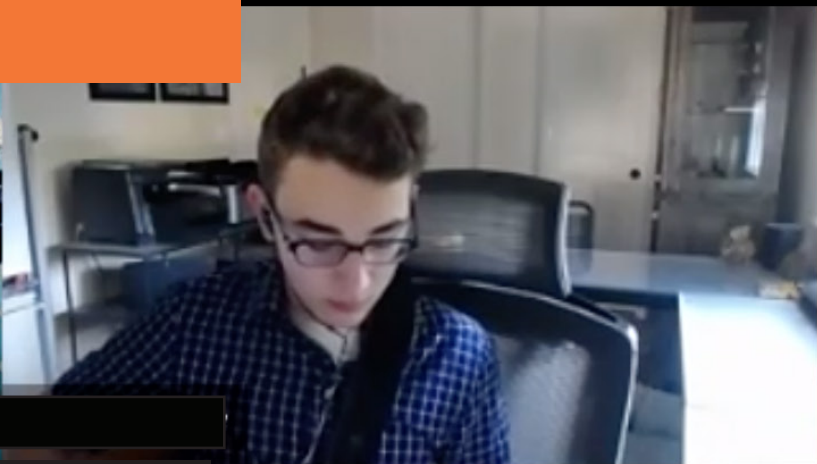
**GIANT STEPS DIRECTORS**  
**KRISTEN STROM**  
**DAVE GREGORIC**  
**DR. DAVID HART**

**GIANT STEPS COACHES: 11**

**GIANT STEPS: 58 STUDENTS**  
**FROM 37 MIDDLE SCHOOLS**



## YEAR-ROUND PROGRAMS



Using our expertise and experience from producing Jazz Camp Online this summer, we applied a similar model to our year-round programs. Miles Ahead Jazz Online (for high school students) and Giant Steps Jazz Online (for middle school students) provided young musicians from all over the country an excellent jazz experience that included SJW's exclusive virtual combos, instrument-specific master classes, and instruction on recording techniques and technology.

### MILES AHEAD ONLINE DIRECTORS

**MIKE GALISATUS**

**KRISTEN STROM**

**TERRENCE BREWER (PICTURED ABOVE)**

**MILES AHEAD ONLINE COACHES: 13**

**MILES AHEAD ONLINE: 60 STUDENTS**

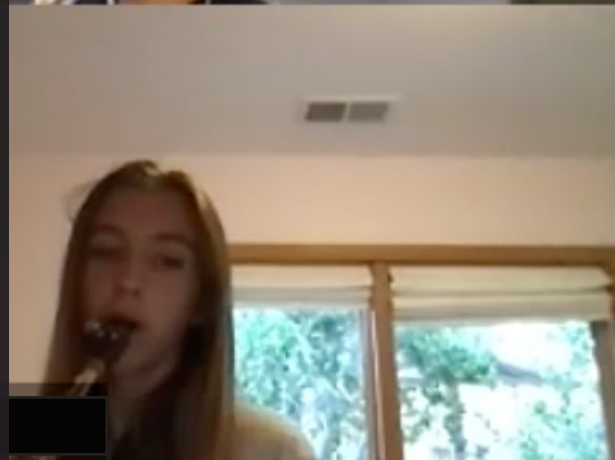
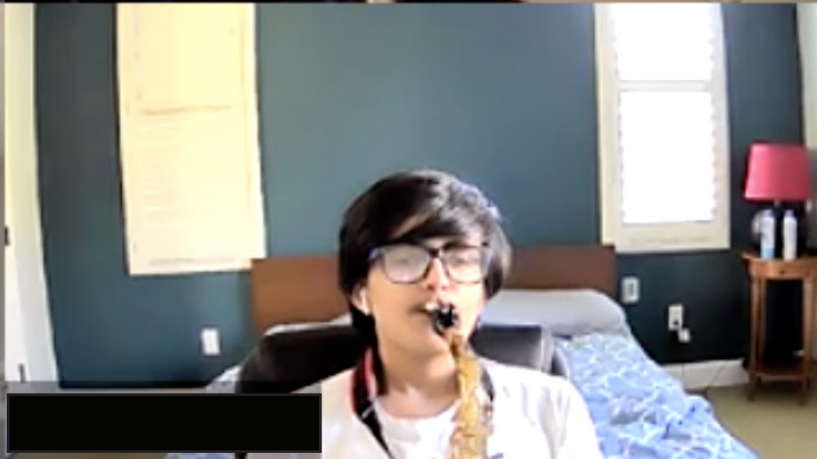
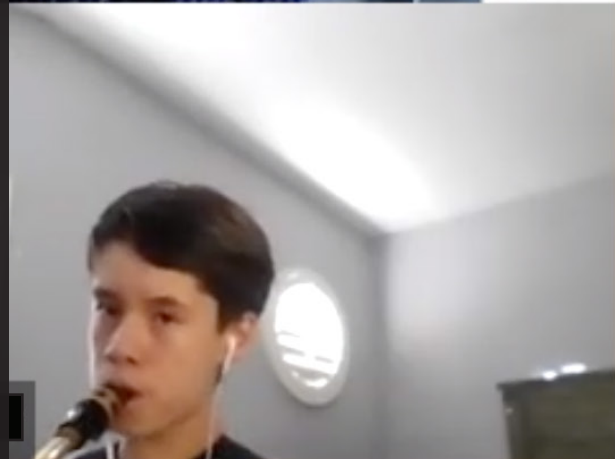
### GIANT STEPS ONLINE DIRECTORS

**KRISTEN STROM**

**DAVE GREGORIC**

**GIANT STEPS ONLINE COACHES: 8**

**GIANT STEPS ONLINE: 28 STUDENTS**



***"It's been so nice to have a program that has encouraged my son to keep playing. With schools on distance learning, this has been all he has.***

***Thank you so much!!"***

***—Miles Ahead Online parent***



## LIVE PERFORMANCES

A close-up photograph of Glen Pearson, a man with glasses and a dark suit, seated at a grand piano. He is looking down at the keys, and a microphone is positioned in front of him.


**Glen Pearson, piano**

A close-up photograph of Ruth Davies, a woman with long blonde hair and a black face mask, playing a double bass. She is wearing a red scarf and a dark jacket.

**Ruth Davies, bass**

A close-up photograph of Lorca Hart, a man with a black face mask, playing a drum set. He is wearing a dark suit and a white shirt.

**Lorca Hart, drums**

A wide-angle photograph of the Glen Pearson Trio performing on a stage. Glen Pearson is seated at a grand piano on the left, Ruth Davies is standing in the center playing the double bass, and Lorca Hart is seated on the right playing the drums. They are all wearing face masks. The stage is decorated with a red and blue patterned rug and a dark backdrop.

2020 has been a year of pivoting, leveraging technologies, trying new things, and taking advantage of new opportunities. For our annual – and highly popular – holiday concert of the music of *A Charlie Brown Christmas*, we asked the Glen Pearson Trio if they'd be up for performing the show as a socially-distanced, COVID-protocol-adherent webcast concert.

They were game, as was our production team. We partnered with Music In Place, an organization that has pioneered high-quality concert live streaming, and the results were spectacular.

The SJW community responded very positively and warmly, and we all got to feel a bit of that holiday spirit that you get only with a great live jazz concert of this special music.

And thanks to the generous support of our sponsors Paul and Anna Turner and First Republic Bank, we were able to provide this wonderful performance absolutely free to our community.

**WEBCAST VIEWS: 1,000+**



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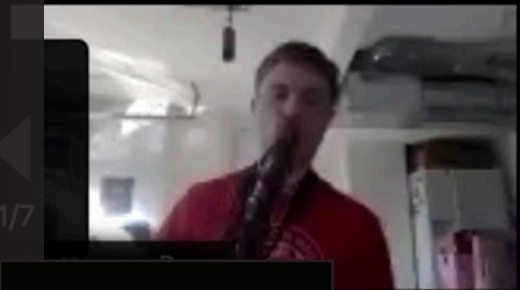
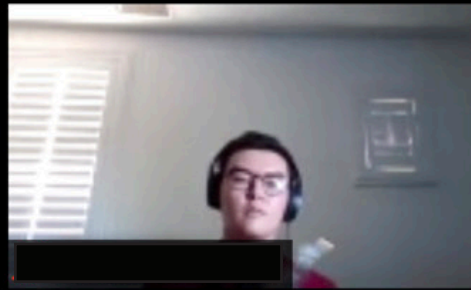
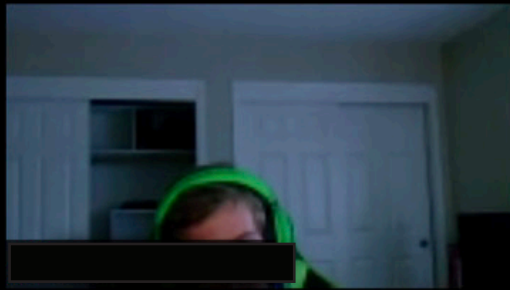
Caroline Davis



Caili + Cory



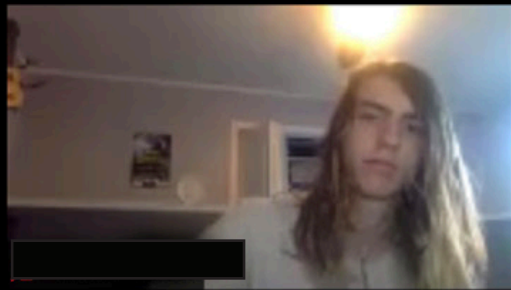
jim nadel



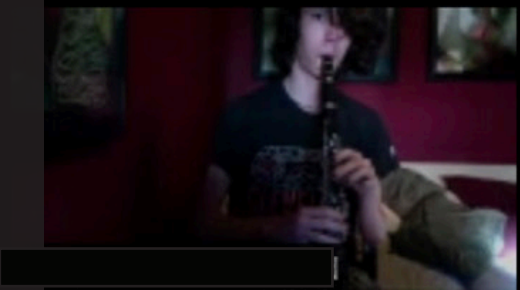
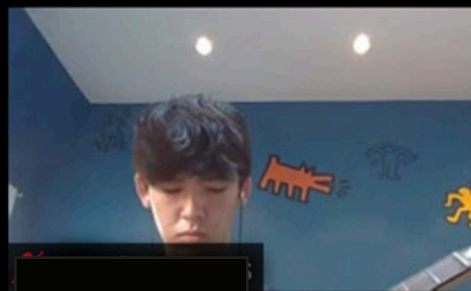
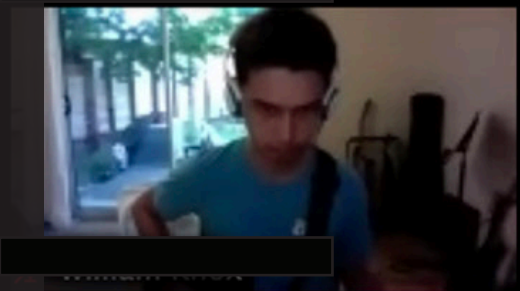
Samuel Reider



Bennett Paster



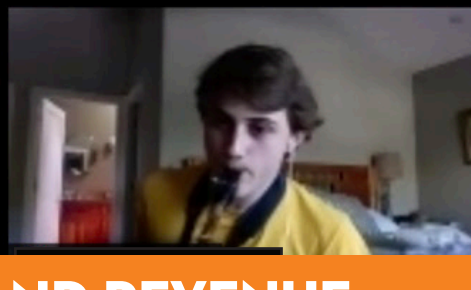
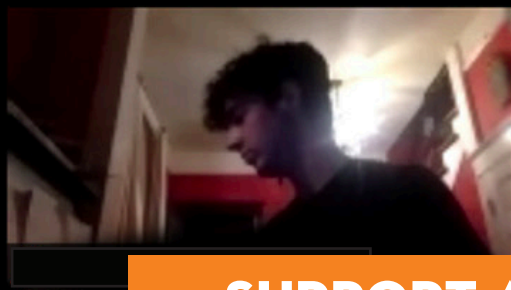
Markus Howell



Dante Billeci



Sandy Cressman



SUPPORT AND REVENUE

Audited Financial Statement Summary

SUPPORT AND REVENUE

	2019	2018
Net tuition and program fees	\$1,297,604	\$1,243,778
Contributions and grants	\$703,984	\$590,321
Concert income	\$338,080	\$298,130
Net sales, interest and dividends, investment return, other	\$93,680	(\$20,316)
<b>TOTAL SUPPORT AND REVENUE</b>	<b>\$2,433,348</b>	<b>\$2,111,913</b>

EXPENSES

	2019	2018
Program	\$1,911,675	\$1,769,879
Management and general	\$343,459	\$233,676
Fundraising	\$137,514	\$182,007
<b>TOTAL EXPENSES</b>	<b>\$2,392,648</b>	<b>\$2,185,562</b>

NET ASSETS

	2019	2018
Beginning of the year	\$1,126,127	\$1,199,776
End of the year	\$1,166,827	\$1,126,127



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