

**A Mirror
and Focus
for the Jazz
Community**

March 2005 Vol. 21, No. 3
Seattle, Washington

EARSHOT JAZZ

Tomasz Stanko: Jazz as a Synonym for Freedom

BY PETER MONAGHAN

Tomasz Stanko, the preëminent Polish jazzman, and one of the greatest trumpeters in the art form, ever, has called Chet Baker “my first trumpet love, followed by Miles, who continued as my guru until his very end.” He also acknowledges the influence of a wide variety of other trumpet innovators of the modern era: Clifford Brown, Kenny Dorham, Fats Navarro, Booker Little, Don Cherry...

That pretty well covers the trumpet waterfront.

But Stanko also nods to other essential jazz heroes: John Coltrane, Max Roach, Sonny Rollins, the Jazz Messengers... But you can get a further sense of how the Polish trumpeter’s aesthetic works from his comment that “as far as my sound is concerned, I believe that [painter Vincent] Van Gogh, [saxophonist] Coleman Hawkins, [writer William] Faulkner, [trumpeter] Roy Eldridge, [artist Amedeo] Modigliani, [writer William S.] Burroughs, and [trumpeter] Buck Clayton might have helped in its buildup.” Stanko once said: “Various media, such as film, theatre, painting, literature and poetry, as well as philosophy and humanity, in its broad sense, have had an effect on me as a composer, improviser, and artist.”

This month, we’ll get another chance (Triple Door, March 19) to hear why Stanko has become, through 40 years of playing in many of the most important bands and moments of European jazz — in fact, of any jazz — a true individualist. He is, nonetheless, rooted in and resonant with the course of modern jazz.

He is appearing around the U.S. with the stellar young quartet-mates he presented here a couple of years ago: **Marcinem Wasilewski**, piano; **Slawomirem Kurkiewiczem**, bass; and **Michal Miskiewicz**, drums. They are touring in support of their transporting, spacious new release from ECM, *Suspended Night*.

Stanko was born in 1942 in Rzeszow, a small medieval city and industrial and cultural center in Southeast Poland. With his parents, a lawyer/violinist and a teacher, he moved in 1948 to Cracow, a much older and larger southern city. There, 10 years later, at age 16, his life was profoundly altered by attending a Dave Brubeck concert. It prompted him to take up the trumpet.

At age 20, Stanko formed his first band, Jazz Darings, which jazz historian Joachim E. Berendt described as “the first group in Europe to play free jazz.” Its main influence was Ornette Coleman. The band attracted the attention of pianist and com-



poser Krzysztof Komeda (1931-1969), the most sophisticated of Polish jazzmen, a towering figure then as now who tragically died from a brain injury sustained during a visit to Roman Polanski in California. Stanko joined Komeda’s group in 1963, was on the historic 1964 album *Astigmatic*, which sewed some of the key seeds of Eastern European jazz. Stanko has since paid tribute to his early “guru” in various ways, including with a 1997 album of Komeda’s music, *Litania*, on ECM.

In 1968, Stanko formed his own acclaimed quintet, which

See Stanko, page 6

In One Ear

Nonprofit audio-arts organization **Jack Straw Productions** has announced the recipients of grants under its 2005 Artist Support Program. Each year for 12 years, now, the program has offered artists in all disciplines time in the organization's recording studios, and the assistance of its staff engineers. Artists then present their projects to the public in various forums, including Jack Straw's semi-annual Meet the Artist Nights.

This year, Jack Straw received 80 applications, which a panel of artists reviewed. The panel — musician Robin Holcomb, choreographer Gaelen Hanson, and poet Kimball MacKay — selected 8 projects for a full grant, and 12 others for partial grants.

Among jazz or improvising musicians to win full grants was trumpeter **Lesli Dalaba**, who will create a cue track for use in live performances of her recent Tzadik CD, *Timelines*.

Accordianist **Annie Lewandowski** and singer **Cristin Miller** will record a CD of experimental songs from their duo project, Emma Zunz.

Victor Noriega will record a CD of jazz arrangements of traditional Filipino songs with his piano trio.

Violinist **Tom Swafford** will record a CD of mixed-ensemble works employing various forms of alternative notation.

Drummer and bandleader **Greg Williamson** will record new compositions and arrangements with the 17-piece Pony Boy All-Star Big Band.

Winners of partial grants included **Marc Fendel** and **Swampdweller** who will record a CD of original tunes fusing jazz, funk, soul, hip hop, and East Indian music.

Nathan Levine will record a CD of "burning jazz and quirky chamber music combined with dub-i-fied back porch swamp funk."

Meanwhile, Jack Straw continues airing its series of live recordings for the KEXP (90.3FM) radio show, which airs at midnight on Saturdays — that's to say, in the first glorious moments of

every Sunday.

On March 5, the show features **Ben Sonarchy McAllister** performing on guitar, c-sound, circuit bending, and tapes.

On March 12, **Thomas Bell** performs on "big wobbly bass," along with drummer **Kevin Sawka**, trumpeter **Dave Carter**, keyboardist **Leif Dalan**, and electronicist **Franklin Mazzeo**.

There's more jazz on March 19, with the **2 Bit Trio** featuring improvisers **Seth Alexander** (sax), **Ethan Cudaback** (drums), and bassist **Birch Pererra**.

What the duo **Bran Flakes** play, is not quite clear, but it entails "an enormous library of audio files and vinyl" from which the pair makes "a hilarious mess out of the modern world we thought we knew."

And if you think you can emulate them, Sonarchy wants to hear from you. To pitch your thing, get in touch with Doug Haire at Jack Straw, at (206) 634 0919, or visit www.doughaire.com or www.jackstraw.org/studio/sonarchy, to find out all about it.

March 16 is the deadline for application to the **Seattle-Kobe Female Jazz Vocalist Competition**. The competition will be held at Jazz Alley on April 16. Two winners will be chosen at that time to travel to Kobe, Japan where they will perform. For details and a downloadable application form, visit www.hyogobcc.org/

EARSHOT JAZZ

"A Mirror and Focus for the Jazz Community"
3429 Fremont Pl., #309, Seattle, WA 98103
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General Information: (206) 547-6763
Fax: (206) 547-6286
email: jazz@earshot.org
Web Site: www.earshot.org

Executive Director: John Gilbreath
Earshot Jazz editor: Steve Cline
Editor-at-large: Peter Monaghan
Contributing writers: Andrew Bartlett, Bill Barton, Stephen Cline, Jessica Davis, John Ewing, Paul Harding, Alan Jones, Todd Matthews, Peter Monaghan, Amy Seibert, Harvey Siders, Gordon Todd, John Whitton

Photography: Steve Cline, Daniel Sheehan, David Wight
Layout: Steve Cline
Distribution Coordinator: Fred Gilbert
Distribution Manager: Ellie Rapp
Mailing: Lola Pedrini

Board of directors: Jane Eckels (president), Fred Gilbert (vice-president), Lola Pedrini (treasurer), Richard Thurston (secretary), Taina Honkalehto, Paul Harding, George Heidorn, Hideo Makihara, Thomas Marriott
Program Manager: Bryce Montgomery

Calendar information:
3429 Fremont Pl., #309, Seattle, WA 98103
Fax: (206) 547-6286
Email: jazz@earshot.org

Earshot Jazz is published monthly by Earshot Jazz Society of Seattle and is available online at www.earshot.org

Subscription (with membership): \$35
Earshot Jazz ISSN 1077-0984 is printed by Pacific Publishing Company



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After 13 years of fine performance, the **Michael Bisio Standards Trio** is drawing the curtain on its Thursday night gigs at the Pink Door. Lonnie Williams led the band for the first 10 years, at which point bassist Bisio took over. He is joined throughout this, the last month of the fixture, by **Bernie Jacobs** on reeds and **Paul Sawyer** on drums. The music is heard from 8pm to 11pm, no cover.

Vocal great **Ernestine Anderson** will be the featured artist in a performance on April 2 at the Museum of Flight's Great Gallery. Accompanying Anderson will be Garfield High School's Jazz Ensemble under direction of **Clarence Acox**. Proceeds from the benefit event will be shared between the Museum and Greenwood Elementary School's aviation program. Call (206) 764-5720 for reservations.

A benefit concert for Washington Middle School's music program will feature **Pearl Django**, **Joe Craven** and the young mandolinist **Jake Jolliff**, as well as the **Washington Middle School String Orchestra**. The concert is scheduled for Friday March 4 at Town Hall. Tickets are available from Silver Platters, Sonic Boom, or online at www.ticketleap.com.

Orchestra leader, trumpeter, composer, and founder of Cornish College of the Arts' jazz program in the late 1970s, **Jim Knapp**, will be in Chicago on March 20 to perform with Jeff Lindberg's Chicago Jazz Orchestra, which will perform Knapp compositions as well as arrangements by bass legend Ron Carter of a set of Star Wars themes.

Golden Ear Awards Winners Announced

Earshot announced and presented the 2004 Golden Ear and Seattle Jazz Hall of Fame Awards at Dimitriou's Jazz Alley last month. Winners received awards of plaques, as well as nominal checks of \$200 – the first cash awards in the history of the Golden Ears – thanks to the generosity of pianist **Jessica Williams**, who performed on the evening without payment, as a benefit to the awards ceremony.

Inducted into the Seattle Jazz Hall of Fame were three renowned figures in local jazz: **Gaye Anderson**, owner of the New Orleans restaurant; veteran saxophonist **Hadley Caliman**, who continues to play strongly in his 70s in a stellar career in which he has worked with Freddie Hubbard, Earl Hines, and many more; and **Robert Knatt**, director of the award-winning jazz band at Washington Middle School which for many years has acted as a training ground for and conduit to the area's several nationally ranked high-school jazz bands.

Other awards were:

Randy Halberstadt Trio, for Best Recording, Parallel Tracks (Origin Records), also featuring bassist **Jeff Johnson** and drummer **Gary Hobbs**.

The **Seattle Repertory Jazz Orchestra**, directed by **Clarence Acox** and **Michael Brockman**, Best Acoustic Jazz Group.

The **Jeff Johnson Trio**, with **Hans Teuber** (saxes) and **Billy Mintz** (drums), "Outside" Jazz Group, was named Outside Jazz Group of the Year.

Wayne Horvitz, Concert of the Year, for "Joe Hill" at Meany Hall (with an additional award to presenter, Meany Hall, director **Matt Krashan**).

Jovino Santos Neto, Best Instrumentalist.

Paul Rucker, Best Emerging Artist.

Janis Mann, Best Vocalist.

A special awards were made to drummers **John Bishop** and **Matt Jorgensen**, who run Origin Records, publish *All About Jazz* magazine (with Jason West), and present the Ballard Jazz Festival, for "significant contributions to Seattle's jazz scene."

Hall-of-Famer Bud Young, the long-time owner of Bud's Jazz Records off Pioneer Square until a few years ago (but still a fixture there), whom seemingly no one knows by his given first name, Walter, won a special award for "unparalleled promotion of the Seattle jazz scene" – which, Ear awards host Jim Wilke noted, really means that he is the jazz hyperbolist par excellence, and then some.

See the *Earshot Jazz* magazine archives for features on many of these artists, and stay tuned to these pages for more, in the near future.

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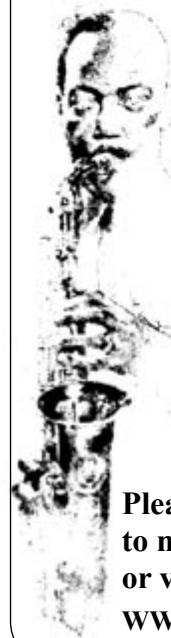
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Tim Berne's Newest Band Arrives In Acoustic Form

Acoustic Hard Cell w/ Tim Berne, Craig Taborn, & Tom Rainey

Wednesday, March 9, 8pm
Seattle Asian Art Museum
(Volunteer Park)

Alto and baritone saxophonist, composer, and bandleader Tim Berne came late to music. Raised in Syracuse, NY, he was already at Lewis and Clark College in Portland, Oregon, before he decided that knowing a heap about jazz through listening was not enough for him.

While resting an ankle he strained playing hoops, or so the story goes, he bought a used saxophone from a dorm mate, and started out by emulating his soulful heroes from the albums he loved — LPs by artists like Sam and Dave, Johnnie Taylor, Martha and the Vandellas, and Gladys Knight.

Those, and Julius Hemphill, who might seem like a completely different quantity; but, he, too, was steeped in soul, and had a quality that Berne vibed with.

So, on moving to New York in 1974, at 20 years of age, Berne sought out the legendary saxophonist Julius Hemphill, and became a student and friend of the quiet-spoken figure who was not just one of the founders in 1977 of the World Saxophone Quartet, but also made, through his inspired example and his many collaborations, a huge mark on the vanguard of jazz.

Tim Berne is one of those huge marks. For good cause, he is considered one of the premier creative forces in improvised music of the last 20 years.

From Hemphill, he learned a love of intense, complex jazz, rooted in the old but pressing forward determinedly into the future. His quasi-apprenticeship with the sax master took the form of “lessons” that were more like expansive lessons in how to be — how to survive as — a musician, as well as how to play. They also took in aspects of Hemphill’s view of the world, steeped in spirituality and

mysticism.

And Hemphill impressed on his ward the joys and benefits of writing one’s own music. Berne came away with a resonating individuality that was still rooted way deep in black music — but certainly, like Hemphill, nothing that would make him a mere commercial success. Instead, he embraced a self-help model, and first issued his own albums on his own label, Empire, as early as 1979.

He proceeded, over the next 20 years, to establish himself on the scene, both in New York and much further afield. He recorded five albums on Empire with the likes of John Carter, Olu Dara, Glenn Ferris, Bill Frisell, Paul Motian, and Ed Schuller. Then he made two albums for the Italian label, Soul Note, before nailing his reputation with two Columbia LPs, *Fulton Street Maul* and *Sanctified Dreams*.

He shifted over to the JMT label with his cooperative band Miniature, with drummer Joey Barron and cellist Hank Roberts, and released the 1989 classic *Fractured Fairy Tales*.

He soon made a particularly strong impression with his Bloodcount quartet (with bassist Michael Formanek, drummer Jim Black, and reeds player Chris Speed) which in the early 1990s released *Lowlife*, *Poisoned Minds*, and *Memory Select*. The band has gone on to play hundreds of concerts around the world.

Since starting another label of his own, Screwgun, he has released a live bloodcount disc, *Unwound*, and he has also written a string quartet, *dry ink, silence*, which the Kronos Quartet premiered. He also has written works for large ensembles and a quartet for the Rova Saxophone Quartet. He has also recorded with another of his bands, Paraphrase, all while continuing to work with bloodcount.

He formed his gritty, melodic trio, Hard Cell, a few years ago with two old pals, pianist/keyboardist and drummer Tom Rainey, with whom he had played so sympathetically in a variety of settings, including Berne’s 2001 release, *The Shell Game*, and his 2002 *Science Friction*, on

which the highly distinctive guitarist Marc Ducret also appeared.

Berne and Taborn had known each other around their New York neighborhood, and Berne kept an eye out for him, knowing he had played with master clarinetist/composer John Carter.

Those tastes in the music matched Berne’s own — great innovators like Roscoe Mitchell, Leo Smith, Anthony Braxton, Sam Rivers...

That, and being a nice guy, were enough to recommend him to Berne, who got him together with drummer Tom Rainey, an old friend, and the association took off.

It turned out, in any case, that Taborn, who grew up in Minneapolis, had heard Berne play there, and had bought his records.

That was just as well, or jazz might have lost one of its most distinctive young voices to some other form of music. Taborn came up in a Minneapolis of the 1980s where if Prince wasn’t claiming the attention, then underground rockers like Hüsker Dü and the Replacements were.

In fact, even as Taborn was an avid jazz listener and fledgling player, he also was already deep into punk rock, from an early age. That, and New Wave, metal, electronica, techno... the whole kit and kaboodle.

He has said that he didn’t try to reconcile them, but rather to see where the mixture of listening would take him. At university, he added the 1960s jazz avant-garde, as well as contemporary chamber and classical music, to the soup.

Studying at the University of Michigan gave him the opportunity to meet and play with John Carter, in Detroit, and Roscoe Mitchell in Madison, Wisconsin, as well as the drummer Gerald Cleaver, who was also studying in Ann Arbor, and other of the younger innovators.

With Berne, Taborn has played both piano and electric keyboards, inspired on the latter by one of his heroes, Sun Ra.

Originally from Santa Barbara, 47-year-old drummer Tom Rainey moved

to New York in 1979 and has become one of the most-respected percussionists on the city's scene.

He started playing the drums, and was into jazz, from an early age. In high school, however, he got his first professional jobs playing Top 40 rock — everything from Deep Purple to Chicago, he says. He also was a funk fan, and also a devoted listener to Miles Davis's formative innovations.

From there, in 1975, he went off to Berklee College of Music, in Boston, for four semesters, then went back to California, but this time to San Francisco, and played "absolutely anything," he said in one interview.

Finally he moved to New York, where his first gig was an auspicious one: it was with Tom Harrell and Mike Nock, at Sweet Basil.

He went on to stints with pianist Fred Hersch, and a host of others including Ted Curson and Kenny Werner.

With Berne, he says, he both faces a challenge and reaps great rewards. He once said: "It's always just trying to make the music sound as good as you can. Even if it's a club date. But it requires a lot more of yourself to do this. You have to really give up, as best you can, your ego and whatever thoughts of personal gain in this, and just try to make the music sound as good as possible."

The style of Berne's arrangements suit the highly skilled Rainey to a tee. He particularly likes, he says, the way he "negotiates the improvisation through the composition in a creative way. It wasn't like: always do the easiest, most obvious thing to do. He would actually put a lot of thought into it. And coming from a jazz background, where nobody really does that — they just count off the tune and it's every man for himself — it was really refreshing."

The sympathetic bond between Rainey, Berne, and Taborn makes for great listening, as is evident on the Hard Cell trio's recently released *Electric and Acoustic Hard Cell Live* on Berne's Screwgun label. Here in Seattle, while they're on their tour of Europe, Canada, and the U.S., we'll hear the acoustic version.

And a fine time is guaranteed.

— Peter Monaghan

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Stanko, from page 1

included violin sensation Zbigniew Seifert. In the quintet, which won Stanko the title in Poland of “musician of the decade,” he fully developed his distinctive, moody, and technically advanced style.

That approach, at once highly evolved but free of bluster or showiness, has stayed with him throughout an illustrious career. Early on, he hooked up with key figures and forces not only in Eastern but also Western European jazz – the Globe Unity Orchestra in 1970, and, from 1974 to 1978, the quartet Unit that included Finnish percussionist Edward Vesala and compatriot and old collaborator, pianist Adam Makowicz. Stanko also appeared on Vesala’s 1977 tentet recording *Satu* (ECM, sadly out-of-print in the US, but available in a European pressing from ecmrecordings.com). The disc captures perfectly the amalgam of what is often deemed Scandinavian reserve and Stanko’s own remote, keening beauty. The trick of that sound, of course, is that it gives the lie to all the critical assessments that speak of Stanko’s remoteness.

Remote, say what? Fragile, frank, keening, emotionally (and geographically) intense? That’s more like it. Those are the qualities best expressed by Stanko’s lyricism and seeming effortless even during passages of extraordinary and deceptive technical skill.

Among Stanko’s other high points was the 1980 solo record he made at the Taj Mahal in India (by climbing over the fence). In the West, he played in Heavy Life with Chico Freeman, James Spaulding, and others in 1980, and with Cecil Taylor’s big band in 1984.

Along the way, Stanko continued to work as a leader, first recording for ECM in 1976 (*Balladyna*), then playing more straightforward jazz and jazz rock in the early 1980s, even forming the electronic band Freeelectronic in 1985. In the 1990s, he often worked in film and theater music while renewing his association with ECM (with the CD *Matka Joanna*, 1995), a label that seems tailor-made for his at-once intense and vulnerable sound.

He has since made many albums for the German label, one of which, *Leosia* (1996), was honored by the *Penguin*

Guide to Jazz as one of an armfull of greatest jazz recordings of all time. Almost as luminous is the merger of disparate yet sympathetic sensibilities on *From The Green Hill* (ECM), which features accordionist Dino Saluzzi, saxophonist John Surman, violinist Michelle Makarski, bassist Anders Jormin, and drummer Jon Christensen. It won the coveted German Critics Prize as Album of the Year in 2000. The ensemble perfectly complemented Stanko’s playing, whose earmark, whether in free mode or not, has been a fixation on communicativeness – never a given in free jazz, but always a hallmark of its best examples.

That feature of his work perhaps stems from the social conditions that drove Stanko to the music in the first place, in a Poland that, while less oppressive than some other parts of the communist bloc, was locked-down, nonetheless. Stanko once told *Jazziz* magazine: “Jazz was like freedom for us, the opposite of communism.” As, ideally, on these shores, jazz was a music that mattered.

Having traveled the jazz world, Stanko has returned to his Polish roots with the quartet that we will hear again here. Its approach is even more accessible than his that of his 1990s ECM recordings. He met pianist Wasilewski, bassist Kurkiewiczem, and drummer Miskiewicz – Poland’s current leading jazz band as the Simple Acoustic Trio – 12 years ago, when all were about 16 years of age. Stanko’s rhythm section for one gig dropped out, and the trio were called in at the last moment.

The resulting quartet’s music, ballad-esque and dark-toned, as one reviewer put it, is played by with “telepathic intimacy, and the trumpeter’s lines have never been more subtly emotive” (Bradley Bamberger, *Billboard*). In *Jazziz*, Stuart Nicholson was equally enthusiastic about its “music of great control, yet paradoxically great freedom; each musician carefully working out his role in shaping the ultimate destiny of the music.”

As was evident in this 2004 interview, Stanko remains enthusiastic about the possibilities of his music, even 43 years into an always searching, exciting career.

Earshot: You formed your new quartet with an already-existing trio that you obviously admired — what were you looking for in joining up with them?

Tomasz Stanko: This is a young band, and I’m just looking to make good music with them. They are pretty fresh. Young musicians have some special kind of power, and special kind of energy and freshness that only young guys can have. So I’m expecting from them, these kind of things. I also like to come back to music that is a little more communicative. I started as a free musician, and now as I’m getting older communication is more and more important to me, communication with the audience, and with listeners. This band is more like this. They play also very much free, but we play a little more with a traditional touch.

Earshot: Communication is important to you?

TS: Very, very much. I have a predisposition to novelty, but that is one part of my nature. But I very much respect the audience, and I think it’s very important for the artist to care about the audience. Of course, I’m doing what I can do best, according to my own taste, but I want and like to respect the audience.

Earshot: A lot of people write about your music over the years as having some qualities of cinema, but in a sense it seems that it’s been almost a cinema of emotions.

TS: Maybe. I like cinema. It’s for me a very important, beautiful art — maybe the future of art, syncretic art with a lot of things like music and pictures and photos and stories, and everything together. I am a film composer also, and I wrote music for film and theater in the past, but a special kind of music — my music, I’d have to say, with my mood. But in my compositions that I use mostly for playing, for example the last quarter of *Soul of Things*, these variations are from the leitmotifs from movies, and from the theater, also.

Earshot: In addition to drawing on film and literature, does your music exemplify a different, Eastern European tradition?

TS: That's very difficult for me, myself. It's logical that if I'm born here in Eastern Europe, and I have influences from this part of the world, that makes for differences between myself and other artists, Western European and American artists. But also, today is different times. Communications between people are very fast. And I think more and more we are in one global city. We know everything. So in 1963, I got the first two Ornette Coleman records and I was pretty fast into the free jazz, that Ornette was doing at that time. So, it's difficult to know. Of course, I'm interested in the European tradition, because I'm from Europe, but I love jazz — jazz for me is a very special kind of art, and a very democratic art, and improvisation by the band is also a democratic side of art, more than earlier in the history of art. Of course, I'm interested in the way you ask about, but it's not for me to say. I can make an opinion about this, of course, but I think you can do that.

Earshot: It seems that Eastern Europe folk music has been an important part of the jazz tradition there, and gives it a different quality than North American jazz. Do you think that folk music has been, and is, a way forward for jazz there?

TS: I don't know exactly. I am more into classical influences, myself. But it's difficult to say. That is a very difficult question for me because in one sense I didn't really care about folk music. I know that I have many melancholy aspects in my music such as are in Polish and Slavic music also. I have something of that inside me. But I don't make copies from the melodies or pieces. If I have this element, and maybe it's from within me, this kind of melancholy mood perhaps can come from Polish history. We were not free for many, many years. But I think also many northern countries, like, for example, Scandinavian countries — Scandinavian people have also inside of them this special kind of melancholy. Maybe it's coming from the light. I don't know. But folk is not in my music, not particularly.

Earshot: You worked closely also with Krzysztof Komeda, and I know he was very important to you, and he would

seem to have been in some ways the ultimate modernist, coming from a more cosmopolitan standpoint.

TS: Exactly, exactly.

Earshot: You mentioned Ornette Coleman, too, and the influence of free jazz very early on in your life and in the history of free jazz. How did that music strike you, at that time?

TS: When I was young, I was interested in every kind of modern art. Also in jazz. I was looking not for traditional jazz, but for really modern composers, like Ornette. Also George Russell. I remember I was very much into his stuff. Also later Cecil Taylor. I heard him in I think '65 at the Jazz Jamboree Festival. It was a real shock for me. This energy. Pure energy. He was playing like today, I think, the same, at that time. This part of my heart really drives me to looking for this kind of art. But also at the same time, I was a listener, and I was really into the Miles modal system — Miles, Coltrane, *Kind of Blue*, and *Milestones*, these records. I loved this music. But I didn't really play this. I was more a listener to this music, and I played it at home to check the changes, and so forth. But on stage, I started to play free music, because instinctively, it was much easier for me to build my own language not from Miles, but more from Ornette. For the beginning of my way, that was instinctive. Then I started to compose a little, and because I read somewhere an interview with Coltrane, and the sense of what he said was that if you want to build your music, you have to write your own compositions to play this. And that was very logical for me, and I very soon started to write compositions. Together that built my style of playing.

Earshot: At the time you were doing that, there were a number of players in Poland who now, in the US, we can see were very important, like Zbigniew Siefert, Ursula Dudziak, Michal Urbaniak...

TS: Yes, I was playing with Urbaniak in Komeda's first quintet in '63. Urbaniak was also a part of this. And I know him very well from this time.

Earshot: So was there a particular climate, then?

TS: Yes, the climate was very good for us. In the Communist part of Europe, we in Poland were the most free, because they didn't really care about music, especially about jazz, and we had pretty big freedom in those times, in the end of the '50s and the '60s. And jazz was a kind of synonym for freedom. So jazz had a very big position in Poland, as art. With every film director, like Roman Polanski, and with actors and artist, jazz musicians were kings in this society. And maybe that made a label of intellectual, or label of artist, came with jazz. But I think that happened everywhere, only earlier, in Poland.

Earshot: Right, and in that respect Poland was different from the Soviet Union.

TS: Exactly.

Earshot: How important has Manfred Eicher [the founder and chief engineer of the ECM label] been to your work?

TS: Manfred is very important. I like Manfred. Because Manfred has a very large knowledge, and also he has a special kind of instinct, and his taste is quite like my taste. I love him because improvisation is very important for me, and, in session times, I don't have compositions that are exactly sure. Everything is not really sure. I don't know exactly what will happen in session time. And the part Manfred plays as a producer is like another member of the band. I'm always waiting for his reaction, not even ideas, but reactions, for example, to make the order [of the cuts], or help me with the details, that are very important for me. Manfred is really a very charismatic person, and he's made almost a thousand historic records with ECM. Jarrett albums, Airtio Moreira and Chick Corea and Return to Forever albums, many great albums. To have his input in a band is something.

The Tomasz Stanko Quartet performs on Saturday, March 19, at 8pm, at the Triple Door; cover \$25.

MUSIC NORTHWEST PRESENTS

Chamber Music with a Groove

featuring
Daniel Barry and Walk All Ways
Grant Donnellan, violin
Jane Harty, piano

Saturday, March 19, 2005

Olympic Recital Hall
7:30 pm
Tickets: \$12-\$18
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The Jack Gold Quartet

featuring Michael Monhart, Jim Knodle, and Michael Bisio

*"This burning, drummer-led quartet keeps the flame of jazz-inflected
free improvisation alive." The Stranger*

Saturday March 5 and Saturday March 12
Tribute to Frank Wright and Arthur Jones

The Wonder Bar
1723 N 45th Street (In Wallingford)
6:00-9:00 PM Early Performance, No Cover

Saturday March 26
With the Bob Rees/Greg Campbell Percussion Duo
Gallery 1412
1412 18th Ave E
8:00 PM \$5-10 Sliding Scale

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REALTIME



Thrilling Dutch Sextet Comes to Asian Art Museum

All Ears Ensemble

Saturday, March 26, 8pm
Seattle Asian Art Museum
(Volunteer Park)

All Ears is just that: The small combo plays huge music for all the ears in jazz. At least, for all the open ones.

Formed by Dutch pianist Michiel Braam and tenor saxophonist Frans Vermeerssen, the sextet has been in existence since 1987 — since 2003, in its present configuration — performing big, expansive music in a small-group setting.

The ensemble has drawn high praise in the Netherlands. It provides “a thrilling musical survival expedition,” Maarten van de Ven wrote in *Draai Om Je Oren*. Kees Stevens of *Eindhovens Dagblad* heard the sextet “overbubbling with energy and abundance of ideas, a joy for both ears.”

The sextet is an outstanding international collaboration by Dutchmen Braam and Vermeerssen with countryman Wilbert de Joode (bass); Americans Herb Robertson (trumpet) and Michael Vatcher (drums) — the latter a Californian transplanted to Amsterdam; and German alto saxophonist and clarinetist Frank Gratkowski.

All the musicians are well-known to devotees of innovative jazz in this country, thanks to their numerous recordings and performances here over the years. And each is utterly idiosyncratic and highly influential on his instrument.

Herb Robertson, of whom *All Music Guide* writes “There’s no better free-jazz trumpeter,” leads groups with Joey Baron and Bill Frisell, among others.

Frank Gratkowski, a rising figure on the international, progressive-jazz scene with his own groups, explores the sonic possibilities of his instruments with convincing innovation and mastery.

The sextet derives its astonishing cohesion in part from the long association of its players.

The original All Ears, in 1987, was Vermeerssen’s first collaboration with Robertson.

Then, in 1989, after Braam and Vermeerssen worked an invited festival gig

together, performing the music of the Hungarian bass-player Aladar Pege, Braam invited Vermeerssen to perform with his Bik Bent Braam big band, and Vermeerssen invited Braam and his trio mates de Joode and Vatcher to play with his quartet.

But undoubtedly the strongest source of cohesion is the great communication of the three members of the sextet who form the stellar trio BraamDeJoode-Vatcher. That band appeared here in Seattle in 2003 to great acclaim, which has been matched around the jazz world. Kevin Whitehead wrote in the *Chicago Sun Times*: “There’s often a slight catch or hesitation in drummer Michael Vatcher’s beat, knocking rhythm patterns slightly off plumb. It keeps his bandmates alert to subtle change-ups.”

Of de Joode, he said: “Wilbert de Joode is one of jazz’s most physical bassists; he yanks at the strings and gets a plummy percussive tone when he plucks. He also uses upright bass as a literal drum, slapping its face or side with open hand or cupped palm, getting a range of sounds and rhythms indebted to West African djembe players.”

As for Michiel Braam, Whitehead glowingly wrote: “Braam is an encyclopedia of jazz piano styles, with tricks of his own to spare. You can hear the whole lineage in there, from neo-ragtime stride piano of the 1920s to Cecil Taylor’s free jazz — sometimes both in one phrase. He plays very fast, very high runs that don’t shred into confetti; he’ll rapidly pummel one key with alternating hands, conjuring up Lionel Hampton’s two-finger piano stunts and Conlon Nancarrow’s superhuman player piano.”

His playing overflows “with brilliant ideas, technical firecrackers, and quite a few funny in-jokes,” the *Birmingham Post* concurred.

Braam also is unusual in that he has succeeded in transferring the style of music that he creates for his 13-piece big band, Bik Bent Braam, into formats suitable for a sextet, while retaining all the power and range of the larger ensemble. He conjures up a big-band sound in a sextet setting.

Not that he assumes control over proceedings. While he writes most of the

material, there is no telling, from moment to moment, who is going to decide to play what. Any member has leave to rip into one of the band’s umpteen originals, at whatever tempo pleases him. Then, it’s up to the others to get on board, or tip the cart over with ideas of their own.

It is testimony to the improvising skill of the players that they make it all work — with great flow, and seams that only add to the thrill.

A further distinguishing feature of All Ears is that it brings together three of the leading forms of modern jazz expression. Braam, de Joode, and Vermeerssen epitomize the Dutch New Jazz, which has been one of the most telling breakthroughs in jazz aesthetic over the last 30 years. It is a loosely defined school that features highly advanced musicianship matched by a dazzling range of style and emotion. It is highly professional, yet as adept at fun as at seriousness.

This is a facet of All Ears’ music that has received much attention and praise in Holland. Of Bik Bent Braam, Braam’s big band, which plays very much in the spirit of All Ears, Didier Wijnants wrote in *De Morgen B* that it “can be seen as a rare heir of the ICP Orchestra of Misha Mengelberg. [It has] a comparable mix of seriousness and humor, the same professionalism, and a comparable attitude towards jazz history.”

To these distinctive, riproaring innovations from the Lowlands, saxophonist Frank Gratkowski adds the mastery in European non-idiomatic, freely improved music, which emerged from jazz in the 1960s, and that has in recent years exerted a powerful influence on two generations of innovative jazz-related musicians; it has a particularly strong representation in Seattle.

Then there is, through Herb Robertson, a third stream of forward-looking music, the New York “Downtown” avant-garde. Robertson is a fabled figure on that scene, and can properly be considered one of its founding fathers.

The results of all that experience and imagination will require hearing, if they are to be believed.

Jazz AROUND THE SOUND

TUESDAY MARCH 1

- JA Bill Charlap Trio, Call for time
 NO Holotrad jazz, Call for time
 TD Dave Douglas & Nomad, 7:30
 TU Jay Thomas Big Band w/ Becca Duran, 8

WEDNESDAY MARCH 2

- C* Jazz Invitational with Frankly Moanin',
 Rockfish Grill, 320 Commercial Ave,
 Anacortes, 6
 JA Bill Charlap Trio, Call for time
 NO Floyd Standifer Group, Call for time
 SA Kareem Kandi Band, 8
 TU Michael White Quintet, 8

2 MICHAEL WHITE

The jazz-violin titan, long a resident of the Seattle area, hauled the instrument into the modern-jazz era in the 1960s, playing in the free-jazz scenes of New York and San Francisco with the likes of Sun Ra, John Coltrane, and Pharoah Sanders. Then, in the 1970s, he and the band Fourth Way helped to forge a new route to the jazz vanguard with their fusion sound. Five albums on Impulse followed, with an earlier quartet, as well as touring around the world with Sun Ra and Stevie Wonder. He continues to enthral with his rich sound, as he has shown in late-1990s recordings with Sanders and guitarist Bill Frisell; in settings of Sun Ra's poetry; and in a new quartet based in Bologna, Italy.

THURSDAY MARCH 3

- C* Greg Schroeder Quartet, Lumette-Firefly
 Restaurant, 2128 Queen Anne Ave. N., (206)
 694.0055, 8
 C* Jam Session with Our Trio, Lux Fusion Grill,
 1815 N 45th St., Wallingford, (206) 545-
 6801, 10
 JA Monty Alexander Trio, Call for time
 JW Jazzukha, 6:30

Get your gigs listed!

Earshot Jazz provides the most comprehensive listing of improvised music in the Seattle metro area. In print and on the web, it is our mission to help listeners find jazz and musicians find an audience. We are making changes to simplify the process of getting your gigs in our calendar. E-mail us at calendar@earshot.org with details of the venue, start-time, and date.

Soon you'll be able to use a simple online form to submit gig information directly to us, so visit www.earshot.org for more on that. As always, the deadline for getting your listing in print is the 15th of the previous month. But the online calendar is going to be maintained throughout the month, so if you are playing in the Seattle metro area, let us know!

- NO Ham Carson Quintet, Call for time
 PK Marc Smason Craig Hoyer Andy Zadrozny
 Greg Campbell, 7:30 pm
 RP Jazz with Brian Kent, Greg Campbell, and
 Ken Strong, 8
 TU Milo Peterson and the Jazz Disciples, 8

3/10/17/24 GREG SCHROEDER

The trombonist appears with his quartet (with Chuck Kistler, bass; Greg Williamson, drums; and a guest pianist) each Thursday from 8-10pm at Lumette-Firefly, an Italian restaurant on upper Queen Anne (2128 Queen Anne Ave N; 694-0055; no cover; all ages).

3 JAZZ, AMEN

Drummer (and guitarist) Milo Petersen appears at Tula's with his tight, sympathetic Jazz Disciples, followers of the pioneers of postbop, such as Miles Davis's acoustic quintet with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams. But Petersen writes stylish originals

for his band, inspired variously by forebears like the Davis quintet, but also sources in diverse cultures: Cuban, Japanese-American... Jazz After Hours radio host Jim Wilke said: "At a time when a lot of emphasis is placed on blends and fusions of dissimilar kinds of music, it's great to hear some inspired unhyphenated original jazz." He has a fine team to do that with. Steve Griggs, one of the most subtle and delicate sax players in the region joins him, as do bassist Chuck Kistler (Eartha Kitt's bassist-of-choice when she's in town), and Blake Angelos of Bellingham on piano.

3-6 MONTY & RED

Piano stalwart Monty Alexander returns with his trio to Jazz Alley, this time with special guest saxophonist Red Holloway. With them are Hassan Shakur (bass) and Herlin Riley (drums). Just after the February release of Live at the Iridium (Telarc), the band will celebrate the legacy of Ray Charles by performing four evenings of his music. Jamaican native Alexander was a standout

CALENDAR KEY (VENUES ARE IN SEATTLE UNLESS NOTED)

AF	Affairs Cafe, 2811 Bridgeport Way West, University Place, (253) 565-8604	NO	New Orleans Restaurant, 114 First Ave S, 622-2563
BF	Benaroya Hall, 3rd and Union Downtown Seattle, 215-4747	OU	On the House, 1205 E Pike, 324-3974
C*	Concerts and Special Events	OW	Owl 'n Thistle, 808 Post Ave, 621-7777
CC	Charlie's at Shilshole, 7001 Seaview Ave NW, 783-8338	PC	Plymouth Congregational Church, 1217 6th Ave, 622-4865
CF	Copperfield's Restaurant, 8726 S Hosner, Tacoma, (253) 531-1500	PK	The Penny Café, 1701 NW Market, Ballard 784-6426
CM	Crossroads Shopping Center, 15600 NE Eighth St, Bellevue, (425) 644-1111	PL	Gallery 1412, 1412 18th Ave Seattle
CV	Café Venus and Mars Bar, 609 Eastlake Ave E	PM	Pampas Club, 90 Wall St, 728-1140
CZ	Cutter Point 7520 27th St. W. University Place, (253) 565-4935	PN	Poncho Concert Hall at Cornish College of the Arts, 710 E Roy St.
FB	Seattle First Baptist Church, Seneca at Harvard on First Hill	RD	Richmond Beach Deli, 632 NW Richmond Beach Road, Shoreline, 546-0119
FL	FireFly-Lumette, 2128 Queen Anne Ave N, 694-0055	RP	Romios Pizza, 3242 Eastlake Ave E, 322-4455
GR	Grazie Rist., 23207 Bothell-Everett Hwy SE, Bothell, (425) 402-9600	SA	The Spar, 2121 N 30th, Tacoma, (253) 627-8215
IB	Il Bistro, 93-A Pike St, 682-3049	SE	Seattle Art Museum, 100 University St, 654-3100
JA	Jazz Alley, 2033 6th Ave, 441-9729	SF	Serafina, 2043 Eastlake Ave E, 323-0807
JB	Jazzbones, 2803 6th Ave, Tacoma, (253) 396-9169	SN	Saviano's Italian Restaurant, 4957 Lakemont Blvd SE, Bellevue, (425) 564-0927
JF	Johnny's, Fife exit 137 off I-5 at Motel 6, (253) 922-6686	SQ	Scarlet Tree Restaurant, 6521 Roosevelt Way NE, 523-7153
JW	Julia's of Broadway, 300 Broadway, 860-1818	ST	Suite G, 513 N 36th St, 632-5656
KR	Kirkland Performance Center, 350 Kirkland Ave, Kirkland, (425) 893-9900	SU	Sunset Tavern, 5433 Ballard Ave, 784-4480
LU	Luigi's Grotto, 102 Cherry, 343-9517	TA	Tempero Do Brasil Restaurant, 5628 University Way, 523-6229
MK	Mr. Lucky, 315 1st Ave N Seattle, 282-1960	TD	The Triple Door, 216 Union St, 838-4333
MS	Mashiko, 4725 California Ave SE, 935-4339	TO	ToST, 513 N 36th St, 547-0240
NE	Norm's Eatery, 460 N. 36th, 547-1417	TU	Tula's, 2214 2nd Ave, 443-4221
		WB	Wasabi Bistro, 2311 2nd Ave, 441-6044

Recurring Weekly Performances

Mondays

- IB Blake Micheletto, call for time
 MK Reggie Goings & the Jazz Suspenders, call for time
 NO New Orleans Quintet

Tuesdays

- NO Ham Carson & Friends
 OW Bebop & Destruction, call for time

Wednesdays

- CV Matt Jorgensen/Mark Taylor Group, 9:30
 NO Floyd Standifer Group, 8
 PC Susan Pascal/Murl Allen Sanders/Phil Sparks, Noon
 SA Kareem Kandi Band, 8
 ST Jazz Night with the Ryan Burns Trio, call for time

Thursdays

- CF Monktil Music Series, 8
 CM Victory Music presents Open Mic, 6
 FL Greg Schroeder Quartet, 8
 JB Kareem Kandi Band, 8:30
 LU Robeson Trio, 8
 NO Ham Carson Quintet, 7
 SQ Darrius Willrich, 10
 TA Urban Oasis, 7
 WB Wayne Trane, 9

Fridays

- AF Kareem Kandi Band, 7
 JU Urban Oasis, 9
 LA LHH Trio, 5:30
 LU Robeson Trio, 8
 PM Floyd Standifer, 9
 RR Victor Janusz, 8:30

Saturdays

- AF Kareem Kandi Band, 7
 CC Andre Thomas & Quiet Fire w/ Bernie Jacobs, 9
 LU Robeson Trio, 8
 PM Floyd Standifer, 9
 SU Victor Noriega

Sundays

- CZ Kareem Kandi, call for time
 JF Buckshot Jazz, 5:30
 NE Dangerous Brain Clinic, 10
 TD Arturo Rodriguez, 8

before coming to the U.S. In the islands, he pioneered a "Motown of Jamaica" fusion of jazz, blues, soul, and pop with Jamaican rhythms and flavors, and that brought him to the attention of the American stars with whom he would later record. Those have included Frank Sinatra, Ray Brown, Dizzy Gillespie, Sonny Rollins, Quincy Jones, and many more. Much decorated, he has continued to embrace the pop music of the islands, even recording an album of Bob Marley tunes. His special guest is one of the best. Red Holloway has most notably collaborated during his long career with Sonny Stitt, Clark Terry, and Harry "Sweets" Edison. At Jazz Alley, sets 7:30 and 9:30 (except Sunday 6:30 and 8:30); cover \$20.50-\$22.50.

FRIDAY MARCH 4

- AF Kareem Kandi Band, 7
 C* Michael Biller/Joe Casalini Duo, Columbia City Gallery 4864 Rainier Avenue South, Seattle, WA 98118, 8
 GR Karin Shivers Trio, Call for time
 JA Monty Alexander Trio, Call for time
 KR The Waters Speak, 8
 NO James Solberg Blues, Call for time
 RP The Ethnic Underground, 6:30
 SF Kay Bailey, 9
 TU Marc Seales Quartet, 8:30

4 MARC SEALES

The highly refined pianist, a master of turning a tune inside out to reveal the emotion and mood within, appears at Tula's with his polished quartet. At 8:30pm; \$12.

4 ERIC OSTROWSKI

To mark the release of his DVD/CD 2-disc set - E - Eric Ostrowski performs at Gallery 1412 (at 1412 18th Ave, at Union; 8pm, \$5-15 sliding). His first set is a screening of several of his recent 16mm short films; the second set will be free improvisation / free movement for solo violin.

SATURDAY MARCH 5

- BF SRJO - Ellington's Epic Diminuendo and Crescendo, 7:30
 C* Auburn Invitational Jazz Festival, Auburn Performing Arts Center, 700 East Main Street, Auburn, 8 am
 C* Jack Gold Quartet, The Wonderbar, 1723 N 45th Street, Wallingford, (206) 633-4500, 6
 GR Joe Koplin Quintet, Call for time
 JA Monty Alexander Trio, Call for time
 JW Carolyn Graye, 6:30
 NO James Solberg Blues, Call for time
 PN Brasil! The Music of Hermeto Pascoal and Friends, 8
 SF Leo Raymundo, 9
 TU Bernie Jacobs Quartet, 8:30

5 MORE@ 1412

First, Gregory Reynolds' suite for a chamber ensemble of violin, contrabass, accordion, and alto sax and based on the exploitation of physical movements inherent in the playing of each instrument. Part of his intention, he says, is to create "a more present and communicative sound world" and to explore "the threshold of perception and the distillation of micro melody through long narrative spaces." Then, Michael Griffen and pianist Gust Burns, who have been playing improvised duo music since 2001 when Gust was at WWU in Bellingham, share with us their interest in music uncompromising, sexy, funny, and serious. At Gallery 1412 (1412 18th Ave, at Union); 8pm, \$5-15 sliding.

5 BERNIE JACOBS

One of the more undersung of Seattle jazzmen, sax and flute player Bernie Jacobs has quietly built a reputation over the last decade among aficionados and other players. He'll show you why, at Tula's at 8:30pm (\$12) with his quartet.

SUNDAY MARCH 6

- BF SRJO - Ellington's Epic Diminuendo and Crescendo, 7:30
 CZ Kareem Kandi Band, 4
 FB Jazz Strings Quintet, 6
 JA Monty Alexander Trio, Call for time

- JW Howard Bulson, 6
 NO Jehiro Dance with Belly Dancers, Call for time
 SF Jerry Frank, 6:30
 TU Jim Cutler Jazz Orchestra, 8
 TU Reggie Goings/Hadley Caliman Quintet, 3

6 SKERIK & TROY SWANSON

An improvised, surround-sound installation featuring live instrumentalists and 12 electronic sound speakers. Electronic and acoustic instruments played through a bizarre array of speakers placed around a seated audience. At Gallery 1412 (1412 18th Ave, at Union); 8pm, \$5-15 sliding.

6 GOINGS & CALIMAN

Saxophonist Hadley Caliman has just been inducted into the Seattle Jazz Hall of Fame for his several decades of top-rate playing. Long a cherished teacher at Cornish College and a resident of rural Cathlamet, Wash., he started his career in stellar company, in the late 1940s, after growing up in LA, where he played while in high school in a big band that included Eric Dolphy and Art and Addison Farmer. After touring the South with blues bands, he went to Pomona State College to study singing and clarinet while studying privately with Dexter Gordon. From there, his career took off in various directions. Early on, he worked with jazz greats like Della Reese, Gerald Wilson, Mongo Santamaria, Don Ellis, and Hampton Hawes, and then in San Francisco, while at the San Francisco Conservatory, he studied flute and played with some of the great rock and Latin-rock-jazz fusion bands of the era, including Santana, the Grateful Dead, and the Escovedo Brothers. He has since played with a who's who of greats, including Freddie Hubbard, Bobby Hutcherson, Julian Priester, Nancy Wilson, Joe Henderson, and others. Touring with Earl "Fatha" Hines on that all-time great's last tour brought him to Washington State, where he ended up settling, as, of course, did Julian Priester. In 1991, Caliman, who was early in his career called Lil' Dex, was chosen to fill Dexter Gordon's seat in a tribute to the sax great at Avery Fisher Hall in New York, where he performed alongside Dizzy Gillespie, Buster Williams, Wynton Marsalis, and Bobby Hutcherson. He and Reggie Goings are at Tula's for their regular, first-Sunday-afternoon gig, from 3pm to 7pm (cover \$7).

6 JAZZ VESPERS

No, not the little motor scooters, the 1,400-year-old Roman rite of the vesper, the final evening office, consisting of prayers, five psalms, a lesson, the Magnificat, and an antiphon - but here, not quite. Rather, it's a Jazz Vespers, in which the Jazz Strings Quintet will perform for two hours, with a short inspirational message in the break, and a light-refreshments reception following. At Seattle First Baptist Church, on First Hill, at 1111 Harvard Ave (corner of Harvard & Seneca). Free-will donation.

6/7 DIMINUENDO & CRESCENDO

With its latest offering, Duke Ellington's Diminuendo and Crescendo in Blue: A Tribute to the Newport Jazz Festival, the Seattle Repertory Jazz Orchestra pays tribute to the Duke Ellington Orchestra's epic revival at the Newport Jazz Festival. In 1956, Paul Gonsalves let fly with 27 choruses of Ellington's "Diminuendo in Blue and Crescendo in Blue," and it would be a performance of almost unmatched power in jazz history. It also revived the flagging Ellington Orchestra's fortunes. That's a hard act for any repertory band to follow, of course. But you can be assured, at the least, that the Seattle all-stars of the SRJO will give it a mighty big swing. They'll perform that Newport appearance's star turn, as well as others numbers that Ellington performed at Newport, including "Mood Indigo" and "Jeep's Blues," Count Basie's "Swingin' at Newport," and many others by such stars of Newport as Woody Herman, Lionel Hampton, Dizzy Gillespie, Gerry Mulligan, and Dave Brubeck. On Saturday, March 5, 2005, 7:30pm, at Nordstrom Recital Hall/Benaroya Hall; and on Sunday, March 6, 2005, 3pm, at Kirkland Performance Center. Tickets: \$16-32; call (206) 523-6159, or see www.srjo.org/event8.htm.

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**RIK WRIGHT
ACOUSTIC
QUARTET**

**SUN
MARCH
20TH
2004
6PM**

**MR. SPOT'S
CHAI HOUSE**

6/13/20/27 JIM CUTLER

It's a town of big bands. Here's another: the Jim Cutler Jazz Orchestra. It boasts some top Northwest jazz players, performing music by band members Jim Cutler, Daniel Barry, James DeJoie, and David P. Jones, as well as classic works by the likes of Gil Evans, Stan Kenton, Maynard Ferguson, and Buddy Rich. At Tula's, each Sunday this month, 8pm to midnight, \$5 cover.

MONDAY MARCH 7

- C* A Better World With Marc Smason - Lux Fusion Grill 1815 N.45th St. Ste.103 (206) 545-6801, 8:30 pm
- MS Dina Blade and Hans Brehmer, 6
- NO New Orleans Quintet, Call for time
- RD Doug Zangar, Call for time
- TO Das Vibebass, 9:30
- TU Greta Matassa Jazz Jam, 8

7 SOUND OF THE UNDERBRUSH

The underbrush's sound, many a bushman has noticed, makes sound largely in inverse relation to what is done in it. This evening, pianist Craig Hoyer, trumpeter Jim Knodle, and drummer Jimmy Bennington will play solos, duets, and trios of improvised music as well as compositions by Thelonious Monk. As always at the Sounds of the Underbrush series shows, the second set will be open to improvisers who wish to interact with the featured artists. At Gallery 1412 (1412 18th Ave, at Union; 8pm, donation).

7 GRETA MATASSA

The stellar vocalist leads a jazz jam. Jazz After Hours host and all-around jazz aficionado Jim Wilke calls her "like an instrumentalist in a jam session" for her "fearlessness in approaching material," so she makes the perfect host. At Tula's.

7 BEN THOMAS/LAURA CAVIANI

Ben Thomas on vibes and Laura Caviani on piano will be joined by Clipper Anderson on bass and John Bishop on drums for Monday Night Jazz in the Musicquarium, a weekly event emphasizing "fun" jazz organized by Seattle's outstanding Origin Arts label (www.originarts.com). At the Triple Door at 9pm; no cover.

TUESDAY MARCH 8

- JA Habib Koite and Bamada, Call for time
- NO Holotrad jazz, Call for time
- TU Emerald City Jazz Orchestra, 8

8 EMERALD CITY

Another big band: The Emerald City Jazz Orchestra performs the second Tuesday of each month at Tula's, 8-11:30pm. With trumpeters Kevin Seeley, Greg Lyons, Vern Sielert, John Fricke, and Randy Burgeson; trombonists Vic Anderson, Nathan Vetter, Dan Marcus, and Bud Parker; saxophones Justin Cottrell, Vanessa Sielert, Travis Ranney, Cliff Collin, and Matso Limtiaco; and pianist Reuel Lubag, bassist Steve Messick, and drummer Ken French. The Emerald City plays compositions and arrangements by Matso Limtiaco, and plays them hard and swinging.

WEDNESDAY MARCH 9

- C* Tim Berne with Craig Taborn and Tom Rainey, Seattle Asian Art Museum, Call for time
- JA Habib Koite and Bamada, Call for time
- NO Floyd Standifer Group, Call for time
- SA Kareem Kandi Band, 8
- TU Katie King Vocal Showcase, 8

9 ACOUSTIC HARD CELL

Earshot Jazz presents Tim Berne's all-star trio, with pianist Craig Taborn and drummer Tom Rainey. See preview elsewhere in this issue. Not to miss. At 8pm at Seattle Asian Art Museum (in Volunteer Park).

9 VOCAL SHOWCASE

Stylish, distinctive Katie King has the key attribute of a convincing jazz vocalist: she

just lets you have it. That seems like great role modeling for her many students, and you can see how well the lessons have taken at this showcase at Tula's. They're brave, you got to give them that.

THURSDAY MARCH 10

- C* Greg Schroeder Quartet, Lumette-Firefly Restaurant, 2128 Queen Anne Ave N, (206) 694-0055, 8
- C* Jam Session with Our Trio, Lux Fusion Grill, 1815 N 45th St, Wallingford, (206) 545-6801, 10
- JA Hank Jones: Tribute to Sinatra, Call for time
- JW Pasquale, 6:30
- NO Ham Carson Quintet, Call for time
- OU Open jazz workshop!, 7:30
- SE Jay Thomas/Thomas Marriott, 5:30
- TU Dina Blade Quartet, 8

10 ART OF JAZZ

The Seattle Art Museum and Earshot Jazz present the Jay Thomas/Thomas Marriott Group, two generations of great musicianship in a spirited new group, as part of the Art of Jazz series. At the Seattle Art Museum lobby, 5:30-7:30pm, free with museum admission.

10 DINA BLADE

The great American songbook - Gershwin, Porter, Berlin... - gets a fine treatment from a swinging, stylish vocalist who has been celebrating the 1930s and 1940s since the 1980s. At Tula's, 8-midnight, \$7 cover.

10 HANK JONES

The veteran bebop pianist, big brother of the great trio of Jones boys, comes to town with rising vocalist Betsyann Faiella. Jones was there to see a hole heap of jazz develop, peak, and cling on, and he has done more than his fair share to keep the bebop flame alive. A member of the International Jazz Hall of Fame since 1997, he has performed with the history of jazz: Coleman Hawkins, Billy Eckstine, Ella, Bird, Pres, Cannonball... He has appeared on thousands of recordings, perhaps more than any other jazz musician. Betsyann Faiella has been winning accolades around the country. She is "a classic mélange of contemporary cabaret at its best," wrote Don Heckman, *LA Times*. Agreed Teri Roberts, in the *LA Weekly*: "Faiella knows that less is often more. She allows the song to enjoy co-star status." David Nathan in All Music Guide said "she can sing songs that Sinatra sang, and she sings them very well. She takes a direct and relaxed approach to the music." She won her stripes in 2001 when she released the Sinatra tribute *Can I Be Frank?* which many fans think she can, in a sense - at least, they've been coming out in droves to her shows at the Blue Note nightclubs. With Hank Jones along, she sold out the New York Blue Note for six nights, in 2003. She debuted as a cabaret singer in New York, and then took her act around the country while working in commercials. She appears here with former Sinatra sideman Jim DeJulio (bass). At Jazz Alley.

FRIDAY MARCH 11

- AF Kareem Kandi Band, 7
- GR Blues Union, Call for time
- JA Hank Jones: Tribute to Sinatra, Call for time
- NO Radio Rhythm Orchestra, Call for time
- RP The Ethnic Underground, 6:30
- SF Panni and Santos Neto, 9
- TU Greta Matassa Quintet, 8:30

11 BILL HORIST

This crazy dude messes with an electric guitar and just messes with it, something 'orrible. He sticks all manner of doo-dahs in the strings, and lets fly. The results, though, are as if this is exactly what Les Paul intended. It's just transporting stuff. This evening, Horist will treat us to something we don't expect from him: a set of music for acoustic guitar, before moving on in the second set to his trademark prepared-guitar improvisations. It's all towards a good cause, too. You meager admission fee (\$5-15 sliding) will go in the kitty as he prepares to travel to Japan for collaborations with some heavy hitters

from the noise scene there, including Tatsuya Yoshida (Ruins), Kawabata Makoto (Acid Mothers Temple), and KK Null (Zeni Geva). At gallery 1412 (1412 18th Ave, at Union; 8pm).

11 GRETA MATASSA

Another of the area's finest vocalists – "human, detailed, full of love and passion," as Andrew Freund wrote in these pages – appears with one of the most talented and respected of the area's reedmen, Richie Cole. After studying jazz at Western Washington University, the saxophonist went on to work with Randy Brecker, Adam Nussbaum, John Fedchock, and others, and worked also with R&B legends Gladys Knight, The Temptations, and The Four Tops. He is "a soloist with bite and invention," said *Seattle Times* and *Downbeat* jazz writer Paul deBarros. At Tula's, at 8:30, cover \$12.

SATURDAY MARCH 12

- C* Marc Seales, Edmonds Center for the Arts Jazz Festival, (206) 628-0888, 7
- C* Kristin Korb, Edmonds Center for the Arts Jazz Festival, (206) 628-0888, 7
- C* Louise Rose, Edmonds Center for the Arts Jazz Festival, (206) 628-0888, 7
- C* Dee Daniels, Edmonds Center for the Arts Jazz Festival, (206) 628-0888, 7
- C* Jack Gold Quartet, The Wonder Bar, 1723 N 45th Street (206) 633-4500, 6
- C* Ernestine Anderson, Edmonds Center for the Arts Jazz Festival, (206) 628-0888, 7
- GR Jazz Unlimited, Call for time
- JA Hank Jones: Tribute to Sinatra, Call for time
- JW Phil Randoy and Karin Kajita, 6:30
- NO Grand Dominion Jazz Band, 5
- NO Cadillac Jack Revue, 9:30
- SF The Djangomatics, 9
- SN Anita Culver Trio, 6
- TD Rene Marie, 7:30 and 10
- TU Thomas Marriott CD Release, 8:30

12 MARRIOTT CD RELEASE

Thomas Marriott, the trumpeter who has proven to be one of the most outstanding of graduates of the Garfield High program over the last decade, releases his latest CD, *Individuation*, which is an appropriate title for him, at this stage in his development. This very publication saw him coming, in 1996, and called him "one of the most promising young trumpet players in the region. He combines lightning quick articulation with walloping bop chops, energy, and knowledge of the tradition." All of that was borne out in 1999 when he won the prestigious Carmine Caruso International Jazz Trumpet Competition sponsored by the International Trumpet Guild and the Herb Albert Foundation. He also distinguished himself during a year on the road with veteran bandleader Maynard Ferguson, who called Marriott "a truly great jazz trumpet player." He won notice, and gigs with Rosemary Clooney, Richie Cole, Joe Locke, Kenny Kirkland, Eric Reed, Bob Berg, The Tito Puente Orchestra, The Brian Lynch Big Band, and The Chico O'Farrill Orchestra. He is now back in Seattle. For his CD release, he appears, as he often does, with big brother and trombonist, David, whom you can call Dr. Marriott, if you don't mind: He just earned his doctorate at the Manhattan School of Music. At Tula's, at 8:30pm; cover \$12.

12 DEGENERATION AND CELLO

The Degenerate Art Ensemble (Haruko Nishimura, Jherik Bischoff, Sam Mickens, Josh Stewart, Joshua Kohl), a "laboratory of sound and vision," claim to "brew strong, hallucinatory poisons: music, Butoh-inspired dance, and theater, exploding the boundaries of art." They've borne out their claims in music clubs, galleries, theaters, festivals, and on the streets. Tonight they will present several new works including a preview of a piece that will be performed by the Degenerate Orchestra at the Moore Theater on March 19. In the second set, Lori Goldston (cello) will perform an improvised set with longtime collaborators Elizabeth Falconer (koto), Frances Woods (viola), and Angelina Baldoz (trumpet). Gallery 1412 (1412 18th Ave, at Union); 8pm, \$5-15 sliding.

SUNDAY MARCH 13

- C* Fifth Avenue, Edmonds Center for the Arts Jazz Festival, (206) 628-0888, 3
- C* Kristin Korb, Edmonds Center for the Arts Jazz Festival, (206) 628-0888, 3
- C* Duffy Jackson, Edmonds Center for the Arts Jazz Festival, (206) 628-0888, 3
- C* Nancy King and Steve Christofferson, Edmonds Center for the Arts Jazz Festival, (206) 628-0888, 3
- C* Greta Matassa, Edmonds Center for the Arts Jazz Festival, (206) 628-0888, 3
- CZ Kareem Kandi Band, 4
- JA Hank Jones: Tribute to Sinatra, Call for time
- JW Howard Bulson, 6
- NO Stick Shift Annie, 7
- SF Alex Guilbert, 6:30
- TD Bellevue Community College Vocal Jazz Ensemble, 7
- TU Jazz Police Big Band, 3
- TU Jim Cutler Jazz Orchestra, 8

13 VOCAL JAZZ

Bellevue Community College's vocal jazz ensemble, 16 voices strong, adapts the jazz and big band arrangements of Count Basie, Woody Herman, Stan Kenton, and others into an exhilarating vocal celebration. In January, 2004, they performed at the New York convention of the International Association of Jazz Educators. They have won first-place honors at the Lionel Hampton Jazz Festival (college division) and at the 2003 Reno Jazz Festival. Under the direction of Thomas Almlil, it is swinging, imaginative, and expressive.

13 UP AGAINST THE BASS

Playing original compositions by band members, to a large degree, the Jazz Police has developed an arresting, careening big-band style that is second to none in a town with big bands to burn. The band's resident scribes write music in many styles that is just the ticket for a slammer of a night. They give you Latin, Afro-Cuban, straightahead, and eclectic jazz, peppered with a spray or two of blues, fusion, rock, funk, and even opera if you've been really naughty. On this regular gig, second Sunday of each month, its 17 men, and one woman, keep things tight and driving, and its soloists are some of the best on the local beat, thanks to the vision and firm hand of squad leader James Rasmussen. At Tula's, from 3pm to 7pm; cover \$5 (payable on the spot, and have a nice day, sir/ma'am).

MONDAY MARCH 14

- NO New Orleans Quintet, Call for time
- RD Doug Reid and friends, Call for time
- TD Kenny Barron Quintet, 7 and 9:30
- TU Darin Clendenin Trio Jazz Jam, 8

14 DARIN CLENDENIN

Before settling some years ago in Seattle, pianist and keyboardist Darin Clendenin was for six years the musical director of the International Tap Festival, where he worked alongside Gregory Hines, Savion Glover, and other stars of the trade. He has also worked with national figures like drummer Dave Weckl, saxophonist Eric Marienthal, and Ernestine Anderson, with whom he served as musical director. He filled that role in this area with beloved vocalist Edmonia Jarrett, too, and he has also performed often with other top-drawer singers, including Portland's Nancy King, and Seattleites Rebecca Kilgore and Greta Matassa. At Tula's at 8pm; cover \$7.

14 JORGENSEN'S 451

Matt Jorgensen's 451 is a lightning-quick, razor-sharp outfit that can be as thrilling as any jazz combo west of the Mississippi, and as many east of it, too. Over his now many years of honing the 451 sound, the drummer has arrived at a perfect balance of style and excitement, and he has ideal collaborators in his Seattle incarnation of the band: Mark Taylor (saxophones), Ryan Burns (Fender Rhodes piano) and Phil Sparks (bass). Part of the Origin Records Monday Night Jazz in The Musicquarium at the Triple Door. At 9pm, no cover.

14-17 KENNY BARRON

The dean of modern jazz pianists, Kenny Barron, is as stylish as things that are so stylish that I don't even know about them. "The most lyrical piano player of our time," as *Jazz Weekly* called him, will grace the Triple Door's nine-foot Steinway with a quintet that includes fine vibraphonist Stefan Harris, bassist Kiyoshi Kitagawa, drummer Kim Thompson, and Seattle's own favorite jazz daughter, Anne Drummond, on flute. Shows at 7:30pm and 9pm; cover \$22.

TUESDAY MARCH 15

- JA Dr. John and the Lower 911, Call for time
- NO Holotrad jazz, Call for time
- TD Kenny Barron Quintet, 7 and 9:30
- TU Roadside Attraction Big Band, 8

15 LOOK, MOMMY!

Keith Baggerly's big band, Roadside Attraction, in action since 1979, plays each third Tuesday of the month at Tula's. This month, that's tonight. With a lineup of 17, their sound stands out like... well, like a huge pineapple beside a lava flow in Hawaii, or an oddly hued ox in Bemidji, MN, or a huge spotted owl, if one were erected outside Darrington. They specialize in big-band standards, as well as originals and contemporary arrangements. At 8pm; cover \$5.

WEDNESDAY MARCH 16

- JA Dr. John and the Lower 911, Call for time
- NO Floyd Standifer Group, Call for time
- SA Kareem Kandi Band, 8
- TD Kenny Barron Quintet, 7 and 9:30
- TU Andrienne Wilson Vocal Showcase, 8

16-17 SINGERS SHOW OFF

Andrienne Wilson leads two nights' worth of aspiring, and probably perspiring, if not palpitating, chanteurs and chanteuses at her vocal showcase, at Tula's (8pm, cover \$7). Wilson, who is, said longtime jazz observer Paul deBarros, "inspired by the Brazilian inflections of Flora Purim and the flute of Joe Farrell" and is "a strong improviser who also writes well-crafted songs." So get on down there and see her brave charges brave the stage.

THURSDAY MARCH 17

- C* Greg Schroeder Quartet, Lumette-Firefly Restaurant, 2128 Queen Anne Ave. N., (206) 694.0055, 8
- JA Dr. John and the Lower 911, Call for time
- NO Ham Carson Quintet, Call for time
- RP Jazz with Paul Sawyer, Don Berman, and Ken Strong, 8
- TD Kenny Barron Quintet, 7 and 9:30
- TU Andrienne Wilson Vocal Showcase, 8

FRIDAY MARCH 18

- AF Kareem Kandi Band, 7
- GR Kevin McCarthy, Call for time
- JA Dr. John and the Lower 911, Call for time
- JW Ray Baldwin, 6:30
- NO Bottoms Up Blues Gang, Call for time
- RP The Ethnic Underground, 6:30
- SF Javier Anderson, 9
- TD Larry Coryell, 7:30 and 10
- TU Kelley Johnson Quartet, 8

18 MASTER GUITARIST

Larry Coryell, a favorite in these parts since his early days here, after moving in his childhood from Texas, gained renown in electric fusion jazz, in the 1970s, and that has tended to blind some listeners to just how much he is a master guitar craftsman who merits the closest attention. See and hear him up close at the Triple Door (two shows, 7:30pm and 10pm; cover \$22). He joined Chico Hamilton's band in 1965, and provided it with rocket power fueled by his merger of jazz chops and rock rip. He capitalized on the new thing in his band with saxophonist Jim Pepper and drummer Bob Moses, The Free Spirits, a pioneer of jazz-rock fusion. He has, however, been mastering the acoustic guitar all through his career, and he is as impressive there as on the electric counterpart. He has, for example, convincingly played his transcriptions of pieces by Stravinsky and Ravel.

18/21 KELLEY JOHNSON

She's simply one of the finest vocalists around, as has been testified to by area fans for several years. She arranges her numbers herself, largely, and to great effect, as she showed in particular on CD Music is the Magic. With one track from it, "Tea for Two," she won first place in the 2002 International JazzConnect Vocal Jazz Competition. An improvising singer who values lyrics, Kelley is known for her tasteful, understated phrasing and relentless swing. As an arranger, she reworks standards creating modern jazz out of classics while keeping the stories intact. Johnson has been awarded "Best Northwest Jazz Vocalist" by Earshot Jazz and the Northwest jazz community. At Tula's at 8:30pm, cover \$12. And she's back on the 21st, this time fine pianist (and husband) John Hansen, leading a vocal jam session; 8pm, cover \$7.

SATURDAY MARCH 19

- BP Greta Matassa/Randy Halberstadt, 8
 C* Daniel Barry and Walk All Ways, Olympic Recital Hall at South Seattle Community College, Call for time
 JA Dr. John and the Lower 911, Call for time
 JW Emily McIntosh and Dawn Clement, 6:30
 NO Li'l Bill and the Blue Notes, Call for time
 SF Leo Raymundo featuring Sue Nixon, 9
 TD Tomasz Stanko Quartet, 8
 TU Hadley Caliman Quartet, 8:30

19 TOMASZ STANKO

In one of the shows of the month, to be sure (see preview elsewhere in this issue), the Polish trumpet great leads a sparkling, telepathically communicative quartet in jazz of a highly refined kind. At the Triple Door, at 8pm; cover \$25.

19 JAZZ HISTORY REMADE

At Bake's Place, singer Greta Matassa and pianist Randy Halberstadt take you on a musical tour of jazz history, with other musicians along to help them demonstrate it. Dinner at 7pm, music at 8pm; dinner & show \$39.50; show \$22.

19 HADLEY, HALL OF FAMER

The saxophonist Hadley Caliman, just elected to the Seattle Jazz Hall of Fame (see March 6, above), leads his quartet in some of the finest postbop in the region, or the country. At Tula's, 8:30 to 12:30; cover \$12.

19 UNIMPORTANT SOUND

In the second installment of Gallery 1412's Lecture Series, alto saxophonist and mystical musical theorist Kelvin Pittman gives a brief lecture, "The Political Economy of the Mythology

of the Unimportance of Sound and Vibration," then joins pianist Gust Burns and the Portland rhythm section of Jonathan Blakeslee and Marc Kaylor. Gallery 1412 (1412 18th Ave, at Union); 8pm, \$5-15 sliding.

SUNDAY MARCH 20

- C* Dina Blade and Hans Brehmer, Bathouse Theater (at Greenlake-Seattle), 7:30
 CZ Kareem Kandi Band, 4
 JA Dr. John and the Lower 911, Call for time
 JW Howard Bulson, 6
 SF Alex Guilbert, 6:30
 TU Jim Cutler Jazz Orchestra, 8
 TU Jay Thomas Big Band, 4

20 EDIBLE BENEFIT

In a benefit for Gallery 1412, 11 or more musicians play a solo under 5 minutes, but they also bring along a favorite edible creations for the audience to enjoy during and after their music. Proceeds benefit Gallery 1412! Musicians include Julie Ives (piano); Tari Nelson-Zagar (violin); Jason E. Anderson (electronics); Angelina baldoz (trumpet); Kazu Nomura (guitar, voice); Cristin Miller (voice); Matt Carlson (arp, piano); Marc Kaylor (drums); Kelvin Pittman (alto sax); Eric Barber (tenor sax), and Jonathan Blakeslee (bass). Gallery 1412 (1412 18th Ave, at Union); 8pm, \$5-15 sliding.

MONDAY MARCH 21

- C* A Better World with Marc Smason, Lux Fusion Grill 1815 N. 45th St. Ste 103 - Seattle (206) 545-680, 8:30pm
 NO New Orleans Quintet, Call for time
 RD Doug Reid and friends, Call for time
 TO Das Vibebass, 9:30
 TU Kelley Johnson and John Hansen Vocal Jam, 8

TUESDAY MARCH 22

- NO Holotrad jazz, Call for time
 TU Hal Sherman's Monday Night Jazz Orchestra, 8

22 BCC BIG BAND

Hal Sherman leads the Bellevue Community College Jazz Orchestra in his adaptations of big-band arrangements of Count Basie, Woody Herman, and Stan Kenton.

22-23 PAULA WEST

With polished pianist Eric Reed and his trio, Paula West is assured a solid foundation for her passionate, sultry singing. The award-winning vocalist performs soulful, dusky renditions of standards and other jazz numbers. Critic Stephen Holden wrote of her: "Until Ms. West, an abundantly talented singer from San Francisco, teamed up [in 2002] with Eric Reed, a superb jazz pianist, and his trio, she was drifting comfortably between cabaret and jazz, uncertain where to go next. She has a dark, knotty alto that conveys an almost ominous willfulness, and an astute taste in clever, offbeat songs that bring out her playful, risqué sense of humor. Ms. West is the furthest thing from a show-off who slaps on vocal frills in a preening display of technique. Nor does she emote indiscriminately. Hard, swinging rhythm is her musical tool of choice. The more emphatic and accelerated the beat, the more ebullient she becomes." Seems well worth the trip to Jazz Alley.

WEDNESDAY MARCH 23

- C* Allen Lewis and Fidalgo Swing, Rockfish Grill, 320 Commercial Ave, Anacortes WA 98221 (360) 588-1720, 6
 NO Floyd Standifer Group, Call for time
 SA Kareem Kandi Band, 8
 TU Randy Halberstadt Cornish Vocal Showcase, 8

THURSDAY MARCH 24

- C* Greg Schroeder Quartet, Lumette-Firefly Restaurant, 2128 Queen Anne Ave. N., (206) 694-0055, 8
 JA Mike Stern Band, Call for time
 JW Jazzukha, 6:30
 NO Ham Carson Quintet, Call for time
 RP Katrina Wible, Conlin Roser and Ken Strong, 8
 TU Kelley Johnson Vocal Workshop, 8

24-27 MIKE STERN BAND

This should be a ripper. The guitarist, who got his start with Blood, Sweat & Tears at the age of 22, has teamed up with the mighty Cameroonian bassist (and vocalist) Richard Bona, the driving Grammy-nominated drummer Terri Lyne Carrington, and saxophonist Bob Franceschini. Stern is a veteran of other key movers in the often unfairly derided history of jazz-rock. For example, he played with Billy Cobham's tornado band of 1979-1980, then was by Miles Davis for his (also undersung) comeback band of 1981. Then he toured from 1983 to 1984 with Jaco Pastorius' Word of Mouth band before returning in 1985 to Miles' lineup for another year. Since then, he's remained highly regarded, as something of a guitarists' guitarist, winning, for example, Guitar Player magazine's 1993 readers-and-critics' award for Best Jazz Guitarist of the Year. In recent years, he has performed with some old colleagues, including bassist John Patitucci, drummer Jack DeJohnette, and saxophonists Michael Brecker and David Sanborn. In 2001 he recorded his ninth album for Atlantic, a summit meeting with Bill Frisell and John Scofield titled Play. In his current lineup, he emphasizes the sorts of chops he himself possesses. Particularly worth hearing is Richard Bona ("the African Sting" - ugh!), who recalls Jaco as he merges jazz, bossa nova, pop music, afro-beat, traditional song, and funk with virtuoso skill on the electric bass. At Jazz Alley, cover \$22.50 - \$24.50.

FRIDAY MARCH 25

- AF Kareem Kandi Band, 7
 GR Michael Powers Group, Call for time
 JA Mike Stern Band, Call for time
 JW Katrina Wibel, 6:30
 NO Nick Vigarino, Call for time
 RP The Ethnic Underground, 6:30
 SF Fred Hoadley, 9
 TU Joe Koplin Jazz Quintet, 8:30

25 MATT CARLSON

A multimedia piece by Matt Carlson playing synthesizers, electronics, and field recordings in a minimalist, long-tone, Tony Conrad/La Monte Young-esque drone manner along with some videos displayed on several monitors throughout the space. Gallery 1412 (1412 18th Ave, at Union); 8pm, \$5-15 sliding.

SATURDAY MARCH 26

- C* Trish Hatley Trio, Rockfish Grill, 320 Commercial Ave, Anacortes, (360) 588-1720, 9
 C* Michiel Braam with Frank Gratkowski, Herb Robertson and others, Seattle Asian Art Museum, 8
 GR Michael Powers Group, Call for time
 JA Mike Stern Band, Call for time
 JW Becca Duran and Steve Rice, 6:30
 NO Nick Vigarino, Call for time
 PL Jack Gold Quartet, 8
 SF Jazzukha, 9
 TU Susan Pascal Quintet, 8:30

26 GOLD AND DRUMS

Improvisations for percussion by the duo of Bob Rees & Greg Campbell, followed by the Jack Gold Quartet, free improvisers "undefined by either the recording industry or the burgeoning world community of working jazz and avant-garde artists and its institutions." Their music "speaks for itself via abstractions in style, indicative of unrest, reflective of the artists' individual musical approaches." Gallery 1412 (1412 18th Ave, at Union); 8pm, \$5-15 sliding.

SUNDAY MARCH 27

- CZ Kareem Kandi Band, 4
 JA Mike Stern Band, Call for time
 JW Howard Bulson, 6
 SF Anne Reynolds, 6:30
 TD ERIK FRIEDLANDER and TOPAZ, 7:30
 TU Jim Cutler Jazz Orchestra, 8
 TU Fairly Honest Jazz Band, 3

27 KRAUSS, HORVITZ, VAN DER SCHYFF

Three heavy hitters, to be sure. Longtime collaborators saxophonist Briggan Krauss (NY) and keyboardist Wayne Horvitz (Seattle) join

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percussionist Dylan van der Schyff (Vancouver, BC) to focus on improvised music. Each player brings years of dedicated, focused practice in the area of improvised music as well as experience playing in many other musical fields. Could be one of the shows of the month. Briggan Krauss is, to put it mildly, a monster, monster player. Gallery 1412 (1412 18th Ave, at Union); 8pm, \$5-15 sliding.

27 TOPAZ JAZZ

Cellist Erik Friedlander presents his luminous project, Topaz, at the Triple Door. The New Yorker possesses "a tone that many symphonic cellists would envy and a capacity for linear improvisation that marks him as a real jazz player rather than a conservatory convert with ambitions," said Bob Blumenthal of the Boston Globe. We'll get a chance to hear that, in the raw, as it were, at the beginning of this evening, when he'll perform a solo set. Then his mastery of a wide range of musical expression will emerge again with the expansive Topaz, which includes Andy Laster (reeds), Stomu Takeishi (bass) and Satoshi Takeishi (percussion), all of whom are highly accomplished in their own rights, as they have variously demonstrated with many of the stars of jazz, in New York and worldwide, including Bobby Previte, Lyle Lovett, Wynton Marsalis, Paul Motian and Ray Barretto. At 7:30pm at the Triple Door; cover \$12.

MONDAY MARCH 28

NO New Orleans Quintet, Call for time

RD Karin Kajita and Kevin McCarthy, Call for time

TU Darin Clendenin Trio Jazz Jam, 8

28 MUSICQUARIUM MONDAY

Monday Night Jazz in The Musicquarium is a series run by Origin Arts, the local recording label of renown, that is designed to revive the tradition of top-flight early-week jazz entertainment that started at Wild Ginger more than ten years ago. The idea sounds painless enough, you'd have to admit: You go down there, hang out with friends, or, hell, even talk to someone all alone (like me), and knock back a beer or two, or get real sophisticated with a cocktail, and an appetizer, then more cocktails, dinner, dessert (they have some scrummy ones), and before you know it you're off to Vegas with a stranger to get married. But not necessarily. Keeping us tethered to terra firma this evening will be Conversations, with Mark Taylor (saxophones), Thomas Marriott (trumpet), Jeff Johnson (bass) and Matt Jorgensen (drums). Dang, that's a band.

28 SOUND OF THE UNDERBRUSH

The Adrian Rollini Trio is a vibraphone/bass/percussion trio formed in 2004 as an offshoot of Hubbard's duo work with both Justin Grinnell and James Burton. They seek new concepts of melody, harmony and rhythm, and often address those things by separating them and working on a specific idea/problem/situation, and then by building strata of ideas/improvisations/compositions. The results challenge traditional ideas of "rhythm section", "soloist," and the like. Gallery 1412 (1412 18th Ave, at Union); 8pm, \$5-15 sliding.

TUESDAY MARCH 29

JA Pinetop Perkins, Call for time

NO Holotrad jazz, Call for time

TD Kenny Garrett Quartet, 7:30

TU Magnolia Big Band, 8

29-30 KENNY GARRETT QUARTET

Another Miles Davis alum, alto saxophonist Kenny Garrett, says he goes by the motto "My mission is to spread the word that music exists on a certain high level." Honorable, and possible, with his talent and collaborators like his quartet mates, here: Chris "Daddy" Dave on drums, Sherrick Mitchell on piano and organ, and Nat Reeves on acoustic bass. As for Garrett, himself, he is "one of the finest jazz saxophonists around," according to the LA Times. "His music is different, edgier, more thought provoking than the usual jazz fare...he gives more," said Jazz Scene. "Someone should post a storm warning prior to a Kenny Garrett concert," crowed the Washington Post. The Detroit native grew up among jazz, gospel, R&B, and much else, thanks to his father, a tenor-sax player, and his mother, an R&B fan. He got his first professional job with the Duke Ellington Orchestra, with whom he was called on to sub one night when they were in town and shorthanded. Mercer Ellington was impressed enough to give him a job, full-time. He stayed with them for over three years, then moved to New York, where he was called on by Freddie Hubbard, Woody Shaw, Art Blakey (for his always youth-fueled Jazz Messengers), and other big-name leaders, including Miles Davis. At one point he was demonstrating the range of his chops by playing in Miles and Blakey's outfits at the same time. He was with Miles comeback band (a great one, if only the diehards could get over loving the earlier ones so exclusively), and from there has gone on to his own stellar career as a leader, recording, for example, the 1996 Pursuance: Music of John Coltrane. At the increasingly impressive Triple Door, at 7:30pm; cover \$22.

MARCH SHOWS

Mondays: New Orleans Quintet

Tuesdays: HoloTrad Band

Wednesdays: Floyd Standifer Group

Thursdays: Ham Carson Quintet

regular weekday shows are FREE!

Piano Jazz after Seahawks home games

4-5 · James Solberg

6 · Jehiro Belly Dancers

11 · John Holte Radio Rhythm Orchestra CD Release Party

**12 · Grand Dominion Jazz Band
5pm**

12 · Cadillac Jack Revue 9:30pm

13 · Stick Shift Annie

18 · Bottoms Up Blues Gang

19 · Li'l Bill & the Bluenotes

25-26 · Nick Vigarino

**Call 622-2563 for dinner
reservations.**



CLASSIFIEDS

Intermediate/advanced jazz guitarist seeks other jazz players, especially another guitarist interested in duo. Jamming or infrequent gigs. Standards, bebop, latin. West Seattle. Ken 206-937-2358.

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If you have a new CD release and would like to submit it for review, or would like to see it mentioned in columns about new releases, please send a copy of it to the Earshot Jazz office. The address is above.



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WEDNESDAY MARCH 30

- C* Jack Hamilton, Rockfish Grill, 320 Commercial Ave, Anacortes WA 98221 (360) 588-1720, 6
JA Pinetop Perkins, Call for time
NO Floyd Standifer Group, Call for time
SA Kareem Kandi Band, 8
TD Kenny Garrett Quartet, 7:30
TU Greta Matassa Vocal Workshop, 8

THURSDAY MARCH 31

- C* Greg Schroeder Quartet, Lumette-Firefly Restaurant, 2128 Queen Anne Ave. N., (206) 694-0055, 8
JW Anthony DeGennaro, 6:30
NO Ham Carson Quintet, Call for time
RP Elizabeth Perera, Paul Sawyer and Ken Strong, 8
TD Janis Mann, 7:30
TU Beth Winter Vocal Showcase, 8

31 AN ISLE OF MANN

Vocalist Janis Mann recently was voted the town's 2004 Jazz Vocalist of the Year by fans and critics, in the Earshot Golden Ear awards. She returns to the Triple Door sure to repeat the warmly received shows she has previously performed there, with her full, warm voice and a convincing, winning delivery. At 7:30pm; cover \$15.


31 SHEMEKIA

She sings like her name sounds: big and bold. Shemekia Copeland is a favorite at Jazz Alley, as anywhere in the country that she belts out her fiery, sweat-drenched blues. On this four-night visit (through April 3), she and her band are publicizing her latest CD, Talking to Strangers (Alligator), which the blues legend Dr. John produced. If you know about her already, you won't need to be reading this; if you don't, don't miss out again. The Harlem-born youngster, still only 26, possesses a huge sound that she matches with huge heart, and with the urgency that has been a fine tradition of the blues since even before Bessie Smith made the form sublime. Cover \$20.50-\$22.50.

31 NOISE

Why not end the month with some noise? Bob Bellerue, Adam Overton, and Albert Ortega are three noise artists from LA, who work with small electronics for maximum sonics, and promise, or is that, threaten, to blow you to smithereens. Gallery 1412 (1412 18th Ave, at Union); 8pm, \$5-15 sliding.

Time dated material

 2214 Second Ave Seattle, WA 98121 for reservations call (206) 443-4221 www.tulas.com						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 Jay Thomas Big Band w/ Becca Duran 8-12 \$5	2 Michael White Quartet 8-12 \$8	6 Milo Peterson and the Jazz Disciples 8-12 \$7	4 Marc Seales Quartet 8:30-12:30 \$12	5 Bernie Jacobs Quartet 8:30-12:30 \$12
6 Reggie Goings/ Hadley Haliman Quintet 3-7 \$7 Jim Cutler Jazz Orchestra 8-12 \$5	7 Greta Matassa Jazz Jam 8-12 \$7	8 Emerald City Jazz Orchestra 8-12 \$5	9 Katie King Vocal Showcase 8-12 \$7	10 Dina Blade Quartet 8-12 \$7	11 Greta Matassa Quintet w/ Richard Cole 8:30-12:30 \$12	12 Thomas Marriott CD Release: Individuation 8:30-12:30 \$12
13 Jazz Police Big Band 3-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	14 Jazz Jam with the Darin Clendenin Trio 8-12 \$7	15 Roadside Attraction Big Band 8-12 \$5	16 Andrienne Wilson Vocal Showcase 8-12 \$7	17 Andrienne Wilson Vocal Showcase 8-12 \$7	18 Kelley Johnson Quartet 8:30-12:30 \$12	19 Hadley Caliman Quartet 8:30-12:30 \$12
20 Jay Thomas Big Band 4-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	21 Jazz Vocal Jam w/ Kelley Johnson & John Hansen 8-12 \$7	22 Hal Sherman's Monday Night Jazz Orchestra 8-12 \$5	23 Randy Halberstadt Cornish Vocal Showcase 8-12 \$7	24 Kelley Johnson Vocal Workshop 8-12 \$7	25 Joe Koplín Jazz Quintet 8:30-12:30 \$12	26 Susan Pascal Quartet w/ Randy Halberstadt 8:30-12:30 \$12
27 Fairly Honest Jazz Band 3-7 \$5 Jim Cutler Jazz Orchestra 8-12 \$5	28 Jazz Jam with the Darin Clendenin Trio 8-12 \$7	29 Magnolia Big Band 8-12 \$5	30 Greta Matassa Jazz Vocal Workshop 8-12 \$8	31 Beth Winter Vocal Showcase 8-12 \$7		