

EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

April 2014 Vol. 30, No. 04
Seattle, Washington



Golden Ear Award Winners

Photo by Daniel Sheehan

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EARSHOT JAZZ

A Mirror and Focus for the Jazz Community

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MISSION STATEMENT

Earshot Jazz is a non-profit arts and service organization formed in 1984 to cultivate a support system for jazz in the community and to increase awareness of jazz. Earshot Jazz pursues its mission through publishing a monthly newsletter, presenting creative music, providing educational programs, identifying and filling career needs for jazz artists, increasing listenership, augmenting and complementing existing services and programs, and networking with the national and international jazz community.



LETTER FROM THE DIRECTOR

Think Globally, JAM Locally

April is becoming *the* month for global jazz awareness, with major organizations and institutions bringing new muscle to hold up the torch long carried by jazz-loving individuals.

The Smithsonian Institution designated April as Jazz Appreciation Month (JAM) in 2001, organizing annual campaigns to honor jazz as an “original American art form.” This year, the Museum of American History celebrates JAM with “Jazz Alchemy: A Love Supreme,” paying tribute to John Coltrane and the 50th anniversary of his masterpiece, *A Love Supreme*.

UNESCO brought jazz appreciation to the world stage in 2011, joining the Thelonious Monk Institute to establish International Jazz Day, “to raise awareness in the international community regarding jazz’s virtues as an educational tool, as a vehicle for peace, unity, dialogue, and for enhanced cooperation between peoples.” Goodwill Ambassador Herbie Hancock led celebrations in Paris and Istanbul so far, and on April 30th, a who’s who of jazz notables will rock Osaka – Japan’s “jazz mecca” – for this year’s International Jazz Day.

Here at Earshot Jazz, every month is jazz appreciation month. Seattle is blessed with a robust jazz scene year round, and Earshot Jazz is the non-profit community organization in place to support it. Clearly, we can learn some public-relations lessons from the sophisticated initiatives, but as a hard-working community



JOHN GILBREATH PHOTO BY BILL UZUNAY

organization, we can’t help imagining instead how many artists those budgets could bring to new stages in schools and community centers around the region, ultimately letting jazz speak for itself.

This April, we ask that you think of Earshot Jazz in the same spirit as your favorite public radio station(s) seasonal fund drives. Considering the value we bring to the community, and understanding that much of our funding comes from members *just like you*, we ask that you make a donation to Earshot Jazz – right now! – at whatever level you can afford.

Since 1984(!) the Earshot Jazz organization has served and documented this incredible jazz community with publications, education and service programs, and thousands of one-of-a-kind concerts, celebrating Seattle’s place in this incredible world of jazz.

Please, make a donation to Earshot Jazz – right now – at whatever level you can afford!

And thank you!

John Gilbreath,

Executive Director

Seattle High Schools, Clark College Jazz Festival

In February, Garfield High's Ensemble I took first place in the AAAA division of the 2014 Clark College Jazz Festival and also won the Sweepstakes Award as the outstanding ensemble for the 3 day festival. Three members of the band received Outstanding Musician Awards – Alice Mar-Abe, Isaac Washburn-Gaines and Jack Swiggett. This is the seventh time Garfield has won the

Sweepstakes Award since 1995. In addition, last year's sweepstakes winner Roosevelt performed as a guest artist.

A Good Experience

The maiden voyage of the Seattle Jazz Experience, which brought 400 jazz students to the Cornish Playhouse at Seattle Center, March 14 and 15, was, by all reports, a complete success. Guest artists and clinicians included Rudresh Mahanthappa, Matt Wilson, Alan Ferber, Cuong Vu, and the

legendary arranger and composer Bill Holman. Most of the 16 high school and college ensembles were from this region, though a few traveled from as far as California and Texas. Organized primarily by Cornish College music chair Kent Devereaux, Seattle Jazz Experience looks to establish itself one of the premiere educational jazz festivals in the western U.S.

10th Annual Seattle-Kobe Female Jazz Vocalists

On February 24, at Jazz Alley, twelve vocalists auditioned for a spot to be guest singers at the Kobe Jazz Vocal Queen Contest on May 10, 2014, in Kobe, Japan. Jennifer Kienzle won the adult division and Laura Rosok won the high school division.

Jazz Radio

88.5 KPLU hosts Saturday Jazz Matinee, Jazz Sunday Side Up, Ken Wiley's the Art of Jazz and Jim Wilke's Jazz After Hours and Jazz Northwest, in addition to its weekday NPR and late-night and prime-time jazz programs. For KPLU's full jazz schedule, see kplu.org/schedule.

Jim Wilke's Jazz Northwest, Sundays, 2pm, features the artists and events of the regional jazz scene. For JazzNW podcasts of archived programs, see jazznw.org.

90.3 KEXP, late-night Sundays, features Jazz Theater with John Gilbreath, 1am, and **Sonarchy**, midnight, a live-performance broadcast from the Jack Straw Productions studio, produced by Doug Haire. Full schedule information is available at kexp.org and jackstraw.org.

Sonarchy's April lineup: April 6, **Marisa Anderson**, super fine solo

CONTINUED ON PAGE 22



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NOTES



Grants for Artist Projects 2014

The 2014 Grants for Artist Projects (GAP) application is now available. The deadline is April 14. Grants for Artist Projects (GAP), awarded by Artist Trust, are available to individual artists of all disciplines in Washington State. The awards provide support for individual artist projects, including the development, completion or presentation of new work; publication; travel for artistic research or to present or complete work; documentation of work; and advanced workshops for professional development. Visit artist-trust.org for more information.

On the Horizon

Bellevue Jazz Festival
May 28-June 1
Theatre at Meydenbauer Center
and Bake's Place, Bellevue

On Bellevue's 2014 marquee: Bill Frisell's Beautiful Dreamers, Poncho Sanchez and his Latin Jazz Band, Carlos Cascante Y Su Tumbao and East-West Trumpet Summit.

More at www.bellevuejazz.com.

Vancouver International Jazz Festival
June 20-July 1

Medeski, Martin, Scofield and Wood, Hiromi, Bobby McFerrin, Ar-

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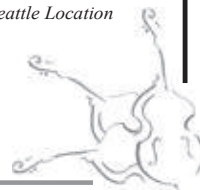
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CALL FOR ARTISTS

Jazz: The Second Century

Deadline June 3

Earshot Jazz seeks submissions from Seattle-area individual artists and ensembles for the 2014 Jazz: The Second Century series. The series brings the progression of jazz into creative motion on the concert stage. Projects that question and expand the conventions the jazz form are welcome.

Seattle-area individual artists or groups, in any instrument combination, are eligible. Submissions must include a recorded sample of a project that can be performed in a concert setting. We encourage applicants to include a letter that speaks to their musical interpreta-

tion of the meaning of jazz and of the next stage of jazz music.

Individual artists or ensembles are selected by a blind-jury process. Second Century artists and ensembles perform during July 2014, and are paid a competitive fee for the performance.

Please send submissions electronically to jazz@earshot.org or by mail to Earshot Jazz, 3429 Fremont Place N, #309, Seattle, WA 98103.

Deadline to apply is June 3. You can direct questions and comments to Earshot Jazz at (206) 547-6763 or jazz@earshot.org. A list of past Jazz: The Second Century artists and ensembles can be viewed at www.earshot.org/Events/2nd_Century.html.

2013 Golden Ear Awards Recipients



INDUSTRIAL REVELATION PHOTO BY DANIEL SHEEHAN

Last month at the Royal Room, Industrial Revelation opened and closed a positively buoyant celebration of recent accomplishments by Seattle's jazz community. Jim Wilke, host of *Jazz Northwest* and the nationally syndicated *Jazz after Hours* radio programs, both on KPLU, emceed the presentation of the Golden Ear Awards for 2013. We congratulate all the nominees in this annual look at the region's vibrant jazz ecology. Here's more about this year's award recipients:

NW Recording of the Year **Eugenie Jones, *Black Lace Blue Tears***

Vocalist Eugenie Jones, with graceful élan and gratitude, enthusiastically joined Industrial Revelation for a couple of tunes at the awards. Bremerton-resident Jones made her professional debut two years ago. Today, she regularly commutes for gigs around Puget Sound – at the historic Sorrento Hotel, Seattle, Sip Wine Bar & Restaurant, Issaquah, Amici Bistro, Mukilteo. Starting out, she attended Greta Matassa vocal jams at Tula's and practiced her art in other parts of the

scene. She's been resolute in presenting her music and sharing that discovery with audiences. Her self-produced *Black Lace Blue Tears* (2013), with Bill Anschell, Clipper Anderson, Mark Ivester and guest Michael Powers, features nine of her original compositions – the sprightly "A Good Day," audience-engaging shuffle "I Want One," and groovy "In a Shot of Tequila or Two," which opens with Jones singing in Spanish, among them.

NW Acoustic Ensemble **Royal Room Collective Music Ensemble**

The Royal Room Collective Music Ensemble music is arranged and conducted by Wayne Horvitz, one of the premiere composers in the Northwest. At the ensemble's core are a rotating bunch of musicians who perform with poignant vocabulary and articulation of tone. The band often features Eric Eagle (drums), Geoff Harper (bass), Ryan Burns (piano), Al Keith, Samantha Boshnack, Chad McCullough (trumpets), Christian Pincock, (valve trombone), David Marriott (trombone), Greg Sinibaldi (baritone sax),

Jacob Zimmerman (alto sax), Kate Olson (soprano sax), Beth Fleenor (clarinet) – all under the direction of Horvitz. In May 2013, they traveled to NYC, to the Stone – the East Village nonprofit artist space founded by John Zorn – for a week-long residency. In conjunction with the residency, the ensemble released a limited-edition live Royal Room recording of their performances of Horvitz's compositions arranged by his musical cues and spontaneous gestures.

NW Alternative Group **The Westerlies**

Having taken New York by storm, former Seattle residents Riley Mulharker, Zubin Hensler (trumpets), Willem de Koch and Andy Clausen (trombones) formed the new-music brass quartet the Westerlies. The group emphasizes original composition and improvisation in conventional chamber music, aiming to create in the ever-narrowing gap between contemporary classical composition, jazz-influenced improvisation and North American folk music. Also nominated for their performance, and as guest performers with Douglas' quintet, on the Dave Douglas double bill concert, Earshot Jazz Festival, October 12, the West-



EUGENIE JONES PHOTO BY DANIEL SHEEHAN

erlies have astounded audiences, and you, Golden Ear voters, with their pluck and poise on the national and international jazz scene. Check this summer's Vancouver Jazz Festival schedule for appearances by the quartet.

NW Concert of the Year "Nonaah" by Roscoe Mitchell, Nordstrom Recital Hall, June 7

In a rare appearance, June 7, Nordstrom Recital Hall, Roscoe Mitchell performed his piece "Nonaah" solo, and many Table and Chairs artists engaged with the work in a kind of live mimesis, first by cello quartet, then alto sax quartet, then by Bad Luck duo Chris Icasiano and Neil Welch, then by Jacob Zimmerman's Lawson tentet. This concert presented one of America's most important artists and, in the marketing efforts leading up to the performance, went deep into chronicling his influence. Everyone has a Roscoe Mitchell story. You can read many of them at blog.tableandchairsmusic.com, compiled by alto saxophonist Jacob Zimmerman, who studied with Mitchell at Mills College, California. The event also included a pre-concert interview with Mitchell, about his career and the evolution of



WAYNE HORVITZ PHOTO BY DANIEL SHEEHAN

the renowned piece, with a question-and-answer session with the audience.

NW Instrumentalist of the Year D'Vonne Lewis

Remarkably, the four artists nominated here have made strides in our region's cultural landscape beyond a jazz niche – an amazing category, with accomplishments abound. Notably among them, Golden Ear recipient drummer D'vonne Lewis has remained one of the most sought after drummers in the recent year. A new dad, with a positive charm, Lewis, in the last year, has celebrated the lega-

cy of his father's musical influence in the region, in concert at the Langston Hughes Performing Arts Institute, has been on tour with Industrial Revelation and has performed at all manner of jam session and gigs on the scene. That the voted instrumentalist of the year is a drummer, it's worth remarking, shows that Lewis' artistic touch, leadership and character are shining, on an instrument perhaps not often regarded as *musical*.

NW Emerging Artist Jacob Zimmerman

Alto saxophonist Jacob Zimmerman held a monthly repertory session at Egan's Ballard Jam House in 2013. There, he featured in his quintet, performing faithful renditions of classic bebop from the 40s and 50s. He continued there, and at the Royal Room, with similar projects featuring influential jazz compositions and recordings, from Lennie Tristano tributes to interpretations of music from Disney films. In addition to his monthly at Egan's and other performances, he played a significant role in producing the Table and Chairs June 7 "Nonaah" concert at Nordstrom Recital Hall and began teaching jazz band III at his alma mater, Garfield High School. Zimmerman studied music at the New Eng-



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land Conservatory of Music in Boston and at Mills College in Oakland. His teachers have included Roscoe Mitchell, Jerry Bergonzi, Joe Morris and Anthony Coleman.

NW Vocalist of the Year

Stephanie Porter

Seattle native Stephanie Porter is a longtime figure in the Northwest jazz scene. Porter has worked with over 50 groups as a freelance vocalist and is often spotlighted as a featured or special guest artist in some of the region's top venues. In 2013, she featured on the Seattle Repertory Jazz Orchestra's "Great American Songbook V" program with vocalist Primo Kim, and, for a short stint, held a weekly gig and jam at the erstwhile Wine, Tea, Chocolate in Fremont. She has also performed at numerous festivals and special events across the country and in Canada, France and England. Her latest album, *How Deep is the Ocean*, is a brilliant showcase of her amazing talent as a vocalist.

— Jessica Davis

Seattle Jazz Hall of Fame

Bert Wilson

A Seattle Jazz Hall of Fame honor was posthumously awarded to Bert Wilson, one of the region's most celebrated jazz musicians, and one of the most distinctive saxophonists, anywhere. A longtime resident of Olympia, he passed away on June 6 at Providence St. Peter Hospital after a heart attack. He was 73. In a wheelchair since his childhood, as a result of polio, Wilson won praise from devotees of vanguard jazz more than from those of the mainstream, but he turned his advanced saxophone technique and idiosyncratic abilities, in his discerning way, to produce jazz that was equally expressive whether fierce or sweet, full-on or subtle. Born into a vaudeville family in Evansville, Indiana, in 1939, his grandfather introduced him to the



JIM KNAPP PHOTO BY DANIEL SHEEHAN

music of Louis Armstrong, Duke Ellington and Benny Goodman. When Wilson's family relocated to Chicago, he was placed in the care of a children's hospital school. There, when Wilson was 12, a fellow student introduced him to the bebop of Charlie Parker and others, which Wilson took to playing on clarinet. That strengthened his diaphragm, on one occasion saving his life from asphyxiation. His narrow escape convinced him that music would be his life.

Years later, after many re-locations in the U.S., in Washington State, he met his eventual wife, Nancy Curtis, a flutist with whom he lived for 30 years until his death. Numerous stand-outs on the Seattle and Puget Sound scenes found him in Olympia, and appeared on his numerous recordings. Northwest jazzers, like those in Wilson's earlier locations, sought him out for his extraordinary abilities. His reputation steadily grew; he was a saxophonists' saxophonist, and one whom generations of Northwest jazz musicians embraced for his soaring, optimistic sound and affable company. Indeed, sax players came to Wilson for lessons from around the world. Among well-known recipients of his instruction and inspiration were Ernie Watts and Tower of Power's Lenny Pickett. Fellow performers along with jazz writers

sang Wilson's praises as a key, albeit too-little-recognized, figure in jazz. He performed often at major Northwest jazz events, including the Earshot Jazz Festival. He had a weekly spot in Olympia with fellow tenor saxophonist Chuck Stentz. He had played his last gig just two days before he died.

— Peter Monaghan

Bill Frisell

World-renowned guitar innovator Bill Frisell creates at the intersections of jazz, country and pop, all processed through his inimitable personal style. The guitarist, now a decade's long resident of the Northwest, joined the University of Washington's School of Music in 2013, as an affiliate professor. Conversant in an array of American musical realms, Frisell continues to travel and perform around the world for most of the year, but his time in Seattle will be spent closer to the UW and the movement of modern jazz that's grown there since Cuong Vu joined the faculty in 2007.

Special Award to Daniel Sheehan in recognition of his tremendous contributions in documenting the Seattle jazz scene:

Seattle-based, Pulitzer Prize-winning photojournalist Daniel Sheehan specializes in portrait photography. He's also a wedding photographer with a subtle story-telling approach, creating award-winning wedding photography. Starting in 2008, during the annual Earshot Jazz Festival, he began to post beautiful live concert photos from Earshot Jazz events, at his blog www.eyeshotjazz.com.

Congratulations again to all the nominees, and thank you, Golden Ear voters, for your record-breaking participation in recognizing and celebrating all of the incredible talent in the Northwest.

Kneebody & Hardcoretet

Tractor Tavern
Tuesday, April 8

The impact of quintet **Kneebody** derives from its ignoring genre divisions and embracing an array of musical styles of the last 50 years or so, but also elevating the amalgam to something more than its parts.

Get wrong that part of attempts to triumph over influences, and the result can be a pastiche as unappetizing as a dog's uneaten dinner. Get it right, by whatever means, and you've set yourselves apart. You've dispelled doubt in an anxious era of post-just-about-everything, arguably jazz included. At the same time, you've opened avenues for jazz's way forward.

Kneebody is a leaderless combo with keyboardist Adam Benjamin, trumpeter Shane Endsley, electric bassist Kaveh Rastegar, saxophonist Ben Wendel, and drummer Nate Wood. Part of the band's appeal derives from each member's high level of instru-

mental and compositional accomplishment; part comes from their collective unity of purpose and the members' extensive awareness of each other's capabilities. That is hardly surprising, given that the five startling individualists have been playing together since their late teens while at the Eastman School of Music and Cal Arts. From there they pooled their musical resources to jump into the Los Angeles music scene of the early 2000s, and soon launched Kneebody's sound worldwide.



KNEEBODY PHOTO BY PAULIFORNIA

Also compelling is their agreement that any member can cue changes in tempo, key, style, and other features of the music – a mode of operation that you can't call a shtick, because it sticks.

CONTINUED ON PAGE 22

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PREVIEW

Ballard Jazz Festival

Various venues
April 16-19

Ballard may have no problem passing for hip nowadays, but it wasn't always so – from the 1980s to about 2005, the area was often pregnant with promising possibilities, but rarely delivered.

The likelihood that its current momentum will kick on is thanks to the hard work and belief of some energetic locals, none more worthy of congratulations than the mainstays of Origin Records who have organized the always pleasant and diverting Ballard Jazz Festival.

This month the festival launches its twelfth run, and looks well set to make Ballard's music venues – permanent or improvised – spring to life after our usual drab, drizzling winter (which, of course, we love, and don't tell anyone, anywhere else).

The highlights of the event include a mainstage performance by saxophone legend Sonny Fortune (April 19 at The Nordic Heritage Museum) accompanied by pianist George Colligan and two Seattle area mainstays, bassist Jeff Johnson and drummer John Bishop.

It was Bishop and his Origin Records label colleagues and stable who took the initiative in 2003 to mount a community event that would showcase Seattle jazz talent. The first event took the form of a single-night Jazz Walk involving six clubs; now the festival is four days of shows at 15 venues, with concerts, educational events, and a jazz pancake breakfast.



SONNY FORTUNE PHOTO BY THOMAS LANGE

At Sonny Fortune's concert, the evening will open with two outstanding Spanish musicians, "new flamenco" pianist Chano Dominguez in duo with vibraphonist Marina Albero. That Dominguez is no ordinary jazz pianist is predictable from his early inspirations, which included John McLaughlin's Mahavishnu Orchestra, but ranged also to Bill Evans and Thelonious Monk. Early in his career, he formed a prog rock band infused with traditional Andalusian music. As his career progressed, he became increasingly interested in jazz forms, but never forsook his own regional roots.

Other special events include the annual Brotherhood of the Drum (Wednesday April 16, 21+), Guitar Summit (April 18, 21+), and the all-ages Swedish Pancake Jazz Brunch on April 19.

Taking it back to where it began is the Ballard Jazz Walk, which on April 19 takes over downtown Ballard with presentations of 16 groups at 12 venues (some 21+), all for one cover charge. As each year, the Jazz Walk features a wide variety of styles of jazz, and a bustling, street-filled time is assured.

Highlight shows feature a fertile mix of Seattle-based and national talents. Brotherhood of the Drum (April 16), for example, this year boasts the trio of Dana Hall, whose debut release came in 2009 from Origin Records. Brooklyn born, Hall has since 1992 worked with the likes of Branford Marsalis, Ray Charles, Roy Hargrove, Joshua Redman, Horace Silver, and Betty Carter. He is a member of the Terrell Stafford Quintet, the music director of the Chicago Jazz Ensemble, and a former regular member of the Carnegie Hall Jazz Band under the direction of Jon Faddis.

Ted Poor has recently taken up residence in Seattle, where he is artist in residence at the University of Washington. But he remains best known for driving bands of several leading modernists including Bill Frisell, Chris Potter, Kenny Werner, Maria Schneider, and Ralph Alessi. He is in demand not only as a sideman, but also as an educator, with credits that include

residencies at the Eastman School of Music, Berklee College of Music, Cal Arts, and the HR Big Band of Frankfurt.

As exciting a drummer as just about any on the scene today, Poor is a regular in several bands, including those of Grammy award-winning trumpeter Cuong Vu, guitarist Ben Monder, Bad Touch, and the Respect Sextet.

Also at the percussion summit is Cavity Fang, a three-drum outfit formed by keyboardist Michael Coleman. He came up with the idea while joining three drummers backing a pop group at the Hollywood Bowl. He brought all three – Jordan Glenn, Hamir Atwal, and Sam Ospovat – into his own project, described as a generator of “a truly demented jazz sound never before heard by human ears.” Coleman’s compositions for the septet explore the sonic capabilities of the drumset and various musical traditions. “If you listen carefully,” promise the Ballard



CHANO DOMINGUEZ PHOTO BY LOURDES DELGADO

Jazz organizers, “you will hear the influence of free jazz, Captain Beefheart, Haitian carnival music, Jimi Hendrix, and Ligeti as well as Coleman’s own distinct musical language.”

The Guitar Summit (April 18, 21+) hauls to the mountaintop the likes of Corey Christiansen, of whom *Jazzwise* reviewer Mike Flynn said: “Christiansen is well versed in the guitar’s sonic heritage and his judicious sense of phrasing finds him light-fingered even on the densest of changes and positively euphoric on his ballad work.”

Also on the bill is Mimi Fox, a frequent Seattle visitor whose records and performances have won high praise

ART OF JAZZ

Kendra Shank and John Stowell

The seasoned New York vocalist, Kendra Shank, returns to Seattle with Portland’s master guitarist, John Stowell, for a night of jazz at SAM.

Thursday, April 10, 5:30–7:30 pm

Presented in collaboration with Earshot Jazz

Seattle Art Museum
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All ages

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April 5th

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April 9th

**Rochelle House "Songs from a
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Chris Speed Trio

April 16th:

**Piano Starts Here: Hoagy
Carmichael & George Gershwin**

April 18th:

Michael Moore Quartet

April 19th:

**Cline/ Sewelson/ Kuhn/ Horvitz &
Walton**

April 25th:

**Johnaye Kendrick "Here" CD
Release Show**

**For complete calendar,
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Ballard Jazz Festival Schedule

Wednesday, April 16, 8pm

Brotherhood of the Drum Four drummers lead their own groups. Admission is \$15 at the door. Conor Byrne Pub, 5140 Ballard Ave NW. 21+.

Thursday, April 17, 8pm

Guitar Summit Guitarists take the stage on night two of the festival. Admission is \$15 at the door. Conor Byrne Pub, 5140 Ballard Ave NW. 21+.

Friday, April 18, 6:30pm

Ballard Jazz Walk Jazz takes over downtown Ballard with 16 groups in 12 venues. Admission is \$30 day of show. New York Fashion Academy, 5201 Ballard Ave NW. All ages, 21+ at various venues.

**Saturday, April 19, 11am
& 12:30pm**

Swedish Pancake Jazz Brunch & Classic Volvo/Saab Car Show Admission for non-museum members is \$15; members, \$12; family of four package, \$40. Nordic Heritage Museum, 3014 NW 67th St. All ages.

**Saturday, April 19,
7:30pm**

Mainstage Concert The biggest event of the festival welcomes international jazz artists to Ballard. Admission is \$35, general admission; \$55, reserved; \$18, student. Nordic Heritage Museum, 3014 NW 67th St. All ages.

For more information and updates to the show schedule, visit ballardjazzfestival.com.

from guitar elders like Joe Pass and Jim Hall, and whom *Guitar Player* called "a prodigious talent who has not only mastered the traditional forms but has managed to reinvigorate them."

Also on the festival billing is guitarist Gregg Belisle-Chi, a young revelation on the Seattle scene.

The all-ages Swedish Pancake Jazz Brunch takes place on April 19, with seatings at 11am and 12:30pm. Buttering the griddle and flapping the jacks will be the quintet of another fine younger player around Seattle, alto saxophonist Jacob Zimmerman, performing 1940s and 1950s bebop. Zimmerman is pedigreed: he came up in the Garfield High jazz hotbed, then attended the New England Conservatory of Music in Boston and Mills College in Oakland. His teachers have included Roscoe Mitchell, Jerry Bergonzi, Joe Morris, and Anthony Coleman. That he has arrived as a major

talent was evident at a recent performance where he, keyboardist Wayne Horvitz, and bassist Geoff Harper supported two luminaries visiting from Amsterdam, violinist and violist Mary Oliver and the dervish of poly-stylistic drummers Han Bennink. At the Seattle concert, Bennink repeatedly signaled his delight with Zimmerman's contributions, no mean demonstration of the Seattleite's rapidly growing stature.

Tickets for the festival are on sale at ballardjazzfestival.com and for the Ballard Jazz Walk and mainstage concert at Sonic Boom Records on Market St.

— Peter Monaghan

Johnaye Kendrick: *Here* CD Release

Friday, April 25, 7pm
The Royal Room

After establishing a highly successful career as a vocalist and educator, Johnaye Kendrick now steps into the light as a composer with her new CD *Here*, a mellifluous reflection on love in all its gradations. She will celebrate the release with an April 25th performance at the Royal Room. Joining her will be Dawn Clement on piano, Chris Symer on bass and Byron Vannoy on drums, all of whom are featured on the recording.

The title track “Here” is a hopeful anthem to the present moment and was written as a “love song to everyone.” The rest of the compositions deal more specifically with romantic love, from the rush and wonder to the ache and inherent vulnerability.

Through the masterful weave of lyric and melody, Kendrick creates stories that are deeply personal yet speak to universal themes. She also draws from a range of influences that include jazz, classical and pop. Variations in instrumentation, groove and harmonies evoke specific moods for each song.

“Your Flowers,” with the soft cascade of vocals and the gentle arco bass, reflects the delicate promise of new love. The pensive assuredness of “I Am Not Afraid” is accentuated by the harmonic, which Kendrick refers to as “an instrument of prayer.” The sprightly samba “I Will Wait Forever” is a spirited declaration of optimism and patience.

Throughout the recording, Kendrick’s voice brings each song to full



JOHNAYE KENDRICK PHOTO BY SCOTT MYERS

fruition. Whether phrasing a lyric or soaring unfettered over a scat solo, Kendrick possesses a stunning range, an impeccable tone and an almost transcendental command of her instrument.

Although Kendrick has been songwriting for several years, she has only been performing her original music for the past five. While studying at the Thelonious Monk Institute of Jazz, Kendrick says that she wrote “tons” of compositions but quickly put them away, uncomfortable with sharing. But artistic director Terence Blanchard recognized her artistry and encouraged her to embrace her musical voice.

Here is a testament to that process. “I could have done an album with several jazz standards and an original or two,” she says, “But I figured this is my first CD. I love performing my original music. I really want to show what I love to do.”

The recording process was bolstered by the unique synergy of the musicians on the album, which also includes contributions from D’Vonne Lewis on drums. Pianist Clement credits Kendrick for the collaborative cohesion: “The way she interacts with the band

reflects a great musician. There were a lot of vehicles for each musician to really play and be themselves. It’s some of the most fun I’ve had musically in a long time. I can’t wait to play this music for people.”

A native of San Diego, Kendrick grew up playing piano and violin. She received her BA in music from Western Michigan University. In 2007, she was accepted into the prestigious Thelonious Monk Institute, where she worked and studied with some of the greatest artists in contemporary jazz, including Terence Blanchard, Wayne Shorter, Herbie Hancock, Danilo Perez, Kurt Rosenwinkel and Brian Blade. She received an artist diploma from the Institute. Concurrent with her studies there, she also attended Loyola University and received a master’s in jazz studies. Since graduation, Kendrick has performed and traveled extensively with the Nicholas Payton SEXTET. She has also been the featured vocalist with the Ellis Marsalis Quartet and the New Orleans Jazz Orchestra. Kendrick recently toured Russia with pianist Alexey Podymkin. In addition to performing and recording, Kendrick teaches at Cornish College for the Arts, where she is an assistant professor of jazz voice.

To make reservations for the April 25th performance, go to www.royalroomseattle.com or call 206-906-9920. For more information about Kendrick, please visit her website at www.johnayekendrick.com.

– Katy Bourne

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Sunday, April 6, 6 pm

Jenny Davis Band

Chuck Easton, guitar; Chuck Deardorf, bass; Robert Rushing, drums; Mark Taylor, sax

Sunday, May 4, 6 pm

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JAM at The Royal

Monday, April 14, 8pm

Kelly Ash Band w/ Dawn Clement & Johnaye Kendrick / Clement & Kendrick Duo

A Seattle transplant, vocalist Kelly Ash now lives in NYC and leads a quintet blend of jazz, folk, soul and pop, featuring a special chance to experience fresh duo developments by Johnaye Kendrick & Dawn Clement.

Tuesday, April 15, 8pm

Chris Speed Trio with Dave King and Chris Tordini

Seattle born, Brooklyn-based saxophonist and clarinetist Speed has been a formidable presence on the front line of progressive jazz in NYC for over two decades (Claudia Quintet, AlasNoAxis, Human Feel, Bloodcount, Pachora, Endangered Blood). This trio with Minneapolis Dave King (The Bad Plus, Happy Apple) and bassist extraordinaire Chris Tordini digs into the revered tenor trio tradition.

Wednesday, April 16, 8pm

Piano Starts Here: Hoagy Carmichael & George Gershwin

Two of the greatest American composers and songwriters of the 20th century, Gershwin and Carmichael were also superb pianists. The Piano Starts Here series brings together Seattle's finest pianists to perform works by some of the most prolific and talented composers and pianists to have ever tackled the instrument. Curated by Wayne Horvitz and Tim Kennedy

Tickets are \$10 advance/\$12 at the door/\$5 students, available now at strangertickets.com.

Saturday, April 19, 6pm

"Dependent Origination": Cline/Sewelson/Kuhn/Horvitz/Walton

Five musicians, representing several generations of free/experimental jazz come together to present a night a music drawing from their rich history and past collaborations, notably, that of keyboardist Wayne Horvitz, clarinetist Peter Kuhn and saxophonist Dave Sewelson, who connected through the New York experimental music scene in the early 1980s. Together, they've had numerous collaborations on Black Saint and Soul Note records and other labels with experimental jazz greats such as William Parker, Phillip Wilson, John Zorn, Bobby Previte and more. Bassist and pianist Scott Walton, another contributor to Black Saint and Soul Note, reunites with Horvitz after formally working with him on Horvitz's brother's, guitarist Bill Horvitz's, projects. Alex Cline completes the lineup on drums, having worked with Scott Walton, as well as a Bill Frisell, Peggy Lee and of course, his twin brother Nels Cline.

Monday, April 28, 8pm

Frankly Monday: MetriLodic & Beth Fleenor's Workshop Ensemble

MetriLodic is Eric Barber (saxophone/electronics), PK (bass) and Byron Vannoy (drums) creating original improvised music in multi-metric grooves. Hailed as "alternately buoyant and ponderous, transfixing and exceptional" (*City Arts Magazine*), Beth Fleenor's Workshop Ensemble is a 12-piece modular project that performs her chamber works.

No cover. The musicians are compensated by your donations.

Earshot Jazz Education Reaching and Teaching Younger Ears

By Steve Griggs

A saxophone plays softly behind the stage curtain. In front of the curtain, Eva Abram says, "I want to tell you a story, a story about two inquisitive kids – Ozzie and Samantha," enchanting the 450 students at Campbell Hill Elementary School in Renton.

Abram launches into a yarn about two youngsters stopping in front of a record store to admire the album covers of famous jazz artists like John Coltrane, Wes Montgomery and Chet Baker. Ozzie and Samantha ignore the "CLOSED" sign and decide to investigate what's behind the unlocked door. Inside they meet the proprietor, Miss Delia, who shows them a hidden music studio where a live jazz quartet is jamming.

Over the next hour, the story explores where jazz came from, what makes music jazz, what types of jazz are there and what roles the different instruments play. Students in the audience are invited to try their wings at scat singing with Cab Calloway's jubilant "Minnie the Moocher" and dancing to Herbie Hancock's funky "Chameleon."

Earshot Jazz developed this educational program to introduce Seattle's young ears to the fun sound of jazz. Many Seattle-area middle and high schools have renowned jazz education programs, but elementary schools don't typically include jazz in their curricula. Earshot Jazz board member Femi Lakeru led the way to develop a presentation targeted at that gap.

Lakeru searched for existing programs that might serve as a model for Earshot. A program in Detroit, created by Vincent York, contained plenty of good content, but Lakeru felt that it lacked an engaging story necessary for reaching young children. Through the Seattle Storytellers Guild, Lakeru found New Orleans born and University of Washington graduate Eva Abrams. "I've been pulled into this world of storytelling and acting because stories have a magical way of showing us the beauty of each other's culture and the beauty within ourselves," she says on her website. For Earshot, Abrams' magic entrances children with the beauty of jazz.

A video about the program is available on YouTube, and schools interested in this engaging program of professional performers should contact Earshot Jazz. Meanwhile, Lakeru is developing a committee of educators to continue to refine the program.

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 - 11 Milo Petersen & Gary Steele 4tet
 - 18 Greg Williamson Quartet
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Neil Welch: Multi-phonetic Monk

By Steve Griggs

By trying every day for a year, how many sounds can be made from a saxophone? What if you stayed away from conventional fingerings and melodies? What combinations of open and closed saxophone keys produce more than one note at a time? Neil Welch was determined to find out by searching through these multi-phonetic textures alone, like a private meditation.

For all of 2013, Welch spent about two hours each day, recording his improvisations, writing about them, finding a related image and posting the results on a website, neilwelch.com. One recording was made in the second floor bathroom of Benaroya Hall. Others came from a closet at Chief Sealth High School, the back seat of his car, the practice room hallway at South Whidbey High School, a room in his childhood home in Edmonds, his brother's apartment in the Haight District of San Francisco, beside a

creek in Oregon. One of my favorites came from a highway pullout near Cannon Beach, recorded on day 249 (September 6). He dubbed the year-long project *12 Moons* and is now extending the exploration in a project labeled *Continuous Resonance*.

People followed Welch's *12 Moons* posts. Some were fellow saxophonists, interested in obscure technical details. Others found resonance in the personal intensity and integrity of Welch's pursuit. "It's not a numbers thing," Welch says. "I can't pay attention to the number of 'likes' on Facebook."

The daily discipline instilled a persistent question for Welch each and every morning — What am I going to create today? It combined the spontaneity of improvisation



NEIL WELCH PHOTO BY DANIEL SHEEHAN

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with the permanence of a documented recording. Instead of long practice followed by a concert or recording, the process became the performance – the means became the ends.

Welch excelled at musical challenges as a student. On the first day of jazz band rehearsal as a student at Edmonds-Woodway High School, the new band director quickly realized Welch could not read music. Told that he could not continue in the band, Welch negotiated a reprise of one month to become musically literate. Not only did Welch master the skill of reading music, he went on to perform with the band at New York City's Essentially Ellington Contest and won an Outstanding Soloist Award for his mastery of the ballad "I've Just Seen Her."

Welch manages to accomplish musical goals through careful focus and resilient determination. And over the years, he has been guided by some of our region's outstanding jazz educators – trumpeters Jay Thomas, Jake Bergevin and Vern Sielert.

Welch made the journey from his training in classic jazz to his current avant explorations via a 1978 Volkswagen Bus. During a three-month road trip across America with his wife at the wheel, he learned to practice very quietly, bouncing sounds from strange fingerings off the dashboard. Occasionally, his wife would say, "That sounds interesting." Upon returning to Seattle, Welch emerged from the van with a personal sonic vocabulary – earnest, disciplined, meditative and distinct.

Welch's path doesn't find shelter in the mainstream. The unique perspective on his instrument provides a personal palette of artistic materials. April showers us with several opportunities to listen to Welch live and interacting with several other open-minded musicians.

Neil Welch in April

Friday, April 11, 8pm
Chapel Performance Space
Jen Gilleran Ensemble

Sunday, April 13, 8pm
Café Racer
Racer Sessions hosted by Neil Welch

Friday, April 18, 8pm
Salmon Bay Eagles Club (Ballard Jazz Festival)
King Tears Bat Trip

Saturday, April 26, 8pm
Chapel Performance Space
Ivan Arteaga Saxophone Quartet



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JAZZ AROUND THE SOUND

April

04

TUESDAY, APRIL 1

BP Gotz Lowe Duo, 6
BS Djangomatics, 8
BX Vocal jam w/ Courtney Cutchins, 7
C* Beth Fleenor's Workshop Ensemble (Spite House, 1513 14th Ave), 9
JA Lydia Pense & Cold Blood, 7:30
OB Tutu Combo w/ Don Berman, 8
OW Owl jam w/ Eric Verlinde, 10
RR Florian Hoefner Group w/ Human Spirit, 7:30
SB McTuff, 11
SB Jacques Willis' Bubble Control, 8

WEDNESDAY, APRIL 2

BP Gotz Lowe Duo, 6
BX Mt Si High Jazz Band Ellington Trip Benefit, 7
C* Annie Eastwood, Larry Hill & Tom Brighton w/ Bill Chism (Waterwheel Lounge, 7034 15th Ave NW), 7
C* Mallethead Series: Tom Collier's Sixty Years Behind Bars (Meany Studio Theater, UW), 7:30
JA Lydia Pense & Cold Blood, 7:30
NC Jam w/ Darin Clendenin Trio, 7:30
PD Casey MacGill, 8
SB Rippin Chicken, 10
SF Passarim Bossa Nova Quintet w/ Leo Raymundo & Francesca Merlini, 8

SG Jay Thomas & the Cantaloupes jam, 7:30
TU Smith/Staelens Big Band, 7
VI Michael Owcharuk Trio, 9

THURSDAY, APRIL 3

BC Adam Kessler w/ Phil Sparks, 9
BD Annie Eastwood, Larry Hill & Tom Brighton w/ Bill Chism, 5:30
BN Blue Moon session w/ Dave Abramson, 4:30
BP Gotz Lowe Duo, 6
BX Katy Bourne & Darin Clendenin, 7
CH Doug Wieselmann & Syrinx Effect, 8
EB Jacob Zimmerman Quintet, 7
JA David Sanborn Trio ft. Joey DeFrancesco & Byron Landham, 7:30
LJ Zero G Concert series, 8
PD Greg Ruby Trio, 8
PO Jovino Santos Neto Quinteto, 8
TU Carrie Wicks Quartet w/ Bill Anschell, Jeff Johnson, Byron Vannoy, 7:30
VI Tim Kennedy Trio, 9

FRIDAY, APRIL 4

BB Ronin, 8
BP Gotz Lowe Duo, 6
C* Annie Eastwood w/ Bill Chism (Elliot Bay Pizza, 800 164th St SE, Mill Creek), 7
C* Los Buhos w/ Laura Oviedo, Marc Smason, Jacque Larraizar, Bruce Barnard, Alex Conga (el Quetzal, 3209 Beacon Ave S), 7

CH Fisher Ensemble presents, 8
DU Jeff Ferguson's Triangular Jazztet, 7:30
GZ Quiet Fire, 7
JA David Sanborn Trio ft. Joey DeFrancesco & Byron Landham, 7:30, 9:30
LA Latona happy hour w/ Phil Sparks, 5
LJ Fade Jazz Quartet, 9:30
RR Doug Wieselmann & Friends, 8
SF Alex Guilbert Duo, 9
TD Djangomatics (Musicquarium), 5
TU Greta Matassa Quartet, 7:30
VI Joe Doria Trio, 9

SATURDAY, APRIL 5

BH Seattle Repertory Jazz Orchestra: "The Art of the Jitterbug" Jazz4Kids, 4:30
BH Seattle Repertory Jazz Orchestra: "The Art of the Jitterbug," 7:30
BX Greta Matassa Quartet, 7
C* Jackson Street Jazz Walk, 4
C* The Jazz Underground (Ernestine Anderson House, 2010 S Jackson St), 6:30
C* Christian Smith Standards Quartet (Louisa's, 2379 Eastlake Ave E), 9
CH Fisher Ensemble presents, 8
CM The Moodswings, 7
GZ Quiet Fire, 7
JA David Sanborn Trio ft. Joey DeFrancesco & Byron Landham, 7:30, 9:30
KC Cab Calloway Orchestra, 2, 7
SB Eric Hullander Band, 7

Calendar Key

BB Couth Buzzard Books, 8310 Greenwood Ave N, 436-2960	EB Egan's Ballard Jam House, 1707 NW Market St, 789-1621	OW Owl 'n' Thistle, 808 Post Ave, 621-7777
BC Barca, 1510 11th Ave E, 325-8263	ED Edmonds Center for the Arts, 410 4th Ave N, Edmonds, 425-275-9595	PA Paramount Theatre, 911 Pine St, 682-1414
BD Bad Albert's, 5100 Ballard Ave NW, 782-9623	FB Seattle First Baptist Church, 1111 Harvard Ave, 206-325-6051	PD Pink Door, 1919 Post Alley, 443-3241
BH Benaroya Hall, 200 University St, 215-4747	GT Gallery 1412, 1412 18th Ave	PL Cafe Paloma, 93 Yesler Way, 405-1920
BN Blue Moon, 712 NE 45th St, 675-9116	GZ Grazie Canyon Park, 23207 Bothell-Everett Hwy, Bothell, 425-402-9600	PM Pampas Room, El Gaucho Seattle, 2505 1st Ave, 728-1337
BP Bake's Place Bellevue, 155 108th Ave NE, Bellevue, 425-454-2776	JA Jazz Alley, 2033 6th Ave, 441-9729	PO PONCHO Concert Hall, Kerry Hall, 710 E Roy St
BS Bastille, 5307 Ballard Ave NW, 453-5014	KC Kirkland Performance Center, 350 Kirkland Ave, Kirkland, 425-828-0422	RR The Royal Room, 5000 Rainier Ave S, 906-9920
BX Boxley's, 101 W North Bend Way, North Bend, 425-292-9307	LA Latona Pub, 6423 Latona Ave NE, 525-2238	SA Salmon Bay Eagles, 5216 20th Ave NW, 783-7791
C* Concert and Special Events	LJ Lucid Jazz Lounge, 5241 University Ave NE, 402-3042	SB Seamonster Lounge, 2202 N 45th St, 633-1824
CB Conor Byrne Pub, 5140 Ballard Ave NW, 784-3640	MT Mac's Triangle Pub, 9454 Delridge Way SW, 763-0714	SE Seattle Art Museum, 1300 1st Ave, 654-3100
CH Chapel Performance Space, Good Shepherd Center, 4649 Sunnyside Ave N, 4th Floor	MV Marine View Church, 8469 Eastside Dr NE, Tacoma, (253) 229-9206	SF Serafina, 2043 Eastlake Ave E, 323-0807
CM Crossroads Bellevue, 15600 NE 8th St, Bellevue, 425-644-1111	NC North City Bistro & Wine Shop, 1520 NE 177th St, Shoreline, 365-4447	SG Ship Canal Grill, 3218 Eastlake Ave E, 588-8885
CR Cafe Racer, 5828 Roosevelt Way NE, 523-5282	NH Nordic Heritage Museum, 3014 NW 67th St, 789-5707	SY Salty's on Alki, 1936 Harbor Ave SW, 526-1188
CY Courtyard Marriott Hotel, 11010 NE 8th, Bellevue, 425-828-9104	NO New Orleans Restaurant, 114 First Ave S, 622-2563	TD Triple Door, 216 Union St, 838-4333
DT Darrell's Tavern, 18041 Aurora Ave N, Shoreline, 542-2789	OB OutWest Bar, 5401 California Ave SW, 937-1540	TT Tractor Tavern, 5213 Ballard Ave NW, 789-3599
DU Duos Lounge, 2940 SW Avalon Way, 452-2452		TU Tula's, 2214 2nd Ave, 443-4221
		VI Vito's, 927 9th Ave, 682-2695

SF Sue Nixon Quartet, 9
SY Victor Janusz, 10am
TU Marc Seales Quartet, 7:30

5 JACKSON ST JAZZ WALK

Jazz Underground, Bembe Olele, Seattle Brazilian Jazz Ensemble, among others, on locations on Jackson Street, from LiHi's Ernestine Anderson House to Casa Latina. Drink and food specials at Jackson St. businesses. With Pratt Fine Art's One Hot Night Spring Fever event happening at the same time. Things kick off early with the Seattle Brazilian Jazz Ensemble at 4pm, Casa Latina at 17th and Jackson.

SUNDAY, APRIL 6

BB Choro jam w/ Stuart Zobel, 2
CR Racer Sessions, 8
DT Darrell's Tavern session, 8
FB Seattle Jazz Vespers: Jenny Davis Band w/ Chuck Easton, Chuck Deardorf, Robert Rushing, Mark Taylor, 6
JA David Sanborn Trio ft. Joey DeFrancesco & Byron Landham, 7:30
KC Seattle Repertory Jazz Orchestra: "The Art of the Jitterbug," 2
PM Paul Richardson, 6
RR Claudia Schmidt, 8:30
RR JazzED Combo Collective, 6:30
SB Spice Rack w/ Tristan Gianola, 6
SB Tigers Brown Wood, 9
SF Jerry Frank, 6:30
SF Pasquale Santos brunch, 11am
SY Victor Janusz, 10am
TD Stanley Jordan, 7:30
TU Jim Cutler Jazz Orchestra, 7:30
VI Ruby Bishop, 6
VI Ron Weinstein Trio, 9:30

MONDAY, APRIL 7

BN Andy Coe Band, 10
C* Entre Mundos jam w/ Ernesto Peditangco (Capitol Cider, 818 E Pike St), 9
C* Mo' Jam Mondays w/ Morgan Gilkeson (Tiny Ninja Cafe, 3510 Stone Way), 9
JA Morgan James, 7:30
MT Triangle Pub jam, 8:30
NO New Orleans Quintet, 6:30
PM Paul Richardson, 6
TD Crossrhythm Session (Musicquarium), 9
TU Lonnie Mardis SCCC Jazz Orchestra, 7:30

TUESDAY, APRIL 8

BP Gotz Lowe Duo, 6
JA Martin Taylor solo, 7:30
OB Tutu Combo w/ Don Berman, 8
OW Owl jam w/ Eric Verlinde, 10
SB The Cosmopolites, 8
SB McTuff, 11
TT Kneebody & Hardcoretet, 8
TU Kerry Wallingford Quartet, 7:30

WEDNESDAY, APRIL 9

BP Gotz Lowe Duo, 6
BX Future Jazzheads, 5, 7
JA Martin Taylor solo, 7:30
PD Casey MacGill, 8
RR Rochelle House CD Release Show, 9
SG Jay Thomas & the Cantaloupes jam, 7:30
TD Cedric Watson & Sidi Toure, 7:30
TU Jim Sisko's Bellevue College Jazz Orchestra, 7:30
VI Jerry Zimmerman, 8

THURSDAY, APRIL 10

BC Adam Kessler w/ Phil Sparks, 9
BD Annie Eastwood, Larry Hill & Tom Brighton w/ Bill Chism, 5:30
BH Glenn Miller Orchestra, 7:30
BN Blue Moon session w/ Dave Abramson, 4:30
BP Gotz Lowe Duo, 6
BX Chris Symer's String Duo, 7
JA Lalah Hathaway & Ruben Studdard, 7
LJ Ian Hughes Trio, 8
PD Greg Ruby Trio, 8
RR Hot Club Sandwich, 8
SB Suffering F#ckheads, 10
SE Art of Jazz: Kendra Shank & John Stowell, 5:30
TD YAAMBA (Musicquarium), 9
TU Josephine Howell Quartet, 7:30
VI Brazil Novo, 9

FRIDAY, APRIL 11

BH Glenn Miller Orchestra, 8
BP Gotz Lowe Duo, 6
BX Milo Petersen & Gary Steele Quartet, 7
CH GRID, 8
DU Jeff Ferguson's Triangular Jazztet, 7:30
GT Jacob Zimmerman performing "Parker Notch" by Peter Ablinger, 8
GZ Edward Paul Trio, 7
JA Lalah Hathaway & Ruben Studdard, 7:30, 9:30
LA Latona happy hour w/ Phil Sparks, 5
NC Phil Randy Quartet, 8:30
PA Alvin Ailey American Dance Theater, 8
RR Pearl Django, 9
SF Shawn Mickelson Duo, 9
TD Djangomatics (Musicquarium), 5
TD Billy Brandt (Musicquarium), 9
TU Thomas Marriott Quartet, 7:30
VI Casey MacGill, 8

SATURDAY, APRIL 12

BB Seattle Phonographers Union, 7:30
BH Glenn Miller Orchestra, 2, 8
BX Janette West Band, 7
C* Christian Smith Standards Quartet (Louisa's, 2379 Eastlake Ave E), 9
CH Keith Eisenbrey, 8
GZ Edward Paul Trio, 7
JA Lalah Hathaway & Ruben Studdard, 7:30, 9:30

CURTAIN CALL

weekly recurring performances

MONDAY

BN Andy Coe Band, 10
C* Entre Mundos jam w/ Ernesto Peditangco (Capitol Cider, 818 E Pike St), 9
MT Triangle Pub jam, 8:30
PM Paul Richardson, 6

TUESDAY

BP Gotz Lowe Duo, 6
OB Tutu Combo w/ Don Berman, 8
OW Jam w/ Eric Verlinde, 10
SB McTuff Trio, 11

WEDNESDAY

BP Gotz Lowe Duo, 6
BX Future Jazz Heads, 5, 7
PD Casey MacGill, 8
SG Jay Thomas & the Cantaloupes jam, 7:30

THURSDAY

BC Adam Kessler w/ Phil Sparks, 9
BD Annie Eastwood, Larry Hill & Tom Brighton w/ Bill Chism, 5:30
BN Blue Moon session w/ Dave Abramson, 4:30
BP Gotz Lowe Duo, 6
PD Greg Ruby Trio, 8

FRIDAY

BP Gotz Lowe Duo, 6
DU Jeff Ferguson's Triangular Jazztet, 7:30
LA Latona happy hour w/ Phil Sparks, 5
TD The Djangomatics, 5

SATURDAY

SY Victor Janusz, 10am

SUNDAY

BX Danny Kolke Trio, 6
CR Racer Sessions, 8
DT Darrell's Tavern session, 8
PM Paul Richardson, 6
SY Victor Janusz, 10am
TU Jim Cutler Jazz Orchestra, 8
VI Ruby Bishop, 6
VI Ron Weinstein Trio, 9:30

NC Eugenie Jones, 8:30
PA Alvin Ailey American Dance Theater, 8
SB Felas Kooties, 10
SB Fawcett, Symons & Fogg, 7
SF Tim Kennedy Trio, 9
SY Victor Janusz, 10am
TU Jovino Santos Neto Quinteto, 7:30

SUNDAY, APRIL 13

BB Session w/ Kenny Mandell, 7
BH Glenn Miller Orchestra, 2
BP The Rat Pack, 7
BX Tony Foster Trio, 6
CR Racer Sessions, 8
DT Darrell's Tavern session, 8
JA Lalah Hathaway & Ruben Studdard, 7:30
MV Eugenie Jones, 5
PA Alvin Ailey American Dance Theater, 2
PM Paul Richardson, 6
SB Horse & Tiger presents, 6
SF Alex Guilbert Duo brunch, 11am
SY Victor Janusz, 10am
TU Jim Cutler Jazz Orchestra, 7:30
TU Jazz Police Big Band, 3
VI Ron Weinstein Trio, 9:30
VI Ruby Bishop, 6

MONDAY, APRIL 14

BH Tinariwen, 7:30
BN Andy Coe Band, 10
C* Entre Mundos jam w/ Ernesto Padiangco (Capitol Cider, 818 E Pike St), 9
C* Mo' Jam Mondays w/ Morgan Gilkeson (Tiny Ninja Cafe, 3510 Stone Way), 9
MT Triangle Pub jam, 8:30
NO New Orleans Quintet, 6:30
PM Paul Richardson, 6
RR Kelly Ash Band w/ Dawn Clement and Johnaye Kendrick, 8
TD Slow Music w/ the Humans, 7:30
TD Crossrhythm Session (Musicquarium), 9
TU David Marriott Big Band, 7:30

TUESDAY, APRIL 15

BP Gotz Lowe Duo, 6
BS Djangomatics, 8
CY Eastside Jazz Club, 7:30
JA Fatoumata Diawara, 7:30
OB Tutu Combo w/ Don Berman, 8
OW Owl jam w/ Eric Verlinde, 10
RR Chris Speed Trio w/ Dave King and Chris Tordini, 8
SB Erectet, 10
SB McTuff, 11
TD Slow Music w/ the Humans, 7:30
TU Roadside Attraction Big Band, 7:30

WEDNESDAY, APRIL 16

BP Gotz Lowe Duo, 6
BX Future Jazzheads, 5, 7
CB Ballard Jazz Fest: Brotherhood of the Drum, 8
JA Fatoumata Diawara, 7:30
NC Jam w/ Darin Clendenin Trio, 8:30
PA Diana Krall, 8
PD Casey MacGill, 8

RR Piano Starts Here: Hoagy Carmichael & George Gershwin, 8
SB Mother Zucker, 10
SG Jay Thomas & the Cantaloupes jam, 7:30
TD Doria/Flory-Barnes/Abouzied (Musicquarium), 8:30
TU Eastside Modern Jazz Orchestra, 7:30
VI Burns Harper Gibson Goodhew, 9

THURSDAY, APRIL 17

BC Adam Kessler w/ Phil Sparks, 9
BD Annie Eastwood, Larry Hill & Tom Brighton w/ Bill Chism, 5:30
BN Blue Moon session w/ Dave Abramson, 4:30
BP Gotz Lowe Duo, 6
BX Central Washington University Jazz Band, 7
C* Music of Today: DXARTS (Meany Hall, UW), 7:30
CB Ballard Jazz Fest: Guitar Summit, 8
CH Mark Hosler & Noel Brass Jr, 8
ED Pink Martini, 7:30
JA Rick Braun & Richard Elliot, 7:30, 9:30
PD Greg Ruby Trio, 8
RR Coleman/Glenn/Goldberg, 6
SB Black Zabrek, 10
TD Jessica Fichot Quartet (Musicquarium), 9
TU Fred Hoadley's Sonando, 8
VI Casey MacGill, 5:30
VI Jennifer Kienzle, 9

FRIDAY, APRIL 18

BB Jump Jazz Ensemble, 7:30
BP Gotz Lowe Duo, 6
BX Greg Williamson Quartet, 7
C* Annie Eastwood w/ Bill Chism (Elliot Bay Pizza, 800 164th St SE, Mill Creek), 7
C* Ballard Jazz Fest: Ballard Jazz Walk, 6:30
C* Trio Laura w/ Laura Oviedo, Jacque Larrainzar, Alex Conga (el Quetzal, 3209 Beacon Ave S), 7
CH Carlson & Kurek & Suzuki, 8
DU Jeff Ferguson's Triangular Jazztet, 7:30
GZ Paul Green Trio, 7
JA Rick Braun & Richard Elliot, 7:30, 9:30
LA Latona happy hour w/ Phil Sparks, 5
NC Neil Andersson Trio, 8:30
RR Michael Moore Quartet, 7
SF Alex Guilbert Duo, 9
TD The Hot McGhandis (Musicquarium), 9
TD Djangomatics (Musicquarium), 5
TU Marc Seales Quartet CD Release, 7:30

SATURDAY, APRIL 19

BX Bill Ramsay's Birth of the Cool Band, 7
C* Annie Eastwood w/ Kimball and the Fugitives & Kid Quagmire (Destination Harley, Fife), Noon
CH Inverted Space Ensemble, 8
GZ Smoke & Honey, 7
JA Rick Braun & Richard Elliot, 7:30, 9:30
NH Ballard Jazz Fest: Sonny Fortune w/ the George Colligan Trio & Chano Dominguez, 7:30
NH Ballard Jazz Fest: Swedish Pancake Jazz Brunch w/ Jacob Zimmerman Quintet, 11am

RR "Dependent Origination": Cline/Sewelson/Kuhn/Horvitz/Walton, 6
SA Ballard Jazz Fest: Table & Chairs showcase, 8
SB 6 Demon Bag, 10
SB Eric Hullander Band, 7
SF Sue Nixon Quartet, 9
SY Victor Janusz, 10am
TU Susan Pascal Quintet w/ Mark Taylor, Bill Anschell, Chuck Deardorf, Gary Hobbs, 7:30
VI Julie Cascioppo, 9:30

SUNDAY, APRIL 20

BB Jam w/ Kenny Mandell & Friends, 2
BX Danny Kolke Trio, 6
CR Racer Sessions, 8
DT Darrell's Tavern session, 8
JA Rick Braun & Richard Elliot, 7:30
PM Paul Richardson, 6
SF Jerry Frank, 6:30
SF Pasquale Santos Easter brunch, 10:30am
SY Victor Janusz, 10am
TD Portland Cello Project w/ the Alialujah Choir, 7:30
VI Ruby Bishop, 6
VI Ron Weinstein Trio, 9:30

MONDAY, APRIL 21

BN Andy Coe Band, 10
C* Entre Mundos jam w/ Ernesto Padiangco (Capitol Cider, 818 E Pike St), 9
C* Mo' Jam Mondays w/ Morgan Gilkeson (Tiny Ninja Cafe, 3510 Stone Way), 9
C* Fugitives Trio w/ Annie Eastwood, Kimball Conant, Larry Hill (Mr. Villa, 8064 Lake City Way NE), 7
MT Triangle Pub jam, 8:30
NO New Orleans Quintet, 6:30
PM Paul Richardson, 6
RR The Royal Room Collective Music Ensemble, 8
TD Juana Molina, 7:30
TD Crossrhythm Session (Musicquarium), 9
TU Music Works Big Band w/ Bellevue HS Jazz Band, 7:30

TUESDAY, APRIL 22

BP Gotz Lowe Duo, 6
JA Orquesta Aragón, 7:30
OB Tutu Combo w/ Don Berman, 8
OW Owl jam w/ Eric Verlinde, 10
SB McTuff, 11
TU Emerald City Jazz Orchestra, 7:30

WEDNESDAY, APRIL 23

BP Gotz Lowe Duo, 6
BX Future Jazzheads, 5, 7
JA Orquesta Aragón, 7:30
PD Casey MacGill, 8
SB Jacques Willis presents, 10
SG Jay Thomas & the Cantaloupes jam, 7:30
TU Mach One Jazz Orchestra, 7:30
VI Yves, 9

THURSDAY, APRIL 24

BC Adam Kessler w/ Phil Sparks, 9

BD Annie Eastwood, Larry Hill & Tom Brighton w/ Bill Chism, 5:30
 BN Blue Moon session w/ Dave Abramson, 4:30
 BP Gotz Lowe Duo, 6
 BX Butch Nordal & Chris Clark, 7
 DT The Suffering F#ckheads, Caleb & Walter, Mannequin BBQ, 9
 JA Regina Carter's Southern Comfort, 7:30
 PD Greg Ruby Trio, 8
 TD Jose James w/ Moonchild, 7:30
 TD Velocity (Musicquarium), 9
 TU Hal Sherman's Jazz Night School Big Band, 7:30
 VI Kaylee Cole, 9
 VI Casey MacGill, 5:30

FRIDAY, APRIL 25

BP Gotz Lowe Duo, 6
 CH Jay Hamilton, 8
 DU Jeff Ferguson's Triangular Jazztet, 7:30
 GT Gust Burns & Jacob Zimmerman new works for large ensemble, 8
 GZ Michael Powers Group, 7
 JA Regina Carter's Southern Comfort, 7:30, 9:30
 LA Latona happy hour w/ Phil Sparks, 5
 NC Paul Green Quartet, 8:30
 PA Hot Java Cool Jazz, 7
 RR Johnaye Kendrick CD Release, 8:30
 SF Tim Kennedy Trio, 9
 TD Djangomatics (Musicquarium), 5
 TU Stephanie Porter Quartet, 7:30

SATURDAY, APRIL 26

BX North Bend Blues Walk, 6
 C* Dan Duval Trio (The Station Bistro, 110 2nd St SW, Auburn), 6
 CH Ivan Arteaga & Kromer, 8
 GZ Michael Powers Group, 7
 JA Regina Carter's Southern Comfort, 7:30, 9:30
 PA Jake Shimabukaro, 8
 SF Shawn Mickelson Duo, 9
 SY Victor Janusz, 10am
 TD Craig Shoemaker, 7, 10
 TU Bill Anschell Trio, 7:30

SUNDAY, APRIL 27

BB Jam w/ Kenny Mandell & Friends, 2
 BX Danny Kolke Trio, 6
 CR Racer Sessions, 8
 DT Darrell's Tavern session, 8
 ED Seattle Repertory Jazz Orchestra: "The Art of the Jitterbug," 4
 JA Regina Carter's Southern Comfort, 7:30
 PM Paul Richardson, 6
 RR Garfield High School Student/Alumni Jam Session, 7:30
 SB Fan Daniels, 9
 SB Andrew Endres Collective, 6
 SF Ann Reynolds & Lauren Hendrix, 6:30
 SF Alex Guilbert Duo brunch, 11am
 SY Victor Janusz, 10am
 TD Lady "A" Presents: Sunday Night Gospel, 6
 TU Glacier Peak HS Jazz, 7

TU Purple Passion Swing Band w/ Jimmy Hoard, 3
 TU Jim Cutler Jazz Orchestra, 8
 VI Ruby Bishop, 6
 VI Ron Weinstein Trio, 9:30

MONDAY, APRIL 28

BN Andy Coe Band, 10
 C* Entre Mundos jam w/ Ernesto Padiangco (Capitol Cider, 818 E Pike St), 9
 C* Mo' Jam Mondays w/ Morgan Gilkeson (Tiny Ninja Cafe, 3510 Stone Way), 9
 MT Triangle Pub jam, 8:30
 NO New Orleans Quintet, 6:30
 PM Paul Richardson, 6
 TD Crossrhythm Session (Musicquarium), 9
 TU James Knapp Orchestra, 7:30

TUESDAY, APRIL 29

BP Gotz Lowe Duo, 6
 BS Djangomatics, 8
 JA Fred Hersch Trio, 7:30

OB Tutu Combo w/ Don Berman, 8
 OW Owl jam w/ Eric Verlinde, 10
 SB McTuff, 11
 TU Critical Mass Big Band, 7:30

WEDNESDAY, APRIL 30

BP Gotz Lowe Duo, 6
 BX Future Jazzheads, 5, 7
 JA Fred Hersch Trio, 7:30
 PD Casey MacGill, 8
 SB Kareem Kandi Trio, 10
 SG Jay Thomas & the Cantaloupes jam, 7:30
 TD Trip the Light (Musicquarium), 8:30
 TU North Sound Jazz Band, 7:30
 VI Wally Shoup Quartet, 9



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APRIL 2014

Sunday	Monday	Tuesday 1	Wednesday 2	Thursday 3	Friday 4	Saturday 5
		BIG BAND JAZZ JAY THOMAS BIG BAND 7:30PM \$5	BIG BAND JAZZ SMITH/ STAELENS BIG BAND Opening: NEWPORT HS JAZZ ENSEMBLE 7PM \$10	CARRIE WICKS QUARTET w/ BILL ANSHELL JEFF JOHNSON BYRON VANNOY 7:30PM \$10	GRETA MATASSA QUARTET 7:30PM \$15	MARC SEALES QUARTET 7:30PM \$15
6	7	8	9	10	11	12
JIM CUTLER JAZZ ORCHESTRA 7:30PM \$8	LONNIE MARDIS SCCC JAZZ ORCHESTRA 7:30PM \$5	KERRY WALLINGFORD QUARTET 7:30PM \$10	BIG BAND JAZZ JIM SISCO'S BELLEVUE COLLEGE JAZZ ORCHESTRA 7:30PM \$10	JOSEPHINE HOWELL QUARTET 7:30PM \$12	THOMAS MARRIOTT QUARTET 7:30PM \$15	JOVINO SANTOS NETO QUINTETO 7:30PM \$15
13	14	15	16	17	18	19
JAZZ POLICE 3-7PM \$5 JIM CUTLER JAZZ ORCHESTRA 7:30PM \$8	BIG BAND JAZZ DAVID MARRIOTT BIG BAND 7:30PM \$5	BIG BAND JAZZ ROADSIDE ATTRACTION 7:30PM \$8	EASTSIDE MODERN JAZZ ORCHESTRA 7:30PM \$7	HOT LATIN JAZZ FRED HOADLEY'S SONANDO 8PM \$10	MARC SEALES QUARTET CD Release: AMERICAN SONGS, VOLUME 2: BLUES...AND JAZZ 7:30PM \$15	SUSAN PASCAL QUINTET <i>Journey Home</i> Music of Keith Jarrett w/ MARK TAYLOR BILL ANSHELL CHUCK DEARDORF GARY HOBBS 7:30PM \$15
20	21	22	23	24	25	26
CLOSED	BIG BAND JAZZ MUSIC WORKS w/ BELLEVUE HS JAZZ BAND 7:30PM \$8	BIG BAND JAZZ EMERALD CITY JAZZ ORCHESTRA 7:30PM \$5	MachOne JAZZ ORCHESTRA 7:30PM \$5	HAL SHERMAN'S JAZZ NIGHT SCHOOL BIG BAND 7:30PM \$10	STEPHANIE PORTER QUARTET 7:30PM \$15	BILL ANSHELL TRIO 7:30PM \$15
27	28	29	30			
PURPLE PASSION SWING BAND w/JIMMY HOARD 3PM \$7 GLACIER PEAK HS 7PM JIM CUTLER JAZZ ORCH. 8PM \$8	BIG BAND JAZZ JAMES KNAPP ORCHESTRA 7:30PM \$10 General \$5 Students/ Seniors 7:30PM	BIG BAND JAZZ CRITICAL MASS BIG BAND 7:30PM \$8	NORTH SOUND JAZZ BAND 7:30PM \$5			

guitar and lap steel performance of originals and public domain music in the folk, country and blues traditions; April 13, **Lara Candland** and **Christian Asplund** layer text, drones and live sampling; April 20, **Rainbow Wolves**, analog synthesizer explorations by **Randall Skrasek**; April 27, **Rich Pellegrin Quintet**, new jazz music by Pelligrin (piano), with **R. Scott Morning** (trumpet), Neil Welch (tenor sax), Mark Hunter (bass) and Chris Icasiano (drums).

Seattle Jazz Offering, Final Show at Tula's

On Sunday, March 2, the Seattle Jazz Offering, with vocalist **Reggie Goings**, ended after a 15-year run of once-a-month Sunday jam sessions. With well over 100 musicians sitting in, back to 1998, this series of performances on the Tula's stage was created to feature Hadley Caliman. Once established, the familial vibe nurtured many young talents over the years, alongside Caliman, Floyd Standifer, Darrius Willrich, Eric Verlinde, Phil Sparks, Jamael Nance, D'Vonne Lewis, and many others. Perhaps unique to this session was a partnership between musicians and audience, often with emotional call and response. "The power of music to heal and bring people together is unequalled. It is our humanity, our legacy, when all is said and done," writes Goings.

Congratulations on fifteen years at Tula's.

turo Sandoval, Maceo Parker, Charles Lloyd Quartet, Cassandra Wilson.

Write *Earshot Jazz*

The *Earshot Jazz* magazine reflects and shares the many ways that jazz intersects with lives in the Northwest. *Earshot Jazz* is seeking submissions from writers: Please email story pitches, comments, news and announcements to editor@earshot.org.

Help the Jazz Around the Sound Calendar

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REGGIE GOINGS PHOTO BY GENE TRENT

What substantiates that, and distinguishes this band from so many of the others that can lay claim to creating their own mash up and recombination of styles and genre gestures? Again, it's all in the sticking it. No end of tuned-eared jazz observers give Kneebody credit for doing that. It is a "resolutely un-pindownable band," Nate Chinen wrote in the *New York Times*.

He's right. You can identify several strains that Kneebody has trapped and brewed: urban genres like electropop, punk-rock, and hip-hop; jazz that is recognizably jazz; and a signature Kneebody tight bonding of whatever goes into the mix.

That mix, by the way, produces a distinctive drive and tightness, but there really is nothing in Kneebody that should scare off any listener. Its members – all with the band since its early 2000's inception – describe their sound as explosive rock energy ramped up with nuanced chamber ensemble playing. The quintet seeks to merge wrought compositions with no-holds-barred improvising.

Band members speak of expanding expectations of what goes by the name of jazz – something akin to an elusive quality that seems the catalyst for popularity around New York and the festivals circuit. But, as numerous critics and fans have agreed, with Kneebody you can cast aside "sounds-like" comparisons and start fossicking around for terms to describe the band's idiosyncrasy and flair.

Hardcoretet is Art Brown (alto sax), Aaron Otheim (keys), Tim Carey (bass), and Tarik Abouzied (drums). Like Kneebody, the Seattle quartet resorts, as all bands seeking promotion must, to fashioning a description that includes identifiable terms. Hardcoretet has that, but it also pulls off the crucial next step: It creates something

distinctively more than a pastiche of the parts.

The instrumental quartet speaks of performing original material drawing from jazz, rock, soul, and improvised music, among other styles. Its members can rightly boast of performing music reminiscent of fusion groups like Return to Forever and Herbie Hancock's Headhunters, as well as more current modern jazz groups like Chris Potter's Underground and Dave Douglas' Keystone.

Hardcoretet's four members certainly have been blooded both on the Seattle scene, as well as in support of such acts as Skerik, Cuong Vu,

Mike Stern, Charlie Hunter, Marco Benevento, Bobby Previte, and Bill Frisell. They have appeared at the Earshot Jazz Festival and made tours along the West Coast and throughout the Pacific Northwest. Their first two albums were well received, and with this appearance they launch their third, named for the band. On stage, they execute their solid compositions with an appealing balance of forward drive and exploratory meandering.

In *The Stranger*, Chris DeLaurenti summed the band up well: "Hardcoretet serve up trenchant, funk-filled improvisations that update the wide-

ranging sound of Return to Forever without getting abstruse or bloated."

In these pages, Nathan Bluford wrote of Hardcoretet's "funky, driving tunes that are intensely precise and warm with electricity."

We're too polite for cutting contests in our gentle town, but here's an evening that seems certain to deliver a one-two jolt.

— Peter Monaghan

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